START

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JANUARY 1994

Camera Operator:
Kathy Wilder

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
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28	BSO Pops	1910-1911
29	BSO Advertisements	1910-1911
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31	BSO Pops	1912-1913
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33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
35	BSO Pops	1916-1917
36	BSO Pops	1917-1918
37	Karl Muck	1918
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40	BSO Advertisements	1919-1920
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45	BSO Pops	1924
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50	BSO	1928
51	BSO Pops	1928-1929
52	BSO Pops U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
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58	BSO	1935-1936
59	BSO	1936-1937

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60	Pops	
	Tanglewood	1936-1937
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62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

IMAGE PLACEMENT: (IA) IB IIA IIB

REDUCTION RATION: 12X

FILM STOCK:

REEL 12

Volume 24-25

BSO
1906-1907
to
BSO
1907-1908

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

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abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0

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1.4

1.6

1.8

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

VOLUME 24

BSO

1906 - 1907

7

SHIPMAN'S
Invoice & Scrap
BOOK

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From GERMAN HERALD
Address NEW YORK CITY.
Date SEP 6 - 1906

Herr Muck erkrankt.

E. Walter vom Bostoner Symphonie Orchester erklärt, er habe nichts davon gehört, daß Karl Muck, der berühmte Musiker, der die Leitung des Orchesters übernehmen soll, erkrankt sei. Muck, der wenigstens eine Saison in Boston weilen soll, hat sich angeblich einer Operation unterziehen müssen.

Newspaper Cutting Bureau in the World
From VOGUE.
Address
Date

DR. MUCK AND THE BOSTON SYMPHONY ORCHESTRA

The opening pair of concerts by the Boston Symphony Orchestra in New York, under the leadership of Dr. Muck, are scheduled to take place an Thursday and Saturday, 8 and 10 November. During the coming season this orchestra will give in New York, altogether, ten concerts, of which the final pair will occur 21 and 23 March.

Dr. Muck, who sails for this country 25 September, has divided his time this summer between Bayreuth, where he directed four performances of Parsifal, and Salzburg, where he was one of the conductors at the Mozart festival. During Dr. Muck's absence in America his position as leader of the Berlin Opera will be filled by Leo Blech of Prague.

Newspaper Cutting Bureau
From
Address
Date SEP 7 - 1906

Dr. Karl Muck Not Sick.

Boston, Sept. 6.—The manager of the symphony orchestra here has received no word from Dr. Karl Muck as to any operation or any illness. So far as is known, he will sail for America on Sept. 24 to enter upon his work here as conductor of the orchestra.

From
Address
Date

It is not generally known that Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, was considered for this position thirteen years ago. After the departure of Mr. Nikisch in the spring of 1893 a contract was signed with Hans Richter whereby that distinguished conductor bound himself to come to Boston for five years. At the last moment he begged off, pleading that he did not dare cross the Atlantic, although it is probable that the extra inducements offered him in Vienna were the real cause of his not coming. In the correspondence which followed Richter most urgently recommended for the place young Muck of Berlin, who, he said, was one of the coming men of Germany. On the strength of this, inquiries were made to find out whether Dr. Muck would consider an offer. He was just beginning his third year in Berlin, where he had had great success from the start, and he let it be known that he would not consider any offer from America. Thus it was that the choice fell on Emil Paur, who had succeeded Nikisch as conductor of the Municipal Opera of Leipsic.

Prof. Willy Hess, concert-master of the Boston organization and leader of the Boston Symphony Quartet, will bring a new violin concerto to New York next winter. It is by Frederic d'Erlanger, the French composer.

Newspaper Cutting Bureau in the World
From NEW YORK SUN
Address
Date SEP 7 1906

DR. KARL MUCK NOT ILL.

Boston Symphony Managers Have No Word of an Operation on Conductor.

BOSTON, Sept. 6.—The management of the Symphony Orchestra here has received no word from Dr. Karl Muck as to any operation or any illness.

As is known, he will sail for America September 24 to enter upon his work according to the arrangements made earlier.

It is natural to suppose that if sickness or other circumstances had modified his plans he would at once notify the orchestra management. No reply has been received to letters of inquiry sent to Berlin.

From NEW YORK STAATSZEITUNG
Address
Date SEP 9-1906

Muck nicht krank.

Boston, 8. September. Ein Kabelgramm, welches heute dem Major Hh. L. Higginson, dem Organisator des Bostoner Symphonie-Orchesters, aus Berlin zugekommen ist, bezeichnet die in einem vor einigen Tagen in einem in New York eingelaufenen Kabelgramm enthaltene Angabe, Dr. Karl Muck, der neue Dirigent des Orchesters, sei krank, als unrichtig. Wie Higginson sagt, weilt Muck ruhig und gesund auf dem Lande und trifft seine Vorbereitungen zur Fahrt nach Amerika.

Newspaper Cutting Bureau in the World
From New York Tribune
Address SEP 9
Date

Dr. Karl Muck Not Ill.

BOSTON, Sept. 8.—A cablegram received from Berlin at the office of Major Henry L. Higginson, the organizer of the Boston Symphony Orchestra, states that Dr. Karl Muck, the new conductor of the Orchestra, is not ill, as stated in cablegrams received in New York recently. Dr. Muck is resting in the country in preparation for his season in America.

Newspaper Cutting Bureau in the World
From RECORD
Address
Date

—The Boston Symphony Orchestra is to make another short trip to the Middle West next winter. Owing to the fact that the orchestra has been engaged for the Worcester Festival, which comes in the first week of October this year, the Western trip has been postponed until the end of January. The total number of concerts scheduled for next season is in the neighborhood of 12[illegible]

Newspaper Cutting Bureau in the World
From
Address
Date SEP 8 1906

MUSICAL COMMENT.

The Mozart Festival at Salzburg—Programme of Worcester Festival.

There is a promise of good music at the next festival of the Worcester County (Mass.) Musical Association on October 2, 3, 4 and 5, in Mechanics' Hall, Worcester. The festival chorus will be augmented by the Boston Symphony Orchestra, and the following solo performers, namely: Miss Elizabeth Parkina, Miss Louise Ormsby, Mrs. Margaret C. Rabold, sopranos; Mme. Louise Homer, Mme. Isabelle Bouton and Miss Grace Munson, contraltos; Paul Dufault and Daniel Beddoe, tenors; Emile De Gogorza and Frederick Martin, basses; Mr. Timothée Adamowski and Miss Bessie Bell Collier, violinists, and Mme. Samaroff, pianist. The choral numbers are to be Handel's "Israel in Egypt," on October 3; Verdi's "Requiem" and Brahms's "Song of Destiny," on October 4. These works will be conducted by Wallace Goodrich, of Boston. The orchestral conductor will be Franz Kneisel. The orchestral pieces will be Goldmark's overture "In the Spring," Schumann's symphony in D minor, Schubert's symphony in C (generally known as No. 9), the overture to "Euryanthe," by Weber; a set of symphonic variations by Frederick A. Stock; "Lovely Alda" and "The Saracens," by MacDowell; Grieg's "Peer Gynt" suite, and "Chanson de Matin," by Elgar. Mr. Adamowski will play Saint-Saëns's violin concerto in B minor on Thursday afternoon, and Miss Collier the same composer's "Introduction and Rondo Capriccioso" on Friday evening. Novelties in the Worcester festival schemes are Brahms's exquisite cantata and the orchestral variations by Mr. Stock, conductor of the Thomas Orchestra, in Chicago. On Friday afternoon Mme. Samaroff will play Rubinstein's pianoforte concerto in D minor.

Newspaper Cutting Bureau in the World
From NEW YORK SUN
Address
Date SEP 13 1906

Boston Symphony's New Leader to Sail Sept. 25.

BOSTON, Sept. 12.—Representatives of the Boston Symphony Orchestra to-night announced that a cable despatch had been received from Dr. Karl Muck, the new [illegible] saying he had recovered from an [illegible] and that he would sail for the country [illegible]

[3]

From NEW YORK STAATSZEITUNG
Address
Date SEP 13 1906

Genesung gemeldet.

Dr. Muck reist am 25. September nach den Ver. Staaten ab.

Boston, 12. Sept. Charles A. Ellis, Geschäftsführer des Bostoner Symphonie-Orchesters, gab heute Abend bekannt, daß er ein Kabelgramm von Dr. Muck empfangen habe. Dr. Muck kündigt in diesem an, daß er genesen sei und am 25. September von Deutschland nach den Ver. Staaten abzureisen gedenke. (Unser Berliner Spezialkabel meldete am 4. September, daß der gediegene Musiker sich einer Operation habe unterziehen müssen.)

Newspaper Cutting Bureau
From GERMAN HERALD
Address NEW YORK CITY.
Date SEP 13

Dr. Muck kommt.

Hat sich von seiner Erkrankung gut erholt.

Conried 51 Jahre alt.

Viele Glückwünsche aus aller Welt. — Der Opernkrieg. — Neuestes aus der Theaterwelt.

Boston, 13. September. Charles A. Ellis, der Geschäftsführer des Boston Symphony Orchesters, machte gestern Abend bekannt, daß er gerade eine Kabelnachricht von Dr. Karl Muck, dem Leiter des Boston Symphony Orchesters für die nächste Saison, erhalten habe, worin ihm Dr. Muck mittheilt, daß er sich auf dem Wege der Besserung befinde und am 25. September von Deutschland nach Amerika abzureisen gedenke.

Dr. Muck war in dem Badeort Tobelbad bei Gratz, wo er Erholung suchte, an einer Laryngitis erkrankt und mußte sich einer Operation unterziehen. Man hatte befürchtet, daß diese Erkrankung ihm eine Amerikareise, unmöglich machen würde. Dies ist erfreulichenweise nicht

New York Times
From
Address
Date SEP 13 1906

Conductor Muck Again Reported Ill.

Special to The New York Times.

BERLIN, Sept. 12.—Dr. Carl Muck, conductor of the Royal Opera, who has been spending his holidays at Tobelbad, near Gratz, Austria-Hungary, is seriously ill of laryngitis and has been obliged to submit to an operation. It is doubtful if he will be able to fulfill his engagement to conduct the Boston Symphony Orchestra.

BOSTON, Sept. 12.—Manager Charles A. Ellis of the Boston Symphony Orchestra informed THE NEW YORK TIMES correspondent this evening that he was in receipt of a cable from Dr. Muck, in which the doctor says that he is in good health, and will sail for America on Sept. 25 as arranged. Mr. Ellis is curious to know who circulates these reports of the doctor's illness.

NEW YORK HERALD
From
Address
Date SEP 13

MAY NOT CONDUCT BOSTON ORCHESTRA

Dr. Carl Muck, of the Royal Opera at Berlin, Is Stricken with Laryngitis.

BERLIN, Wednesday.—Dr. Carl Muck, conductor of the Royal Opera, who has been spending his holidays at Tobelbad, near Gratz, Austria-Hungary, is seriously ill of laryngitis and has been obliged to submit to an operation. It is doubtful if he will be able to fulfil his engagement to conduct the Boston Symphony Orchestra.

Word Is Received in Boston That Dr. Muck Is Recovering.

BOSTON, Mass., Wednesday.—Charles A. Ellis, manager of the Boston Symphony Orchestra, stated to-night that he had received a cable message from Dr. Muck announcing that the conductor had recovered and that he expected to leave Germany September 25 for this country.

From N. Y. EVG. STAATSZEIT
Address
Date

Kommt Muck oder nicht?

Eine Kabeldepesche aus Berlin besagt: „Dr. Carl Muck, der Dirigent der königlichen Oper, der in Tobelbad, in der Nähe von Graz, seine Ferien zubringt, leidet schwer an einer Entzündung der Lungen und mußte sich einer Operation unterziehen. Es ist sehr zweifelhaft, ob er im Stande sein wird, seinem Vertrag gemäß das Bostoner Symphonie-Orchester zu dirigiren." Und am selben Tage wird in Boston berichtet: „Vertreter des Bostoner Symphonie-Orchesters empfingen heute ein Kabel von Dr. Carl Muck, demzufolge derselbe völlig wiederhergestellt ist und am 25. September seine Reise nach Amerika antreten wird." Hoffentlich hat die letzte Meldung recht.

From GROSS N. Y. ZEIT
Address
Date SEP 13 1906

Dr. Muck erkrankt.

Wird vielleicht nicht nach Boston gehen können.

Operation war nothwendig.

Leidet an Kehlkopf-Entzündung. — Die amerikanischen Offiziere abermals vom Kaiser ausgezeichnet. — Verschiedenes.

Berlin, 12. September. Dr. Carl Muck, Orchesterdirigent an der hiesigen Königlichen Oper, der sich zur Zeit in dem Badeort Tobelbad nicht weit von Graz, Steiermark, aufhält, ist an Laryngitis (Kehlkopfentzündung) schwer erkrankt und war gezwungen, sich einer Operation zu unterziehen. Es ist zweifelhaft, ob er in der Lage sein wird, sein Engagement als Dirigent des Bostoner Symphonie-Orchesters anzutreten.

From N. Y. EVG SUN
Address
Date SEP 13 1906

DR. MUCK ILL.

May Not Be Able to Conduct Boston Symphony Concerts.

BERLIN, Sept. 13.—It is reported that Dr. Muck, conductor of the Royal Opera, Berlin, is suffering from an affection of the throat of such a serious nature as is likely to prevent him from fulfilling his engagement to conduct the Symphony concerts in Boston. His malady is attributed to excessive indulgence in cigarettes.

The illness of Dr. Muck is denied in Boston. The manager of the Boston Symphony orchestra says that Dr. Muck has cabled him that he is in good health and will sail for America on Sept. 25.

From CITIZEN
Address [illegible], N. Y.
Date SEP 13 1906

DR. CARL MUCK ILL.

Berlin Royal Opera Conductor May Not Lead Boston Symphony Orchestra.

Word has been received from Berlin that Dr. Carl Muck, conductor of the Royal Opera, who has been spending his holidays at Tobelbad, near Gratz, Austria-Hungary, is seriously ill of laryngitis and has been obliged to submit to an operation. It is doubtful if he will be able to fulfil his engagement to conduct the Boston Symphony Orchestra.

Newspaper Cutting Bureau in the World
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Date SEP 13 1906

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It is natural to suppose that if sickness or other circumstances had modified his plans he would at once notify the orchestra management. No reply has been received to letters of inquiry sent to Berlin.

Establish[illegible] 1884

Newspaper Cutting Bureau in the World

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From

Address

Date

Muck nicht krank.

Boston, 8. September. Ein Kabelgramm, welches heute dem Major Hy. L. Higginson, dem Organisator des Bostoner Symphonie-Orchesters, aus Berlin zugekommen ist, bezeichnet die in einem vor einigen Tagen in einem in New York eingelaufenen Kabelgramm enthaltene Angabe, Dr. Karl Muck, der neue Dirigent des Orchesters, sei krank, als unrichtig. Wie Higginson sagt, weilt Muck ruhig und gesund auf dem Lande und trifft seine Vorbereitungen zur Fahrt nach Amerika.

Newspaper Cutting Bureau in the World

From

Address

Date

Dr. Karl Muck Not Ill.

BOSTON, Sept. 8.—A cablegram received from Berlin at the office of Major Henry L. Higginson, the organizer of the Boston Symphony Orchestra, states that Dr. Karl Muck, the new conductor of the Orchestra, is not ill, as stated in cablegrams received in New York recently. Dr. Muck is resting in the country in preparation for his season in America.

Newspaper Cutting Bureau in the World

From

Address

Date

—The Boston Symphony Orchestra is to make another short trip to the Middle West next winter. Owing to the fact that the orchestra has been engaged for the Worcester Festival, which comes in the first week of October this year, the Western trip has been postponed until the end of January. The total number of concerts scheduled for next season is in the neighborhood of 125.

Newspaper Cutting Bureau in the World

From

Address

Date

MUSICAL COMMENT.

The Mozart Festival at Salzburg—Programme of Worcester Festival.

There is a promise of good music at the next festival of the Worcester County (Mass.) Musical Association on October 2, 3, 4 and 5, in Mechanics' Hall, Worcester. The festival chorus will be augmented by the Boston Symphony Orchestra, and the following solo performers, namely: Miss Elizabeth Parkina, Miss Louise Ormsby, Mrs. Margaret C. Rabold, sopranos; Mme. Louise Homer, Mme. Isabelle Bouton and Miss Grace Munson, contraltos; Paul Dufault and Daniel Beddoe, tenors; Emile De Gogorza and Frederick Martin, basses; Mr. Timothée Adamowski and Miss Bessie Bell Collier, violinists, and Mme. Samaroff, pianist. The choral numbers are to be Handel's "Israel in Egypt," on October 3; Verdi's "Requiem" and Brahms's "Song of Destiny," on October 4. These works will be conducted by Wallace Goodrich, of Boston. The orchestral conductor will be Franz Kneisel. The orchestral pieces will be Goldmark's overture "In the Spring," Schumann's symphony in D minor, Schubert's symphony in C (generally known as No. 9), the overture to "Euryanthe," by Weber; a set of symphonic variations by Frederick A. Stock; "Lovely Alda" and "The Saracens," by MacDowell; Grieg's "Peer Gynt" suite, and "Chanson de Matin," by Elgar. Mr. Adamowski will play Saint-Saëns's violin concerto in B minor on Thursday afternoon, and Miss Collier the same composer's "Introduction and Rondo Capriccioso" on Friday evening. Novelties in the Worcester festival schemes are Brahms's exquisite cantata and the orchestral variations by Mr. Stock, conductor of the Thomas Orchestra, in Chicago. On Friday afternoon Mme. Samaroff will play Rubinstein's pianoforte concerto in D minor.

Newspaper Cutting Bureau in the World

From

Address

Date

Boston Symphony's New Leader to Sail Sept. 25.

BOSTON, Sept. 12.—Representatives of the Boston Symphony Orchestra to-night announced that a cable despatch had been received from Dr. Karl Muck, the new leader, saying he had recovered from an illness and that he would sail for this country on September 25.

Genesung gemeldet.

Dr. Muck reist am 25. September nach den Ver. Staaten ab.

Boston, 12. Sept. Charles A. Ellis, Geschäftsführer des Bostoner Symphonie-Orchesters, gab heute Abend bekannt, daß er ein Kabelgramm von Dr. Muck empfangen habe. Dr. Muck kündigt in diesem an, daß er genesen sei und am 25. September von Deutschland nach den Ver. Staaten abzureisen gedenke. (Unser Berliner Spezialkabel meldete am 4. September, daß der gediegene Musiker sich einer Operation habe unterziehen müssen.)

Newspaper Cutting Bureau in the World

Dr. Muck kommt.

Hat sich von seiner Erkrankung gut erholt.

Couried 51 Jahre alt.

Viele Glückwünsche aus aller Welt. — Der Opernkrieg. — Neuestes aus der Theaterwelt.

Boston, 13. September. Charles A. Ellis, der Geschäftsführer des Boston Symphony Orchesters, machte gestern Abend bekannt, daß er gerade eine Kabelnachricht von Dr. Karl Muck, dem Leiter des Boston Symphony Orchesters für die nächste Saison, erhalten habe, worin ihm Dr. Muck mittheilt, daß er sich auf dem Wege der Besserung befinde und am 25. September von Deutschland nach Amerika abzureisen gedenke.

Dr. Muck war in dem Badeort Tobelbad bei Gratz, wo er Erholung suchte, an einer Laryngitis erkrankt und mußte sich einer Operation unterziehen. Man hatte befürchtet, daß diese Erkrankung ihm eine Amerikareise, unmöglich machen würde. Dies ist erfreulichenweise nicht

New York Times

Conductor Muck Again Reported Ill.

Special to The New York Times.

BERLIN, Sept. 12.—Dr. Carl Muck, conductor of the Royal Opera, who has been spending his holidays at Tobelbad, near Gratz, Austria-Hungary, is seriously ill of laryngitis and has been obliged to submit to an operation. It is doubtful if he will be able to fulfill his engagement to conduct the Boston Symphony Orchestra.

BOSTON, Sept. 12.—Manager Charles A. Ellis of the Boston Symphony Orchestra informed THE NEW YORK TIMES correspondent this evening that he was in receipt of a cable from Dr. Muck, in which the doctor says that he is in good health, and will sail for America on Sept. 25 as arranged. Mr. Ellis is curious to know who circulates these reports of the doctor's illness.

SEP 13

MAY NOT CONDUCT BOSTON ORCHESTRA

Dr. Carl Muck, of the Royal Opera at Berlin, Is Stricken with Laryngitis.

BERLIN, Wednesday.—Dr. Carl Muck, conductor of the Royal Opera, who has been spending his holidays at Tobelbad, near Gratz, Austria-Hungary, is seriously ill of laryngitis and has been obliged to submit to an operation. It is doubtful if he will be able to fulfil his engagement to conduct the Boston Symphony Orchestra.

Word Is Received in Boston That Dr. Muck Is Recovering.

BOSTON, Mass., Wednesday.—Charles A. Ellis, manager of the Boston Symphony Orchestra, stated to-night that he had received a cable message from Dr. Muck announcing that the conductor had recovered and that he expected to leave Germany September 25 for this country.

Kommt Muck oder nicht?

Eine Kabeldepesche aus Berlin besagt: „Dr. Carl Muck, der Dirigent der königlichen Oper, der in Tobelbad, in der Nähe von Graz, seine Ferien zubringt, leidet schwer an einer Entzündung der Larynx und mußte sich einer Operation unterwerfen. Es ist sehr zweifelhaft, ob er im Stande sein wird, seinem Vertrag gemäß das Bostoner Symphonie-Orchester zu dirigiren." Und am selben Tage wird in Boston berichtet: „Vertreter des Bostoner Symphonie-Orchesters empfingen heute ein Kabel von Dr. Carl Muck, demzufolge derselbe völlig wiederhergestellt ist und am 25. September seine Reise nach Amerika antreten wird." Hoffentlich hat die letzte Meldung recht.

Dr. Muck erkrankt.

Wird vielleicht nicht nach Boston gehen können.

Operation war nothwendig.

Leidet an Kehlkopf-Entzündung. — Die amerikanischen Offiziere abermals vom Kaiser ausgezeichnet. — Verschiedenes.

Berlin, 12. September. Dr. Carl Muck, Orchesterdirigent an der hiesigen Königlichen Oper, der sich zur Zeit in dem Badeort Tobelbad nicht weit von Graz, Steiermark, aufhält, ist an Laryngitis (Kehlkopfentzündung) schwer erkrankt und war gezwungen, sich einer Operation zu unterziehen. Es ist zweifelhaft, ob er in der Lage sein wird, sein Engagement als Dirigent des Bostoner Symphonie-Orchesters anzutreten.

DR. MUCK ILL.

May Not Be Able to Conduct Boston Symphony Concerts.

BERLIN, Sept. 13.—It is reported that Dr. Muck, conductor of the Royal Opera, Berlin, is suffering from an affection of the throat of such a serious nature as is likely to prevent him from fulfilling his engagement to conduct the Symphony concerts in Boston. His malady is attributed to excessive indulgence in cigarettes.

The illness of Dr. Muck is denied in Boston. The manager of the Boston Symphony orchestra says that Dr. Muck has cabled him that he is in good health and will sail for America on Sept. 25.

SEP 1906

DR. CARL MUCK ILL.

Berlin Royal Opera Conductor May Not Lead Boston Symphony Orchestra.

Word has been received from Berlin that Dr. Carl Muck, conductor of the Royal Opera, who has been spending his holidays at Tobelbad, near Gratz, Austria-Hungary, is seriously ill of laryngitis and has been obliged to submit to an operation. It is doubtful if he will be able to fulfil his engagement to conduct the Boston Symphony Orchestra.

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...BIBUNE
Dr.
...SEP 16 1906
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The philharmonic concerts of Vienna will this season be conducted by Richard Strauss and Felix Mottl. The employment of visiting conductors at these concerts seems to be an established custom. Dr. Muck's Boston engagement took him out of the list in which he has figured of late.

...NING TELEGRAM
...YORK CITY.
SEP 16 1906

Muck Not Ill.

The last vestige of uncertainty concerning the illness of Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, was removed on Tuesday by a cablegram from Dr. Muck himself which was received by Mr. C. A. Ellis, the manager of the Boston Symphony Orchestra. In it Dr. Muck said that he was quite well and had never had any other idea than to sail on the Kaiser Wilhelm der Grosse from Bremen on Tuesday, Sept. 25. It is unknown how the report of his illness arose in Germany. Immediately after the conclusion of the "Parsifal" performance in Bayreuth Dr. Muck went to a little watering place in Styria, near Graz, and there he will remain until just before he sails for this country.

Newspaper Cutting Bureau
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NEW YORK CITY
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SEP 16 19...

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Newspaper Cutting Bureau
...N. Y. TRIBUNE
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SEP 16 1906

Mr. Wilhelm Gericke, late conductor of the Boston Orchestra, has taken up a residence permanently in Vienna at VI. Höstlergasse, 5. With his family he spent the summer in Switzerland and at his native place, Schwanberg, in the Tyrol. Concerning the appointment of Dr. Muck, he writes to a friend: "I am greatly rejoiced that after so long a search the question of who should be my successor was so happily solved. Dr. Muck is a capable musician and a fine conductor."

NEW YORK STAATSZEITU...
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SEP 16 1906

Dr. Muck Rekonvaleszent.

Das Befinden des Dirigenten der kgl. Oper, Dr. Karl Muck, hat sich besser gestaltet. Er wurde zweimal erfolgreich operirt. Jetzt ist Dr. Muck Rekonvaleszent. Er wird im Laufe der nächsten Woche von Steiermark nach Berlin zurückkehren, um dann seine Vorbereitungen für die Uebernahme der Leitung des Bostoner Symphonie-Orchesters zu treffen.

Newspaper Cutting Bureau
GLOBE
...ss
SEP 15 1906

The members of the Boston Symphony Quartet since the first of the month have been at the summer home of Prof. Willy Hess in Ogunquit, Me., rehearsing for the coming season. They will remain there until the first of October, when they start on a week's tour in the middle west. As last year, three concerts will be given by the Boston Symphony Quartet in Mendelssohn Hall. The dates are: Friday afternoons, Nov. 9, Jan. 11, and March 22. The assisting artists and the works to be performed will be announced later. Prof. Hess, the leader of the quartet, has some interesting novelties which will be performed in New York.

...m NEW YORK SUN
...dress
...te SEP 16 1906

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THE BOSTON HERALD

TUESDAY,
SEPTEMBER 18, 1906.

CAN'T HAVE DR. MUCK.

Vienna Philharmonic Forced to Select Substitute for Boston Conductor.

It has been learned that the conductors of the Vienna Philharmonic concerts for the coming year will be Mottl of Munich and Richard Strauss of Berlin.

This is of particular interest to Boston, because Dr. Muck, before he had decided to come to Boston, had agreed to conduct all of these concerts next winter, and when he asked for his release there was much agitation in musical circles in Vienna. Everything possible was done to dissuade him from coming to America, the argument being that it would be impossible for them to find a man or men who would satisfactorily fill his place. When, however, it was finally decided that he was coming to Boston, Vienna undertook to make the best of it, and finally settled on Mottl and Strauss to act as his substitutes.

This conductorship of the Vienna Philharmonic is the most honorable musical post in all Europe, and that the directors of the orchestra were so keen to have Dr. Muck in preference to all the other conductors of Europe is a handsome tribute to his vlaue.

First Established and Largest Newspaper Cutting Bureau in the World
...EVG. STAATSZEITUNG
SEP 21 1906

Neugierig bin ich nur, ob Dr. Karl Muck, der nun definitiv nächste Woche von drüben abreist, um die Direktion des Bostoner Symphonieorchesters zu übernehmen, auch seine Ansicht über die „Salome" äußern wird. Muck und Strauß sind engere Kollegen in Berlin, was ihn vielleicht an einer Meinungsäußerung verhindert; andererseits hat Dr. Muck noch nie seinem Kollegen Strauß den Rang als Komponisten streitig gemacht, wohingegen Strauß als Dirigent mit seinem Kollegen Muck niemals in engere Konkurrenz treten konnte. Leute, die den Dr. Muck von drüben kennen, sind der festen Ueberzeugung, daß seiner hier ein gewaltiger Erfolg harrt. Felix Mottl, dem ebenfalls ein bedeutender Ruf voraus ging, hat hier nie den Erfolg erzielt, den man erwartete, und der Grund dieses Versagens ist nicht recht aufgeklärt worden; erst seine letzte Leistung, die er mit „Tristan und Isolde" schuf, brachte den Triumph, den er die ganze Saison hindurch schuldig geblieben. Mit Dr. Muck dürften die Erfahrungen ganz anderer Natur sein, er hat jedenfalls von Anfang an den guten Willen und die begeisterte Unterstützung seiner Muster für sich. Einer der hervorragendsten Symphoniker schreibt: „Wir sind alle froh, daß wir wieder einen deutschen Kapellmeister bekommen. Dr. Karl Muck soll ja ein sehr gebildeter Mann sein; Doktor der Philosophie, das ist ein gutes Zeichen. Ein feingebildeter Geist ist immer gerecht und unparteiisch, was bei uns sehr in's Gewicht fällt. Es sind bei uns viele Speichellecker, so daß ein Kapellmeister wirklich einen festen Charakter haben muß, um unparteiisch zu bleiben!"

Von einflußreicher Seite wird man versuchen den Herrn Dr. Muck zu einem einmaligen Gastspiel in unserer Oper zu bewegen; man hofft, daß er irgend eine Wagner-Oper dirigen wird. Es soll dieses Gastspiel nicht dazu dienen, die großen Verdienste unseres ersten Kapellmeisters Alfred Hertz zu verkleinern, sondern man geht von der Ansicht aus, daß man Herrn Dr. Muck ehrt und uns einen speziellen Genuß bereitet, wenn man diesem Meister Gelegenheit giebt in einer Vorstellung sich als Opernleiter zu zeigen. Es würde sicherlich ein interessanter Abend werden und das Deutschthum würde den hervorragenden Gast in gebührender Weise feiern können. H. M. H.

From
N. Y. EVG. TELEG...
Address

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, will sail from Bremen on the Kaiser Wilhelm der Grosse on next Tuesday, September 25, and is due to reach New York on the Tuesday following, October 2. He will go directly to Boston, where he will have the rest of the week in which to get used to his new surroundings.

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COMMERCIAL ADVERTISER
GLOBE
SEP 21 1906

DR. KARL MUCK, the new conductor of the Boston Symphony Orchestra, who sails from Bremen on the Kaiser Wilhelm der Grosse next Tuesday, has already sent over his programme for the first public rehearsal and concert of the orchestra in Boston on Oct. 12 and 13. Dr. Muck has chosen for his first appearance Beethoven's Fifth Symphony and Wagner's "Siegfried Idyll," "Faust Overture," and prelude to "Die Meistersinger."

The preponderance of Wagner in this list recalls a remark recently attributed to Dr. Muck, whose experience as a conductor has been almost wholly in opera houses, that the concert possibilities of excerpts from Wagner's operas have by no means been exhausted. Although only one of the three Wagner numbers on Dr. Muck's first programme is from an opera, it may be that before long he will follow the illustrious example of Henry Wood of London, who once wrenched from its context a portion of the dialogue between Isolde and Brangäne in the first act of "Tristan" and included it in a concert programme. This attitude toward the Wagner operas seems quite unnecessary now, when their music is familiar to the public the world over, and most of them are continually presented at all important opera houses. The majority of musicians, indeed, favor drawing on them less and less for concert purposes.

THE Boston Symphony Quartet is to make its first trip to the west next week. It will give concerts in Rochester, Buffalo, Detroit, and several other cities, returning to Boston in time for the first rehearsal of the orchestra, which is called for Monday, Oct. 8. Despite the early season there has been a considerable demand for the quartet, and had its duties with the orchestra allowed it, it would have been as easy for it to make a trip of three weeks as of one.

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NEW YORK EVG. POST
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...te SEP 22 1906

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, will sail for this country on Tuesday and on his arrival will go direct to Boston to begin rehearsals for the first concerts on October 12 and 13. The programme for the opening of the season will be Beethoven's C minor symphony, and Wagner's "Siegfried Idyl," "A Faust Overture," and the prelude to "The Meistersinger."

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The members of the Boston Symphony Quartet are spending September in Ogunquit, Me., busily rehearsing for the short tour which they will make in the first week of October. Ogunquit is the summer home of Prof. Willy Hess, the leader of the quartet, and Messrs. Roth, Ferir and Warnke, the other members of the quartet, returned from Europe the end of August in order to put in a month of solid rehearsals before the season began.

Everett Republican
Sept. 22, 1906.

Symphony Orchestra Season Sales

The time is near at hand for the annual auction sale of seats for the Symphony concerts in Symphony hall, Boston. This is of utmost importance to residents of the section surrounding Boston, for it is estimated that not less than 60 per cent of the subscribers for the Friday afternoon public rehearsals come from the towns in the neighborhood of the city. The dates of the sales are Monday and Tuesday, October 1st and 2d, when the seats for the public rehearsals will be sold, beginning at 10 o'clock in the morning, and Thursday and Friday, October 4th and 5th, when the seats for the Saturday evening concerts will be sold. The coming season should be the most brilliant in the history of the Orchestra. In the list of soloists for the coming year are the names of such artists as Melba, Fremstad, Paderewski, Rosenthal, Gabrilowitsch, Cesar Thomson, Petschnikoff, to say nothing of representative men from the Orchestra like Hess, Adamowski, and Warnke and other musicians of only less brilliancy.

...om
...Brooklyn, N. Y
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...to SEP 22 1906

It appears that there is absolutely no foundation in the various reports published in this country concerning the illness of Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra. Word has been received directly from Dr. Muck saying that he is quite well and expects to sail as originally planned, on September 25, from Bremen. Dr. Muck, after the end of the Wagner festival in Bayreuth, where he was the conductor of the "Parsifal" performances, decided to do no more work this summer, and went to a little watering place in Styria, in order to get complete rest before sailing. To this fact, probably, is due the report that he was dangerously ill, for no other explanation of it can be found. Dr. Muck is due to reach New York on October 2, and immediately he will begin his rehearsing for the coming season.

...aper Cutting Bureau in the World
...N. Y.
SEP 22 1906

PLANS FOR WINTER SEASON OF MUSIC, WELL ARRANGED

Dr. Muck Expected for Boston Symphony Orchestra.

HE WILL ARRIVE ON OCTOBER 2.

Saint Saens to Make His First American Appearance With New York Orchestra.

Brooklyn's offering of music under the auspices of the Institute of Arts and Sciences, as outlined earlier in the week, repeats the symphony engagements and concerts from time to time by world-famous artists more or less familiar to concert-goers.

Word has been received directly from Dr. Karl Muck saying that he is quite well and expects to sail, as originally planned, on September 25 from Bremen. Dr. Muck, after the end of the Wagner festival in Bayreuth, where he was the conductor of the "Parsifal" performances, decided to do no more work this summer, and went to a little watering place in Syria in order to get complete rest before sailing. To this fact probably is due the report that he was dangerously ill, for no other explanation of it can be found. Dr. Muck is due to reach New York on October 2 and immediately he will begin his rehearsing for the coming season.

Mme. Olga Samaroff, who is to be solo pianist at the Worcester festival in the first week of October, will play there at the Friday afternoon artists' concert. The work chosen will be Rubinstein's great concerto No. 3 in D minor. Mme. Samaroff will be the only pianist at this festival, and that she was chosen is a very considerable honor for one who has been before the public less than two years.

Mme. Melba, who is coming to this country in January to be the prima donna of the Hammerstein Grand Opera Company, in New York, has been spending the summer very quietly at her country place a few miles out of London. She is busy preparing for the marriage of her son, Mr. George Armstrong, which is to occur in the early autumn, his engagement having recently been announced to one of the belles of the past season in London.

Mme. Melba, in addition to her engagement with the Hammerstein company, is to sing several times with the Boston Symphony Orchestra, and will give a limited number of concerts as far west as Chicago.

The members of the Boston Symphony Quartet are spending September in Ogunquit, Me., busily rehearsing for the short tour which they will make in the first week of October.

[4]

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Muck Not Ill.

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NEW YORK STAATSZEITG.

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THE BOSTON HERALD

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This conductorship of the Vienna Philharmonic is the most honorable musical post in all Europe, and that the directors of the orchestra were so keen to have Dr. Muck in preference to all the other conductors of Europe is a handsome tribute to his value.

First Established and Most Complete ... Paper Cutting Bureau in the World

Neugierig bin ich nur, ob Dr. Karl Muck, der nun definitiv nächste Woche von drüben abreist, um die Direktion des Bostoner Symphonieorchesters zu übernehmen, auch seine Ansicht über die „Salome" äußern wird. Muck und Strauß sind engere Kollegen in Berlin, was ihn vielleicht an einer Meinungsäußerung verhindert; andererseits hat Dr. Muck noch nie seinem Kollegen Strauß den Rang als Komponisten streitig gemacht, wohingegen Strauß als Dirigent mit seinem Kollegen Muck niemals in engere Konkurrenz treten konnte. Leute, die den Dr. Muck von drüben kennen, sind der festen Ueberzeugung, daß seiner hier ein gewaltiger Erfolg harrt. Felix Mottl, dem ebenfalls ein bedeutender Ruf voraus ging, hat hier nie den Erfolg erzielt, den man erwartete, und der Grund dieses Versagens ist nicht recht aufgeklärt worden; erst seine letzte Leistung, die er mit „Tristan und Isolde" schuf, brachte den Triumph, den er die ganze Saison hindurch schuldig geblieben. Mit Dr. Muck dürften die Erfahrungen ganz anderer Natur sein, er hat jedenfalls von Anfang an den guten Willen und die begeisterte Unterstützung seiner Musiker für sich. Einer der hervorragendsten Symphoniker schreibt: „Wir sind alle froh, daß wir wieder einen deutschen Kapellmeister bekommen. Dr. Karl Muck soll ja ein sehr gebildeter Mann sein; Doktor der Philosophie, das ist ein gutes Zeichen. Ein feingebildeter Geist ist immer gerecht und unparteiisch, was bei uns sehr in's Gewicht fällt. Es sind bei uns viele Speichellecker, so daß ein Kapellmeister wirklich einen festen Charakter haben muß, um unparteiisch zu bleiben!"

Von einflußreicher Seite wird man versuchen, den Herrn Dr. Muck zu einem einmaligen Gastspiel in unserer Oper zu bewegen; man hofft, daß er irgend eine Wagner-Oper dirigen wird. Es soll dieses Gastspiel nicht dazu dienen, die großen Verdienste unseres ersten Kapellmeisters Alfred Hertz zu verkleinern, sondern man geht von der Ansicht aus, daß man Herrn Dr. Muck ehrt und uns einen speziellen Genuß bereitet, wenn man diesem Meister Gelegenheit giebt in einer Vorstellung sich als Opernleiter zu zeigen. Es würde sicherlich ein interessanter Abend werden und das Deutschthum würde den hervorragenden Gast in gebührender Weise feiern können.

H. R. H.

From

Address

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, will sail from Bremen on the Kaiser Wilhelm der Grosse on next Tuesday, September 25, and is due to reach New York on the Tuesday following, October 2. He will go directly to Boston, where he will have the rest of the week in which to get used to his new surroundings.

...plete ... the World

GLOBE

SEP 21 1906

DR. KARL MUCK, the new conductor of the Boston Symphony Orchestra, who sails from Bremen on the Kaiser Wilhelm der Grosse next Tuesday, has already sent over his programme for the first public rehearsal and concert of the orchestra in Boston on Oct. 12 and 13. Dr. Muck has chosen for his first appearance Beethoven's Fifth Symphony and Wagner's "Siegfried Idyll," "Faust Overture," and prelude to "Die Meistersinger."

The preponderance of Wagner in this list recalls a remark recently attributed to Dr. Muck, whose experience as a conductor has been almost wholly in opera houses, that the concert possibilities of excerpts from Wagner's operas have by no means been exhausted. Although only one of the three Wagner numbers on Dr. Muck's first programme is from an opera, it may be that before long he will follow the illustrious example of Henry Wood of London, who once wrenched from its context a portion of the dialogue between Isolde and Brangäne in the first act of "Tristan" and included it in a concert programme. This attitude toward the Wagner operas seems quite unnecessary now, when their music is familiar to the public the world over, and most of them are continually presented at all important opera houses. The majority of musicians, indeed, favor drawing on them less and less for concert purposes.

THE Boston Symphony Quartet is to make its first trip to the west next week. It will give concerts in Rochester, Buffalo, Detroit, and several other cities, returning to Boston in time for the first rehearsal of the orchestra, which is called for Monday, Oct. 8. Despite the early season there has been a considerable demand for the quartet, and had its duties with the orchestra allowed it, it would have been as easy for it to make a trip of three weeks as of one.

Paper Cutting Bureau in the World

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, will sail for this country on Tuesday and on his arrival will go direct to Boston to begin rehearsals for the first concerts on October 12 and 13. The programme for the opening of the season will be Beethoven's C minor symphony, and Wagner's "Siegfried Idyl," "A Faust Overture," and the prelude to "The Meistersinger."

SEP 22 1906

The members of the Boston Symphony Quartet are spending September in Ogunquit, Me., busily rehearsing for the short tour which they will make in the first week of October. Ogunquit is the summer home of Prof. Willy Hess, the leader of the quartet, and Messrs. Roth, Ferir and Warnke, the other members of the quartet, returned from Europe the end of August in order to put in a month of solid rehearsals before the season began.

Everett Republican

Sept. 22, 1906.

Symphony Orchestra Season Sales

The time is near at hand for the annual auction sale of seats for the Symphony concerts in Symphony hall, Boston. This is of utmost importance to residents of the section surrounding Boston, for it is estimated that not less than 60 per cent of the subscribers for the Friday afternoon public rehearsals come from the towns in the neighborhood of the city. The dates of the sales are Monday and Tuesday, October 1st and 2d, when the seats for the public rehearsals will be sold, beginning at 10 o'clock in the morning, and Thursday and Friday, October 4th and 5th, when the seats for the Saturday evening concerts will be sold. The coming season should be the most brilliant in the history of the Orchestra. In the list of soloists for the coming year are the names of such artists as Melba, Fremstad, Paderewski, Rosenthal, Gabrilowitsch, Cesar Thomson, Petachnikoff, to say nothing of representative men from the Orchestra like Hess, Adamowski, and Warnke and other musicians of only less brilliancy.

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It appears that there is absolutely no foundation in the various reports published in this country concerning the illness of Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra. Word has been received directly from Dr. Muck saying that he is quite well and expects to sail as originally planned, on September 25, from Bremen. Dr. Muck, after the end of the Wagner festival in Bayreuth, where he was the conductor of the "Parsifal" performances, decided to do no more work this summer, and went to a little watering place in Styria, in order to get complete rest before sailing. To this fact, probably, is due the report that he was dangerously ill, for no other explanation of it can be found. Dr. Muck is due to reach New York on October 2, and immediately he will begin his rehearsing for the coming season.

aper Cutting Bureau in the World

PLANS FOR WINTER SEASON OF MUSIC WELL ARRANGED

Dr. Muck Expected for Boston Symphony Orchestra.

HE WILL ARRIVE ON OCTOBER 2.

Saint Saens to Make His First American Appearance With New York Orchestra.

Brooklyn's offering of music under the auspices of the Institute of Arts and Sciences, as outlined earlier in the week, repeats the symphony engagements and concerts from time to time by world-famous artists more or less familiar to concert-goers.

Word has been received directly from Dr. Karl Muck saying that he is quite well and expects to sail, as originally planned, on September 25 from Bremen. Dr. Muck, after the end of the Wagner festival in Bayreuth, where he was the conductor of the "Parsifal" performances, decided to do no more work this summer, and went to a little watering place in Syria in order to get complete rest before sailing. To this fact probably is due the report that he was dangerously ill, for no other explanation of it can be found. Dr. Muck is due to reach New York on October 2 and immediately he will begin his rehearsing for the coming season.

Mme. Olga Samaroff, who is to be solo pianist at the Worcester festival in the first week of October, will play there at the Friday afternoon artists' concert. The work chosen will be Rubinstein's great concerto No. 3 in D minor. Mme. Samaroff will be the only pianist at this festival, and that she was chosen is a very considerable honor for one who has been before the public less than two years.

Mme. Melba, who is coming to this country in January to be the prima donna of the Hammerstein Grand Opera Company, in New York, has been spending the summer very quietly at her country place a few miles out of London. She is busy preparing for the marriage of her son, Mr. George Armstrong, which is to occur in the early autumn, his engagement having recently been announced to one of the belles of the past season in London.

Mme. Melba, in addition to her engagement with the Hammerstein company, is to sing several times with the Boston Symphony Orchestra, and will give a limited number of concerts as far west as Chicago.

The members of the Boston Symphony Quartet are spending September in Ogunquit, Me., busily rehearsing for the short tour which they will make in the first week of October. Ogunquit is the summer home of Prof. Willy Hess, the leader of the quartet, and Messrs. Roth, Ferir

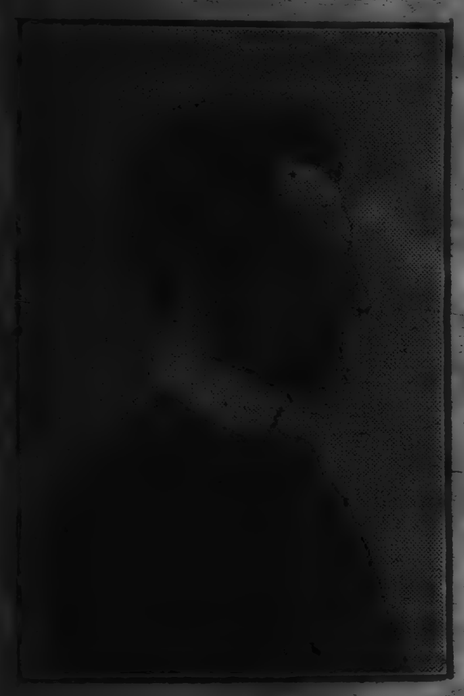
[4]

BOSTON SYMPHONY CONCERTS

MERCIAL
NEW YORK CITY.
SER 22 1906

...s an important factor in the mu-...l of this country, the Boston ... Orchestra promises to be still ...daring the coming season. Dr. ...ck of Berlin has received a leave ...e from the German emperor to ... this country for one year for the ... directing the orchestra. Dr. ... one of the great conductors of ... and his coming to America has ex... an uncommon amount of interest in ... circles.

...to be the fifth conductor that the ... has had. The first one was ... Henschel, for three years; the sec... Wilhelm Gericke, for five years; the ... Arthur Nikisch, for four years; the ... Emil Paul, for five years. Mr. Ge... turned in the fall of 1898 and re... until last spring, when he retired. ... Charles A. Ellis, the manager of the or... has mapped out a busy season for ... coming year. Last season a total of ... concerts were given and in 1906-1907 this total will at least be equaled. Bos... will get its usual 24 public rehearsals ... 24 concerts. Ten concerts will be ... in New York, the dates being Thurs... evenings, Nov. 8, Dec. 6, Jan. 10, Dec. ... Jan. 12, Feb. 23 and March 23, and ... concerts will be given in Brooklyn,



DR. KARL MUCK.

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A strong list of soloists has been pre... Paderewski comes to America in ... to play seven times with the or... these being his only appearances ... America during the season. Rosenthal ... Gabrilowitsch are other pianists ... among the violinists who will play ... the orchestra are Petschnikoff and ... Cesar Thomson. Among the singers is Melba, who will have a few concert appearances in addition to her work with the Hammerstein Grand Opera Company.

It is impossible at this date to give a list of novelties which will be played as Dr. Muck has not fully decided on them, but it may be taken for granted that the orchestra will be well in the front in the production of interesting works by new composers.

The coming season is looked forward to as being the most successful in the history of the organization. In Boston, all signs indicate a large increase in premiums paid for seats. A large increase in subscriptions is looked for in New York where the orchestra will give it usual double series of concerts.

Dr. Muck has had a career of well-earned success extending over 25 years. He is 47 years old, and was born at Darmstadt in 1859. Like many other musicians who have won fame, he was at first intended for a professional career; so he studied at the University of Heidelberg for the degree in philosophy. After a year he transferred his activity to the University of Leipsic, but something more than the university attracted him to the Saxon city, for besides his university studies he began work also at the Leipsic Conservatory, and soon after received the degree of Ph. D. from Heidelberg.

Later he made a public appearance in Leipsic as a pianist, in the Gewandhaus. It was a successful appearance; but instead of devoting himself to the piano, he turned conductor. Beginning with minor posts in small municipal opera houses—Zurich, Salzburg and Gratz—he finally won an important position in the opera of Prague, where he was conductor for six years, from 1886 to 1892. One of his engagements at this period was as conductor for Angelo Neumann's traveling opera company,—a post in which Anton Seidl was a predecessor.

His first appearance in Berlin was at the Lessing Theatre as visiting conductor. In 1892 he was engaged as conductor at the Royal Opera in Berlin, and has been there ever since. He has, however, frequently appeared as conductor of orchestral concerts in most of the musical capitals of Europe. One of his most important engagements of this kind was in Vienna, where he conducted the Vienna Philharmonic after that organization, having lost Hans Richter, took up the plan of having visiting conductors appear in rotation, in the manner of the New York Philharmonic.

Dr. Muck will make his first appearance in Boston at the initial concert of the 26th symphony season in October.

BOSTON DAILY ADVERTISER
SATURDAY MORNING.
SEPTEMBER 22, 1906

BOSTON SYMPHONY ORCHESTRA

On Friday afternoon, Oct. 12, the Symphony Orchestra, will give its first public rehearsal of the year. It will mark the beginning of the second quarter century of the orchestra, and it will be counted as the 2400th concert. The orchestra is in a higher state of discipline and efficiency than it has ever been before, but it will have as conductor Mr. Karl Muck, who is one of the most distinguished musicians of the world.

The prospectus for the season of 1906-1907 necessarily shows much that is familiar, but there are two or three innovations which will strike the eye immediately. The first is, of course, the new conductor, Dr. Karl Muck. The second is the absence of the orchestra from Boston six weeks during the winter, instead of the usual five and the third—more apparent than real—is the increase in the up-set prices of seats for the public rehearsals and for the concerts.

This increase was made only after long and careful consideration. Its object is to shorten and simplify the auction sales. Investigation has shown that in the last several years none of the $7.50 seats has brought a premium of less than $2.50, and that only an insignificant number of the $12 seats has brought a premium of less than $6.

For this reason the management has decided to raise the prices of the $7.50 seats to $10 and the price of the $12 seats to $18. It is needless to say that these prices are still nominal in every sense of the word. By this means, starting at a higher figure, the time of the long and tedious auction sale should be materially lessened.

The auction sales will begin a week from next Monday, Oct. 1, at 10 a.m., for the sale of the $18 seats for the public rehearsal. On Tuesday the $10 seats for the public rehearsal will be sold. On Thursday the $18 seats for the concerts and on Friday the $10 seats for the concerts, all sales beginning precisely at 10 o'clock in the morning.

NEW YORK SUN
SEP 23 1906

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, will sail from Bremen on the Kaiser Wilhelm der Grosse on next Tuesday, September 25, and is due to reach New York on the Tuesday following, October 2. He will go direct to Boston, where he will have the remainder of the week in which to get used to his new surroundings. The first public rehearsal and concert in Boston will take place on Friday afternoon and Saturday evening, October 12 and 13 respectively. Dr. Muck's first Boston programme will be Beethoven's "O Minor Symphony," Wagner's "A Faust Overture," "Siegfried Idyll" and the prelude to "The Mastersingers."

NEW YORK HERALD
SEP 23 1906

Professor Wiley Hess, leader of the Boston Symphony Quartet, announces three concerts by his chamber music organization, in Mendelssohn Hall. The dates are Friday afternoons November 9, January 11 and March 22.

NEW YORK CITY
SEP 23 1906

Uebermorgen verläßt Dr. Karl Muck, der neue Herr des Boston Symphony Orchesters, Europa. Für das erste Concert in Boston hat er folgende Werke angesetzt: Beethoven's 5. Symphonie, ferner „Siegfrieds Idyll", „Eine Faust Ouverture" und das Meistersinger-Vorspiel von Richard Wagner.

Prof. Willy Hess, concert-master of the Boston Symphony Orchestra and leader of the Boston Symphony Quartet, will introduce a new concerto for violin this season. It is by Frederic d'Erlanger, the distinguished French composer. It has been played with great success in Paris and Berlin, but is yet to have its first performance in America.

BOSTON EVENING
RECORD, SATURDAY,
SEPTEMBER 22, 1906

BOSTON SYMPHONY ORCHESTRA

On Friday afternoon, Oct. 12, the Symphony Orchestra, will give its first public rehearsal of the year. It will mark the beginning of the second quarter century of the orchestra, and it will be counted as the 2400th concert. The orchestra is in a higher state of discipline and efficiency than it has ever been before, but it will have as conductor Mr. Karl Muck, who is one of the most distinguished musicians of the world.

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DR. KARL MUCK.

Newspaper Cutting Bureau in the World
RECORD
PHILADELPHIA, PA.
SEP 23 1906

—There is no foundation for reports of the illness of Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra. Word has been received from him that he is quite well, and that he expects to sail

Newspaper Cutting Bureau in the World
RECORD
PHILADELPHIA,
SEP 23 1906

BOSTON SYMPHONY

Paderewski Will Be Heard Here on January 7.

Dr. Muck, the new conductor of the Boston Symphony Orchestra, will sail from Bremen next Tuesday on the Kaiser Wilhelm der Grosse and is due to arrive in New York on the following Tuesday, October 2. He will go directly to Boston, where he will have the remainder of the week in which to get used to his new surroundings, the first rehearsal of the orchestra having been called for Monday, October 8.

The dates for the five concerts in Philadelphia are as follows: Monday evenings, November 5, December 3, January 7, February 18, and March 18. At the concert of January 7 the soloist will be Paderewski, and this will be his only appearance in Philadelphia this season. At the December concert the soloist will be Rosenthal.

The First Established and Most Complet
Newspaper Cutting Bureau in the Wor
PUBLIC LEDGER
PHILA, PA.

Despite alarming reports which have been in circulation regarding Doctor Muck's illness, the official statement comes from Boston that the new conductor of the Boston Symphony Orchestra will sail from Bremen next Tuesday, and is due to arrive in America on October 2. He will go direct to Boston, and commence rehearsals with the orchestra on Monday, October 8. The dates of the five concerts to be given in Philadelphia by the Boston Orchestra are the Monday evenings of November 5, December 3, January 7, February 18 and March 18. The appearance of Paderewski with the orchestra at the concert in January will be the only time this artist will play in Philadelphia this year. Rosenthal will be the soloist at the December concert. The orchestra will undertake this season, in addition to many concerts in ... extensive Western tour.

NEW YORK SUN
SEP 23 1906

The Boston Symphony Quartet is to make its first trip to the West next week. It will give concerts in Rochester, Buffalo, Detroit and several other cities, returning to Boston in time for the first rehearsal of the orchestra, which is called for Monday, October 8. Despite the early season, there has been a very considerable demand for the quartet, and it would have been as easy for them to have taken a three weeks trip as one, had their duties with the orchestra allowed it.

WASHINGTON, D. C.
STAR

The dates of the Boston symphony concerts in Washington next winter are as follows: Tuesday afternoons, November 6, December 4, January 8, February 19 and March 19, the concerts beginning, as last year, at 4:30. The principal star of the soloists will be Paderewski, who will play at the January concert. This will be absolutely his only appearance in Washington this year.

Dr. Karl Muck, the great German conductor, who is to be at the head of the orchestra this year, will sail from Bremen on the Kaiser Wilhelm der Grosse next Tuesday morning, September 25, and is due to reach New York the following Tuesday, October 2. He will go directly to Boston, where he will have the remainder of the week in which to get used to his new surroundings, the first rehearsal of the orchestra being called for Monday, October 8. He will be introduced to Boston at the first public rehearsal and concert on Friday afternoon and Saturday evening, October 12 and 13, respectively.

The Boston Symphony Quartet is to give another series of three chamber music concerts in Washington this winter. As last year, they will be given in the ball room of the New Willard Hotel, but in the afternoon instead of the evening, the time being 4 o'clock. The dates of these concerts are Wednesday afternoons, December 5, February 20 and March 20. Detailed announcement regarding these concerts will be made shortly.

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Newspaper Cutting Bureau in the World
MERCIAL
NEW YORK CITY.
SEP 22 1906

BOSTON SYMPHONY CONCERTS

Always an important factor in the musical world of this country, the Boston Symphony Orchestra promises to be stil more so during the coming season. Dr. Karl Muck of Berlin has received a leave of absence from the German emperor to come to this country for one year for the purpose of directing the orchestra. Dr. Muck is one of the great conductors of Europe and his coming to America has excited an uncommon amount of interest in musical circles.

He will be the fifth conductor that the orchestra has had. The first one was George Henschel, for three years; the second, Wilhelm Gericke, for five years; the third, Arthur Nikisch, for four years; the fourth, Emil Paul, for five years. Mr. Gericke returned in the fall of 1898 and remained until last spring, when he retired.

Charles A. Ellis, the manager of the orchestra, has mapped out a busy season for the coming year. Last season a total of 109 concerts were given and in 1906-1907 this total will at least be equalled. Boston will get its usual 24 public rehearsals and 24 concerts. Ten concerts will be given in New York, the dates being Thursday evenings, Nov. 8, Dec. 6, Jan. 10, Dec. 8, Jan. 12, Feb. 23 and March 23, and five concerts will be given in Brooklyn,

DR. KARL MUCK.

Philadelphia, Baltimore and Washington, respectively.

The week of Jan. 27 will be spent on a short western tour, when concerts will be given in Rochester, Cleveland, Chicago, Detroit, Indianapolis and Cincinnati.

A strong list of soloists has been prepared. Paderewski comes to America in January to play seven times with the orchestra, these being his only appearances in America during the season. Rosenthal Samaroff, Gabrilowitsch are other pianists while among the violinists who will play with the orchestra are Petschnikoff and Cesar Thomson. Among the singers is Melba, who will have a few concert appearances in addition to her work with the Hammerstein Grand Opera Company.

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The coming season is looked forward to as being the most successful in the history of the organization. In Boston, all signs indicate a large increase in premiums paid for seats. A large increase in subscriptions is looked for in New York where the orchestra will give it usual double series of concerts.

Dr. Muck has had a career of well-earned success extending over 25 years. He is 47 years old, and was born at Darmstadt in 1859. Like many other musicians who have won fame, he was at first intended for a professional career; so he studied at the University of Heidelberg for the degree in philosophy. After a year he transferred his activity to the University of Leipsic, but something more than the university attracted him to the Saxon city, for besides his university studies he began work also at the Leipsic Conservatory, and soon after received the degree of Ph. D. from Heidelberg.

Later he made a public appearance in Leipsic as a pianist, in the Gewandhaus It was a successful appearance; but instead of devoting himself to the piano, he turned conductor. Beginning with minor posts in small municipal opera houses—Zurich, Salzburg and Gratz—he finally won an important position in the opera of Prague, where he was conductor for six years, from 1886 to 1892. One of his engagements at this period was as conductor for Angelo Neumann's traveling opera company,—a post in which Anton Seidl was a predecessor.

His first appearance in Berlin was at the Lessing Theatre as visiting conductor In 1892 he was engaged as conductor at the Royal Opera in Berlin, and has been there ever since. He has, however, frequently appeared as conductor of orchestral concerts in most of the musical capitals of Europe. One of his most important engagements of this kind was in Vienna, where he conducted the Vienna Philharmonic after that organization, having lost Hans Richter, took up the plan of having visiting conductors appear in rotation, in the manner of the New York Philharmonic.

Dr. Muck will make his first appearance in Boston at the initial concert of the 26th symphony season in October.

Newspaper Cutting Bureau in the World

BOSTON EVENING RECORD, SATURDAY, SEPTEMBER 22, 1906

BOSTON SYMPHONY ORCHESTRA

On Friday afternoon, Oct. 12, the Symphony Orchestra, will give its first public rehearsal of the year. It will mark the beginning of the second quarter century of the orchestra, and it will be counted as the 2400th concert. The orchestra is in a higher state of discipline and efficiency than it has ever been before, but it will have as conductor Mr. Karl Muck, who is one of the most distinguished musicians of the world.

The prospectus for the season of 1906-1907 necessarily shows much that is familiar, but there are two or three innovations which will strike the eye immediately. The first is, of course, the new conductor, Dr. Karl Muck. The second is the absence of the orchestra from Boston six weeks during the winter, instead of the usual five and the third—more apparent than real—is the increase in the up-set prices of seats for the public rehearsals and for the concerts.

DR. KARL MUCK.

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Newspaper Cutting Bureau in the World

BOSTON DAILY ADVERTISER SATURDAY MORNING, SEPTEMBER 22, 1906

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The auction sales will begin a week from next Monday, Oct. 1, at 10 a.m., for the sale of the $18 seats for the public rehearsal. On Tuesday the $10 seats for the public rehearsal will be sold. On Thursday the $18 seats for the concerts and on Friday the $10 seats for the concerts, all sales beginning precisely at 10 o'clock in the morning.

—There is no foundation for reports of the illness of Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra. Word has been received from him that he is quite well, and that he expects to sail

Newspaper Cutting Bureau in the World

BOSTON SYMPHONY

Paderewski Will Be Heard Here on January 7.

Dr. Muck, the new conductor of the Boston Symphony Orchestra, will sail from Bremen next Tuesday on the Kaiser Wilhelm der Grosse and is due to arrive in New York on the following Tuesday, October 2. He will go directly to Boston, where he will have the remainder of the week in which to get used to his new surroundings, the first rehearsal of the orchestra having been called for Monday, October 8.

The dates for the five concerts in Philadelphia are as follows: Monday evenings, November 5, December 3, January 7, February 18, and March 18. At the concert of January 7 the soloist will be Paderewski, and this will be his only appearance in Philadelphia this season. At the December concert the soloist will be Rosenthal.

Despite alarming reports which have been in circulation regarding Doctor Muck's illness, the official statement comes from Boston that the new conductor of the Boston Symphony Orchestra will sail from Bremen next Tuesday, and is due to arrive in America on October 2. He will go direct to Boston, and commence rehearsals with the orchestra on Monday, October 8. The dates of the five concerts to be given in Philadelphia by the Boston Orchestra are the Monday evenings of November 5, December 3, January 7, February 18 and March 18. The appearance of Paderewski with the orchestra at the concert in January will be the only time this artist will play in Philadelphia this year. Rosenthal will be the soloist at the December concert. The orchestra will undertake this season, in addition to many concerts in

The Boston Symphony Quartet is to make its first trip to the West next week. It will give concerts in Rochester, Buffalo, Detroit and several other cities, returning to Boston in time for the first rehearsal of the orchestra, which is called for Monday, October 8. Despite the early season, there has been a very considerable demand for the quartet, and it would have been as easy for them to have taken a three weeks trip as one, had their duties with the orchestra allowed it.

The dates of the Boston symphony concerts in Washington next winter are as follows: Tuesday afternoons, November 6, December 4, January 8, February 19 and March 19, the concerts beginning, as last year, at 4:30. The principal star of the soloists will be Paderewski, who will play at the January concert. This will be absolutely his only appearance in Washington this year.

Dr. Karl Muck, the great German conductor, who is to be at the head of the orchestra this year, will sail from Bremen on the Kaiser Wilhelm der Grosse next Tuesday morning, September 25, and is due to reach New York the following Tuesday, October 2. He will go directly to Boston, where he will have the remainder of the week in which to get used to his new surroundings, the first rehearsal of the orchestra being called for Monday, October 8. He will be introduced to Boston at the first public rehearsal and concert on Friday afternoon and Saturday evening, October 12 and 13, respectively.

The Boston Symphony Quartet is to give another series of three chamber music concerts in Washington this winter. As last year, they will be given in the ball room of the New Willard Hotel, but in the afternoon instead of the evening, the time being 4 o'clock. The dates of these concerts are Wednesday afternoons, December 5, February 20 and March 20. Detailed announcement regarding these concerts will be made shortly.

[5]

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THE SYMPHONY CONCERTS

A NEW CONDUCTOR, NEW PRICES AND A NEW SEASON

Dr. Muck as Berlin and Baireuth Know Him—Four Examples of His Programme-Making—The Soloists of the Winter—The Reasons for the New Prices—Changes in Routine

A week from next Monday, the auctions of the seats for the twenty-sixth series of symphony concerts by our orchestra begins at Symphony Hall. The sales continue there through the ensuing Friday. One week from that day comes the first afternoon concert of the new season; the first evening concert follows on the next night. Thereafter, with the exception of the monthly absences of the orchestra from November to March, there will be a pair of Symphony concerts here each week through the first Saturday of next May. For the first time within recent memory there is to be a change in the price of tickets; for the first time the orchestra is to make a Western journey in the full tide of the season; for the first time, owing to unavoidable delays and difficulties, fewer assisting singers and virtuosi are announced in advance. Most important and interesting of all, for the first time in thirteen years a conductor new to Boston and to all America is to take the orchestra, and unlike any of his predecessors when they first came to Boston, he is a conductor of established eminence in Europe. Dr. Muck has been engaged for a single season. He could indeed obtain no longer leave from his regular position of chief conductor at the Royal Opera in Berlin. It is carelessly—or deliberately—insulting to him and to our orchestra to suggest that he is coming "on trial." Conductors of Dr. Muck's standing do not leave Germany for "trial" in America or anywhere else. Orchestras of the prestige of ours do not so invite them to leadership.

ROUTINE CHANGES

As heretofore, the orchestra is to give twenty-four afternoon concerts, still officially called public rehearsals, and twenty-four evening concerts in Boston. The first afternoon concert falls on Friday, Oct. 12, and they continue on each succeeding Friday through May 3, except on Nov. 9, Dec. 7, Jan. 11, Feb. 1, Feb. 22, March 22 and March 29. On all these dates, except the last given, the orchestra will be absent on a journey to other cities. March 29 happens to be Good Friday; therefore, by one of those delicate distinctions so dear to the managerial mind and so hard for the layman to appreciate, the concert is shifted to the preceding afternoon of Holy Thursday. The evening concerts begin on Saturday, Oct. 14, and continue through May 4, except on Nov. 10, Dec. 8, Jan. 12, Feb. 2, Feb. 23 and March 23. Presumably the afternoon concerts will begin at 2.30, and the evening at 8, as hitherto, and Dr. Muck is as prompt a man as was Mr. Gericke. Presumably, also, the orchestra will give two concerts, one near the beginning and the other toward the end of the season, for the increase of its pension fund. In other cities, the orchestra is to play each month from November through March, in New York, Brooklyn, Philadelphia, Baltimore and Washington, as it has for many years. This season, too, it will repeat its successful experiment of last autumn—a journey of a week to cities of the nearer West. It will not, however, begin the little tour until the week of Jan. 28. Then it will play in succession in Rochester, Cleveland, Chicago, Detroit, Indianapolis and Cincinnati. It will continue also its series of concerts in Saunders Theatre at Harvard, and its occasional visits to cities in New England and elsewhere that are within easy distance of Boston. In all, between the middle of October and the beginning of May, it will give 125 concerts, rather more than it has attempted in any previous musical year.

THE NEW PRICES

The method of the sale of seats and the prices of them vary among the chief orchestras, like the Chicago band, the Philharmonic Society and Mr. Damrosch's orchestra in New York, Mr. Scheel's in Philadelphia or Mr. Paur's in Pittsburg. Some dispose of their seats at fixed prices, usually determined, in the phrase of the railways, by what "the traffic will bear." Some make the fixed charge nominal and rely for their revenue upon the premiums of an auction. From the first our orchestra has followed the second method, and it will continue it this season. The higher priced seats for the afternoon concerts, or "public rehearsals," will be sold by auction at Symphony Hall on Monday, Oct. 1, beginning at ten o'clock. The lower priced seats for the afternoon concerts will be sold under the same conditions and at the same place and hour on Tuesday, Oct. 2. The auction for the higher priced seats for the evening concerts follows at ten o'clock on the morning of Thursday, Oct. 4, at Symphony Hall, and at the same hour and place on Friday, Oct. 5, the lower priced seats for the evening concerts will be sold. As usual, for the afternoon concerts the 505 seats in the second balcony—the "rush" seats of our local speech—will be reserved for sale at the door on each Friday, presumably at the same price that has long prevailed.

Hitherto the fixed price of the more costly seats for both the afternoon and the evening concerts has been $12; for the less costly $7.50. From these figures the bidding began and ran as high as the buyers' desires counselled and their purses permitted. For the new season, for the afternoon and for the evening concerts alike, the fixed prices are to be $18 for the more costly places and $10 for the less costly. In the one case the increase is of fifty per cent; in the other of twenty-three and a third. This advance in prices slipped into public knowledge a week ago. Straightway it fluttered many households—where daughters abound, for example—and let loose many tongues—not always with informed speeches. The simple facts in the matter as the management of the orchestra weighed them during the summer are these: $18 and $10 are no less nominal prices than were $12 and $7.50—mere bases, so to say, from which the bidding that determines the actual price begins. Very rarely in the sales of many years have the seats now to be sold from the fixed price of $18 failed to command that sum, and usually much more. None at all of the seats for which bidding will now begin from $10 has failed to sell for that sum in many seasons. The sale of some five thousand seats by auction is a slow process. With our native prudence bids advance slowly. Much time has been lost in previous sales in the raising of prices to sums, like the new charges, from which genuine bidding began. The auctions dragged out their slow length of many hours. With the new prices the selling should be more expeditious.

THE SOLOISTS

Dr. Muck is leaving Germany next Tuesday, and his ship will hardly reach New York before the following Tuesday, Oct. 2. The following Monday, he begins rehearsals for the first pair of concerts, and his own discovery of his men and his training of them to his ways and desires is likely to occupy him for some weeks to come. Since he accepted his new post, last June, he has been busy with work at Madam Cosima's Wagner theatre at Baireuth and at sundry musical festivals. A passing illness, curiously exaggerated in despatches from abroad and baseless rumor at home, persuaded him to a few weeks of rest. It is not easy to arrange programmes for twenty-four pairs of concerts by correspondence between Boston and a little Styrian village. It is no easier to choose or approve, under these conditions, the singers and the virtuosi who are to assist the orchestra at its concerts. Consequently fewer soloists than usual appear as yet in the official announcements for the new season, and the selection of the rest awaits Dr. Muck's arrival, wishes and counsel. The chief singers already engaged, each for a pair of concerts are Mme. Melba of the opera in London and Miss Fremstad of the Metropolitan Opera House in New York. Mme. Melba comes to America in January for a few appearances at the new Manhattan Opera House in New York. She continues there for a month and in that time, she is to sing at a pair of our Symphony concerts. Last summer, in Covent Garden, where she was singing twice a week, the quality of her voice showed no decline in purity, roundness or delicate undulation. Her phrasing was as curving and as spontaneous as ever; her ornaments of song as sparkling. The volume of her tones may have a little abated. Their distinguishing qualities have not. Miss Fremstad, as she proved a season or two ago here, is one of the rare dramatic singers of the theatre who can carry her salient qualities of voice and imagination little diminished, to the concert room. Of singers of local note, Mrs. Child will attain the distinction her artistry deserves by appearances at a pair of concerts.

Three virtuosi of the first rank, Paderewski and Rosenthal, the pianists, and César Thomson, the Belgian violinist, come to America in the course of the new season and each is to play at the Symphony concerts. Paderewski, indeed, is practically paying a visit to the orchestra to hear it play the symphony he has lately finished. He arrives at the end of the year; he stays for only three weeks; and he plays here or elsewhere only with our band. Rosenthal, who has been long absent from America, returns in the fulness of his reputation in Europe, a reputation that now credits him with finer and larger imagination and expression and no less technical power. César Thomson, who last played her ten years or more ago, stands with Ysaye as the most eminent of the elder violinists. (Poor old Joachim is but a tuneless shadow of himself and Sarasate has always been more virtuoso than musician.) Even after so long an interval it is easy to recall the mastery, the masculinity, and the grave imagination of César Thomson's playing. Less distinguished virtuosi from Europe who are to play with the orchestra are Gabrilowitsch, the pianist of delicate intuitions and delicate expression; Petschnikoff, the young Russian violinist, whom German audiences applauded last winter: Olga von Radecki, the German pianist, who belongs almost to an elder generation of Symphony audiences, and Katherine Goodson, a young English pianist who has found favor with both the London Symphony and the Queen's Hall orchestras there. Mme. Szumowska, who plays at a pair of concerts, is a pianist of our own, and Mme. Samaroff, who is also engaged, outranks in achievement and promise any of the younger American virtuosi. From the string choir of the orchestra itself, Mr. Hess and Mr. Adamowski, the violinists, and Mr. Warnke, the 'cellist, are each to have a concerto.

THE PROGRAMMES

Early last summer, at the request of the management of the orchestra here, Dr. Muck sketched tentative programmes for the first four pairs of concerts for the new season. As yet he has sent no word altering them, though naturally they are subject to change as soon as he arrives. As they stand they are:

OCT. 12 AND 13

Beethoven: Symphony in C-minor, No. 5.
Wagner: A Faust Overture; Siegfried Idyll; Prelude to "Die Meistersinger."

OCT. 19 AND 20

Bach: Suite for Flute and Strings.
Haydn: Symphony in G-minor, No. 13.
Mozart: Symphony in C-minor, "Jupiter."
(Soloist: Mr. Hess.)

OCT. 26 AND 27

Brahms: Symphony in C-minor, No. 1.
R. Strauss: Tone Poem, "Don Juan."
Berlioz: Three Fragments from "The Damnation of Faust."

NOV. 2 AND 3

Schumann: Symphony in B-flat-major, No. 1.
Schubert: Symphony in B-minor, "Unfinished."
Weber: Overture to "Der Freischütz."
(Soloist: Miss Fremstad.)

What do these provisional programmes plainly signify or fairly imply? First and foremost that Dr. Muck seems to have no particular fondness for the music of his generation and ours, since out of thirteen compositions, only one, Richard Strauss's "Don Juan" is distinctly of our time. This very summer in Baireuth, he lamented to one of his assistants there who was questioning him about his plans for Boston, "that he failed to find much excellence in ultra-modern music of any school"; and that "the general musical sterility since Wagner's death was deplorable." By these tokens it may not be well to expect too much of the catholicity of view, the desire to keep his audiences musically informed and the cultivation of the music of the "new" Frenchmen, the busy Russians, and the younger Germans that distinguished Mr. Gericke. Dr. Muck has sent to Boston no list of the new or unfamiliar music that he intends to put on his other twenty programmes. Presumably he will tell us when he arrives. Meantime the official prospectus hints at one new composition "of the largest dimensions?" Shall we say a symphony with choruses by Mahler or, more probably, one of Bruckner's?

Certainly the four announced programmes are reasonably "stiff." Two symphonies in a single programme have been rather unusual here, and a whole programme, except the solo number, of the music of the eighteenth century is still more strange. Is Dr. Muck seeking to give his second pair of concerts a distinctive "atmosphere," which is creditable to his imagination, or would he turn pedagogue like the makers of "historical programmes;" no great necessity in Boston after a quarter of a century of orchestral concerts? Clearly Dr. Muck would have us try him at the very start as a conductor of Wagner, but only one of the three Wagnerian numbers on the first programme is operatic. Willing, too, he seems to mount the stalking horses of many conductors—Beethoven's fifth symphony, Mozart's "Jupiter," Brahms's first and Schumann's first. Apparently he has no overmastering ardor for the tone-poem, or for the freer modern forms generally. Distinctly the four programmes are the programmes of a classicist.

DR. MUCK HIMSELF

Dr. Muck, as he sits in the orchestra pit of the Royal Opera House at Berlin, or in the semi-darkness of the Baireuth sanctuary, is a man in his forties, clean-shaven, dark-skinned, dark-haired, strong of jaw, sharply cut of feature, short-sighted to the need of glasses, but with eyes sparkling brightly through them; slim as a boy, lithe, buoyant, alert and nervous in all that he does. In his leisure he talks much (and he smokes much) with a humorous vivacity and recurring touches of sarcasm that long ago commended his society to his emperor at Berlin. Distinctly he is a man of clear and critical intellect—qualities that have a just place, along with many others of many sorts, in a conductor. At his work, either in rehearsal or in public performance, in the concert-room or at the opera house, Dr. Muck is all for the task in hand. His diligence is as unflagging, his conscientiousness as persistent, as Mr. Gericke's own. His beat is precision itself, and his sense of rhythm of the keenest. For twenty years and more he has been studying his scores and playing the music that they contain with unwearying acuteness. He knows it to the last detail; he insists that each detail shall have its due place in the whole tonal fabric; and yet he does not lose the larger proportions of the web. His ear is as acute as his mind, and he has a keen sense for beautiful, delicately graduated and entirely euphonic tone such as for years has been the characteristic virtue of our orchestra. He has studied the secrets of instruments and voices.

Birth and youth in a household of the cultivated German middle class gave Dr. Muck intellectual and artistic tastes and bent. His training at the universities of Leipsic and Heidelberg—he is a doctor of philosophy by degree earned, and not a doctor of music by honorary title—confirmed and strengthened them. He labored as a chorus master at Zurich, as a conductor at minor Austrian opera houses, with a travelling opera company, before the call to the Opera in Berlin gave him an established position. At first he was fain to be a wandering virtuoso of the piano. His father insisted upon the prosaic work at Zurich. The chance illness of the regular conductor there disclosed the young Muck's aptitude for conducting. It was Angelo Neumann, discoverer of musicians of promise, that commended him to the Berlin Opera. There he has worked for fourteen years. Henschel, Gericke, Nikisch and Paur all came first to our orchestra comparatively untried and unpractised, with their finer skill to gain, their fuller way to make. Dr. Muck comes with a career achieved, with long-standing reputation earned and with entire mastery of the technique and the routine of his art. Every orchestra that has played under him, if only for a single concert, has respected the man and the conductor. His players at Berlin have added personal devotion. His assistants at Baireuth are loyalty itself.

The duties of the chief conductor at the Berlin Opera are confining, but from time to time Dr. Muck has visited the musical capitals of Europe, in the new fashion of the "star" conductor. He has taken a Wagner "cycle" or two at Covent Garden; Paris has heard him; he has wandered as far East as Moscow; and the Philharmonic Society of Vienna—an orchestra more akin to ours than any other band in Europe—has cherished him. Why, then—not to burke the question that has been raised steadily in Boston since Dr. Muck was chosen to succeed Mr. Gericke—why then has he not attained the celebrity of Weingartner, Nikisch, Mahler or Strauss as a "virtuoso" conductor? The answer is the simplest to those that know Dr. Muck's temperament, traits, and standards. Half the stock in trade of the glorified "virtuoso" conductor is his personality. Display it he must, if he would keep his standing and his following. He cannot be impersonal, if he would. Whether he smokes a cigarette or "interprets" a huge tone-poem, whether he conducts a Wagner cycle or buys a new cravat, he must be subjective. If he unfolds a handkerchief or a principal theme, he must do it in an individual way. Of intense and unflagging subjectivity, "virtuoso" conductors, with all their great qualities, are really made. In contrast, Dr. Muck has the objective temperament, an objective mind, and objective standards. No man of his eminence is more averse to personal exploitation. No conductor of his rank is less for himself or more for the work in hand. Dr. Muck is all fidelity to the music before him, all zeal to impart fully and faithfully the form and the substance of it, the design that the composer disposed in it, the mood in which he wrote, the emotions he would summon. The conductor is but the guiding medium; his baton but the means; the rest is all the composer's. Yet this objective and intellectual temperament has some of the defects of its virtues. "If only he would calculate a little less coolly," said one of h[illegible] with this summer,

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Dr. Muck, the new conductor of the Boston Symphony Orchestra, will sail from Bremen on next Tuesday morning, September 25, on the Kaiser Wilhelm der Grosse, and is due to arrive in New York on the following Tuesday, October 2. He will go directly to Boston, where he will have the rest of the week in which to get used to his new surroundings, the first rehearsal of the orchestra having been called for Monday, October 8. All signs indicate the biggest season in the history of the orchestra. The total number of concerts will not be far from 125, which does not include the employment of the orchestra at the Worcester Festival in the first week of next month. The end of January the orchestra is to make a Western trip, giving concerts in Rochester, Cleveland, Chicago, Detroit, Indianapolis and Cincinnati. The financial success of this trip is assured.

The dates of the five concerts in Philadelphia are as follows: Monday evenings, November 5, December 3, January 7, February 18 and March 18. Naturally, the concerts will be of unusual interest, through the presence of Dr. Muck, but the orchestra has another offering which will mean a great deal to Philadelphia. At the concert of January 7 the soloist will be Paderewski, and this will be positively his only appearance in Philadelphia this year. At the December concert the soloist will be Rosenthal.

Newspaper Cutting Bureau in the World

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The concert dates are filled surprisingly at this early time in the season. The Philadelphia Orchestra will be the first orchestra to be heard this season. Their first concert comes October 30. This will be followed by the Boston Symphony November 6, Moritz Rosethal November 9, Madame Nordica November 15, Miss Ellen Beach Yaw November 20, Leoncavallo with his orchestra November 30, Boston Symphony December 4, Philadelphia Orchestra December 11, Kneisel Quartet's first concert December 13, Choral Society in the Messiah December 18, Philadelphia Orchestra January 2, Boston Symphony January 8, Kneisel Quartet January 10, Philadelphia Orchestra January 29, Kneisel Quartet February 7, Boston Symphony February 19, Philadelphia Orchestra February 26, Choral Society March 6, Kneisel Quartet March 14 and Boston Symphony March 19. The Kneisels have made a slight change in their concert season here, and will give only four concerts this year instead of five, as they have done in previous years.

Boston Journal
Sept. 25, 1906.

DR. MUCK SAILS TODAY.

Dr. Karl Muck, the new conductor of the Symphony Orchestra, sails today from Bremen on the Kaiser Wilhelm der Grosse. The ship is due in New York one week from today. Dr. Muck will come immediately to Boston, where apartments have been taken for him. He will have the rest of next week to rest after his voyage. The first rehearsal is called for Monday, Oct. 8. Next week rather more than half of the orchestra will be employed at the Worcester Festival.

Dr. Muck has cabled to the management of the Symphony Orchestra that he is sailing from Bremen today on his way to Boston. He should reach New York next Tuesday afternoon, and Boston on the same evening or the following day.

Boston Transcript
Sept. 25, 1906,

Boston Record, Tuesday
Sept. 25, 1906.

DR. MUCK SAILS TODAY.

Dr. Karl Muck, the new conductor of the Symphony Orchestra, sailed from Bremen today for New York on the Kaiser Wilhelm der Grosse. The ship is due in New York one week from today. He will come directly to Boston. Dr. Muck is accompanied by his wife. He speaks no English, or, at least last spring he spoke only German and French, but Mrs. Muck speaks our language very well. The new conductor will have the rest of the week in which to rest after his voyage, the first rehearsal of the season being called for Oct. 8. Next week rather more than half of the orchestra will be employed at the Worcester festival.

Musical Events

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Boston Traveler
Sept. 25, 1906.

Boston Transcript
1906.
Y, SEPTEMBER 27, 1[9]

tions ... had delicious moments of femdoubt, ... and wounded pride. At such hands Napole... ...wed his beating.

The "Sinfonia Domestica" at Last

Thanks to Dr. Muck, the Symphony Orchestra is to play next winter the one tone-poem by Richard Strauss that Boston has not yet heard and that it ought to have heard long since—the "Sinfonia Domestica." Our band was the first in America to play Strauss's "Don Quixote"; two years ago when the composer was visiting our cities he conducted himself at New York the first performance anywhere of the "Sinfonia Domestica." It was eagerly heard and warmly discussed then, and in due course it has made the round of the musical capitals of Europe. Somehow, so far as we can remember, it has not since been repeated in America. Mr. Gericke in Boston, Mr. Stock in Chicago, and Mr. Scheel in Philadelphia have all alike been shy of it. Very seldom has Boston lagged behind with new orchestral music by eminent hands. It has lagged with the "Sinfonia Domestica," and it is only just to it and to us who listen that Dr. Muck should put it at last on our programmes. In it, says Mr. Baughan, quietly and ironically, "Strauss has had the audacity to be clear in his intentions, to deal with elementary emotions, and to be beautiful. Zarathustra ... nothing to say in the 'Domestic Symphony.'

Boston Record
Sept. 27, 1906.

Among the novelties which Dr. Muck expects to present in Boston next winter is Richard Strauss' "Sinfonia Domestica." This is the huge work which had its first production in this country three years ago when Richard Strauss was over here. It has never been played in Boston. As Dr. Muck was a close friend of Strauss and has been his colleague in the Berlin opera for many years, it goes almost without

Boston Herald
Sept. 27, 1906.

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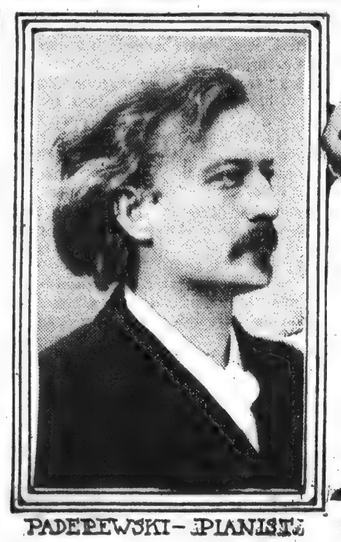
[6]

ANTOINETTE SZUMOWKA—PIANIST

DR. KARL MUCK CONDUCTOR

MORIZ ROSENTHAL PIANIST. WILLY HESS—VIOLINIST

MME. MELBA · SOPRANO



PADEREWSKI—PIANIST. OLIVE FREMSTAD—SOPRANO

Symphony's Opening Will Be 2400th Concert

Dr. Karl Muck, the Distinguished Conductor, Is Due To Arrive Oct. 2—Season Starts Ten Days Later—New Price Scale.

On Friday afternoon, Oct. 12, the Symphony Orchestra will give its first public rehearsal of the year. It will mark the beginning of the second quarter century of the orchestra, and it will be counted as the twenty-four-hundredth concert, for when the orchestra ended its season last spring it had played in public just twenty-three hundred and ninety-nine times, since its first concert on Oct. 21, 1881. It begins the second quarter of its century life with most glowing prospects, for not only is the orchestra in a higher state of discipline and efficiency than it has ever been before, but it will have as conductor Dr. Karl Muck, who is one of the most distinguished musicians in the world.

The prospectus for the season of 1906-1907 necessarily shows much that is familiar, but there are two or three innovations which will strike the eye immediately. The first is, of course, the new conductor. The second is the absence of the orchestra from Boston six weeks during the winter, instead of the usual five, and the third—more apparent than real—is the increase in the up-set prices of seats for the public rehearsals and for the concerts.

New Scale of Prices.

This increase was made only after long and careful consideration. Its object is to shorten and simplify the auction sales. Investigation has shown that in the last several years none of the $7.50 seats has brought a premium of less than $2.50, and that only an insignificant number of the $12 seats has brought a premium of less than $6. For this reason, the management has decided to raise the prices of the $7.50 seats to $10, and the price of the $12 seats to $18. It is needless to say that these prices are still nominal in every sense of the word. By this means, starting at a higher figure, the time of the long and tedious auction sale should be materially lessened.

The auction sales will begin Monday, Oct. 1, at 10 A. M., and the sale of the $18 seats for the public rehearsals. On Tuesday, the $10 seats for the public rehearsals will be sold. On Thursday the $18 seats for the concerts, and on Friday the $10 seats for the concerts, all sales beginning precisely at 10 o'clock in the morning.

Annual Tour to West.

For the past twenty years the orchestra has been absent five weeks during the season, while it made its monthly visit to New York, Philadelphia and the other cities where it gives a series of concerts. Another interim of a week will be added this year, when the orchestra goes West. It will leave Boston on Sunday, Jan. 27, and give concerts in Rochester, Cleveland, Chicago, Detroit, Indianapolis and Cincinnati, returning Feb. 3. This Western trip has now become an annual fixture in the schedule of the orchestra, and instead of having it the first week in October, has been placed in the middle of the season, primarily because the Worcester Festival is now given in the first week of October, and the orchestra for that event is supplied by the Symphony.

The first public rehearsal and concert will be given on Friday afternoon, Oct. 12, and Saturday evening, Oct. 13, respectively. The orchestra will not be here on Nov. 9 and 10. Dec. 7 and 8, Jan. 11 and 12, Feb. 1 and 2, Feb. 22 and 23 and March 22 and 23. There will be, as always, twenty-four public rehearsals and twenty-four concerts, but the last pair will fall on May 3 and 4 instead of on April 26 and 27, as would have happened without this Western trip. As is always the custom, the public rehearsal which would fall on March 29, which is Good Friday, will be given on the afternoon of the preceding day, Thursday, March 28.

Dr. Muck Arrives Oct. 2.

Unquestionably the chief interest of the season centers in the coming of Dr. Karl Muck, who is to sail from Bremen day after tomorrow on the Kaiser Wilhelm der Grosse, and will arrive in New York on Oct. 2. In a way, the engagement of Dr. Muck is a radical departure in the policy of the orchestra. He is the first conductor of established reputation it has brought to America, for all the other conductors, Henschel, Gericke, Nikisch and Paur were comparatively unknown men when they came to Boston, and, indeed, the greater part of their reputation today is based on their work with the Boston Symphony Orchestra.

Two different applications had to be made to the Germen emperor to secure Dr. Muck. He was most unwilling to lose his favorite conductor, and that his consent was finally secured is due entirely to his kindly feelings toward this country and especially toward Boston, which is so intimately connected with Harvard University, in which, in the past, he has taken a great interest.

Melba and Fremstad.

At the head of the list of singers come Melba and Fremstad. Melba comes to America in January to be at the head of the new Hammerstein Opera Company, and while there she will have a few concert appearances of which one will be with the Boston Symphony orchestra, in Boston. Olive Fremstad, one of the most talented of the younger generation of singers, comes to America to "create" the name part in Strauss' new opera "Salome," which is announced by Mr. Conried as one of his novelties.

In the list of pianists, among the women are the names of Samaroff, Szumowska, Katherine Goodson and Olga Radecki. Samaroff is one of the most talented and popular of the younger pianists, and is more than well liked in Boston. Mme. Szumowska is a resident of this city and needs no introduction, as she has long had an admiring public here. Katherine Goodson is a young English pianist, who is coming to America for the first time, and Olga Radecki has played several times with the orchestra, but not in recent years. Among the men are the names of Paderewski, Rosenthal and Gabrilowitsch. Paderewski comes to America in January for several appearances with the orchestra and to hear his new symphony played.

He will give no recitals. Rosenthal, one of the giants of the piano, returns after an absence of several years, and his appearance should be one of the most important events of the season. Gabrilowitsch, the young Russian, whose exquisite art has so fascinated us in the past, returns this year with the name of having greatly increased his artistic stature.

Two names appear in the list of foreign violinists, those of Cesar Thomson and Petschnikoff. Thomson, it need hardly be said, is one of the great living masters of the violin. Petschnikoff, the young Russian, returns to America with an increased reputation as an artist.

Of the Boston virtuosi, there will appear Professor Willy Hess, Timothee Adamowski and Heinrich Warnke. It will be interesting to Mr. Warnke's friends to know that he has brought from Europe this year a magnificent new 'cello.

Boston Traveler
Sept. 29, 1906.

Musical Events

Next week brings the very prosaic, but very necessary, prelude to the Symphony season, the auction sales in Symphony Hall of the seats for the 24 public rehearsals and the 24 concerts. The first sale will be on Monday, when the $18 seats for the public rehearsals will be sold. On Tuesday the $10 seats for the public rehearsals; on Thursday the $18 seats for the concerts, and on Friday the $10 seats. All the sales will begin promptly at 10 o'clock.

Intending bidders should be mindful of the fact that the sales this year are likely to progress much more rapidly than they have in the past. Starting at a higher figure, it is calculated that the seats will be disposed of in very considerably less time than has been the case in the past. In former years bidders have known about what hour the seats they wanted would come up for sale, and instead of waiting from the beginning, have come at that time. Under the new system it will be well for them to make ample allowance for the increased speed in the disposal of the seats, else they may fail to get those which they want.

Dr. Muck is on the ocean and will arrive in New York some time next Tuesday. He will come directly to Boston. Practically all the members of the orchestra are back in town and have reported for duty. A few who have been abroad will not get back until the end of the week. Rather more than half of the orchestra will be in Worcester this week at the music festival in that city. It is an interesting fact that this is the first season that the festival has had the "Boston Symphony Orchestra." Heretofore they have had members of the orchestra, but the placing of the festival in October instead of September brings it into the orchestra year, and for this reason the official name of the institution is used.

The prospects for the season are very bright, not merely in Boston but everywhere the orchestra gives concerts. Naturally there is much interest in Dr. Muck's coming, and the announcement of his plans for the season, which will probably be made next Sunday, is awaited with great curiosity. It is fair to believe that he will be ready to announce his novelties shortly after his arrival.

BOSTON DAILY ADVERTISER.
SATURDAY MORNING.
SEPTEMBER 29, 1906.

BOSTON SYMPHONY ORCHESTRA.

Next week brings the very prosaic but very necessary prelude to the symphony season, the auction sales in Symphony hall of the seats for the 24 public rehearsals and the 24 concerts. The first sale will be on Monday, when the $18 seats for the public rehearsals will be sold. On Tuesday the $10 seats for the public rehearsals; on Thursday the $18 seats for the concerts, and on Friday the $10 seats for the concerts. All the sales will begin promptly at 10 a.m.

Dr. Muck is on the ocean and will arrive in New York some time next Tuesday. He will come directly to Boston. Practically all the members of the orchestra are back in town and have reported for duty. A few who have been abroad will not get back until the end of the week. Rather more than half of the orchestra will be in Worcester this week at the music festival in that city. It is an interesting fact that this is the first season that the festival has had the "Boston Symphony Orchestra." Heretofore they have had members of the orchestra, but the placing of the festival in October instead of September brings it into the orchestra year, and for this reason the official name of the institution is used.

There seems to be little doubt that the coming sales will show a general increase. Last year's sales showed a considerable increase over those of 1904. As the general tendency of prices has been upward for several years past, it is only fair to suppose that 1906 will be no exception to the rule.

Practically no criticisms in the change in the nominal prices of seats have reached the management, the patrons generally seeming to agree that the move was a proper one.

The prospects for the season are very bright, not merely in Boston, but everywhere the orchestra gives concerts. Naturally there is much interest in Dr. Muck's coming, and the announcement of his plans for the season, which will probably be made next Sunday, is awaited with great curiosity. It is fair to believe that he will be ready to announce his novelties shortly after his arrival.

Boston Journal
Sept. 27, 1906.

New Strauss Work.

Among the novelties which Dr. Muck expects to present in Boston next winter is Richard Strauss' "Sinfonia Domestica." This is the huge work which is the first production in this country of the years ago, when Richard Strauss conducted here. It has never been played in Boston, and has been his colleagues in the Berlin opera for many years, it goes without saying that his presentation of the work will be authority in every sense of the word.

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SYMPHONY ORCHESTRA SOLOISTS.

Famous Singers and Instrumentalists Who Will be Heard During the Concert Season Soon to Begin.

The annual sales by auction of the seats for the coming season of Symphony concerts will begin a week from tomorrow morning in Symphony hall. There has been a change in the upset prices at which tickets for the two series are held, and the seats whose nominal value was formerly $12 are now $18, and the $7.50 seats have been raised to $10. This change is more apparent than real, its object being to shorten and simplify the auction sales. It has now been several years since any of the $7.50 seats have brought a premium of less than $2.50, and the records show that only an insignificant number of the $12 seats have sold for a premium of less than $6. Selling by auction more than 5000 is under the best conditions a long and tedious process, and by increasing the upset prices the time consumed in selling the seats ought to be shortened considerably.

The $18 seats for the rehearsals will be sold Monday, Oct 1; the $10 rehearsal seats Tuesday, Oct 2; the $18 seats for concerts Thursday, Oct 4, and the $10 seats Friday, all the sales beginning at 10 o'clock.

The orchestra will be out of town six weeks during the season instead of the usual five. The success of the tour in the middle west in the first week of October, 1905, was so great, that arrangements were immediately made to repeat it this year. Then came the announcement of the change in the date of the Worcester festival, from the last week of September to the first week of October, and as the orchestra for the festival is always supplied by the Boston symphony, a western trip in the first week of October was out of the question. Therefore, it was decided that the orchestra should go west in the last week of January.

Concerts will be given in Rochester, Monday evening, Cleveland, Tuesday evening, Chicago, Wednesday evening, Detroit, Thursday evening, Indianapolis, Friday evening and Cincinnati, Saturday afternoon.

In Boston the usual 24 public rehearsals and 24 concerts will be given Friday afternoon and Saturday evenings, respectively. The last pair will come May 3 and 4. The first public rehearsal and concert will be given Friday afternoon, Oct 12 and Saturday evening, Oct 13. The orchestra will be away Nov 9 and 10, Dec 7 and 8, Jan 11 and 12, Feb 1 and 2, 22 and 23, and March 22 and 23.

The coming of Dr Muck of Berlin is, in a way, a radical departure in the policy of the orchestra. He is the first conductor of established reputation it has brought to America. All the others, Henschel, Gericke, Nikisch and Paur, were at the time of their coming comparatively unknown men. With Dr Muck the case is different. His long connection with the important operas of Berlin and Prague, with the Vienna philharmonic orchestra, with the Wagner festivals at Bayreuth, as well as his many "guest" appearances with the principal operas and orchestras of Europe, have made his name familiar to all those who follow the musical news of the world. Dr Muck, who has recovered from his attack of laryngitis, will sail day after tomorrow from Bremen on the Kaiser Wilhelm der Grosse, reaching New York Oct 2.

When Mr Ellis went abroad in early April to get a successor to Mr Gericke, he carried with him a list of some twenty odd men. At the top were three names, the only ones which had been seriously considered, and of these Dr Muck's was one. He had not been in Germany long before he decided that Dr Muck was the man wanted.

The task of securing him was long and tedious. In the first place Dr Muck was not particularly keen to give up one of the two most desirable places on the continent to come to America. It was not with him a question of money. Finally he said he would come for a year if he could get a leave of absence for that time. Then followed the difficult task of getting the emperor to allow the conductor to leave Germany even for one winter. In the end the emperor's consent was secured, but it can be said with truth that while he was influenced in giving his consent by his very kindly feeling toward this country, no orchestra but the Boston Symphony could have got Dr Muck.

Dr Muck would not have come for any other orchestra. Although he has never been to America, it has not been for lack of opportunities. When Hans Richter broke his contract with Mr Higginson in 1893, he wrote to Dr Muck urging him to come in his place, saying that he was the only man he (Richter) could recommend. Dr Muck, who had just finished his first successful year in Berlin, would not think of it. And again, Maurice Grau tried to get him to come to New York to be the conductor at the Metropolitan opera house, offering him what is unquestionably the largest sum that has ever been given to a conductor. This offer he refused, and at least two others since then.

The coming of such a distinguished conductor does not mean that the list of soloists will be any less strong. Some engagements have been left open pending Dr Muck's arrival, but enough names can be given to show the quality. At the head of the list of singers come Melba and Fremstad. Mme Melba comes to America in January to be at the head of the new Hammerstein opera company, and while here she will have a few concert appearances of which one will be with the Symphony orchestra in Boston. Olive Fremstad, one of the most talented of the younger generation of singers, comes to America to "create" the name-part in Strauss' new opera, "Salome," which is announced by Mr Conried as one of his novelties.

In the list of pianists, among the women, are the names of Samaroff, Szumowska, Katherine Goodson and Olga Radecki. Samaroff is one of the most talented and popular of the younger pianists. Mme Szumowska, a resident of this city, needs no introduction, as she has long had an admiring public here; Katherine Goodson is a young English pianist who is coming to America for the first time, and Olga Radecki has played several times with the orchestra, although not in recent years.

Among the men are the names of Paderewski, Rosenthal and Gabrilowitsch. Paderewski comes to America in January for seven appearances with the orchestra and to hear his new symphony played. He will give no recitals. Rosenthal, one of the giants of the piano, returns after an absence of several years, and Gabrilowitsch, the young Russian, returns this year with the name of having greatly increased his artistic stature.

Two names appear in the list of foreign violinists, those of Cesar Thomson and Petschnikoff. Of our own virtuosi, those that will play to us are Willy Hess, Timothee Adamowski and Heinrich Warnke. Mr Warnke, by the way, has a new cello which is said to be a magnificent instrument.

The programs of the first four concerts are as follows:

I

Beethoven.....Symphony in C minor, No 5
Wagner.....A Faust overture
Wagner.....Siegfried Idyll
Wagner....Prelude to "The Mastersingers of Nuremberg"

II

Bach.....Suite for flute and strings
Haydn.....Symphony in G minor, No 13
Mozart.....Symphony in C major, "Jupiter"
Soloist, Prof Willy Hess.

III

Brahms.....Symphony in C minor, No 1
Strauss.....Tone poem "Don Juan"
Berlioz...Three movements from "The Damnation of Faust"

IV

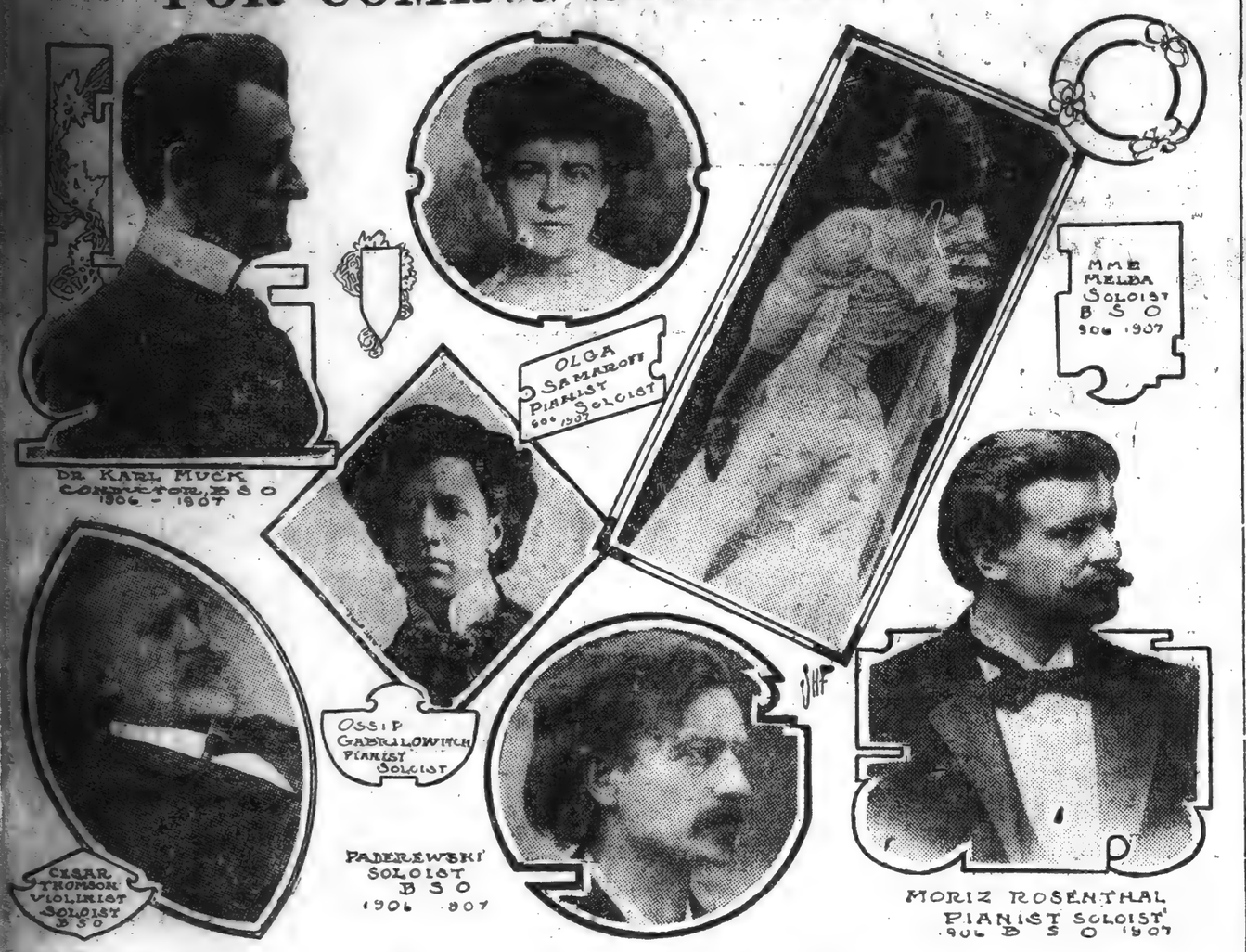
Schumann....Symphony in B-flat major, No 1
Schubert...Symphony in B minor, "Unfinished"
Weber.....Overture, "Der Freischutz"
Soloist, Mme Olive Fremstad.

As these programs were made by Dr Muck in the early summer they are naturally subject to change after his arrival. At that time, also, the solo numbers will be announced.

[8]

BOSTON SUNDAY POST, SEPTEMBER 23, 1906

NEW CONDUCTOR AND SOLOISTS FOR COMING SYMPHONY SEASON



With a new conductor, who is one of the most distinguished musicians of Europe, and with an unusually strong list of solo artists, the coming season of Symphony concerts gives promise of being the most brilliant in the history of the Boston Symphony Orchestra.

The coming season is the 26th, the first of the quarter century, and with such a splendid start as it seems to have the record at the end of the next 25 years ought to be even more magnificent than the record of the 25 years just ended.

The prospectus for 1906-1907, which is just out, shows several interesting innovations. The innovations noted are first, of course, the new conductor, Dr. Karl Muck of Berlin; second, the absence of the orchestra from Boston six weeks during the season instead of five, as has been the rule in the past; and third—although this is more apparent than real—the raising of the upset prices of the season tickets.

New Style of Auction

The annual auction sale of seats for the coming season will begin one week from tomorrow morning, Oct. 1, in Symphony Hall. The same rule will apply this year as in the past; the $18 seats for the public rehearsals will be sold on Monday, beginning at 10 o'clock; the $10 seats for the rehearsals on Tuesday, beginning at the same hour; the $18 seats for the concerts on Thursday and the $10 seats for the concerts on Friday. The increase in the upset prices of the $12 seats to $18 and the $7.50 seats to $10 has been made after most thorough and serious consideration. Its object is to shorten and simplify the auction sales.

It was decided that the orchestra should go West in the last week of January, leaving Boston Sunday evening, Jan. 27. Concerts will be given in Rochester on Monday evening, Cleveland on Tuesday evening, Chicago on Wednesday evening, Detroit on Thursday evening, Indianapolis on Friday evening and Cincinnati on Saturday evening, the orchestra returning to Boston on Sunday, Feb. 3.

Some Western Dates

Boston will not be the loser by this, for the usual 24 public rehearsals and 24 concerts will be given on Friday afternoons and Saturday evenings respectively; the last pair coming on May 3 and 4 instead of April 26 and 27, as would have happened without this Western trip. The first public rehearsal and concert will be given on Friday afternoon, Oct. 12, and Saturday evening, Oct. 13. The orchestra will be here on Nov. 9 and 10, Dec. 7 and 8, Jan. 11 and 12, Feb. 1 and 2, Feb. 22 and 23, and March 22 and 23. The public rehearsal which would ordinarily come on Friday afternoon, March 29, which is Good Friday, will be given on the afternoon of the preceding day, March 28.

Unquestionably the chief interest of the season centres in the coming of Dr. Karl Muck, who is to sail from Bremen day after tomorrow on the Kaiser Wilhelm der Grosse and will arrive in New York on Oct. 2. In a way the engagement of Dr. Muck is a radical departure in the policy of the orchestra. He is the first conductor of established reputation it has brought to America, for all the other conductors, Henschel, Gericke, Nikisch and Paur, were comparatively unknown men when they came to Boston, and, indeed, the greater part of their reputation today is based on their work with the Boston Symphony Orchestra.

Dr. Muck Pre-eminent

With this pre-eminent position in the world of European music it was not an easy task for Mr. Ellis last spring to induce Dr. Muck to come to this country, especially since the money question was of little or no consideration to the distinguished conductor. After Dr. Muck had finally consented to come for one year it was not an easy task for Mr. Ellis to secure the consent of the German Emperor to his departure from Berlin for even one season. Dr. Muck is unquestionably the most popular conductor that Berlin has ever had, and, in addition to this, he has for years enjoyed the personal friendship of the Emperor. It may be stated as an absolute truth that the Boston Symphony Orchestra is the only organization in this country which could have secured Dr. Muck's services.

Famous Soloists

At the head of the list of singers come Melba and Fremstad. Melba comes to America in January to be at the head of the new Hammerstein opera company, and while there she will have a few concert appearances of which one will be with the Symphony Orchestra in Boston. Olive Fremstad, one of the most talented of the younger generation of singers, comes to America to "create" the name part in Strauss' new opera, "Salome," which is announced by Mr. Conried as one of his novelties.

In the list of pianists among the women are the names of Samaroff, Szumowska, Katherine Goodson and Olga Radecki. Samaroff is one of the most talented and popular of the younger pianists, and is more than well liked in Boston. Mme. Szumowska is a resident of this city and needs no introduction, as she has long had an admiring public here. Katherine Goodson is a young English pianist who is coming to America for the first time, and Olga Radecki has played several times with the orchestra, but not in recent years. Among the men are the names of Paderewski, Rosenthal and Gabrilowitsch. Paderewski comes to America in January for seven appearances with the orchestra and to hear his new symphony played. He will give no recitals. Rosenthal, one of the giants of the piano, returns after an absence of several years, and his appearance should be one of the most important events of the season. Gabrilowitsch, the young Russian, whose exquisite art has so fascinated us in the past, returns this year with the name of having greatly increased his artistic stature.

Foreign Talent

Two names appear in the list of foreign violinists, those of Cesar Thomson and Petschnikoff. Thomson, it need hardly be said, is one of the great living masters of the violin. Petschnikoff, the young Russian, returns to America with an increased reputation as an artist. Of our own virtuosi there will appear Professor Willy Hess, Timothee Adamowski and Heinrich Warnke. It will be interesting to Mr. Warnke's friends to know that he has brought from Europe this year a magnificent new 'cello.

Coming of Dr. Karl Muck

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday on the Kaiser Wilhelm der Grosse and is expected to land in New York on next Tuesday afternoon. His coming sets at rest all the rumors that have floated about concerning his serious illness and inability to fulfill

DR. KARL MUCK

New Director of Boston Symphony Orchestra.

his engagement with the Boston Symphony Orchestra. Philadelphia subscribers to last year's series of Boston Symphony concerts may now renew their subscriptions and secure the seats they had last year by sending applications to Miss Harris' ticket office in Heppe's music store. This privilege will last until Wednesday, October 10, and on Monday, October 15, the season sale for the coming series will begin.

BY BERENICE THOMPSON.

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, is on his way to America, and will arrive this week. He has already planned out the first four programmes the orchestra is to give in Boston, beginning October 12 and 13. Beethoven's "Fifth Symphony," Mozart's "Jupiter," Haydn's "Symphony in G Minor," Brahms' in C, Schumann's in B flat, and Schubert's "Unfinished" symphony, three Wagner numbers, and the Strauss symphonic poem "Don Juan" are among the selections. The second programme contains a Bach suite, a Haydn and a Mozart symphony. Schumann's "Symphony No. 1," Schubert's in B minor, and the overture to "Der Freischuetz" make up the instrumental part of the fourth concert. After Dr. Muck arrives he may alter the programme. He may decide to perform only one symphony on his fourth programme, instead of two. German and English audiences will listen to three, four, five works in the large, classical forms at a single session. Not so an American audience.

Academic Boston should have no objection to two symphonies at a stretch, if there be no concerto added. There will be no soloist at the first Boston concert, and it is Dr. Muck's desire that there shall be none at the first of any series of concerts in the outside cities. At the second Boston concert solo honors will go to Willy Hess, and at the fourth to Mme. Fremstad, who has been engaged by Mr. Conried for the title role in the Metropolitan Opera production of "Salome." Soloists announced for Boston Symphony concerts in Washington this season are Paderewski, Olga Samaroff, and Timothee Adamowski.

Outside of the new Paderewski symphony which has been promised, we can only surmise what music Washington will hear from these players. Not even the hint of a suggestion has emanated from Boston, and there is not a thread of evidence out of which to make knit conclusions. The fate of the Capital, together with that of Baltimore, Philadelphia, and New York and several other cities, is yet uncertain. Gericke was formerly criticised for his too apparent leaning toward classicism and the earlier school of composition—his fondness for Bach and Beethoven, in contradistinction to the modern movement in music—and now some Boston writers are holding him up as the apostle of the ultra-moderns. Even Philip Hale recalls that the performances of Strauss' tone poems under Gericke were among the most important events of his administration.

Washington has never heard even one of these great Strauss works. Neither the Boston Symphony nor the Philadelphia Symphony orchestras, both of which visited the town last winter, played a single one of these modern world-famous works. It is to be hoped that Dr. Muck may intercede for us and bring to the city this season one or more of the later tone poems of the mighty man of Munich—not the "Scenes from Italy," but the "Death and Transfiguration," "Till Eulenspiegel," or "Ein Heldenleben."

Newspaper Cutting Bureau in the World

Boston Symphony Concerts.

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, sailed from Bremen last Tuesday on the Kaiser Wilhelm der Grosse, and is expected to land in New York next Tuesday afternoon. His coming sets at rest all rumors concerning his inability to fulfill his engagement with the Boston Orchestra.

Philadelphia subscribers to last year's series of concerts may now renew their subscriptions at Heppe's music store. This privilege will continue until Wednesday, October 10, and on Monday, October 15, the public sale for the series will begin.

Newspaper Cutting Bureau in the World

PHILADELPHIA subscribers to last year's series of Boston Symphony concerts may now renew their subscriptions and secure the same seats they had last year by application to Miss Harris, at Heppe's music store. This privilege will last until Wednesday, October 10, and on Monday, October 15, the regular season sale for the coming series will be opened. The orchestra will open its season at Boston on October 12, and Doctor Muck, the new conductor, has announced this interesting programme for his first concert in America: Beethoven's Fifth Symphony and Wagner's "Siegfried Idyl," "Faust Overture" and prelude to "Die Meistersinger." Bostonians are to pay a little more for their music this season than heretofore, seats in Symphony Hall which were formerly sold for $12 and $7.50 for the season now costing $18 and $10.

Boston Symphony Orchestra.

In response to the many inquiries that have been addressed to the management of the Boston Symphony Orchestra in Boston by their partons in Baltimore, the management announces that subscribers of last year's series of concerts may now renew their subscription and secure the seats they had last year by sending their applications to Albaugh's ticket office. This privilege will expire on Thursday, October 18, and on the following Monday the sale of season tickets to new subscribers will begin.

Dr. Karl Muck, the new conductor, sailed from Bremen on the Kaiser Wilhelm der Grosse last Tuesday, and will arrive in New York on October 2. This puts at rest finally the many reports and rumors concerning the illness of Dr. Muck and his inability to fulfil his engagement with the orchestra.

DR. MUCK COMING OVER

Boston Symphony Series Now Arranged For Season.

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, sailed from Bremen on the Kaiser Wilhelm der Grosse last Tuesday, and will arrive in New York next Tuesday. This puts at rest finally the many reports and rumors concerning the illness of Dr. Muck and his inability to fulfill his engagement with the orchestra.

The management of the orchestra announces that subscribers of last year's series of concerts may now renew their subscriptions and secure the seats they had last year by sending their applications to Albaugh's ticket office. This privilege will expire October 18

SYMPHONY SUBSCRIPTIONS.

Applications For Boston Orchestra Season The Coming Winter.

In response to the many inquiries that have been addressed to the management of the Boston Symphony Orchestra in Boston by its patrons in Baltimore, the management announces that subscribers to last year's series of concerts may now renew their subscriptions and secure the seats they had last year by sending their applications to Albaugh's ticket office. This privilege will expire on Thursday, October 18, and on the following Monday the sale of season tickets to new subscribers will begin.

The management of the Orchestra will retain the right of increasing the prices of single tickets when Mme. Melba and Mr. Paderewski are the soloists. The extra expense of these two concerts demands such measures. Therefore, the holders of season tickets will be all the more fortunate.

Dr. Karl Muck, the new conductor, sailed from Bremen on the Kaiser Wilhelm der Grosse last Tuesday, and will arrive in New York on October 2. This puts at rest finally the many reports and rumors concerning the illness of Dr. Muck and his inability to fulfill his engagement with the Orchestra.

Boston Symphony Concerts.

Last year the New National Theater was nearly sold out by subscription, and unless something very unexpected happens, it will be entirely sold out this year. Nearly all of last year's subscribers have filed applications to renew their subscriptions, and the number of new applicants is very large. Last year's subscribers have until Saturday, October 13, in which to renew their subscriptions and secure the seats they had last year. The sale of season tickets to new subscribers will begin on the following Tuesday, October 16. All applications should be addressed to Mrs. Katie Wilson Greene, 1214 F street.

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, sailed from Bremen on the Kaiser Wilhelm der Grosse last Tuesday morning and will arrive in New York next Tuesday. This puts at rest for good the various reports and rumors of his illness and of his inability to fulfill his engagement in America.

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PM-MGP 13″x18″
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150 mm

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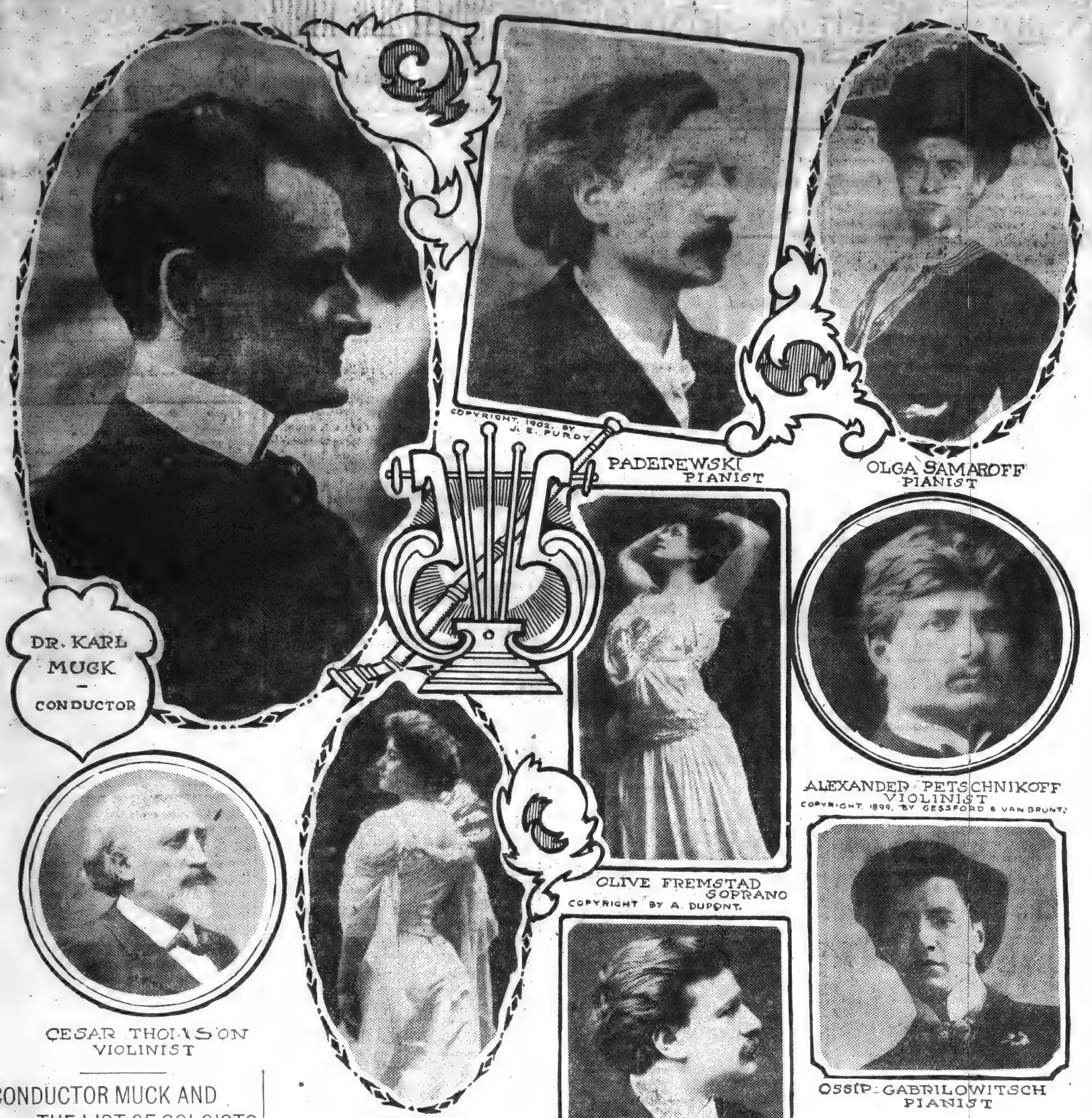
FIRST FOUR PROGRAMMES OF THE BOSTON SYMPHONY ORCHESTRA



CONDUCTOR MUCK AND THE LIST OF SOLOISTS

The Twenty-Sixth Season Promises to Be One of Unusual Interest.

The 26th season of the Boston Symphony orchestra, which will open Oct. 12, 13, promises to be one of unusual interest. First of all there is the engagement of a new conductor. The engagement of Dr. Karl Muck is a radical departure from the traditions. He is the first conductor of an established, widely recognized reputation who has been engaged to conduct the concerts of the Symphony orchestra. The others, Messrs. Henschel, Gericke, Nikisch and Paur, were at the time of their assuming the leadership comparatively unknown men as concert conductors. Mr. Henschel was known only as a singer, pianist, composer; Mr. Gericke was one of the conductors of the Vienna Court Opera; Mr. Nikisch was the first conductor at the Leipsic Stadt Theatre, and Mr. Paur, after serving as opera conductor in Cassel, Koenigsberg and Mannheim, succeeded Mr. Nikisch at Leipsic and then at Boston. Only one of these four conductors had had much experience as a conductor of symphony concerts: Mr. Paur had led the subscription concerts at Mannheim. No one of them was then ranked among the great virtuoso conductors. They all had their reputation to make, and much of their reputation today is founded on their work with the Boston Symphony orchestra.

Nor should the respective service of each one in turn to the orchestra and to the community be forgotten. Mr. Henschel, as the first in order, had an unenviable task, but the catholicity of his programmes and the fine taste displayed in making them broadened the knowledge of the public and raised its level of appreciation. Mr. Gericke made the orchestra a virtuoso instrument, on which Mr. Nikisch played romantically and poetically. Memorable performances were given by Mr. Henschel's successors: Performances of Schumann's symphony in D minor and Tschaikowsky's "Romeo and Juliet" under Mr. Nikisch; of Tschaikowsky's "Pathetic" symphony, Strauss' "Thus Spake Zarathustra" and the entr'acte from Chabrier's "Gwendoline" under Mr. Paur; of symphonies by d'Indy, Franck and Mahler, and of Strauss' "Don Juan" and "Don Quixote" under Mr. Gericke—we name at random, for the history of the orchestra is full of brilliant, glorious deeds.

But the connection of Dr. Muck with [illegible] and Prague, with the Vienna Philharmonic orchestra, with the Wagner festivals at Bayreuth, and his many appearances as a "guest" in the opera houses and concert halls of Europe have made his name familiar to all who follow the news of the musical world. They know him as a virtuoso conductor, one of the "stars" who now rival famous prima donnas, tenors, violinists and pianists in exciting attention, applause, and hot and long-continued discussion.

Natural Curiosity.

No matter how greatly the departure of any conductor may be deplored, as soon as he is gone there is great curiosity concerning his successor. Nor should the sensitive regret this attitude of the public, the willingness, the desire to welcome a new man and a new order of things. As soon as The Herald made the announcement last spring of Mr. Gericke's departure—news that was announced authoritatively for the first time by The Herald—the question was immediately asked even by Mr. Gericke's warmest admirers: "Who will be his successor?" During the three months in which Mr. Ellis was carrying on his negotiations in Berlin, the rumor-monger was indefatigable. Hardly a man who wields a baton from Land's End to the Golden Horn, from the White Sea to the Boot of Italy escaped him. One after another was engaged at a salary incredible even in these days of extravagant incomes. Yet the problem had been solved for some time so far as Dr. Muck and Mr. Ellis were concerned. The question of his coming rested wholly with the Emperor of Germany, who was loath to lose his conductor at the Royal Opera House. At last Dr. Muck received a leave of absence from his duties in Berlin for one year. It is not too much to say that only the Boston Symphony orchestra, with its reputation in Europe could have brought about this result.

Even then the rumor-monger was not discouraged. The contract was signed and sealed; Dr. Muck was at work on his programmes and making preparations for his departure; lo, the rumormonger magnified an attack of laryngitis into a mortal sickness, long after the patient had recovered.

Dr. Muck will sail for New York from Bremen the day after tomorrow on the Kaiser Wilhelm der Grosse. He will arrive in Boston at the end of 10 days, and will have some little time to acquaint himself with his surroundings before he begins rehearsals for the first concerts.

Nature of 26th Season.

The orchestra will be away from Boston six weeks instead of five in the course of its 26th season. The change is due to the placing of the western tour of one week in the middle of the season instead of at the beginning, as it was last year. The artistic and financial success of the tour in the middle West the first week of October, 1905, was so great that arrangements were at once in the making for a repetition of an early October tour this year, but the date of the Worcester festival was changed to the first week of next month, and as the orchestra, or at least a large part of it, will play in this festival, the western trip at this time is out of the question.

It has therefore been decided that the orchestra should go West in the last week of January. It will leave Boston on Sunday evening, Jan. 27. Concerts will be given as follows: Rochester on the following Monday evening, Cleveland on Tuesday evening, Detroit on Thursday evening, Indianapolis on Friday evening, Cincinnati on Saturday afternoon. The orchestra will return to Boston on Sunday, Feb. 3.

Boston will not lose by this. The 24 public rehearsals and 24 concerts will be given as in past years on Friday afternoons and Saturday evenings respectively, but the last pair will come on May 3, 4 instead of on April 26, 27.

The first public rehearsal will be given on Friday afternoon, Oct. 12, and the first concert on Saturday evening, Oct. 13. Until May 3 the public rehearsals and concerts will be given on successive Friday afternoons and Saturday evenings except Nov. 9-10, Dec. 8-9, Jan. 11-12, Feb. 1-2, Feb. 22-23 and March 22-23. According to the established custom the public rehearsal which would come ordinarily on Friday afternoon, March 29, Good Friday, will be given on the afternoon of the preceding day, Thursday, the 28th.

Auction Sale of Seats.

There will be an advance, but one more apparent than real, in the required prices of seats; an advance from $1.50 to $2, and from $12 to $18.

The purpose of this change in the nominal prices of the seats is to shorten and to simplify the auction sale. Several years have passed since any seats, either for the public rehearsals or for the concerts, have sold for less than a premium of $2.50 on the $7.50 seats, and records show that in the past few seasons only an insignificant number of seats brought a premium of less than $6. The sale by auction of over 5000 seats is at its best a long and tedious process. By increasing the required price to a figure which is still most reasonable, viewed in any light whatever, the time consumed in selling the seats should be much shortened.

The auction sale of seats will begin on Monday, Oct. 1, at 10 o'clock, when the $18 seats for the public rehearsals will be sold. The $10 seats for the rehearsals will be sold on Tuesday morning, at 10 o'clock. The $18 seats for the concerts will be sold on Thursday morning, Oct. 4, at 10 o'clock, and the $10 seats for the concerts at the same hour on Friday morning.

Who Dr. Muck Is.

And now a few words about the new conductor, the soloists, and the programmes.

Dr. Muck has been described as "a man of medium height, of slender and graceful build, who wears his clothes with distinction. His pictures show a well-shaped head, covered with short, black hair, which is brushed back from a high forehead, strongly limned by finely cut features; his eyes are dark, yet bright. An attractive face, decidedly the face of a cultured gentleman, keen, alert and with markings of a sense of humor."

He comes of good stock. His father, Dr. J. Muck, was a Bavarian councillor, who lived in Wuerzburg, where the son was born on Oct. 22, 1859. The father, a lawyer, and a gifted amateur musician, planned that his son should follow in his footsteps, but the latter decided at an early age to subordinate law to music and he finally devoted his life to the preferred art.

His musical education began with lessons on the piano and the violin and in counterpoint. These lessons were given by his father, and they continued while he was in the gymnasium at Wuerzburg. His first appearance in public was at the age of 11, as a pianist. In the succeeding years he played often, usually in chamber music. He also played the violin in a symphony orchestra. In 1876 he went to the University of Heidelberg, where he remained a year. He then went to Leipsic, where he worked for his degree in the university in philosophy, classical philology and the history of music. At the same time he studied in the Leipsic Conservatory, under E. F. Richter and Karl Reinecke. In 1880 he received his degree of Ph. D. from the university and he made his début in the Gewandhaus as a pianist.

Although he was successful as a pianist, he had long determined to be a conductor. He therefore left Leipsic to act as chorus master of the Zurich opera (1880-81). He conducted at Salzburg (1881-82), and for two years (1882-84) he led the opera at Bruenn. As opera conductor at Graz (1884-86), he led the first performance in Austria of "The Mastersingers" (1886). In Graz he also conducted the concerts of the Styrian Music Society, and produced, for the first time in Austria, the seventh symphony of Bruckner, in the presence of the composer. From 1886 to 1892 he led the opera in the German Theatre of Prag, under the management of Angelo Neumann, and also the Philharmonic concerts. In 1889 he conducted for Neumann in St. Petersburg and Moscow performances of the "Ring," and in 1891 he visited Berlin with Neumann's company, and at the Lessing Theatre produced for the first time in that city "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos" and Cornelius' "Barber of Bagdad."

Since 1892 he has been conductor at the Berlin Royal Opera House. He has also led in Berlin the oratorio concerts of the Royal Opera chorus and concerts of the Wagner Society. He has conducted the Silesian Music festivals since 1894, and in 1901, '2, '4, '6, he conducted "Parsifal" in Bayreuth.

As a "guest" he has conducted at St. Petersburg and Moscow (Philharmonic concerts of the Imperial orchestra); at Bremen (1895, eight stage performances of Rubinstein's "Christus"), Copenhagen (Philharmonic concerts); Madrid (concerts of the Royal court orchestra); Paris (Philharmonic concerts), Budapest (concerts of the Court orchestra), London (Philharmonic concerts and German opera).

Facts and Rumors.

Although Dr. Muck has never visited America, it has not been for lack of opportunity. As long ago as 1893 he was considered as a possible conductor of the Boston Symphony orchestra. It will be remembered that after the sudden departure of Mr. Nikisch a contract was made with Dr. Hans Richter whereby he was to become the successor of Mr. Nikisch, but Dr. Richter, for some reason that has not been explained, broke this contract. When Mr. Ellis was in Berlin last spring Dr. Muck showed him a letter which Richter had sent him at the time, in which he urged Dr. Muck to go to Boston as his substitute. Dr. Muck, who had just completed his first season in Berlin with great success, would not listen to any proposition for him to leave the city and his position.

In the last year of Mr. Maurice Grau's direction of the Metropolitan Opera House of New York, Mr. Grau endeavored to persuade Dr. Muck to come to New York for the opera season, and he made him an offer of a salary which was unquestionably the largest that had been offered to a conductor. Dr. Muck refused to consider this offer. Since that time at least one other attempt has been made, but in vain, to induce him to come to this country.

One of the many absurd statements which have been published in this country and in Europe since Dr. Muck's engagement is that he will come to Boston "on trial." A man of his reputation does not go anywhere "on trial." His position in Berlin is one of the most desirable and the most coveted in Europe. His services are constantly demanded by leading opera houses and orchestras of the continent. And what counts even more than this in Germany—he has for years enjoyed the personal friendship of Emperor William.

That Dr. Muck has engaged himself in Boston for only one year is due to his own desire. His leave of absence from his duties had to come directly from the Emperor. His first request met with a refusal. Only when it was pointed out to the Emperor that his consent to the engagement would be accepted in America as another token of his undoubtedly kindly feeling toward this country and that the Boston Symphony orchestra was wholly an artistic and not commercial enterprise did William decide to grant a leave of absence.

List of Soloists.

Aside from the first four programmes, which are given below, little is known of Dr. Muck's plans for the season, what his general scheme will be, what unfamiliar compositions he will introduce. All this will be learned after his arrival.

In the mean time, an unusually strong list of soloists has been prepared. Several of the engagements have not yet been confirmed, pending the arrival of Dr. Muck, so that the following list is incomplete.

At the head of the list of singers stand the names of Mmes. Melba and Fremstad. Mme. Melba will come to the United States in January to be the leading lyric soprano of the new Manhattan Opera House, directed by Mr. Hammerstein. She will sing in a few concerts while in this country. One of them will be in Boston with the Symphony orchestra, and this will be her only appearance in the city. Mme. Fremstad, one of the most talented of the younger singers, will return to the Metropolitan Opera House for this season, and she will impersonate the part of Salome in Richard Strauss' opera. She, too, will sing in a few concerts.

In the list of pianists are, among the women, the names of Mmes. Samaroff, Szumowska, Katherine Goodson and Olga Radecki. Mme. Samaroff, it will be remembered, played with the orchestra last year. She is one of the best liked and most admired of the younger pianists. Mme. Szumowska needs no introduction, for she has long had an admiring audience in the city where she lives. Katherine Goodson, an Englishwoman, will make her first appearance in America with the Symphony orchestra. She is highly recommended. Olga Radecki, once well known to Symphony audiences, will return after a long absence.

Messrs. Paderewski, Rosenthal and Gabrilowitsch are in the list of the pianists. Mr. Paderewski will come to this country late in December or early in January for seven performances with the Symphony orchestra in Boston, New York, Philadelphia, Baltimore, Washington and Brooklyn. His new symphony will be produced by the orchestra. Mr. Rosenthal, one of the most distinguished pianists now living, will return to America after an absence of several years. Mr. Gabrilowitsch, an excellent artist, who is said to have grown greatly in musical stature since he last visited Boston, will be warmly welcomed.

Messrs. Cesar Thomson and Alexander Petschnikoff are among the violinists announced. Mr. Thomson is reckoned as one of the greatest living masters of the violin, and Mr. Petschnikoff is said to have gained in artistry since he was in this country.

Messrs. Willy Hess, Timothee Adamowski and Heinrich Warnke, members of the orchestra, will also play as soloists. Mr. Warnke has brought with him from Europe a new violoncello which is said to be an extraordinarily fine instrument.

Other names will be announced immediately after the arrival of Dr. Muck.

First Four Programmes.

The first four programmes, as sent by Dr. Muck, are as follows:

I.

Symphony in C minor, No. 5....Beethoven
A Faust Overture....Wagner
Siegfried Idyl....Wagner
Prelude to "The Mastersingers"....Wagner

II.

Suite for flute and strings....Bach
Symphony in G minor, No. 13....Haydn
Symphony in C major, "Jupiter"....Mozart
Soloist, Mr. Willy Hess.

III.

Symphony in C minor, No. 1....Brahms
Tone poem, "Don Juan"....Strauss
Three movements from "The Damnation of Faust"....Berlioz

IV.

Symphony in B flat major, No. 1. Schumann
Symphony in B minor, "Unfinished"....Schubert
Overture to "Der Freischuetz"....Weber
Soloist, Mme. Fremstad.

These programmes were made by Dr. Muck in the early summer. They are naturally subject to change after his arrival, when the titles of the solo numbers will be announced.

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Symphony Season, Which Begins Soon, Gives Promise of Great Success

MORIZ ROSENTHAL

KARL MUCK

HEINRICH WARUKE

OLGA SAMMOFF

MME MELBA

PADEREWSKI

PHOTO COPYRIGHT BY J. E. PURDY.

On Friday afternoon, Oct. 12, the Symphony Orchestra will give its first public rehearsal of the year. It will mark the beginning of the second quarter century of the orchestra, and it will be counted as the 2400th concert, for when the orchestra ended its season last spring it had played in public just 2399 times, since its first concert, on Oct. 21, 1881. It begins the second quarter of its century life with most glowing prospects, for not only is the orchestra in a higher state of discipline and efficiency than it has ever been before, but it will have as conductor, Dr. Karl Muck, who is one of the most distinguished musicians of the world.

The prospectus for the season of 1906-1907 necessarily shows much that is familiar, but there are two or three innovations which will strike the eye immediately. The first is, of course, the new conductor. The second is the absence of the orchestra from Boston six weeks during the winter, instead of the usual five, and the third—more apparent than real—is the increase in the upset prices of seats for the public rehearsals and for the concerts.

This increase was made only after long and careful consideration. Its object is to shorten and simplify the auction sales. Investigation has shown that in the last several years none of the $7.50 seats has brought a premium of less than $2.50, and that only an insignificant number of the $12 seats has brought a premium of less than $6. For this reason, the management has decided to raise the prices of the $7.50 seats to $10 and the price of the $12 seats to $18. It is needless to say that these prices are still nominal in every sense of the word. By this means, starting at a higher figure, the time of the long and tedious auction sale should be materially lessened.

The auction sales will begin a week from next Monday, Oct. 1st, at 10 A. M. for the sale of the $18 seats for the public rehearsals. On Tuesday, the $10 seats for the public rehearsal will be sold. On Thursday the $18 seats for the concerts and on Friday the $10 seats for the concerts, all sales beginning precisely at 10 o'clock in the morning.

Year's Recitals.

The first public rehearsal and concert will be given on Friday afternoon, Oct. 12, and Saturday evening, Oct. 13, respectively. The orchestra will not be here on Nov. 9 and 10, Dec. 7 and 8, Jan. 11 and 12, Feb. 1 and 2, Feb. 22 and 23 and March 22 and 23. There will be, as always, 24 public rehearsals and 24 concerts, but the last pair will fall on May 3 and 4 instead of on April 26 and 27, as would have happened without this western trip. As is always the custom, the public rehearsal which would fall on March 29, which is Good Friday, will be given on the afternoon of the preceding day, Thursday, March 28.

Popular Conductor.

Unquestionably the chief interest of the season centres in the coming of Dr. Karl Muck, who is to sail from Bremen day after tomorrow on the Kaiser Wilhelm der Grosse and will arrive in New York on Oct. 2. In a way, the engagement of Dr. Muck is a radical departure in the policy of the orchestra. He is the first conductor of established reputation it has brought to America, for all the other conductors—Henschel, Gericke, Nikisch and Paur—were comparatively unknown men when they came to Boston, and indeed the greater part of their reputation today is based on their work with the Boston Symphony Orchestra. With Dr. Muck the case is different. His own connection with the important operas of Berlin and Prague, with the Philharmonic Orchestra, with the Wagner festivals at Bayreuth, as well as many "guest" appearances with the principal operas and orchestras of Europe, has made his name famous to all those who follow the musical news of the world, as a distinguished member of that little group of conductors who stand at the very front of the world of music.

Dr. Muck is unquestionable the most popular conductor that Berlin has ever had, and, in addition to this, he has for years enjoyed the personal friendship of the Emperor. It may be stated as an absolute truth that the Boston Symphony Orchestra is the only organization in this country which could have secured Dr. Muck's services. It is known in Europe as the one institution in this country in which the commercial element is entirely lacking, whose whole standard is artistic. It was this that influenced Dr. Muck far more than any money consideration. As a matter of fact, he has already refused offers from America which carried with them more money than he is to receive in Boston. Maurice Grau once, a few years ago, tried to get him for his chief conductor at the Metropolitan opera in New York, naming a salary which is undoubtedly the largest that has ever been offered to a conductor. Dr. Muck would not consider the proposition. Since then, at least two other offers materially splendid, have been made to him without success.

Splendid Soloists.

The coming of such a distinguished conductor does not in the least mean that the list of soloists will be any the less strong.

At the head of the list of singers come Melba and Fremstad. In the list of pianists among the women are the names of Samaroff, Szumowska, Katherine Goodson and Olga Radecki, and among the men are the names of Paderewski, Rosenthal and Gabrilowitsch.

Two names appear in the list of foreign violinists, those of Cesar Thomson and Petschnikiff. There will also appear Professor Willy Hess, Timothee Adamowski, and Heinrich Warnke.

Of Dr. Muck's plans, it is impossible to say much. It is understood that he intends to present some interesting novelties, one of them a work of large dimensions.

Among the novelties which Dr. Muck expects to present in Boston next winter is Richard Strauss's "Sinfonia Domestica." This is the huge work which had its first production in this country three years ago when Richard Strauss was over here. As Dr. Muck was a close friend of Strauss, and has been his colleague in the Berlin Opera for many years, it goes almost without saying that his presentation of the work will be authoritative in every sense of the word. The "Sinfonia Domestica" is now included in the repertoires of all the great orchestras and is generally regarded as being the greatest of Strauss's instrumental works.

Boston Traveler

Sept. 27, 1906.

Boston Transcript

Sept. 29, 1906.

The Symphony Sales

The seats for the "public rehearsals," on Friday afternoons, of the Symphony Orchestra for the new season will be sold by auction in Symphony Hall on Monday and Tuesday next beginning at ten o'clock each morning. The seats priced at $18 without the premium will be sold on Monday; those priced at $10 on Tuesday. The seats for the concerts on Saturdays will be sold in Symphony Hall on the following Thursday and Friday beginning each day at ten o'clock. The seats at the nominal price of $18 will be auctioned on Thursday, and the seats at $10 on Friday. "Intending, bidders," says a note from the management, "should be mindful of the fact that the sales this year are likely to progress much more rapidly than they have in the past. Starting at a higher figure, the seats will probably be disposed of in very considerably less time than has been the case at previous sales. In former years bidders have known at about what hour the seats they wished would come up for sale and, instead of waiting from the beginning, have come at that time. Under the new system it will be well for them to make ample allowance for the increased speed in the disposal of the seats, else they may fail to get those that they wish."

Newspaper Cutting Bureau in the World

Unless the unexpected happens, Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, will reach New York next Tuesday, since he sailed on the twenty-fifth from Bremen, on the Kaiser Wilhelm der Grosse. His arrival will put definitely at rest the rumors concerning his illness and inability to fulfill his engagement with the Boston Symphony Orchestra.

Newspaper Cutting Bureau in the World

The Boston Symphony Quartet—which is a part of the Boston Symphony Orchestra—will give a few concerts in the Middle West in the first of October. It will play in Troy, Buffalo, Rochester, Geneva and Detroit and possibly in one or two other places.

Malden Mirror, Sept. 29-06

The time is near at hand for the annual auction sale of seats for the symphony concerts in Symphony Hall, Boston. This is of the utmost importance to residents of the section surrounding Boston, for it is estimated that not less than 60 per cent of the subscribers for the Friday afternoon public rehearsals come from the towns in the neighborhood of the city. The dates of the sales are Monday and Tuesday, Oct. 1st and 2d, when the seats for the public rehearsals will be sold, beginning at 10 o'clock in the morning, and Thursday and Friday, Oct. 4th and 5th, when the seats for the Saturday evening concerts will be sold. The coming season should be the most brilliant in the history of the orchestra. Not only is the list of soloists unusually strong, but, more important, for the first time in thirteen years—since Mr. Paur came to Boston—the orchestra will have a new conductor. Dr. Karl Muck, who comes from Berlin to conduct the orchestra during the present season, is one of the greatest men in the world of music. For fourteen years he has been principal conductor of the royal opera in Berlin, and for several years past he has been the conductor of the Vienna Philharmonic Orchestra, and one of the conductors at the Barieuth Festival. He brings with him to America a reputation second to none. The esteem in which he is held in Germany may be judged from the fact that two separate applications, backed by the strongest influence, had to be made to the German emperor before a leave of absence was granted to his favorite conductor. In the list of soloists are the names of such artists as Melba, Fremstad, Paderewski, Rosenthal, Gabrilowitsch, Cesar Thomson, Petachnikoff, to say nothing of representative men from the orchestra like Hess, Adamowski, Warnke, and other musicians of only less brilliancy.

Sunday Post

Sept. 30, 1906.

BOSTON SYMPHONY ORCHESTRA

The first of the series of auction sales of seats for the coming series of public rehearsals and concerts of the Boston Symphony Orchestra will be held tomorrow in Symphony Hall, beginning at 10 o'clock. The sale tomorrow will be confined to the $18 seats for the public rehearsals. On Tuesday, beginning at the same hour, the $10 seats for the rehearsals will be sold. The $18 seats for the concerts will be sold on Thursday and the $10 seats on Friday.

Intending bidders should be mindful of the fact that the sales this year are likely to progress much more rapidly than they have in the past. Starting at a higher figure, it is calculated that the seats will be disposed of in very considerably less time than has been the case in the past. In former years bidders have known about what hours the seats they wanted would come up for sale, and, instead of waiting from the beginning, have come at that time. Under the new system it will be well for them to make ample allowance for the increased speed in the disposal of the seats, else they may fail to get those which they want.

Dr. Muck is on the ocean and will arrive in New York some time next Tuesday. He will come directly to Boston. Practically all the members of the orchestra are back in town and have reported for duty. A few who have been abroad will not get back until the end of the week. Rather more than half of the orchestra will be in Worcester this week at the music festival in that city. It is an interesting fact that this is the first season that the festival has had the "Boston Symphony Orchestra." Heretofore they have had members of the orchestra, but the placing of the festival in October instead of September brings it into the orchestra year and for this reason the official name of the institution is used.

THE BOSTON JOURNAL—

SATURDAY, SEPTEMBER 29, 1906.

Next week brings the very prosaic but very necessary prelude to the symphony season, the auction sales in Symphony Hall of the seats for the twenty-four public rehearsals and the twenty-four concerts. The first sale will be on Monday, when the $18 seats for the public rehearsals will be sold. On Tuesday the $10 seats for the public rehearsals; on Thursday the $18 seats for the concerts, and on Friday the $10 seats. All the sales will begin promptly at 10 o'clock.

Intending bidders should be mindful of the fact that the sales this year are likely to progress much more rapidly than they have in the past. Starting at a higher figure, it is calculated that the seats will be disposed of in very considerably less time than has been the case in the past. In former years bidders have known about what hour the seats they wanted would come up for sale, and instead of waiting from the beginning, have come at that time. Under the new system it will be well for them to make ample allowance for the increased speed in the disposal of the seats, else they may fail to get those which they want.

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Newspaper Cutting Bureau in the World

Unless the unexpected occurs, Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, will reach this city next Tuesday, since he sailed Sept. 25 from Bremen on the Kaiser Wilhelm der Grosse. His arrival will put definitely at rest the many wild rumors concerning his illness and inability to fulfill his engagement with the Boston Symphony Orchestra. Dr. Muck left Bremen in the best of health and spirits and is looking forward with great keenness to his season's work in this country. It is an interesting programme which he has arranged for his first concert in Boston. There will be no soloist, as it was his desire to have the concert purely orchestral. The first number will be Beethoven's Symphony in C minor, No. 5, and then will follow three works of Wagner: "A Faust Overture," "Siegfried Idyll," and the prelude to "The Mastersingers of Nuremberg."

Willy Hess, leader of the Boston Symphony Quartet, which will give three concerts next season at Mendelssohn Hall, announces some novelties for the programmes. They will include a serenade for strings by Emil Jaques-Dalcroze, the Swiss composer; a quartet in A major by Glière, the young Russian composer; quartet in B flat by Suk, the Bohemian; new quintet for strings by Weingartner, a quartet in D major by Hugo Kaun, a sonata for piano, and 'cello by Martucci, and a "sinfonia da camera" for flute, oboe, clarinet, bassoon, horn, double bass, piano, and string quartet, by Wolf-Ferrari.

Boston American

Sept. 30, 1906

Coming Music Events

The first of the series of auction sales of seats for the coming series of public rehearsals and concerts of the Boston Symphony Orchestra will be held to-morrow in Symphony Hall, beginning at 10 o'clock. The sale to-morrow will be confined to the $18 seats for the public rehearsals. On Tuesday, beginning at the same hour, the $10 seats for the rehearsals will be sold. The $18 seats for the concerts will be sold on Thursday and the $10 seats on Friday. Intending bidders should remember that the sales this year are likely to progress much more rapidly than they have in the past. Dr. Muck is on the ocean and will arrive in New York some time next Tuesday. He will come directly to Boston. Practically all the members of the orchestra are back in town and have reported for duty. The prospects for the season are very bright, not merely in Boston, but everywhere the orchestra gives concerts.

Newspaper Cutting Bureau in the World
N. Y. EVG SUN
SEP 29 1906

MUSIC AND MUSICIANS

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Most Complete Newspaper Cutting Bureau in the World
COMMERCIAL GLOBE
SEP 29 1906

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EAGLE
N. Y.
1906

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[12]

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N. Y. EVG. WORLD

Karl Muck, New Leader Of Boston Orchestra

DR. KARL MUCK, who this season succeeds William Gericke as leader of the Boston Symphony Orchestra, has filled many places with credit. He was born in Wurzburg, Germany, in 1859. Educated at Heidelberg and Leipsic, he made his debut as a pianist in the Leipsic Gewandhaus in 1880. Subsequently he led choruses or conducted opera in Zurich, Salzburg, Brunn, Graz and Prague. From 1892 to 1906 he was the principal conductor of the Royal Opera in Berlin.

As "Guest" conductor he has directed concerts in St. Petersburg, Moscow, Bremen, Copenhagen, Madrid, Paris, Budapest and London. For four years he conducted all the "Parsifal" performances at Bayreuth and for the last three seasons he has been one of the conductors of the Vienna Philharmonic concerts.

Mr. Gericke, well beloved in New York, has been spending the summer in Switzerland and now is settled in Vienna. Of his successor he writes:

"I am greatly rejoiced that, after so long a search, the question of who should be my successor was so happily solved. Dr. Muck is a capable musician and a fine conductor."

Sunday Globe
Sept. 30, 1906.

BOSTON SYMPHONY ORCHESTRA.

The first of the series of auction sales of seats for the coming series of public rehearsals and concerts of the Boston Symphony orchestra will be held tomorrow in Symphony hall, beginning at 10 o'clock. The sale tomorrow will be confined to the $18 seats for the public rehearsals. Tuesday, beginning at the same hour, the $10 seats for the rehearsals will be sold. The $18 seats for the concerts will be sold Thursday and the $10 seats Friday.

Last year's sales showed a considerable increase over those of 1904. As the general tendency of prices has been upward for several years past, it is only fair to suppose that 1906 will be no exception to the rule. Practically no criticisms of the change in the nominal price of seats have reached the management. Naturally there is much interest in Dr Muck's coming, and the announcement of his plans for the season, which will probably be made next Sunday, is awaited with great curiosity.

Starting at a higher figure it is calculated that the seats will be disposed of in considerably less time than has been the case in the past. In former years bidders have known about what hour the seats they wanted would come up for sale and, instead of waiting from the beginning, have come at that time. Under the new system, it will be well for them to make ample allowance for the increased speed in the disposal of the seats.

Dr Muck will arrive in New York some time next Tuesday. He will come directly to Boston. Practically all the members of the orchestra are back in town, and have reported for duty. A few who have been abroad will not get back until the end of the week. Rather more than half of the orchestra will be in Worcester this week at the festival in that city. It is an interesting fact that this is the first season that the festival has had the Boston Symphony orchestra. Heretofore they have had members of the orchestra, but the placing of the festival in October instead of September brings it into the orchestra year, and for this reason the official name of the institution is used.

Boston Evening Record
Sept. 29, 1906.

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Next week brings the very prosaic but very necessary prelude to the symphony season, the auction sales in Symphony hall of the seats for the 24 public rehearsals and the 24 concerts. The first sale will be on Monday, when the $18 seats for the public rehearsals will be sold. On Tuesday the $10 seats for the public rehearsals; on Thursday the $18 seats for the concerts, and on Friday the $10 seats. All the sales will begin promptly at 10 a.m.

Dr. Muck is on the ocean and will arrive in New York some time next Tuesday. He will come directly to Boston. Practically all the members of the orchestra are back in town and have reported for duty. A few who have been abroad will not get back until the end of the week. Rather more than half of the orchestra will be in Worcester this week at the music festival in that city.

It is an interesting fact that this is the first season that the festival has had the "Boston Symphony Orchestra." Heretofore they have had members of the orchestra, but the placing of the festival in October instead of September brings it into the orchestra year, and for this reason the official name of the institution is used.

There seems to be little doubt that the coming sales will show a general increase. Last year's sales showed a considerable increase over those of 1904. As the general tendency of prices has been upward for several years past, it is only fair to suppose that 1906 will be no exception to the rule.

Practically no criticisms in the change in the nominal prices of seats have reached the management, the patrons generally seeming to agree that the move was a proper one.

The prospects for the season are very bright, not merely in Boston, but everywhere the orchestra gives concerts. Naturally there is much interest in Dr. Muck's coming, and the announcement of his plans for the season, which will probably be made next Sunday, is awaited with great curiosity. It is fair to believe that he will be ready to announce his novelties shortly after his arrival.

Sunday Herald
Sept. 30, 1906.

BOSTON SYMPHONY ORCHESTRA.

The first of the series of auction sales of seats for the coming series of public rehearsals and concerts of the Boston Symphony orchestra will be held tomorrow in Symphony Hall, beginning at 10 o'clock. The sale tomorrow will be confined to the $18 seats for the public rehearsals. On Tuesday, beginning at the same hour, the $10 seats for the rehearsals will be sold. The $18 seats for the concerts will be sold on Thursday and the $10 seats on Friday.

Intending bidders should be mindful of the fact that the sales this year are likely to progress much more rapidly than they have in the past. Starting at a higher figure, it is calculated that the seats will be disposed of in very considerably less time than has heretofore been the case. In former years bidders have known about what hour the seats they wanted would come up for sale and, instead of waiting from the beginning, have come at that time. Under the new system it will be well for them to make ample allowance for the increased speed in the disposal of the seats, else they may fail to get those which they want.

Dr. Muck is on the ocean and will arrive in New York some time next Tuesday. He will come direct to Boston. Practically all the members of the orchestra are back in town and have reported for duty. A few who have been abroad will not get back until the end of the week.

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Newspaper Cutting Bureau in the World

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Unter den Passagieren des Dampfers „Kaiser Wilhelm der Große", der übermorgen, am 2. Oktober, hier eintrifft, befinden sich Leoncavallo, Dr. Carl Muck, der zukünftige Leiter des Boston Symphony Orchesters, die Primadonna Parkina, Yvette Guilbert und Albert Chevalier. Das erste Concert des Boston Symphony Orchesters unter Dr. Muck's Leitung wird folgende Tonwerke umfassen: Beethoven's C-moll Symphonie, Wagner's „Siegfried's Idyll", „Eine Faust-Ouverture" und das Vorspiel zu den „Meistersingern".

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Last year's subscribers to both series of concerts given by the Boston Symphony Orchestra may renew their subscriptions for the coming season and secure the same seats they had last year by application to the box office of Carnegie Hall on and after to-morrow, Monday, October 1. All communications should be addressed to C. A. Ellis, manager. The concerts will be given on Thursday evenings, November 8, December 6, January 10, February 21 and March 21; and on Saturday afternoons, November 10, December 8, January 12, February 22 and March 22. The regular sale of season tickets will begin at the box office of Carnegie Hall on Monday morning, October 15.

Professor Willy Hess, the leader of the Boston Symphony Quartette, which will give three concerts in Mendelssohn Hall next Winter, has announced an interesting list of novelties which he will present during the season. Among them are Emil Jaques-Dalcroze, a quartet by Gliere, a young Russian composer; a quartet by Suk, a new quintet by Felix Weingartner, and a quartet in D major by Hugo Kaun. The Italian Martucci is represented in the list by a sonata for piano and violincello and, lastly, there is a "sinfonia da camera" for flute, oboe, clarinet, bassoon, horn double base, piano and string quartet by Wolf-Ferrari. To find these works, Professor Hess examined over forty musical scores, most of which he found were written by men whom he applies terms "decomposers" of music.

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1906

Dates for the Boston Symphony Orchestra concerts thus far announced are as follows: Thursday evenings, November 8, December 6, January 10, February 22 and March 22. There will be also the usual number of matinees on Saturdays succeeding these dates.

Dr. Karl Muck.

(Siehe: „Musikalische Angelegenheiten.")

Newspaper Cutting Bureau in the World

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Several novelties which invite interest are announced for performance by the Boston Symphony Quartet at the three concerts of chamber music in Mendelssohn Hall this season. They are a serenade for strings, by Emil Jacques Dalcroze; a quartet in A, by Glière; a quartet in B flat, by Suk; a new quintet for strings, by Weingartner; a quartet in D, by Hugo Kaun; a sonata for pianoforte and violoncello, by Martucci, and a sinfonia da camera for flute, oboe, clarinet, bassoon, horn, double bass strings and pianoforte, by Wolf-Ferrari.

Dr. Karl Muck, who will conduct the concerts of the Boston Symphony Orchestra this season, has signed a contract with the authorities of the Royal Opera House, Berlin, as chapel master of that institution till 1912.

NOTES OF MUSIC EVENTS.

The Adele Margulies Trio will give three concerts [illegible] day, November 22, and Tuesdays, January [illegible] and February 19, at 8:15 P. M.

Last year's subscribers to both series of concerts given by the Boston Symphony Orchestra may renew their subscriptions for the coming season and secure the same seats they had last year by application to the box office of Carnegie Hall on and after to-morrow, Monday, October 1. All communications should be addressed to C. A. Ellis, manager, and all checks should be made out to his order. The concerts will be given as follows: On Thursday evenings, November 8, December 6, January 10, December 8, January 12, February 22 and March 22. The regular sale of season tickets will begin at the box office of Carnegie Hall on Monday morning, October 15, and it is advisable that all those who desire to renew their subscriptions place their applications before that date.

Prof. Willy Hess, the leader of the Boston Symphony Quartet, which is to give three concerts in Mendelssohn Hall next winter, has announced a very interesting list of novelties which he will present during the season, some of which will be on the New York programmes. He has a very charming serenade for strings by the Swiss Emil Jaques-Dalcroze, whose name first appeared on the concert programmes in this country last winter when Marteau played a violin concerto by him. There is a quartet in A major by Gliere, the young Russian composer, of whom much is being said on the otherside; a quartet in B flat by Suk, the second violin of the Bohemian Quartet, whose charming "Märchen" and interesting symphony are remembered by music lovers in this city; a new quintet for strings by Felix Weingartner; and a quartet in D major by Hugo Kaun. This last work Prof. Hess regards as one of the most important contributions to chamber music in recent years. The Italian Martucci is represented in the list by a sonata for piano and violoncello which is highly spoken of. Lastly, there is a "sinfonia da camera" for flute, obe, clarinet, bassoon, horn, double bass, piano and string quartet by Wolf-Ferrari.

[illegible]

Das Bostoner Symphonie-Orchester kündigt für die kommende Konzert-Saison in New York zwei Serien zu je 5 Konzerten in Carnegie Hall an, und zwar an folgenden Donnerstag Abenden: 8. November, 6. Dezember, 10. Januar, 21. Februar und 21. März, sowie für die Nachmittage von Samstag: 10. November, 8. Dezember, 12. Januar, 23. Februar und 23. März. Der Verkauf von Saison-Tickets wird Montag, den 15. Oktober, in Carnegie Hall beginnen. Den vorjährigen Abonnenten stehen ihre Sitze vom 1. Oktober an zur Verfügung. Prof. Willy Heß, der Leiter des Bostoner Symphonie-Quartetts, welches im nächsten Winter in Mendelssohn Hall drei Konzerte ankündigt, wird folgende Novitäten vorführen: eine Serenade für Streichquartett vom Schweitzer Emile Jaques-Dalcroze, dessen Violinkonzert Marteau im Vorjahre hier gespielt hat, ein Quartett in A-dur von Glière, einem jungen russischen Komponisten, ein Quartett in H-moll von Suk, dem zweiten Violinisten des böhmischen Quartetts, ein neues Quintett von Felix Weingartner, ein Quartett in D-dur von Hugo Kaun, eine Sonate für Klavier und Cello von Martucci und eine „Kammer-Symphonie" für Flöte, Oboe, Klarinette, Fagott, Horn, zwei Kontrabässen, Piano und Streichquartett von Wolf-Ferrari.

New leader.

Carl Muck has been chosen to succeed William Gericke as leader of the Boston Symphony Orchestra. Of Doctor Muck, Mr. Gericke, who is highly appreciated in this city, and is now settled in Vienna, writes "Doctor Muck is a capable musician and a fine conductor."

[13]

Muck's Busy Life.

The following biographical data concerns Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, season 1906-1907:

He was born in 1859, in Wurzburg, Germany. At the age of 11 he began to appear in public as a pianist, generally in chamber music, and later played the violin in a symphony orchestra.

The year of 1876 he spent at the University of Heidelberg, where he went to Leipsic, where he stayed two years, working for his degree in philosophy, classical philology and musical history, at the same time working in the Leipsic Conservatory under Ernst Friedrich Richter and Karl Reinecke. He made his debut as a pianist in the Leipsic Gewandhaus in 1880, the same year receiving his degree of Ph. D.

His subsequent career has been as follows:

1880-1881—Chorus master in the Municipal Theatre in Zurich.

1881-1882—Conductor at Salzburg, Austria.

1882-1884—Conductor of opera at Brunn, Austria.

1884-1886—Conductor of opera at Graz, Austria, where he gave the first unabridged performance in Austria of "Die Meistersinger." At the same time he was the conductor of the Styrian Musikverein, and 1886 gave the first performance in Austria of Bruckner's "Seventh Symphony."

1886-1892—Conductor of the German opera at Prague, and conductor of the Philharmonic concerts in the same city.

1889—Conductor of Angelo Neumann's company, which gave the first performances in Russia of Wagner's "Ring."

1891—Conductor of Angolo Neumann's company at the Lessing Theatre, Berlin.

1892-1906—Principal conductor of the Royal Opera in Berlin.

Since 1894 he has been the conductor of the Schleswig Music Festival.

As "guest conductor" he has appeared in St. Petersburg and Moscow; at the Philharmonic concerts in Bremen in 1895 he gave a scenic production of Rubinstein's "Christus"; at the Philharmonic concerts in Copenhagen; at the royal concerts in Madrid; at the Philharmonic concerts in Paris; at the royal concerts in Budapest, and at the Philharmonic concerts and Royal Opera in London.

In 1901, 1902, 1904 and 1906 he conducted all the performances of "Parsifal" at Bayreuth. For the past three seasons he has been one of the conductors of the Vienna Philharmonic concerts, and was to have conducted all of them in the Winter of 1906-07 had he not come to America.

Other Note and Comment.

The new conductor of the Boston symphony orchestra, Dr Karl Muck, will arrive in New York Tuesday on the Kaiser Wilhelm der Grosse, and go directly to Boston. The first rehearsal of the orchestra will be held Monday, October 8, which is a little later than usual.

Mme Olga Samaroff has never played in this country the great D minor concerto by Rubinstein, which she is to give at the Worcester music festival Friday afternoon, and it is expected to make a great sensa-

Springfield Republican
Sept. 30-06

New York wird in der kommenden Saison bekanntlich Gelegenheit haben, eine der wenigen hierzulande noch unbekannten genialen deutschen Orchesterdirigenten bewundern zu dürfen: Dr. Karl Muck von der Berliner Hofoper, der in der Saison 1906—7 das Bostoner Symphonie-Orchester leiten wird. Dr. Muck, dessen Bild wir in dieser Nummer bringen, wurde am 22. Oktober 1859 in Würzburg geboren als Sohn von Dr. J. Muck. Unter der Leitung seines Vaters, der ein talentirter Musiker war, betrieb der Knabe Klavier-, Violine- und Kontrapunkt-Studien. Schon mit elf Jahren konnte er als Pianist in Kammermusik-Produktionen öffentlich auftreten, später spielte er die Violine in Symphonie-Konzerten. 1876 bezog er nach absolvirtem Gymnasium die Universität Heidelberg und begab sich nach einem Jahr nach Leipzig, woselbst er philosophischen und musikgeschichtlichen Studien oblag und daneben im Leipziger Konservatorium unter Ernst Friedrich Richter und Karl Reinecke seine musikalische Bildung vervollständigte. 1880 debütirte er als Pianist im Leipziger Gewandhaus, in welchem Jahre er auch das Doktorat der Philosophie erwarb. Von 1880 bis 1884 fungirte er als Kapellmeister in Zürich, Salzburg, Brünn und Graz, in welch letzterer Stadt er die erste unverkürzte österreichische Vorstellung der „Meistersinger" dirigirte. Bis 1892 wirkte er sodann am deutschen Theater in Prag und leitete auch die dortigen philharmonischen Konzerte. 1889 war er mit Angelo Neumann's „Ring des Nibelungen"-Gesellschaft auf Reisen gegangen und hatte den „Ring" zum erstenmal in Rußland zu Gehör gebracht. In der genannten Gesellschaft befanden sich hervorragende Künstler wie Vogl, die Malten, die Schläger, Reichmann u. A. Als Kapellmeister des Angelo Neumann-Ensemble's in Berlin brachte er die erste Berliner Vorstellung von Mascagni's „Cavalleria Rusticana" heraus, ferner Mahler's revidirte Ausgabe der „Drei Pinto's" von Weber und den genialen „Barbier von Bagdad" von Peter Cornelius. Von 1902 bis 1906 wirkte er bekanntlich als Kapellmeister an der Hofoper in Berlin, wo er sich eine große Position schaffte. Dr. Muck gehört zu den beliebten „Gastdirigenten" Europa's und hat als solcher in St. Petersburg und Moskau, in Bremen, Kopenhagen, Madrid, in den philharmonischen Konzerten in Paris, Budapest und London mit dem größten, mitunter enthusiastischem Erfolg seine Meisterschaft bewiesen. Während der letzten drei Jahre war er wiederholt als Dirigent der Wiener philharmonischen Konzerte erschienen und es war der Ruf an ihn ergangen, in der kommenden Saison sämmtliche Konzerte dieser berühmten Musikvereinigung zu dirigiren, was durch die Annahme des Engagements in Boston unmöglich geworden ist. 1901, 1902, 1904 und 1906 hat Dr. Muck sämmtliche Vorstellungen des „Parsifal" in Bayreuth geleitet.

Boston Traveler
Oct. 1, 1906.

SYMPHONY SEAT SALE

Prices Are Averaging Higher Than Last Year

Up to noon Auctioneer Jackson had disposed of only the first 10 rows of seats for the Friday afternoon Symphony rehearsals. Commencing with row D, bidding became more animated, and premiums were noticeably higher than those paid for the first three rows.

The high price paid during the morning was $83 premium for I—19. This premium compares with $81, for which seats in center N and O were sold last year.

It would seem that receipts from the sale would average higher than a year ago. Brokers were the most active bidders.

Boston Record
Oct. 2, 1906.

PROF. MUCK AT NEW YORK

New York, Oct. 2.—Prof. Karl Muck, who comes to America to conduct the Boston Symphony Orchestra, arrived here on the steamer Kaiser Wilhelm Der Grosse.

Of the plans of the Boston symphony orchestra for the coming season the Post of that city says:—

The prospectus for 1906-1907, which is just out, shows several interesting innovations. The innovations noted are: First, the new conductor, Dr Karl Muck of Berlin; second, the absence of the orchestra from Boston six weeks during the season instead of five, as has been the rule in the past; and third—although this is more apparent than real—the raising of the upset prices of the season tickets.

The annual auction sale of seats for the comming season will begin October 1, in Symphony hall. The same rule will apply this year as in the past; the $18 seats for the public rehearsals will be sold on Monday, beginning at 10 o'clock; the $10 seats for the rehearsals on Tuesday, beginning at the same hour; the $18 seats for the concerts on Thursday and the $10 seats for the concerts on Friday. The increase in the upset prices of the $12 seats to $18 and the $7.50 seats to $10 has been made after most thorough and serious consideration. Its object is to shorten and simplify the auction sales. It was decided that the orchestra should go West in the last week of January, leaving Boston Sunday evening, January 27. Concerts will be given in Rochester on Monday evening, Cleveland on Tuesday evening, Chicago on Wednesday evening, Detroit on Thursday evening, Indianapolis on Friday evening and Cincinnati on Saturday evening, the orchestra returning to Boston on Sunday, February 3.

In a way the engagement of Dr Muck is a radical departure in the policy of the orchestra. He is the first conductor of established reputation it has brought to America, for all the other conductors, Henschel, Gericke, Nikisch and Paur, were comparatively unknown men when they came to Boston, and, indeed, the greater part of their reputation to-day is based on their work with the Boston symphony orchestra. With this pre-eminent position in the world of European music it was not an easy task for Mr Ellis last spring to induce Dr Muck to come to this country, especially since the money question was of little or no consideration to the distinguished conductor. After Dr Muck had finally consented to come for one year it was not an easy task for Mr Ellis to secure the consent of the German emperor to his departure from Berlin for even one season. Dr Muck is unquestionably the most popular conductor that Berlin has ever had, and, in addition to this, he has for years enjoyed the personal friendship of the emperor. It may be stated as an absolute truth that the Boston symphony orchestra is the only organization in this country which could have secured Dr Muck's services.

At the head of the list of singers come Melba and Fremstad. Melba comes to America in January to be at the head of the new Hammerstein opera company, and while there she will have a few concert appearances of which she will be with the symphony orchestra in Boston. Olive Fremstad, one of the most talented of the younger generation of singers, comes to America to "create" the name part in Strauss's new opera, "Salome," which is announced by Mr Conreid as one of his novelties.

In the list of pianists among the women are the names of Samaroff, Szumowska, Katherine Goodson and Olga Radecki. Samaroff is one of the most talented and popular of the younger pianists, and is more than well liked in Boston. Mme Szumowska is a resident of this city and needs no introduction, as she has long had an admiring public here. Katherine Goodson is a young English pianist who is coming to America for the first time, and Olga Radecki has played several times with the orchestra, but not in recent years. Among the men are the names of Paderewski, Rosenthal and Gabrilowitsch. Paderewski comes to America in January for seven appearances with the orchestra and to hear his new symphony played. He will give no recitals. Rosenthal, one of the giants of the piano, returns after an absence of several years, and his appearance should be one of the most important events of the season. Gabrilo-

Springfield Republican
Sept. 30-06.

PAYS $89 FOR ONE SYMPHONY SEAT

Prices at Auction for Rehearsals About Same as Last Year.

Except for the first few rows on which the bidding was slow because of the increase in the price for Friday afternoon rehearsals, the annual sale of seats for the Symphony concerts ran at about the same prices as last year.

The seats sold today were for the public rehearsals. The highest bid made up to 12 o'clock was $89, and the seats went as fast as they were put up.

The $10 seats for rehearsals will be auctioned tomorrow and Thursday and Friday will be devoted to the sale of seats for the concerts, when, it is expected, bids will run very high.

There was a good attendance, but the early bidding was quiet. Seats in row A ranged from $25.50 to $10, this comparing with $26 to $13 last year. Centre seats brought on an average $20. As the end of the row was reached, bidding immediately got from $15 to $5.

Seats in row B ranged from $22.50 to $10, against $28 to $10 last year. In row C the range was from $30 to $12, com-

Boston Traveler
Oct. 2, 1906.

CONCERT SEATS SOLD

Chairs in Rear of Symphony Hall Disposed of at Auction.

Today the seats in the rear of the auditorium were auctioned off at Symphony Hall for the rehearsals. As these seats are considered poorer than those in the first balcony less interest was shown in the bidding. The sales were, however, the same in most respects as last year.

Thursday, when the best seats will be auctioned off for the concert, some sensational bidding is expected. On Friday the $10 seats for the concerts will be auc-

Boston Post
Oct. 2, 1906

$83 FOR SEAT AT SYMPHONY

From the very beginning of the auction sale of the $18 seats for the rehearsals of the Boston Symphony Orchestra yesterday, the bidding was lively from the several hundreds who were present, principally women.

Only the $18 seats were sold yesterday.

The rehearsals will number 24, and will be held on every Friday afternoon beginning Oct. 12, and continuing to May 3, 1907, omitting Nov. 9 and Dec. 7, this year, Jan. 11, Feb. 1 and 22, and March 22, 1907.

$83 for a Seat

The highest bid made was $83 for seat 19 in row I, while seat 20, in the same row, sold for $75. No premium, however, was as high as last year, when $91 was paid for a single seat.

All along the centre seats, 19 and 20, either side of the aisle, from row G to I, sold for from $63 to $60. From row J to row W the centre seats brought between $50 and $60, while the side seats brought between $30 and $40. The prices for seats from row X to row JJ will be lower.

The $10 seats for the public rehearsals, which include all those on the floor back of row JJ and in the centre of the balcony back of row D, will be auctioned off today.

The $18 seats for the concerts will be auctioned off on Thursday morning at 10 o'clock, and the $10 seats for the concerts will be bid on on Friday morning at the same hour.

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Boston Herald,
Oct. 1, 1906.

MONDAY EVENING

$83 PREMIUM ON $18 SEAT

od Prices Realized at the Sale for Rehearsals of Symphony Players.

GHEST LAST YEAR WAS $91 FOR SINGLE CHAIR

Average Premium About That of 1905, Despite Higher Scheduled Prices.

The auction sale of the $18 seats for the rehearsals of the Boston Symphony orchestra began at 10 o'clock in Symphony Hall, with Walter Jackson as auctioneer, and from the very start the bidding was lively by the several hundreds present, principally women, the few men in the hall being ticket agents and others delegated to secure seats for patrons who did not wish to bid themselves.

Only the $18 seats for the rehearsals were sold today, which included all those on the floor as far back as row JJ inclusive, the three rows on both sides of the balcony and the four rows in the centre of the balcony.

The rehearsals will number 24, and will be held on every Friday afternoon beginning Oct. 12 and continuing to May 3, 1907, omitting Nov. 9 and Dec. 7, this year, Jan. 11, Feb. 1 and 22, and March 22, 1907.

The highest bid made was $83 for seat 19 in row I, while seat 20, in the same row, sold for $75. No premium, however, was as high as last year, when $91 was paid for a single seat.

All along the centre seats, 19 and 20, either side of the aisle, from row G to I, sold for from $63 to $60. From row J to row W the centre seats brought between $50 and $60, while the side seats brought between $30 and $40. The prices for seats from row X to row JJ will be lower.

Sharp at 10 A. M.

It was exactly 10 o'clock when Mr. Jackson mounted the stage and faced the large crowd seated on the floor. A large diagram of thes floor and balcony stood behind him, and as the seats were auctioned an attendant marked them off on the diagram. The names of the bidders were not given out by the management. It was stated that at least 70 or 75 per cent. of the seats were sold to ticket agents who cater to prominent society Bostonians.

The bidding started with seat No. 1 in row A and continued until all the seats in the row had been sold. This order continued with each row. The first bid was $5 for seat 1 in A, but the clever manipulation of Mr. Jackson and the apparent readiness of people on the floor to secure front seats moved this price up considerably. It was finally sold to Herrick with three others at a premium of $13.50. Not more than four seats were sold to one bidder, but it seemed as though only the ticket agents went the limit in purchasing.

This is the first year that the price of the seats for public rehearsals has been placed at $18, the former figure being $12.

The $10 seats for these rehearsals, the auction of which will begin tomorrow morning, in previous years cost $7.50. From the bids this morning, however, the increase in the upset price did not seem to make any apparent difference, for the average premiums bid were just the same as a year ago.

Sold for $46 Each.

The highest bid made for seats in the first five rows was $46 apiece for seats 14 and 15 in row E. These were directly in the centre, between the two centre aisles. From this figure the prices ranged to as low as $10 for end seats in the several rows under the balconies. In row A, seats 12, 13, 14 and 15 went to Herrick for a premium of $25.50 apiece, these seats being directly in the centre. Ticket Agent Connolly secured seats 16 and 17, which were a little to the right of the centre for a premium of $18.50 apiece. The highest bids made for seats in row B were $22.50, five going at this figure, in two lots. The prices ranged from this down to $12.

A little amusement was afforded the crowd when one woman, after much spirited bidding, was granted two good seats for $12.50 apiece, and then refused to take them, saying that she had made a mistake and wanted the seats on the other side, as she did "not want to be under the piano." Auctioneer Jackson began all over again, and sold the two seats with a third one for $1 more than the previous bid.

In row C, seats 21 and 22 in left centre, and seats 29 and 30, still more removed from the centre, but on the aisle, brought $30 apiece. This was the highest paid for any seat in the row. A number went for $27.50, $27, $26.50, $25 and $22.50. Of course, centre seats were in best demand, but when two parties had some special desire to secure certain end seats the bidding was rather lively and resulted in better prices.

The average bids on seats in row D were higher than those in the first three rows. Seats 17 and 18, two nearest the right of the centre aisle, went for a bid of $39.50 each. It was said that these were purchased by an agent of Maj. Henry L. Higginson. One seat, No. 9, in the same row, brought $30.50. This was the aisle seat on the side. Herrick and Connolly did most of the buying of more than one seat on this row. Premiums were $29.50, $27.25, $24, $23.50, and so on down to $13, the lowest premium paid. Row E seats brought larger bids, starts being made with $25. The highest premium, $46, was paid for seats 14 and 15. Aisle seats 9 and 10 brought $40, seat 20 in the centre brought $41.50, and four numbered 16, 17, 18 and 19 brought $35 apiece. The lowest premium received was for the very end seat on the left under the balcony, $16.

The $10 seats for the public rehearsals, which include all those on the floor back of row JJ and in the centre of the balcony back of row D, will be auctioned off tomorrow.

The $18 seats for the concerts will be auctioned off on Thursday morning at 10 o'clock, and the $10 seats for the concerts will be bid on on Friday morning at the same hour.

Boston Journal
Oct. 2.,1906

PAYS $83 FOR SEAT AT SYMPHONY REHEARSAL

Eighty-three dollars was the highest bid for a seat for the rehearsals of the Boston Symphony Orchestra, which were sold at auction yesterday in Symphony Hall. Only the $18 seats were placed on sale, these seats having been listed at $12 in previous years. The $10 seats, formerly $7.50, will be auctioned off today.

The seat which brought $83 was No. 19 in row I. Seat 20 in the same row brought $75. The $18 seats included all as far back as row JJ inclusive, the three rows on each side of the balcony and the four rows in the center of the balcony

About 75 per cent. of the seats were sold to ticket agents who cater to prominent society folks. Walter Jackson acted as auctioneer.

Boston Advertiser
October 2, 1906

SYMPHONY SEAT SALE

Prices Are Averaging Somewhat Higher Than Last Year.

The auction sale for the $18 seats for the Friday Symphony rehearsals brought out some very spirited bidding yesterday. The auction was conducted by Walter Jackson, and several hundred people were present, mostly women.

Only the $18 seats were sold yesterday, which included all those on the floor as far back as row JJ, inclusive.

The highest price paid during the day was $83 premium for I—19. This premium compares with $91, for which seats in centre N and O were sold last year.

It would seem that receipts from the sale would average higher than a year ago. Brokers were the most active bidders.

The highest bid made for many seats in the first five rows was $46 apiece for seat 14 and 15 in row E. These were directly in the centre, between the two centre aisles. From this figure the prices ranged to as low as $10 for end seats in the several rows under the balconies.

In row A, seats 12, 13, 14 and 15, went to an agent for a premium of $25.50 apiece, these seats being directly in the centre. Another agent secured seats 16 and 17, which were a little to the right of the centre, for a premium of $18.50 apiece. The highest bids made for seats in row B were $22.50, five going at this figure, in two lots. The prices ranged from this down to $12.

In row C, seats 21 and 22 in left centre, and seats 29 and 30, still more removed from the centre, but on the aisle, brought $30 apiece. This was the highest paid for any seat in the row. A number went for $27.50, $27, $26.50, $25 and $22.50.

The average bids on seats in row D were higher than those in the first three rows. Seats 17 and 18, two nearest the right of the centre aisle, went for a bid of $39.50 each.

It was said that these were purchased by an agent of Maj. Higginson. One seat, No. 9, in the same row, brought $30.50. This was the aisle seat on the side. Row E seats brought larger bids, starts being made with $25. The highest premium, $46, was paid for seats 14 and 15. Aisle seats 9 and 10 brought $40, seat 20 in the centre brought $41.50, and four numbered 16, 17, 18 and 19 brought $35 apiece.

Boston Journal
Oct. 3,1906.

PAYS $26.50 FOR $10 SEATS AT SYMPHONY REHEARSALS

The $10 seats for the rehearsals of the Boston Symphony Orchestra were sold at auction yesterday. The majority of those who attended the sale were women. Only four tickets were sold to any one person. The highest premium paid was $26.50, which seats twenty-five and twenty-six in Row KK and seat nineteen in Row LL brought. There will be twenty-four rehearsals this season, on Friday afternoons, beginning Oct. 12 and continuing to May 3, omitting Nov. 9 and Dec. 7, 1906, and Jan. 11, Feb. 1 and 22 and March 22, 1907. The $18 seats for the Saturday night concerts will be sold at auction Thursday morning and the auction of the $10 seats for the Saturday night concerts will be held Friday morning at 10 o'clock.

Boston American
October 2,1906.

PAYS $83 FOR $18 SEAT AT SYMPHONY SALE

Eighty-three dollars was paid for a seat for the rehearsals of the Boston Symphony Orchestra, sold at auction yesterday in Symphony Hall. Only $18 seats were placed on sale, these seats having been listed at $12 in previous years. The $10 seats, formerly $7.50, will be auctioned off to-day. The seat which brought $83 was No. 19 in row I. Seat 20 in the same row brought $75.

October 1, 1906.
NSCRIPT, MONDA

HIGHEST PREMIUM $83

At Opening Sale Today of Seats for Symphony Orchestra Rehearsals Excellent Prices Were Paid

Advance in the regular prices for seats for the public rehearsals and concerts by the Boston Symphony Orchestra, this season, the twenty-sixth in the history of this organization, did not lessen the interest in these performances nor the eagerness which people showed, as in past seasons, to purchase seats.

This morning at Symphony Hall the opening auction sale for the coming season took place, to be continued tomorrow and also on Thursday and Friday. Today's sale was of seats for the series of twenty-four public rehearsals, to take place as usual on Friday afternoons, except on stated dates which the management have announced, when the orchestra is engaged to appear in other cities. As in other seasons, there are two regular prices for seats, according to location. Heretofore the corresponding prices have been $12 and $7.50 for the series of twenty-four concerts and like number of public rehearsals.

It has been found in past years that when seats have been sold at auction, following the adopted custom, the opening bids above the stated price of $12 have been such as to make the rate equal to at least $18, and usually more; so it was felt that much time could be saved by making this the fixed or minimum price from which premiums should start this season.

This plan worked with success this morning, yet the sale did not progress as rapidly as it has in some other years and by noon time not as many seats had been sold as at that hour last year, in comparison. Bidding was fully as brisk as ever, and to just what the loss in time was due would be difficult to say. The attendance was large, ladies predominating among those present.

The highest premium paid this morning was $83, which was for No. 19, a centre end seat, in Row I. Competition on this began at $25 and was quickly run up by dollar bids to $60, ticket brokers in the front seats being the bidders. Then one of these jumped his bid from $60 to $71, from which the price rapidly rose to $83. Added to the regular price of $18, the seat stands at a cost of $101. This, for twenty-four rehearsals, figures the holder at a fraction of a cent less than $4.21 for each performance. Yet the owner of the ticket, even at this comparatively high price, will be enabled to hear to good advantage such world-famous soloists as Paderewski, Melba, Rosenthal, César Thomson, Olive Fremstad, Olga Radecki, Gabrilowitsch, Petschnikoff and other artists. Last year, it is recalled, the highest premium paid was $91.

The sale opened with bids for seat 1 in row A and the next seats in regular order were then disposed of, and this plan was followed as usual, with row after row. There was no skipping about with selection of seats at will. The opening bid of the sale was $5 and the first sale was at a premium of $13.50 for four seats, the limit that one buyer could take on a single bid. Other seats in this row sold at $14, $10.50, $11.50, then $25.50 and back to $17, and down to $10. In row B the opening and lowest premium paid was $10 and the highest $22.50. Row C ranged all the way from premiums of $10.50 to $30, ticket brokers buying several. In D, as high as $39.50 was obtained, falling back to $18.

When row E was reached there were spirited starts at $25, with sharp competition for centre end seats. Prices ranged in this row at from $15.50 to $46 for two seats in the middle, yet not on the end. The row behind F brought on the whole less premiums than did E, and $33 was the highest premium. When G was reached there was a lively spurt among brokers, some of whom paid as high as $63 for desirable end seats. Mr. Herrick of Copley square was active about this time and secured many fine seats hereabout at from $34 up. He was one of the largest buyers of the sale and the seats he secured would be viewed as perhaps among the very choicest in the hall. It is known that he acts for many prominent people just now abroad or still at their country places and not able personally to attend the sale.

There was another lively effort to secure seats when row H was put up. Around $30 was the lowest premium paid here, and in the middle of the row, when the bid had reached $55, someone jumped from that figure up to $70 and the seats were sold at $71 premium. Next adjoining seats, practically as good yet not on the end, sold for $37. Then in row I, in which the record price of the morning, $83 was reached, prices were high all through, ranging up from $27. Some other premiums were $44, $51, $60, $71, and $75. In the next row, J, the rates paid ranged from $29.50 up to $61, and fell back to $25. In K $61 was again reached.

The ladies present were quick with their bids, so much so that frequently the auctioneer failed to see them, if seated ten or fifteen rows back, and in several instances while seats were knocked down to bidders directly in front, some woman would be standing and waving frantically from another part of the hall and offering a dollar more than the price at which the bid was closed. One woman, who finally bought excellent seats at about $60 premium, had this experience at least twice. Other ladies who failed to make themselves seen or heard later moved toward the front to receive recognition from the auctioneer.

A little amusement was afforded the crowd when one woman, after much spirited bidding, was granted two good seats in Row B for $12.50 apiece, and then refused to take them, saying that she had made a mistake and wanted the seats on the other side, as she wanted "to sit on the piano side." Auctioneer Walter Jackson began all over again, and sold the two seats with a third one for $1 more than the previous bids.

Taken all in all, the opening sale brought higher premiums than those paid last season, and the readiness with which people paid good prices indicates as deep, if not deeper, interest in these performances as in other years. On Tuesday the $10 seats for public rehearsals go on sale.

Boston Transcript
Oct. 2, 1906.

SYMPHONY PRICES STILL HIGH

Record Price Today for Rehearsals Was $26.50, Against $23.50 Last Year

There were many disappointed persons at the auction sale of Symphony Rehearsal tickets this morning, due to the fact that those who had come prepared to purchase seats at approximately the same premiums they paid last year, found desirable places, even to the very last seats sold, soaring above their limit. This practically was the same story told yesterday, and if the same thing holds good for the two remaining auction sales for the Saturday evening concerts the ultimate financial returns will be considerably in excess of last year. Incidentally it should be borne in mind in figuring out results that the basic price was $10 against $7.50 last year, which helps to swell the total returns.

The highest price of the morning was for two seats in row KK, which brought $26.50. Last year places in this same row, the front one in the $10 section on the floor, brought $23.50, and the year before $20. A number of seats in the second row brought $26, and this price gradually descended until any number of seats towards the rear of the floor weer disposed of at an average of $15. As the last row of the floor was reached, prospective purchasers, those, perhaps, who had sat on the floor for years, became uneasy. This augured well for prices ,and the bidding advanced several dollars. Following some seats disposed of at $14 there were several single places which brought $17.

For the $10 section of the first balcony there was spirited bidding. The end seats at the right of the first row brought $19.50; others in the same line brought first $20.50, and later $23.50, at which price thre seats toward the centre were sold. Those who anticipated that that would be the highest price of the morning for balcony places were disappointed, for while the next seats went for $23, and still others for $22.50 and $21.50, other seats off toward the left in this same row brought $24.50.

In the second row the first seat at the right brought $20.50, but better than that price was obtained for other seats, one aisle seat selling for $23.50. Between this price and $20 a number of seats were disposed of. In the last full row the lowest price obtained was $17.50 and in the broken row the places were disposed of for $17, $16, $15.50 and $16.50, these being for the six seats at the extreme right back. The seats in the corresponding place at the left brought $16.50 and $16, at which figure the last seat in the hal was sold. Thus the premiums of the morning ran from $26.50 to $16, as against $23.50 to $15.50 last year.

The auction sale of the $18 seats for the Saturday night concerts will take place on Thursday morning; that of the $10 seats on Friday morning.

Wie Cavallo kommt sein Berliner Freund Dr. Karl Muck, der seit den Tagen des „Roland von Berlin" für den von höchster Stelle befohlenen Komponisten einen „Schwarm" hegt, der beinahe an Raserei grenzt. Muck ist nämlich von den Vorzügen des „Roland" keineswegs so überzeugt, wie Majestät, und da die Meinungen der Musiker über diese Oper weit auseinandergehen, darf man wohl annehmen, daß einer von Beiden, Muck oder Majestät, von Musik nicht so viel versteht, als er sich einbildet. Hoffentlich ist Muck in der Musik besser beschlagen als in der Geographie, in dieser Hinsicht dürfte ihm eine gewaltige Enttäuschung bevorstehen . . . er scheint sich nämlich bezüglich der Distanz von Boston nach Süd-Amerika in einem großen Irrthum zu finden. Als Herr Ellis, der Vertreter des Bostoner Symphonie-Orchesters, dem Berliner Kapellmeister die Offerte machte, nach Boston zu kommen, verhielt sich Dr. Muck zuerst völlig ablehnend. Herr Ellis versuchte seine ganze Ueberredungskunst, aber er machte gar keinen Eindruck; plötzlich sagte Dr. Muck: „Eins könnte mich zur Annahme bewegen; es ist schon lange mein Wunsch, nach Süd-Amerika zu gehen und Boston ist gewiß nicht weit von Süd-Amerika entfernt." Herr Ellis that, als ob er die Bemerkung nicht gehört habe und antwortete nicht; selbst als Dr. Muck seine Frau in's Zimmer rief und ihr erklärte, daß es von Boston nach Süd-Amerika nicht weit sei, schwieg sich Herr Ellis aus. Der Umstand, daß ein Engagement nach Boston ihm die Erfüllung seines Herzenswunsches ermögliche, dieser Umstand bewog Muck sehr wesentlich, den Antrag des Herrn Ellis anzunehmen, und der Herr Ellis wird jetzt dem Dr. Muck klar machen müssen, daß es nicht gut möglich ist, über Sonntag von Boston nach Buenos Ayres zu reisen! H. R. H.

[15]

Boston Herald
Oct. 2, 1906.

TOP PREMIUM, $83, ON SYMPHONY SEAT

Auction of Chairs for Rehearsals Held—Average Is Maintained.

SALE LARGELY ATTENDED BY WOMEN AND AGENTS

Latter Bid Briskly in Behalf of Prominent Boston Society People.

From 10 o'clock A. M. until nearly 7 o'clock last evening, with only an intermission of one-half hour for luncheon, the auction of the $18 seats for the rehearsals of the Boston Symphony Orchestra was carried on yesterday in Symphony Hall. Walter Jackson was auctioneer up to lunch time and John Leonard in the afternoon.

From the start the bidding was lively. Several hundred men and women, the later in the majority, attended. The men were principally ticket agents and others delegated to secure seats. The public rehearsals of the orchestra on Friday afternoon are mainly attended by women.

Only the $18 seats for the rehearsals were sold yesterday, which included all those on the floor as far back as row JJ inclusive, the three rows on both sides of the balcony and the first four rows in the centre of the balcony.

The rehearsals will number 24, and will be held on every Friday afternoon beginning Oct. 12 and continuing to May 3, 1907, omitting Nov. 9 and Dec. 7, this year, Jan. 11, Feb. 1 and 22, and March 22, 1907.

The highest bid made was $83 for seat 19 in row I, while seat 20, in the same row, sold for $75. No premium paid yesterday, however, was as high as as last year, when $91 was paid for a single seat; about two dozen seats went at premiums over $80.

Next Highest Was $76.

The next highest premium to the $83 seat was $76, for seats 23 and 24 in row A in the right-hand balcony. Floor seat 20 in row I brought $75.

The names of the bidders would not be given for publication, but at least from 70 to 75 per cent. of the seats were sold to ticket agents employed by prominent society Bostonians.

It was exactly 10 o'clock when Mr. Jackson mounted the stage and faced the large crowd seated on the floor. A large diagram of the floor and balcony stood behind him, and as the seats were auctioned an attendant marked them off on the diagram.

The bidding started with seat No. 1 in row A and continued until all the seats in the row had been sold. This order continued with each row. The first bid was $5 for seat 1 in A, but the apparent readiness of people on the floor to secure front seats moved this price up considerably. It was finally sold to Herrick with three others at a premium of $13.50. Not more than four seats were sold to one bidder, but it seemed as though only the ticket agents went the limit in purchasing.

This is the first year that the price of the seats for public rehearsals has been placed at $18, the former figure being $12.

From the bids yesterday, however, the increase in the upset price did not make any apparent difference, for the average premiums bid were just the same as a year ago.

The first three rows on the flood did not bring the fancy premiums paid for seats farther back from the stage. The highest premium paid for a seat in the first five rows was $46, which was paid for seats 14 and 15 in row E. From this figure the prices ranged to as low as $10 for end seats under the balconies.

Refused the Seats.

A little amusement was afforded the crowd when one woman, after much spirited bidding, was granted two good seats for $12.50 apiece, and then refused to take them, saying that she had made a mistake and wanted the seats on the other side, as she did "not want to be under the piano." Auctioneer Jackson began all over again, and sold the two seats with a third one for $1 more than the previous bid.

From the fourth to the 20th row back from the stage on the floor, centre seats, and especially those nearest the aisles, brought fancy premiums, on an average, $50 to $60. Seats from the end toward the centre in these rows brought from $30 to $40 premiums.

The seats in the last three rows, divided into four sections, went a little lower, the average premium for centre and aisle seats being $45, and for seats nearer and at the end of the rows about $25 to $30 apiece. Seats in the rows up to GG were still a little lower, some in the centre going for $25 and $30, and at the end for $20. From there back to row JJ, the last row of the $18 seats, premiums were placed about $18, $17 and $16 for centre seats and $15 for seats under the balconies.

Balcony Seats.

The sale of balcony seats began about 8:30, and was not finished until very near 7 o'clock. Those on the front row brought high premius, the one of $76 mentioned above being the largest. Some of the premiums paid were $73, $52, $51, $49.50, $47, $41, $36, and from that figure down to about $28. The seats in back rows did not bring as large premiums as a rule, but some of the aisle seats went for $53, $52, $44 and $41, much larger figures than were paid for some of the centre seats on the floor.

There were many lively tilts during the bidding, but every one was good natured, and those who did not secure just the seats they had picked out sat back contented and waited for another chance.

This morning at 10 o'clock the $10 seats for the Friday afternoon rehearsals, which sold at an upset price of $7.50 last year, will be auctioned off in Symphony Hall, but as the number of seats are not near as large as those sold yesterday, it is expected that all will be sold before afternoon. These will include all those on the floor back of row JJ and in the centre balcony back or row D.

Auctions Thursday and Friday.

The $18 seats for the concerts will be auctioned off on Thursday morning at 10 o'clock, and the $10 seats for the concerts will be bid on on Friday morning at the same hour.

The concerts will be held on consecutive Saturday evenings from Oct. 13 to May 4, 1907, omitting Nov. 10 and Dec. 8, this year, and Jan. 12, Feb. 2 and 23 and March 23, 1907.

There will be no auction of the 305 seats in the second balcony for the Friday afternoon public rehearsals, as the general public will be afforded an opportunity to buy these seats on the afternoon of the rehearsals for 25 cents apiece, and to avoid the possibility of speculators buying them up in advance, they will be sold only individually as the people pass into the hall.

NEW YORK PRESS
OCT 1 1906

SONGS AND SINGERS.

More praise of Dr. Muck, in whose success as conductor of the Boston Symphony Orchestra New York will feel almost as much interest as the Hub will have, comes from the pen of Dr. Otto Neitzel in an article concerning the season in Bayreuth. Dr. Neitzel, who is to give a series of lectures on musical subjects during the coming season in New York, is one of the foremost critics in Germany. His opinions, therefore, are worthy of respect even if they should not coincide with the thoughts Muck will draw out in Boston and New York. Dr. Muck conducted "Parsifal" in Bayreuth. For that task he was specially fitted, as was Mottl for the interpretation of "Tristan und Isolde." "'Parsifal,'" says the German critic, "requires in all the portions which are devoted to the Grail-cult a strict rhythmical line, something of the 'slow, measured step' which we feel in the dramas of the Greek tragedians. Undoubtedly Wagner strengthened and supported these catholicizing elements of culture, which he won for the stage and made immortal in 'Parsifal,' by solemn, noble rhythms, ancient Greek in character, and thereby attained something—a sort of artistic freemasonry—which brings together religious people of all confessions and all nations. Dr. Muck's rhythmical decisiveness, which, however, was more like an inner pulsebeat than an exact devision of small portions of time, was wholly comptaible with elasticity of tempo and did not prevent the display of the most supple choreographic skill in Klingsor's magic garden. Never before had I heard the choruses of the flower maidens sung with such elegance and pliancy, with such expressive phrasing in the high voices, so free of all artificiality in the ensemble." The conductor was assisted ably in the choral scenes, Neitzel goes on to say, by the choral conductor, Ruedel, from Berlin. "Supported by this amanuensis, Dr. Muck succeeded in attaining an ease of movement in all choral portions which concealed all the ropes and threads of the preparatory work," runs the report. "In all the other parts of the opera he revealed himself as a faithful interpreter of the score, as the experienced pilot at the conductor's desk for which he has long since been appreciated in the old world and soon will be in the new." All this sounds most propitious for the approaching season with the Boston orchestra. Muck's special characteristics would seem to fit him eminently as a conductor for that band and as a successor for the precise and exacting Gericke.

BOSTON JOURNAL. OCTOBER 2, 1906.

DR. CARL MUCK, CONDUCTOR OF SYMPHONY ORCHESTRA, ARRIVES

DR. CARL MUCK AND WIFE ARRIVE IN BOSTON

New Conductor of Symphony Orchestra Says He Comes Without Plans—Must Learn First What People Demand.

Accompanied by his wife, Dr. Carl Muck of Berlin, the new leader of the Boston Symphony Orchestra, arrived from New York late last night and immediately drove to the Hotel Empire on Commonwealth avenue, where they will be temporarily located. Both were met in Providence by Mr. Walters of Symphony Hall.

The doctor and his wife were very tired, having landed in New York from Europe about noon, and refused to give any extended interviews. To newspa[illegible]ever, at [illegible]station when the party [illegible]ved, through an interpreter, Dr. [illegible]uck stated that he came to Boston [illegible]terly without any plans and should [illegible]ot form any regarding the musical [illegible]ogram to be undertaken by the or[illegible]hestra the coming year until he had a [illegible]hance to find out what the orchestra had done and what the taste of the Boston public demanded.

Intellectual Countenance.

Dr. Muck has a highly intellectual stamp of countenance. He is smooth shaven, with dark hair and eyes, and of medium height. His face lights up wonderfully when he talks, and a distinguishing characteristic of the famous German composer and conductor is the manner in which he betrays his affection for his wife. He unconsciously defers to her invariably.

Though Mrs. Muck speaks English, her husband does not, which, he stated, was a matter of regret to him. "It is quite impossible," said Dr. Muck, "to give out any statement what I shall attempt. I have formed nothing in the line of plans. I shall first consult the library of the orchestra, have many conferences with Charles A. Ellis, the manager of the orchestra, and naturally in many ways will be guided by the advice of the latter.

"Both my wife and myself are extremely glad to be here in Boston, for you know it is the first time either of us has been in this country. Later, when I have looked around a bit, I may be ready to say something more definite."

Dr. Muck and his wife said they had a most enjoyable trip across the Atlantic aboard the Kaiser Wilhelm der Grosse, their traveling companions being Leon Cavallo, the Italian composer, Arturo Vigna, the Italian conductor of the Metropolitan Opera House and Yvette Guilbert. On Monday night Dr. Muck took charge of the steamer's orchestra for the usual final concert, and the doctor incidentally paid a compliment to the musical ability of that particular North German Lloyd band.

Mrs. Muck Literary.

Mrs. Muck, who is a woman of much literary reputation in Germany, stated to the reporters that she saw time to see very little of New York as they came through and had not yet seen anything of Boston. She did say, however, that she saw far less difference between Berlin and New York than between Berlin and London. Mrs. Muck is considerably younger than her distinguished husband, being apparently not a day over 30. She has light hair and eyes and in appearance is in every way a direct contrast to the doctor.

Mrs. Muck said she was sure she would be charmed with Boston when she and her husband became acquainted. This will not be long, undoubtedly, as in accordance with plans already made, society women will take her in hand today and make her one of themselves.

Boston Globe October 3, 1906

NEW LEADER OF SYMPHONY

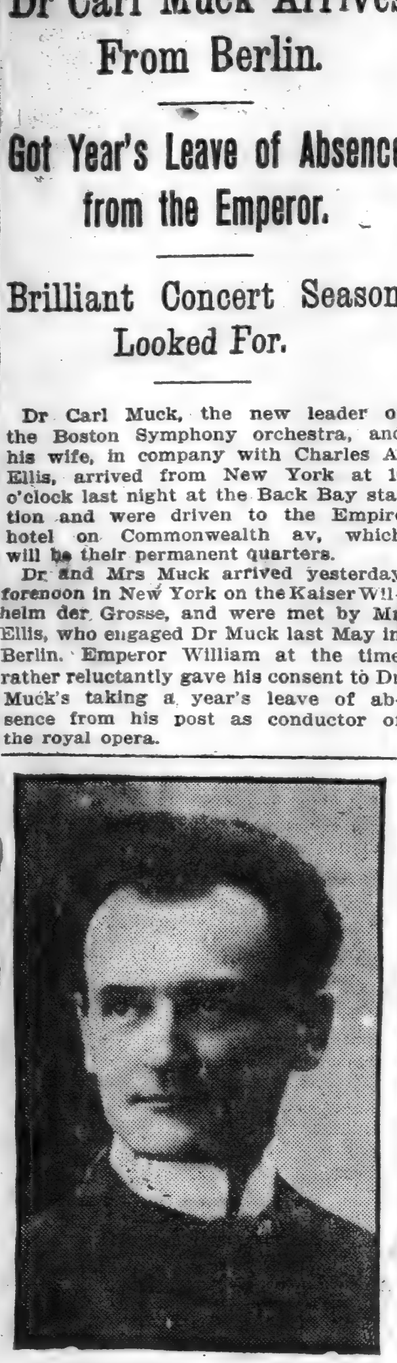
Dr Carl Muck Arrives From Berlin.

Got Year's Leave of Absence from the Emperor.

Brilliant Concert Season Looked For.

Dr Carl Muck, the new leader of the Boston Symphony orchestra, and his wife, in company with Charles A. Ellis, arrived from New York at 10 o'clock last night at the Back Bay station and were driven to the Empire hotel on Commonwealth av, which will be their permanent quarters.

Dr and Mrs Muck arrived yesterday forenoon in New York on the Kaiser Wilhelm der Grosse, and were met by Mr Ellis, who engaged Dr Muck last May in Berlin. Emperor William at the time rather reluctantly gave his consent to Dr Muck's taking a year's leave of absence from his post as conductor of the royal opera.



PROF CARL MUCK,
New Conductor of Boston Symphony Orchestra.

Dr Muck, it is understood, will at once begin rehearsals.

In recent years Dr Muck has conducted symphony concerts in London, Paris, St Petersburg, Moscow, Brussels and Madrid, while last winter he shared with Felix Motti the honor of conducting the philharmonic concerts in Vienna.

The task of securing Dr Muck as leader of the Boston Symphony orchestra was no easy one. When Charles A. Ellis went abroad in early April to secure a successor to Mr Gericke he carried with him a list of some 20 men. Very near the top of this list was Dr Muck, and Mr Ellis had not been in Germany very long before he decided that Dr Muck was the man for Boston. But Dr Muck was not particularly anxious to give up one of the two most desirable places on the continent to come to America. It was not with him a question of money. Finally, however, he was persuaded to come for a year, if he could get a leave of absence for that length of time.

Then followed the task of getting the emperor to allow the conductor to leave Germany, even for one winter. But in the end the emperor's consent was secured, although it is a well-known fact that no other orchestra in America than the Boston Symphony could haave got Dr Muck.

Although he has never before been in this country, it has not been for lack of opportunities. When Hans Richter broke his contract with Maj Higginson in 1893 he wrote to Dr Muck, urging him to come in his place, saying that he was the only one that he (Richter) would recommend. But Dr Muck, who had just finished his first successful year in Berlin, would not think of it.

Maurice Grau also tried to get Dr Muck to come to New York to be the conductor at the Metropolitan opera house, offering him, it is understood, the largest sum ever offered a conductor. This offer he refused, as well as two others since then.

With Dr Muck and the splendid list of soloists the Symphony concerts this season are expected to be the most brilliant [illegible]

New York Times
Oct. 3, 1906.

Other passengers on the liner were Dr. Carl Muck, who will be the director of the Boston Symphony Orchestra, and Frank van der Stucken, director of the Cincinnati Symphony Orchestra. The three conductors gave great aid to the Sailors' Fund on the voyage, for each had his own concert and conducted the [illegible] delight of the passen-

Boston Advertiser,
Oct. 3, 1906.

DR. CARL MUCK ARRIVES IN BOSTON

New Leader for Symphony Orchestra Will Not Outline Plans Until He Looks Through Musical Library.

Exceedingly amiable in appearance is Dr. Carl Muck, the great musician who has arrived to conduct the Symphony orchestra.

Dr. Muck is dark complexioned, has dark hair and eyes, and wears black rimmed eye-glasses. He has no moustache or beard. In height he is about 5 ft. 6 in., and of a build which is reminiscent of Arthur Nikisch. He looks far younger than his 46 years.

He landed in New York yesterday and with Mrs. Muck came to Boston on the fast train, arriving at 10 p.m. They were met at the Back Bay station by representatives of the orchestra and driven to the Hotel Empire on Commonwealth ave.

Dr. Muck does not speak English, but spoke with animation regarding his work when addressed in German.

"I am absolutely without plans as to the conduct of the orchestra," he said. "No plans will be made until I have looked through the library of the orchestra, learned what it has played and as to the public taste. I have come with an entirely open mind."

Mrs. Muck, who is an attractive blonde, considerably younger than her husband, is a woman of literary reputation in Germany. English is among the languages which she speaks.

"I did not find New York so strange as London," she said, "as it has a much greater resemblance to Berlin."

Dr. and Mrs. Muck came over on the Kaiser Wilhelm der Grosse, and had a very pleasant trip. Leoncavallo, the composer, Conductor Vigna of the Metropolitan Opera house, and Yvette Guilbert were among the other passengers. Dr. Muck conducted the orchestra at the concert which was given on board.

Both Dr. and Mrs. Muck are enthusiastic travelers, and would like to return home to Germany next year by way of Asia, but fear that it may be too warm for such a trip.

DR. KARL MUCK IS IN BOSTON

Boston Post
October 3,1906.

Karl Muck, the new leader of the Boston Symphony Orchestra, arrived in Boston last evening, alighting at the Back Bay station at 9:55.

He was accompanied by his wife and Mr. Walter, the latter having boarded the train at Providence.

Dr. Muck is a man of about 47 years of age, smooth shaven and of the dark complexion peculiar to the Bavarian Germans. Although apparently not over five feet six or seven inches, he is of distinguished appearance.

Mrs. Muck is evidently some years her husband's junior, and is in sharp contrast to her husband, being of the blond type.

Muck Speaks No English

All conversation with Dr. Muck had to be carried on through a third person, as he speaks no English whatever. Mrs. Muck, however, speaks English quite fluently and is a very interesting talker and has achieved no little fame in Germany as a litterateur.

Through Mr. Walter, Dr. Muck was asked if he had made any plans, to which he replied: "I am absolutely without any plans. I cannot make any until I have looked over the library of the orchestra.

"I know nothing as yet about the tastes and desires of the American public. I know only that I am to lead one of the finest orchestras in the world."

Both Dr. Muck and Mrs. Muck expressed themselves as having enjoyed greatly their ocean trip on the Kaiser Wilhelm der Grosse.

Dr. and Mrs. Muck are stopping at the Hotel Empire on Commonwealth avenue.

PROF. WILLY HESS, the leader of the Boston Symphony Quartet, which is to give three concerts in Mendelssohn Hall next winter, has announced a very interesting list of novelties, some of which will be on his New York programmes. He has a serenade for strings by the Swiss Emil Jaques-Dalcroze, whose name first appeared on concert programmes in this country last winter, when Marteau played a violin concerto by him. There is a quartet in A major by Glière, the young Russian composer, of whom so much is being said in Europe; a quartet in B-flat by Suk, the second violin of the Bohemian Quartet; a new quintet for strings by Felix Weingartner, and a quartet in D major by Hugo Kaun. This last work Prof. Hess regards as one of the most important contributions to chamber music in recent years. The Italian Martucci is represented in the list by a sonata for piano and 'cello. Lastly, there is a "sinfonia da camera" for flute, oboe, clarinet, bassoon, horn, double bass, piano, and string quartet by Wolf-Ferrari. To get these works Prof. Hess last summer went through over forty scores, most of which turned out to be what he aptly terms "decomposers" of music.

New York Herald
Oct. 3,1906.

COMES TO CONDUCT BOSTON ORCHESTRA

Dr. Karl Muck, from Imperial Opera, in Berlin, Arrives on the Kaiser Wilhelm der Grosse.

Dr. Karl Muck, first conductor of the Imperial Opera in Berlin, arrived yesterday on the Kaiser Wilhelm der Grosse, of the North German Lloyd line, to succeed Mr. Wilhelm Gericke as conductor of the Boston Symphony Orchestra.

Dr. Muck is apparently between thirty-five and forty years old. He is smooth shaven, wears glasses and his black hair is somewhat long. He has a keen sense of humor.

"This is my first visit to the United States," said Dr. Muck, "I expect to conduct my first concert with the Boston Symphony Orchestra in Boston about the middle of the month, and shall direct that organization in the concerts, numbering about one hundred, which will be given during the season.

"It is true that I conduct 'Parsifal' at Bayreuth every year. This year I was there for two months. Frau Cosima Wagner is still bitter over the production of 'Parsifal' in this country.

"I am not well enough informed as to the works of American composers to discuss them intelligently. I have, however, met many American singers, among them Miss Geraldine Farrar and Mr. Griswold, a bass singer, who are at the Berlin Opera."

Dr. Muck is accompanied by Frau Muck.

Mr. Arturo Vigna, one of the conductors at the Metropolitan, also [illegible] ter a holiday in Italy [illegible] with some recent American compositions whose works he will have an opportunity to interpret this winter.

New York Sun
October 3–06.

GREAT MEN LEAD SHIP'S BAND

Leoncavallo and Dr. Karl Muck Help in the Big Kaiser's Musik.

There was a good deal of musical talent on board the steamship Kaiser Wilhelm der Grosse, which arrived here yesterday, and the passengers had a treat at the ship's concert on Monday night.

The musicians of note were Dr. Karl Muck, who is to lead the Boston Symphony Orchestra in a series of 100 concerts; Leoncavallo, the composer, who is to conduct an eight weeks concert tour; Arturo Vigna, the conductor who is to appear at the Metropolitan Opera House; Sam Franko, Yvette Guilbert, and Miss Parkina of Cincinnati, who is a protégé of Melba.

Before the concert some one went to the leader of the ship's orchestra—an organization numbering thirty-five—and asked him if he thought the musicians good enough for the famous men to lead. The leader drew himself up and replied that he had the best orchestra afloat and that he doubted if many ashore could beat it. So the band played on, and the conductors found to their delight that there were many excellent musicians in the aggregation.

"And, indeed, why should they not be, since I have all Europe to draw from?" asked the ship's orchestra leader.

Dr. Muck said that he had looked forward to his coming to America with much pleasure and he was sure he would enjoy his stay here. He had never visited America before and he hoped to meet many American composers.

Dr. Muck is a friend of Mrs. Wagner and for years has conducted Wagner concerts at Bayreuth. At the ship's concert he led the orchestra in selections from "The Merry Wives of Windsor."

The audience was treated to selections from "Il Trovatore" when Leoncavallo led the musicians.

ess _____

Berühmte hier.

Dr. Carl Muck und andere Kapizitäten.

Mit dem „Kaiser Wilhelm der Große" der Bremer-Linie, welcher heute Mittag an seinem Dock in Hoboken anlegte, sind verschiedene Sterne der musikalischen Welt angekommen. Darunter befinden sich Mme. Yvette Guilbert und Albert Chevalier, welche zusammen eine Concerttour durch die Ver. Staaten antreten werden, der italienische Tondichter Leoncavallo, welcher mit dem La Scala Orchester Concerte geben wird, Frl. Parkina, ein Schützling der Mme. Melba, und endlich Dr. Carl Muck, der neue Dirigent des Boston Symphonie-Orchesters.

New York Tribune
Oct. 3, 1906.

BRILLIANT CONCERT ABOARD SHIP.

Muck, Vigna and Leoncavallo Entertain Kaiser's Passengers.

Seldom has the programme of a ship's concert been made up of more noted musicians then those who took part Monday night in the concert aboard the Kaiser Wilhelm der Grosse. The appearance of Dr. Karl Muck, Arturo Vigna and Leoncavallo was the talk of the ship when the Kaiser docked yesterday.

Dr. Muck, who is conductor of the Imperial Opera in Berlin, comes here to lead the Boston Symphony Orchestra in a series of one hundred concerts, taking the place of Gericke. The tour will include nearly all the important cities of the United States. Dr. Muck said he looked forward with pleasure to his tour of the country. He said:

I am particularly anxious to meet the American composers. You see, this is my first trip to this country. I have had no chance at home to meet your composers. I have met some of the American singers at Bayreuth, as I go there once a year to conduct a Wagnerian opera.

Dr. Muck, at the concert, led the ship's orchestra in the overture of Nicolai's "Merry Wives of Windsor." Then Vigna conducted the selections from Verdi's "Il Trovatore." Leoncavallo accompanied Miss Elizabeth Parkina, Melba's protégée, who sang his "Ave Maria" and "'Tis This Day."

Leoncavallo will appear here with his orchestra. His tour, which will be for eight weeks, will begin at Carnegie Hall on October 8. Vigna will conduct all the Italian and many of the French operas at the Metropolitan this season. He recently visited the composers of the new operas to be produced by Herr Conried and had them interpret their works.

Transcript—Oct. 3,1906

The new conductor for the Symphony Orchestra not having been forewarned of Mr. H. G. Wells's diagnosis of our staleness due to plethora in culture is proceeding to pack down in our musical consciousness some more very solid classical culture in his opening programmes. A resident musician of Boston who was a fellow student with Dr. Carl Muck at Leipsic, from 1878-9, where they were the devoted pupils of Professor E. F. Wenzel, one of the great appointees of Mendelssohn, tells the Listener that when they last met, it was at one of the "Abend Unterhaltingen," at the Conservatory in the spring of 1879. They played Rubinstein's Fantasie in F minor, for two pianos, before the pupils. Mr. Muck was even then a most able and interesting figure and much loved. It is most gratifying now to his contemporaries to see him embodying both the great musician and the distinguished recipient of rare royal favors. These Friday evenings were instituted by Mendelssohn as a means of accustoming students to the ordeal of public appearances. Mendelssohn's music is now smiled at in a superior way by the crazy-quilt cult of composition and its claque. It is not yet certain, however, whether the new men have as much to say that will live and interest the succeeding generation as he had.

+ + +

The auction of the seats for the concerts on Saturday evenings of the Symphony Orchestra takes place on Thursday and Friday at Symphony Hall, beginning each morning at ten o'clock. On Thursday, the seats priced at $18 will be sold; on Friday those priced at $10. Every seat for the afternoon concerts was sold at the sales of Monday and Tuesday, and the premiums with the increased prices made the total receipts larger than they were last year.

Transcript, Oct. 3,1906

MUCH PLEASED OVER OUTLOOK

Traveler Oct. 3,1906

Famous Director Sure He Will Like His Work in Boston.

Dr. Carl Muck, who has been selected to lead the Symphony Orchestra this year, arrived in this city from New York, last night, and went at once with his wife to the Empire Hotel on Commonwealth avenue.

Dr. Muck is one of the leaders of the royal opera at Berlin, and it was with difficulty that the Emperor's consent to his absence for even a single year was obtained. In recent years he has conducted symphony concerts in London, Paris, St. Petersburg, Moscow, Brussels and Madrid. Last winter, with Felix Motl, he shared the honor of conducting the Philharmonic concerts in Vienna. Dr. Muck was engaged last May by George A. Ellis, who went abroad searching for a successor to Mr. Gericke.

The new director seemed highly pleased with his work. "It is certainly too soon for me to say what my plans are," said he. "I know how great the Boston Symphony orchestra is, yet I must meet its members, look through the orchestra's library, and then decide what kind of a programme to selec[illegible]

[16]

STAR CONCERT AT SEA ON THE KAISER WILHELM.

World's Greatest Artists Combine in a Performance for Benefit of Sailors' Widows and Orphans.

DR. KARL MUCK AND VIGNA CONDUCT SHIP'S BAND.

Guilb[illegible] Leonc[illegible] Parkina, Franko and the Hageman[illegible] on the Programme.

The most remarkable concert ever heard on the sea was enjoyed by the passengers on the Kaiser Wilhelm der Grosse, which made harbor yesterday from Bremen, Southampton and Cherbourg. In the talent and renown of the conductors, accompanists, singers, instrumentalists, in conjunction with an Atlantic steamship's orchestra, composed of second-cabin stewards, the programme and the success with which it was carried through to a triumphal finish under such unusual circumstances were a farvel.

Imagine Herr Dr. Karl Muck, first conductor of the German Imperial Opera, and one of the world's most famous leaders, who has come to succeed Gericke as conductor of the Boston Symphony Orchestra; the great Maestro Leoncavallo, composer of "Il Pagliacci," "Zaza" and "Chatterton"; Arturo Vigna, conductor of Italian and French operas at the Metropolitan Opera-House; Sam Franko, conductor of chamber music and violinist; Yvette Guilbert, Elisabeth Parkina, Melba's protege, and R. Hageman and Mme. Rosina Hageman-Van Dyk, of Amsterdam, all appearing in the same programme!

"I would have staked $10,000 for one night's performance of such an aggregation," exclaimed Rudolph Aronson when he was told of the concert in aid of American and German seamen's widows and orphans.

An Orchestra of Stewards.

But the most marvellous thing was that an orchestra of ship's stewards should have been able to interpret the music. When the concert was first suggested Sam Franko, Mr. Hagefan and Capt. Cueppers, working enthusiastically for it; Oskar Kirchner, director of the Kaiser Wilhelm de Grosse orchestra, acknowledged that his men—if they did wrestle between daily concerts with plates and mattresses—could play anything that was ever written on a staff from "Mother, Mother, Mother, Pin a Rose on Me," to Wagner.

"'My men, never fear!'" said Leader Kirchner to Conductor Vigna. "Why, mine Herr, they are all educated musicians. The most of them have been enlisted men in the German army bands, and as such have played in half the theatres of Germany." Conductor Kirchner's band, when the musicians are not waiting on passengers, play three times a day. They did not rehearse the music they were to be called upon to play. Some of them had never seen it before.

The concert was held on Sunday evening. The first saloon dining-room had every chair occupied and the aisles between the long tables were filled with "standees."

With German placidity Herr Kirchner's orchestra rendered whatever was placed on their racks. The numbers were encored twice, thrice and four times. The applause was hearty. All the performers entered with the greatest good will into the spirit of the concert.

Surprised Dr. Muck.

Dr. Muck, who leads the best orchestra the world can furnish, arose to lead and Herr Kirchner politely surrendered his baton, his dark, smooth, musicianly face, with its prominent, pointed chin, speaking as plainly as words: "I wish I had a better orchestra."

As the stewards responded to his verve and moods, playing with as much coolness as if standing on the promenade deck of a summer afternoon, Dr. Muck lost his doubting look and entered as heartily into the music as if leading his own orchestra in the Imperial Opera.

"What was the difference between Dr. Muck and Conductor Vigna?" was asked of Leader Kirchner, who had sat in the audience where he could see both.

"Oh, Dr. Muck was cool and steady. He never lost his nerve," said Kirchner. "Vigna is passionate. He gets excited. My men? Ah, they kept cool. They're all learned musicians and the best orchestra, not only in the North German Lloyd fleet, but on any sea."

When Vigna arose to take the stick, he was just himself, without a sign of any sort to show he was not wearing his baton above his own Metropolitan Opera House orchestra.

Expressed in F[illegible]

Although only be[illegible] $600 was raised for th[illegible] a concert would [illegible] more than [illegible] annexed to the par[illegible]es are the very lowest [illegible] the value of the services:

[illegible]estra	$150	Sam Franko....	$100
[illegible]eman ..	150	Vigna	200
[illegible]	100	Leoncavallo	700
[illegible]	1,000		
[illegible]-Hageman		Total.....	$2,500
[illegible] Dyk....	100		

It will be a long while before those who go down to the sea in ships will listen to another such a concert. Herr Kirchner was happy yesterday. Dr. Muck, Vigna and Leoncarvallo all gave him signed certificates that his ship's band was the only one they ever heard that was worth listening to.

STARS WHO TOOK PART IN CONCERT ON THE KAISER WILHELM, AND PROGRAMME.

STARS ON DECK.

1.-LEONCAVALLO. 2.-R HAGLMAN. 3.-Capt CUEPPERS. 4.-DR MUCK. 5.-SAM FRANKO. 6.-MME. MUCK. 7.-VIGNA. 8.-YVETTE GUILBERT. 9.-MME HAGLMAN.

A PART of S.S. BAND.

Programme

„Kaiser Friedrich Marsch" ORCHESTRA — Friedemann

2. Pantomimic-Ballad „Hänsel & Gretel" for Voice and string orchestra — Humperdinck
Mr. R. HAGEMAN and STRING-ORCHESTRA

3. „Les cloches de Nantes" Mdme. YVETTE GUILBERT

4. Overture „Merry wives of Windsor" ORCHESTRA conducted by Dr. KARL MUCK — Nicolai

5. Violin Solo „Legende" Mr. SAM FRANKO accompanied by Dr. KARL MUCK — Wieniawski

6. Bellsong „Lakmé" Mdme. ROSINA HAGEMAN—VAN DYK — Delibes

7. Fantasia „Il Trovatore" ORCHESTRA conducted by Maestro ARTURO VIGNA — Verdi

8. a) „Ave Maria" [Meditata] R. LEONCAVALLO
b) „'Tis the day" Miss ELISABETH PARKINA accompanied by the COMPOSER

9. Waltz „Artists Life" ORCHESTRA conducted by Mr. SAM FRANKO — Strauss

The "ALL STAR" PROGRAM.

From.....

Address .....

Date.....

Künstler-Gruppe vom „Kaiser Wilhelm dem Großen".

Leoncavallo, Oscar Straus, Fr. Parkina, R. Hagemann, Arturo Vigna, Yvette Guilbert, Capitän Cueppers, Dr. Muck, Sam Franko.

Boston Herald
Oct. 3, 1906.

DR. MUCK HERE TO CONDUCT ORCHESTRA

Great German Musician Looks with Pleasure to Boston Symphony Concerts.

DUE TO KAISER THAT HE CAME TO AMERICA

Reputation of Local Organization in Europe Is Second to None in World.

Herr Dr. Carl Muck, one of the conductors of the Royal Opera at Berlin, who comes to Boston to conduct the Boston Symphony Orchestra, arrived in New York yesterday on the Kaiser Wilhelm der Grosse, and took the "Merchants Limited" for Boston. Herr Muck, accompanied by his wife, arrived in this city shortly after 10 o'clock last evening. On arriving at the Back Bay station, C. A. Ellis, manager of the Boston Symphony Orchestra, who met him at New York, accompanied him to the Hotel Empire on Commonwealth avenue, where he will reside during his year's sojourn in Boston.

At Providence a Herald reporter boarded the train, and as the new conductor of the orchestra does not converse in English, the interview was held in the German language. Dr. Muck is of striking appearance. His dark, piercing eyes flashed as he spoke of his coming work with America's greatest orchestra, and his nervous temperament and unbounded enthusiasm was very evident as he chatted with the reporter. He is democratic and pleasant in his manner, though his bearing is dignified and somewhat reserved.

Dr. Muck had this to say: "It is certainly quite too soon for me to say what my plans are. I know how great the Boston Symphony Orchestra is. Its reputation in Germany and throughout the musical world of Europe is second to none, and I know its possibilities, yet I must first meet the members, look through the orchestra's library, and then decide what kind of a programme I shall select. You must realize that it is quite a different problem to conduct an orchestra from conducting a great chorus, yet I am looking forward with pleasure and much anticipation to the time when I shall lead the Symphony.

"I have had many offers, and good ones, too, to come to America, yet I could never manage to come, and when I first received the kind invitation of the Symphony Orchestra of Boston, it was hard to resist the temptation to say yes. So many tried to prevent me from coming, I had a personal interview with Kaiser Wilhelm, and it was through his influence that I was finally able to sign the contract. The Kaiser was very much in favor of my coming here. It was he who encouraged me to make my decision, and it was through his own personal influence that the barriers which seemed to hinder my acceptance were overcome. He knew all about the Boston Symphony Orchestra, and he was delighted that I should have the honor of receiving the invitation to come."

It was apparent that Dr. Muck was highly pleased with the prospects of the coming season with the Boston Symphony Orchestra. When asked if he had brought any new compositions, he said: "No, I have no new music; so little of any value or real merit is composed now, and we conductors have to rely on the old masters for really beautiful and expressive music. I have not arranged any programme. I must first see, then I will plan.

"I have always been anxious to visit Boston, I understand it is so cultured and its atmosphere is so artistic, I hope I won't be disappointed."

Further, Dr. Muck did not care to discuss his coming work, but mentioned that he had just got through conducting the great musical festival at Bayreuth, where Wagner's "Parsifal" was given. For six years he has been conductor there. From there he went to Goerlitz in Silesia where an annual music festival was held. There he conducted a chorus of 360 men and women and an orchestra of 140 musicians. Singing societies from all over that part of Germany attended. Having finished there he returned to Berlin, where he had a few days to prepare for his advent to new and what promise to be successful fields.

Conducts Ship's Orchestra.

Dr. Muck's trip over on the Kaiser Wilhelm der Grosse was a delightful one. Among his fellow-passengers were a number of celebrities such as Parkina, Leoncavallo, Pagliacci and Yvete Guilbert, who arranged a concert in which Dr. Muck conducted the ship's orchestra to the delight of all the passengers. Dr. Muck said it was a great contrast, conducting an orchestra of 14 musicians after leaving Gorlitz, where he had 140 men to whom to swing his baton.

Through the special permission of the German Emperor, Dr. Muck has been granted a year's leave of absence from the Royal Opera at Berlin, beginning Oct. 1. He will make his first appearance in the United States as a conductor in Boston at the first public rehearsal on Oct. 12.

Dr. Muck has had a most successful career, extending over 25 years. Like many other musicians who have won fame, he was at first intended for a professional career, so he studied at the University of Heidleberg for the degree in philosophy. After a year there he transferred his activity to the University of Leipsic, after the manner of [illegible] than the university attracted him to the Saxon city, for besides his studies he began work also at the Leipsic conservatory, and soon after he got his Ph. D. from Heidleberg he made a public appearance in Leipsic as a pianist in the Gewandhaus. It was a successful appearance, but instead of devoting himself to the piano he turned conductor.

Beginning with minor posts in small municipal opera houses—Zurich, Salzburg and Gratz—he finally won an important position in the opera at Prague, where he was conductor for six years, from 1886 to 1892. One of his engagements at this period was as conductor for Anglo Neumann's travelling opera company, a post in which Anton Seidl was his predecessor. His first appearance in Berlin was at the Lessing theatre as visiting conductor. In 1892 he was engaged as conductor at the Royal Opera in Berlin and has been there ever since.

He has frequently appeared as conductor of orchestral concerts in most of the musical capitals of Europe. One of his most important engagements of this sort was in Vienna, where he conducted the famous Vienna Phil-Harmonic Society, after that organization, like its New York namesake, having lost Hans Richter, took up the plan of having visiting conductors appear in rotation.

Dr. Muck is highly esteemed as a conductor not only in Berlin, but in St. Petersburg, Moscow, Paris, London, Madrid and Vienna. He has been praised for the "phenomenal accuracy and versatility of his knowledge and his noble and objective artistry." He does not seek sensational effects, and although he has marked individuality he does not court the limelight. He is said to be an excellent disciplinarian, and a believer in thorough preparation whether the work be old or new. He enjoys a great reputation as an interpreter of Wagner's music dramas and at Byreuth, for his reading of "Parsifal," he was hailed as a successor of Levi.

Dr. Karl Muck.
der heute aus Berlin hier eingetroffene Dirigent des Boston Symphonie Orchesters.

Muck und Leoncavallo

Heute angekommen.

Leoncavallo als Vertreter des Königs von Italien.

Dr. Carl Muck, Kapellmeister an der kgl. Oper in Berlin und der neue Dirigent des Bostoner Simphonie-Orchesters, traf heute mit dem „Kaiser Wilhelm der Große" hier ein. Dr. Muck wurde am 22. Oktober 1859 in Darmstadt geboren, wo sein Vater J. Muck Kapellmeister war und dem Sohn den ersten Musikunterricht ertheilte. Carl bildete sich bei Kißner in Würzburg und auf dem Konservatorium zu Leipzig weiter aus, wandte sich aber später wissenschaftlichen Studien zu, denen er auf den Universitäten von Leipzig und Zürich oblag.

Die plötzliche Erkrankung des Theaterkapellmeisters in letzterer Stadt, für den er einsprang, entschied sein Loos. Er fand Gefallen am Dirigiren und blieb dabei. Successive bildete er sich in Salzburg, Brünn, Graz und Prag zu einem der ersten Kapellmeister aus und folgte 1892 dem Rufe nach Berlin, wo er an der kgl. Oper als Leiter der Symphoniekonzerte der kgl. Kapelle wirkte.

New Conductor Of The Boston Symphony Orchestra

Dr. Karl Muck

New Boston Symphony Conductor Here

Prof. Karl Muck, the new conductor of the Boston Symphony Orchestra, arrived here to-day on the Kaiser Wilhelm der Grosse.

Das, was der Dollar Karl Muck mit sich bringt, Mister President, ist nur eine Stimmgabel, nicht eine „Muck Rake" oder gar eine Tillman'sche Heugabel.

DR. KARL MUCK ARRIVES.

Dr. Karl Muck, first conductor of the Imperial Opera in Berlin, arrived yesterday on the Kaiser Wilhelm der Grosse, of the North German Lloyd Line, to succeed Wilhelm Gericke as conductor of the Boston Symphony Orchestra.

"This is my first visit to the United States," said Dr. Muck. "I expect to conduct my first concert with the Boston Symphony Orchestra in Boston about the middle of the month, and shall direct that organization in the concerts, numbering about 100, which will be given during the season.

in the older countries. I have felt that I could write as I wished, do new things, perhaps, that would not be received on the other side, because they were new, and could get a hearing for them in America purely on their merits, without regard to traditions and prejudices.

"It is my purpose while here to get the material for at least one opera based on American life. I want to go to the theatres, to see the people and meet and talk with them, to learn their ideas and ideals, and see if I can write them into words and music. I have not studied so much of the American literature as I could wish, but I believe after all that it will be better for me to learn at first hand by meeting the people. I am seeking the realities, the things that are of today and of the real life of today. Wagner wrote of things that were far off and away from human experience. I wish to picture humanity as it is. The cry of a child, the sorrow of a woman, the great problems of life as it is appeal to me far more than the unrealities which many think necessary for opera. It is such life that I seek whenever I can, and it is a side of such real life that I hope to find in this new country, which is pulsating with it.

"For more tangible plans, I am to play here for the first time my 'Ave Maria,' here for the first time my "Ave Maria," composed for the aid of the earthquake sufferers at Calabria. Also a new march 'Vive l'Amerique,' which I have dedicated to President Roosevelt. It is built on the two melodies, 'Yankee Doodle' and 'Dixie.' Other numbers at my concerts will be excerpts from my operas 'Roland of Berlin' and 'Zaza,' as well as the whole of 'Pagliacci' in concert form. I am now working on my 'Youth of Figaro,' the first performance of which I hope may take place in this country."

Vigna and Van der Stucken apparently escaped in the confusion, and Miss Parkina, being young and comparatively obscure, also slipped out unheeded. Yvette Guilbert, however, was ready and waiting. She had come to America for the series of recitals that she is to give from city to city with Albert Chevalier. They and the journeyings they require seemed to interest her less than did her plans to act on the regular stage in full-fledged plays: "I shall close my tour here," she told the Sun, "in the latter part of November and I shall then go to Brussels, where I make my first venture in drama in the Royal Park Theatre. The play will be 'The Troubled Waters.' It was written especially for me by Edmund Guiraud, who dramatized for 'Anna Karénina,' and who several plays. I expect to country next fall to appear Dr. Paul Lindau, adapted for stage by Edward Knoblauch present called 'The Other probably act the play first English. Arthur Symons, poet, is also writing a play very poetic, but for the pres is not to be made public way, Mr. Knoblauch is ada the English novel, 'Esther ten by George Moore. Mea discovered several Englis that I shall sing at my re I do not sing a song pleasure that it gives me but on account of the mu be put into it and the histo

Out of the Musical Ark

Dr. Muck, on his way to his new post in Boston, was not the only eminent musician whom the German steamer Kaiser Wilhelm der Grosse landed yesterday, in New York. The ship was indeed a sort of musical ark. Vigna, who leads the Italian operas at the Metropolitan, and Van der Stucken of the Cincinnati orchestra were also on board for conductors; Leoncavallo, making his first visit to America, was the composer, and Miss Parkina, the young soprano, who comes from Covent Garden to appear at the Worcester festival, and Yvette Guilbert, in her kind, were the singers. Only a virtuoso or two were lacking, and perhaps the ship's band filled this deficiency when Dr. Muck, the other conductors, and Leoncavallo led it in turn at a concert the night before the ship made port. Leoncavallo was voluble when the reporters encircled him at the pier, and the Times, which saw him as "a short, very plump man, alert and active, quick and enthusiastic," heard him say: "My visit to America has more significance to me than a mere tour. I had long wanted to come to America to study the life, because I believed that here I would find much material that I could not find elsewhere. I have also felt that perhaps I could make my best appeal to the American public. It is a new country, with new ideals and without the prejudices that are so apt to hamper one

Boston Transcript --- Oc

Newspaper Cutting Bureau in the World

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Schiff war Kunsttempel.

Dr. Muck dirigirt 100 Konzerte.

Dr. Karl Muck, der ein warmer Freund Signor Leoncavallo's ist, hat seine Gattin mit nach Amerika gebracht. Seiner Reise durch Amerika mit dem Boston Symphonie-Orchester sieht der Berliner Dirigent mit großer Spannung entgegen. Ueber Bayreuth, wo er regelmäßig mehrere der größeren Aufführungen leitet, erklärte Dr. Muck, daß Frau Wagner die Thatsache, daß „Parsifal" auch in New York aufgeführt wird, schwer überwinden kann. Im Ganzen wird das Boston Orchester unter Dr. Muck's Leitung 100 Konzerte veranstalten.

[18]

GREAT MEN LEAD SHIP'S BAND.

Leoncavallo and Dr. Karl Muck Help in the Big Kaiser's Musik.

There was a good deal of musical talent on board the steamship Kaiser Wilhelm der Grosse, which arrived here yesterday, and the passengers had a treat at the ship's concert on Monday night.

The musicians of note were Dr. Karl Muck, who is to lead the Boston Symphony Orchestra in a series of 100 concerts; Leoncavallo, the composer, who is to conduct an eight weeks concert tour; Arturo Vigna, the conductor who is to appear at the Metropolitan Opera House; Sam Franko, Yvette Guilbert, and Miss Parkina of Cincinnati, who is a protégé of Melba.

Before the concert some one went to the leader of the ship's orchestra—an organization numbering thirty-five—and asked him if he thought the musicians good enough for the famous men to lead. The leader drew himself up and replied that he had the best orchestra afloat and that he doubted if many ashore could beat it. So the band played on, and the conductors found to their delight that there were many excellent musicians in the aggregation.

"And, indeed, why should they not be, since I have all Europe to draw from?" asked the ship's orchestra leader.

Dr. Muck said that he had looked forward to his coming to America with much pleasure and he was sure he would enjoy his stay here. He had never visited America before and he hoped to meet many American composers.

Dr. Muck is a friend of Mrs. Wagner and for years has conducted Wagner concerts at Bayreuth. At the ship's concert he led the orchestra in selections from "The Merry Wives of Windsor."

The audience was treated to selections from "Il Trovatore" when Leoncavallo led [illegible] cians.

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Date

THE KAISER WILHELM'S MUSICAL CARGO.

LEONCAVALLO. MRS. CARL MUCK. ELIZABETH PARKINA. R. H. YV... DR. CARL MUCK. SIGNORA VIGNA. SAM FRANKO.

One of the Most Notable Gathering on One Steamship—They Came

Dr. Muck Is a Diplomatist.

Dr. Carl Muck was greeted by Otto Weil, of the Metropolitan Opera House; by Nahan Franko, Mrs. Nahan Franko and Alfred Ellis, the manager of the Boston Symphony Orchestra, which Muck is to conduct for a year.

Mr. Muck showed himself to be a diplomat as well as a man of the world.

"Do you think Strauss' 'Salome' will be a success over here?" he was asked point blank.

"With such splendid singers as Conried has engaged how can it fail to be?" he replied, his eyes dancing.

"You start for Boston at three, Dr. Muck," said Ellis.

"It is now one," said Dr. Muck. "I arrive in New York at one, and I leave for Boston at three. That is American."

A remarkable concert was given on the boat, at which Mme. Guilbert and Rosina Hageman Van-Dyk sang, R. Hageman played and Vigna and Muck led the ship's orchestra in elaborate selections.

Traveller

OCTOBER 3, 1906.

GREATEST ARTISTS AND SHIP BAND

Remarkable Star Concert for Benefit of Sailors' Widows and Orphans.

KARL MUCK CONDUCTS.

NEW YORK, Oct. 3.—The most remarkable concert ever heard on the sea was enjoyed by the passengers on the Kaiser Wilhelm der Grosse, which made harbor yesterday from Bremen, Southampton and Cherbourg. In the talent and renown of the conductors, accompanists, singers, instrumentalists, in conjunction with an Atlantic steamship's orchestra, composed of second-cabin stewards, the programme and the success with which it was carried through to a triumphal finish under such unusual circumstances were a marvel.

Imagine Herr Dr. Karl Muck, first conductor of the German Imperial Opera, and one of the world's most famous leaders, who has come to succeed Gericke as conductor of the Boston Symphony orchestra; the great Maestro Leoncavallo, composer of "Il Pagliacci," "Zaza" and "Cha terton"; Arturo Vigna, conductor of Italian and French operas at the Metropolitan Opera House; Sam Franko, conductor of chamber music and violinist; Yvette Guilbert, Elisabeth Parkina, Melba's protege, and R. Hageman and Mme. Rosina Hageman-Van Dyk of Amsterdam, all appearing in the same programme!

"I would have staked $10,000 for one night's performance of such an aggregation," exclaimed Rudolph Aronson, when he was told of the concert in aid of American and German seamen's widows and orphans.

An Orchestra of Stewards.

But the most marvellous thing was that an orchestra of ship's stewards should have been able to interpret the music. When the concert was first suggested Sam Franko, Mr. Hageman and Capt. Cueppers, working enthusiastically for it; Oskar Kirchner, director of the Kaiser Wilhelm de Grosse orchestra, acknowledged that his men—if

DR. KARL MUCK.

they did wrestle between daily concerts with plates and mattresses—could play anything that was ever written on a staff, from "Mother, Mother, Mother, Pin a Rose on Me," to Wagner.

With German placidity Herr Kirchner's orchestra rendered whatever was placed on their racks. The numbers were encored twice, thrice and four times. The applause was hearty. All the performers entered with the greatest good will into the spirit of the concert.

Surprised Dr. Muck.

Dr. Muck, who leads the best orchestra the world can furnish, arose to lead and Herr Kirchner politely surrendered his baton, his dark, smooth, musicianly face, with its prominent, pointed chin, speaking as plainly as words: "I wish I had a better orchestra."

As the stewards responded to his nerve and moods, playing with as much coolness as if standing on the promenade deck of a summer afternoon, Dr. Muck lost his doubting look and entered as heartily into the music as if leading his own orchestra in the Imperial Opera.

Although only between $500 and $600 was raised for charity, such a concert here would have cost more than The figures annexed to the parents' names are the very lowest rates of the value of the services:

Extra ...	$150
Hageman ...	150
...	100
...	1000
Hageman-Van Dyk ...	100
Franko ...	100
...	200
Vallo ...	700
...	$2500

It be a long while before those ocean, to the sea in ships will ...other such a concert. Herr ...was happy yesterday. Dr. ... and Leoncavallo all gave ...certificates that his ship's ...ably one they ever heard ...ch listening to.

COMES TO CONDUCT BOSTON ORCHESTRA

Dr. Karl Muck, from Imperial Opera, in Berlin, Arrives on the Kaiser Wilhelm der Grosse.

Dr. Karl Muck, first conductor of the Imperial Opera in Berlin, arrived yesterday on the Kaiser Wilhelm der Grosse, of the North German Lloyd line, to succeed Mr. Wilhelm Gericke as conductor of the Boston Symphony Orchestra.

Dr. Muck is apparently between thirty-five and forty years old. He is smooth shaven, wears glasses and his black hair is somewhat long. He has a keen sense of humor.

"This is my first visit to the United States," said Dr. Muck, "I expect to conduct my first concert with the Boston Symphony Orchestra in Boston about the middle of the month, and shall direct that organization in the concerts, numbering about one hundred, which will be given during the season.

"It is true that I conduct 'Parsifal' at Bayreuth every year. This year I was there for two months. Frau Cosima Wagner is still bitter over the production of 'Parsifal' in this country.

"I am not well enough informed as to the works of American composers to discuss them intelligently. I have, however, met many American singers, among them Miss Geraldine Farrar and Mr. Griswold, a bass singer, who are at the Berlin Opera."

Dr. Muck is accompanied by Frau Muck.

Mr. Arturo Vigna, one of the conductors at the Metropolitan, also arrived yesterday on the Kaiser Wilhelm der Grosse, after a holiday in Italy and conferences with some of the newer composers whose works he will have an opportunity to interpret this winter.

Musikalische Berühmth

Dr. Carl Muck.

Unter den Passagieren des gestern hier eingetroffenen Dampfers „Kaiser Wilhelm der Große" befanden sich außer vielen anderen Persönlichkeiten, deren Namen einen guten Klang haben, zwei europäische Größen und zwar Dr. Carl Muck, der neue Dirigent des Bostoner Symphonie-Orchesters, und der bekannte italienische Opern-Komponist Ruggiero Leoncavallo, der mit dem La Scala-Orchester am Montag in Carnegie Hall seine Concerttour durch die Ver. Staaten beginnt und außerdem als Vertreter des Königs von Italien am 12. Oktober bei der Enthüllung des Verdi-Monuments anwesend sein wird.

(Dr. Muck wurde am 22. Oktober 1859 in Darmstadt geboren, wo sein Vater J. Muck Kapellmeister war und dem Sohn den ersten Musikunterricht ertheilte. Letzterer bildete sich bei Kißner in Würzburg und auf dem Konservatorium zu Leipzig weiter aus, wandte sich aber später wissenschaftlichen Studien zu, denen er auf den Universitäten von Leipzig

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Ostl. Zeitung
N. Y. City
Oct 3 1906

Das Künstler-Schiff.

Muck und Leoncavallo auf dem „Großen Kaiser".

Verschiedene Opern- und Theatergrößen, sowie sonstige Künstler an Bord. — Deutsche Besucher, welche Amerika kennen lernen wollen.

Unter den vielen interessanten Persönlichkeiten, die gestern Mittag an Bord des Norddeutschen Lloyd-Dampfers „Kaiser Wilhelm der Große" hier anlangten, war Hofkapellmeister Dr. Karl Muck vom königlichen Opernhause in Berlin unstreitig eine der bedeutendsten, zählt er doch mit Recht in Deutschland nicht allein, sondern in der ganzen Musikwelt zu den ersten lebenden Meistern vom Taktstock. Dr. Muck, eine schlanke, mittelgroße Erscheinung mit feinem, glattrasirtem Gesicht, das den geistigen Arbeiter auf den ersten Blick erkennen läßt, empfing den Vertreter des Blattes, der ihn am Dock begrüßte, mit gewinnender Freundlichkeit. Der Meister, der sich in Begleitung seiner Gattin befindet, geht bekanntlich mit sechsmonatlichem Urlaub nach Boston, um dort die Leitung des berühmten Symphonie-Orchesters zu übernehmen. Er wird mit der Kapelle die übliche Tournée unternehmen, die sich auf die Städte Washington, Baltimore, Philadelphia und New York, wo sechs Konzerte stattfinden, beschränkt. Er kommt zum ersten Mal nach Amerika und ist naturgemäß auf das Aeußerste gespannt, das Land kennen zu lernen. Vor allen Dingen aber sprach er seine Freude darüber aus, mit einem Orchester, das einen so glänzenden Ruf genießt, arbeiten zu können. Auf die Frage nach seinem Urtheil über die neueste Strauß'sche Oper „Salome" erwiderte er sehr diplomatisch, daß das Werk hochinteressant, aber sehr schwer sei. Nach seiner Meinung hängt der Erfolg des Werkes in erster Linie von den

Dr. Karl Muck.
(Spezial-Aufnahme bei Ankunft des Dampfers.)

Solisten, die ja allerdings, wie er sagte, an unserem Opernhause sehr gut seien, ab.

Dr. Muck, der am 22. Oktober 1859 in Darmstadt als der Sohn des Kapellmeisters J. Muck geboren wurde, erhielt seine musikalische Ausbildung zuerst von seinem Vater und später auf der königlichen Musikschule in Würzburg unter Kißner und am Konservatorium in Leipzig. Nachdem er an den Universitäten Leipzig und Zürich wissenschaftlichen Studien obgelegen hatte, entschied er sich nach beendetem Studium für die musikalische Laufbahn und begann dieselbe am Theater in Zürich als Chordirektor. Nachdem er dort noch einige Zeit als Kapellmeister gewirkt hatte, ging er als solcher nach Salzburg, Brünn, Graz und Prag und schwang sich mit immer steigendem Erfolg zur Stellung eines der ersten Dirigenten empor. Im Jahre 1892 erfolgte seine Berufung an die Hofoper, wo er auch die Symphonie-Konzerte der Hofkapelle leitete. In fast allen Hauptstädten Europas ist er auf seinen vielen Gastspielreisen auf das Höchste gefeiert worden. Ohne hier Aufenthalt zu nehmen ist Dr. Muck sofort nach Boston weitergereist, um an seinem neuen Wirkungskreis mit der Arbeit zu beginnen.

In seiner allernächsten Nähe stand von einer Schaar in echt südländischem Feuer begeisterter Landsleute umgeben, der italienische Komponist Ruggiero Leoncavallo, der ebenfalls in Begleitung seiner Gattin war. Der Meister hat durch die im Auftrage des deutschen Kaisers komponirte Oper „Der Roland von Berlin" in musikalischen Kreisen viel Anfeindung gefunden. Er kommt nach Amerika, um mit der Kapelle vom Scala-Theater in Mailand, eine auf zwei Monate berechnete Konzert-Tournee durch die Vereinigten Staaten und Canada, welche etwa vierzig Konzerte umfassen soll, zu unternehmen. Das erste Konzert wird am Montag, dem 8. Oktober, in Carnegie Hall stattfinden und neben Auszü-

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OCTOBER 3, 1906

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eye-glasses. He has no moustache or beard. In height he is about 5 ft. 6 in., and of a build which is reminiscent of Arthur Nikisch. He looks far younger than his 46 years.

"I am absolutely without plans as to the conduct of the orchestra," he said. "No plans will be made until I have looked through the library of the orchestra, learned what it has played and as to the public taste. I have come with an entirely open mind."

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"I did not find New York so strange as London," she said, "as it has a much greater resemblance to Berlin."

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Ein Plauder-Stündchen.

Leoncavallo und Muck.

Was der Kapellmeister zu erzählen hat.

Sam Franko's neuer Fund.

Sterne am Musikhimmel berichten über „Salome" und „Roland von Berlin".

Und dann ein anderes Bild.

Drei Herren und eine Dame. Auch sie haben ein Rosenbouquet und auch sie wollen einen Musiker von Weltruf begrüßen. Herr und Frau Nahan Franko sind's, Otto Weil von der Oper und Alfred Ellis, der Manager des Bostoner Symphonie-Orchesters. Sie warten auf Dr. Karl Muck, Kgl. Preußischen Hofkapellmeister und Dirigenten der Berliner Symphonien.

Haben Sie schon einen Manager in Verzweiflung gesehen?

Nun, Alfred Ellis war in Verzweiflung, gestern auf dem Pier des Norddeutschen Lloyd. Langsam hatte der Riesendampfer schon alle seine Passagiere entladen. Immer dünner wurde der Zug, der sich über die Laufplanke ergoß. Alle die berühmten Reisenden, die der Oceanwindhung herübergebracht hatte, waren schon lange bei ihren wartenden Freunden. Yvette Guilbert, die gefeierte französische Diseuse, die auch nicht jünger geworden ist, seit dem letzten Jahre, mit ihrem Partner Albert Chevalier, Sam Franko, der Mommsen unter den Musikern, R. Hagemann, der Pianist mit seiner gesangesbegabten Gattin, Elizabeth Parkina, die talentirte Schülerin der Melba, und Signor Vigna nebst Gemahlin waren bereits vorbeidefilirt, nur von Dr. Muck war nichts zu sehen.

Wie der geängstigte Mr. Ellis da hin und her rannte und Fragen stellte, deren Beantwortung er in seiner Geschäftigkeit gar nicht abwarten konnte! So sucht eine Henne nach dem Lieblingsküchlein. Und dann steckte des Managers begreifliche Nervosität auch die Frankos an und den sonst so kühlen und reservirten Otto Weil, und sie alle betheiligten sich an der Suche, und kein Winkelchen des Riesenpiers blieb undurchforscht. Und während all der Zeit des Hangens und Bangens seiner Freunde stand Dr. Muck, der unbedrängt im Gedränge das Schiff verlassen hatte, vor seinen Koffern im Inspektions-Saale und wartete auf die Beamten.

New Yorker Spaziergänge

Der musikalische Dampfer. — Berühmtheiten an Bord. — Unterredungen im Fluge. — Muck, Leoncavallo, Yvette Guilbert, Parkina, Franko, Vigna und Hagemann's.

wahrhaftig nach Noten Wurst gemacht und doch war Alles in schönster Harmonie. Und als es in Hoboken an's Scheiden ging, da gab es in allen Sprachen nur ein au revoir, a rivederci, auf Wiedersehen! Muck, Leoncavallo, Yvette Guilbert, Frl. Parkina, Sam Franko, Arthuro Vigna, R. Hagemann, — es sind ein bischen viel auf einmal und bei Jedem von ihnen kann man nur einen Augenblick verweilen, will man Allen den Willkommengruß entbieten. Zuerst kommt mir Frau Dr. Schiller, pardon Yvette Guilbert, entgegen. Sie ist ja schon öfter bei uns gewesen, kennt Land und Leute und Sitten. Mit fröhlichem Gruße reicht mir die einst so Schlanke, nun auch schon zu frauenhafter rundlicher Fülle Neigende die Hand. Ich hatte sie zum Dampfer geleitet, der sie nach ihrem jüngsten Hiersein der Heimath zuführte. Damals hatte mir die geistvolle Yvette mit fröhlichem Augenzwinkern gesagt, daß, wenn wir uns wiedersehen, dies nur in Paris sein könne. Amerika werde sie nicht wiedersehen. Und nun ist sie wieder gekommen, um uns in ihrer Loge mit Albert Chevalier zu besuchen, ihr gekommen, zu ihr gekommen, auch eine vollendete Künstlerin. Die Gage und ihre wunderartigen Experimente sind wieder herübergekommen, die böse Künstlerin mit ihrem Kinderherzen und dem unwiderstehlichen Sirenenlachen, das ihr Jedem ein geht und einen Jeden der Frau in der Sie giebt dem Sie freut sich dessen

und Ruggiero zum ersten Mal und stehen noch ersten Eindruck giebt es nicht mit nach der Landung zer Schwarm von en und ihnen bis Freunden" um sie.

Muck, der bo ston Symphony nächste Jahr diri rhin noch an, daß Zeit noch ernstlich das hindert nicht ungen auf das al pannt sind. „Ich von den musikali vernommen, di Jahrzehnt gemacht ch begierig bin, si meinte der noch er 47 Jahre aus mit den kühn ge hen und doch wie ügen. „Man ha ungen und Bemer Amerika gemach Mund gelegt, daß t nicht mehr weiß Dichtung sich schei aber getrost an Viertel davon der gemachten Aeuße cht. Wie kann ich ein Urtheil übe die ich nur von Und bei dieser ganz neuer Aus Gesicht, ein Aus kaum beschreiben ist er. Er drück n Schelmerei und

Dr. Muck's Erscheinung.

Er ist ein gar seltener Mann, der Kgl. preußische Hofkapellmeister. Amt und Würden und selbst die Jahre trägt er gar leicht auf den schmächtigen Schultern. Und in den lustigen, lebhaften Augen lauert der Schalk. Scharf geschnittene, feine Züge, ein verblüffend bewegliches Mienenspiel, — aber die klugen Augen beherrschen alles. Und man sieht es dem charakteristischen Munde mit den schmalen Lippen an, daß er gar gut zu erzählen weiß, und daß ihm Spott und Satire nicht fremd sind.

Er hat so gar nichts typisch Deutsches an sich, der Herr Doktor. Eher sieht er wie ein „Yankee" aus. Er wird mit seiner Persönlichkeit in Boston nicht auffallen. Aber um so mehr werden sie dort über das Genie des gefeierten Dirigenten staunen.

Ein warmer Händedruck begrüßt den Fremden, der gekommen ist, den berühmten Besucher „auszupumpen".

„Was ich alles mit dem Bostoner Symphonie-Orchester spielen werde? Im Frühjahr habe ich das Programm erhalten, korigirt und zurückgesandt. Wirklich, ich hatte gar keine Zeit, wieder darauf zurückzukommen."

Dr. Muck spricht mit einem prononcirten süddeutschen Accent und die klugen Augen bleiben unverwandt auf den Fragesteller gerichtet.

„Hab' ich's doch gedacht. Was ich über „Salome" denke, wollen Sie von mir wissen. Leider habe ich nie eine Gelegenheit gehabt, die Oper zu sehen. Ich war an den Abenden, an denen sie in Dresden zur Aufführung kam, stets beruflich in Berlin zurückgehalten. Aber die Musik kenne ich und was ich von ihr halte, kann ich wohl am besten in einem Satze zusammenfassen. Ich verstehe sie nicht. Ich kann dem Strauß'schen Werke vom musikalischen Standpunkte nicht näher kommen. Ich kann nicht begreifen, mit welchen musikalischen Funktionen das Opus geschrieben wurde. Vom musikalischen Standpunkt ist das Werk mir persönlich unverständlich."

„Und vom pathologischen?" warf der Interviewer ein.

Ueber die scharfen Züge Dr. Muck's huschte ein schalkhaftes Lächeln.

„Ich bin doch kein Universitätsprofessor." Und dann wurde er wieder ernst. Strauß ist es heiliger Ernst mit allen seinen Schöpfungen. Sie ist in Deutschland eine Parteifrage geworden, die Salome-Frage. Strauß kämpft die Jung-Deutsche musikalische Schule. Für sie ist er Gott und Messias. Aber er selbst steht über den Kämpfen. Er kümmert sich weder um Lob noch um Tadel. Er komponirt, wie er muß. Und trotz aller Bedenken. Seine Combinationsgabe ist genial und neben Häßlichem und Unverständlichem finden sich Stellen von berückender Schönheit."

Dr. Muck über Leoncavallo.

„Wie hat Ihnen der „Roland von Berlin" von Leoncavallo gefallen, Herr Doktor?"

„Leoncavallo!" Und die lustigen Augen sprühten nur so von Schalkhaftigkeit. „Wir haben uns vortrefflich auf der Ueberfahrt unterhalten. Er ist ein lieber, fröhlicher, guter Gesellschafter, er — —"

„Aber der „Roland von Berlin", Herr Doktor?"

„Der „Roland von Berlin"? und des Herrn Kapellmeisters ausdrucksvolles Gesicht nahm eine gar schmerzliche Miene an. „Der „Roland von Berlin", ja, lieber Freund, das ist eine ganz andere Sache!"

Dr. Muck sprach dann noch in außerordentlich anerkennender Weise von Geraldine Ferrar, der neuen Sopranistin, die Direktor Conried engagirt hat, und meinte, daß Rollen, wie die der Juliette in „Romeo et Juliette" unvergleichlich von der jungen Prima Donna gesungen würden.

Und dann plauderte der Herr Kapellmeister von seiner Reise und er hätte wohl noch viel erzählt, wenn nicht Alfred Ellis gemahnt hätte, daß die Zeit zur Abreise nach Boston, die um drei Uhr Nachmittag bereits erfolgen sollte, bedenklich nahe sei.

Noch ein herzlicher Händedruck, ein „Auf Wiedersehen!" und die besorgte Henne entführte ihr kostbares

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New Yorker Spaziergänge

Der musikalische Dampfer. — Berühmtheiten an Bord. — Unterredungen im Fluge. — Muck, Leoncavallo, Yvette Guilbert, Parkina, Franko, Vigna und Hagemann's.

Wahrhaftig nach Noten Beust gemacht und doch war Alles in schönster Harmonie. Und als es in Hoboken an's Scheiden ging, da gab es in allen Sprachen nur ein au revoir, a revederci, auf Wiedersehen! Muck, Leoncavallo, Yvette Guilbert, Frl. Parkina, Sam Franko, Arthuro Vigna, R. Hagemann, — es sind ein bischen viel auf einmal und bei Jedem von ihnen kann man nur einen Augenblick verweilen, will man Allen den Willkommengruß entbieten. Zuerst kommt mir Frau Dr. Schiller, pardon Yvette Guilbert, entgegen. Sie ist ja schon öfter bei uns gewesen, kennt Land und Leute und Sitten. Mit fröhlichem Gruße reicht mir die einst so Schlanke, nun auch schon zu frauenhafter rundlicher Fülle Neigende die Hand. Ich hatte sie zum Dampfer geleitet, der sie nach ihrem jüngsten Hiersein der Heimath zuführte. Damals hatte mir die geistvolle Yvette mit fröhlichem Augenblinzeln versichert, daß, wenn wir uns wieder einmal sähen, dies nur in Paris geschehen könne. Amerika werde sie nicht wiedersehen. Und nun ist sie doch wiedergekommen, um uns in blitzartiger Tournée mit Albert Chevalier, der mit ihr gekommen, zu zeigen, daß sie auch eine vollendete Schauspielerin ist. Die Gage und der Reiz dieses eigenartigen Experimentes haben sie wieder herübergebracht, die capriciöse Künstlerin mit dem echten Frauenherzen und dem süßen schelmischen Sirenenlachen, das durch Mark und Bein geht und einen jeden in den Bann der Frau in der Künstlerin schlägt. Sie giebt dem Schicksal die Schuld, daß sie wiedergekommen und sie freut sich dessen von ganzem Herzen.

Dr. Carl Muck und Ruggiero Leoncavallo sind zum ersten Male hierhergekommen und stehen noch ganz unter dem ersten Eindruck. Viel zu plaudern giebt es nicht mit ihnen, denn sofort nach der Landung bemüht sich ein ganzer Schwarm von engeren Landsleuten und ihnen bisher unbekannten „Freunden" um sie. Man sieht's Dr. Muck, der bekanntlich das Boston Symphony Orchester für das nächste Jahr dirigieren wird, immerhin noch an, daß er vor nicht langer Zeit noch ernstlich krank war. Aber das hindert nicht daß seine Erwartungen auf das allerhöchste Maß gespannt sind. „Ich habe schon soviel von den musikalischen Fortschritten vernommen, die Amerika im letzten Jahrzehnt gemacht hat, daß ich wahrlich begierig bin, sie kennen zu lernen," meinte der noch jugendlich trotz seiner 47 Jahre ausschauende Dirigent mit den kühn geschnittenen, energischen und doch wieder gutmüthigen Zügen. „Man hat mir soviele Aeußerungen und Bemerkungen, die ich über Amerika gemacht haben soll, in den Mund gelegt, daß ich wahrhaftig selbst nicht mehr weiß wo Wahrheit und Dichtung sich scheidet. Sie können aber getrost annehmen, daß drei Viertel davon der wirklich von mir gemachten Aeußerungen nicht entspricht. Wie kann ich mir denn wohl auch ein Urtheil über Dinge erlauben, die ich nur von Hörensagen kenne." Und bei diesen Worten kommt ein ganz neuer Ausdruck in Dr. Muck's Gesicht, ein Ausdruck, den man kaum beschreiben kann, so eigenartig ist er. Er drückt eine ganze Welt von Schelmerei und losem Witz aus und will sobald nicht verschwinden, als wir in der üblichen Weise „von dem ersten Eindruck Amerika's" sprechen. Die üblichen Phrasen, denn Muck giebt sich im gewöhnlichen Leben als Alltagsmensch und nicht als Künstler mit stets allzu hoch gespannter Ideenwelt. Er erzählt des Ferneren von dem glänzenden Rufe, den das Boston Symphony Orchester auch in der Musikwelt auf der anderen Seite habe, — wie stolz er darauf sei, gerade zum Leiter dieses Orchesters berufen zu sein. Und er erhofft ein ersprießliches Zusammenwirken der amerikanischen Musiker mit ihm, dem bis in die Fingerspitzen deutschen Dirigenten.

Noch ein paar nichtige Worte, dann müssen wir uns mit kräftigem deutschen Händedruck trennen. Dr. Muck ist anderweitig in Anspruch ge-

VG. STAATSZEITUNG.

Zur Unterhaltung.

(Original im Besitz von Sam Franko.)

Leoncavallo, Dr. Muck, Sam Franko, Yvette Guibert und ihre fidele Reisegesellschaft.

(Spezial-Aufnahme für das „Abendblatt".)

Dr. Muck Arm in Arm mit Leoncavallo.

6 October 5,1906.

The Boston Journal

FOUNDED 1833

SYMPHONY SEATS, $31.50.

The $18 seats for the Saturday night concerts of the Boston Symphony Orchestra were sold at auction yesterday, the highest premium being $31.50 for seats well in front. Other prices ranged from $26.50 to $8 and $9

BOSTON HERALD

Published Every Day in the Year.
VOL. CXX., No. 97.

FRIDAY, OCT. 5, 1906.

Mr. Adamowski's performance of Saint-Saens' concerto is well known and appreciated in Boston, and this afternoon he played with the appropriate elegance and fine sentiment. He reads the concerto in the spirit of the composer and does not attempt to give it any deep or heroic character.

It is not necessary to discuss the nature of orchestral performances at these concerts. The players are often fatigued by the necessary rehearsals and oratorio work, and it is not surprising that occasionally the lips of wind instrument players are refractory and that the strings are jaded. The wonder is that the men play as well as they do. There was a large and interested audience.

MUSIC AND MUSICIANS

HOW POLITICS MAKES STRANGE BANDS PLAY FOR US ALL.

Like the Famous Austrian Army Awfully Arrayed, These Bandsmen from All Over Creation Are Holding Local Platforms Down, While Orchestras and Rival Operas Bow to Public Apathy Until After Election—La Scala Orchestra and Those That Follow Later.

ers a week after.

Under Conductor Muck, another new resident of America, if perhaps a temporary one, the Boston Symphony Orchestra will give its usual ten programmes in Carnegie Hall. These fall on Thursday evenings and Saturday afternoons, Nov. 8 and 10, Dec. 6 and 8, Jan. 10 and 12, Feb. 21 and 23, and March 21 and 23. The final appearances are a bit late, owing to a midwinter trip to Rochester, Cleveland, Detroit, Indianapolis, Columbus and Cincinnati. The year's work is increased to 125 concerts this season.

As Paderewski's only public appearance will be with the Boston Orchestra in January, the old subscribers have been early with their demands at the box office. It is certain that at the sale to new applicants on Oct. 15, most of the remaining chairs will be taken for the season by persons who might pay speculators as much or more for a single concert of their pet pianist.

Boston Post

October 4-06.

DR. MUCK WILL CATER TO BOSTON TASTE

At the fashionable Commonwealth avenue apartment house, the Empire, No. 333, Dr. Carl Muck, the new leader of Boston's Symphony Orchestra who arrived here from Europe this week, is making his temporary home. His attractive wife, Mrs. Muck, is with the celebrated musician.

Dr. Muck said yesterday:

"I am without plans as to the conduct of my orchestra, and none will be made until I have looked through its library and have learned what it has played. I have come with an entirely open mind, and will cater to the taste of Boston."

Dr. Muck is only 46, and looks even younger. He is short, but not stout, and resembles Arthur Nikisch. He is of very dark complexion, and wears glasses.

Transcript

October 4,1906.

MUSIC IN BOSTON

[From the Providence Journal]

It is an impertinence for players of any kind, whether union men or not, to go to Boston. The Bostonians can furnish their own music, superior to any other in the world. Even the Symphony Orchestra, as one Alderman pointed out, is "under no necessity of importing musicians from Europe." The "best talent" may be found in the shadow of the Gilded Dome. The Musicians' Union has not yet put the Symphony Orchestra on the unfair list, but if it does the people of Boston will have the satisfaction of knowing that the Chelsea Orchestra or the South End Band can beat out Dr. Muck's men. There is every reason why intelligent Bostonians should be proud of the Musicians' Union and of the Board of Aldermen. Both are maintaining, as has been said, a great principle.

4 October 5, 1907.

BOSTON DAILY ADVERTISER

Established 1813

309-311 Washington St.

SALE OF SEATS FOR SYMPHONY CONCERTS.

This morning at 10 a.m. the auction sale of the $10 seats for the Saturday Evening Concerts of the Boston Symphony Orchestra will be held at Symphony hall on Massachusetts ave. In past years the premiums on the choicest of these seats has run well up in value, and the bidding this year is sure to be unusually interesting, on account of the fame preceeding the new conductor, Dr. Carl Muck.

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BOSTON SYMPHONY.

Dr. Muck Has Arrived And Begun Rehearsals.

The auction sale of seats for the Boston concerts of the Boston Symphony Orchestra, which took place last week in Boston, indicates that the whole season to come, 1906-1907, will be the most prosperous that the Orchestra has ever had. The sale was a large one in the matter of prices (for every seat for both public rehearsals and concerts has been sold for years). A certain increase was to be expected under any conditions, and unquestionably the coming of Dr. Muck was an added stimulus to the bidders. Dr. Muck arrived on last Tuesday and went immediately to Boston. Rehearsals begin at once. His personality has made a favorable impression on those that have met him. The Baltimore season sale will open on Monday, October 22, at Albaugh's.

Newspaper Cutting Bureau

SS _____

In Boston music lovers are glad to pay a premium for a choice of seats for the series of concerts by the Symphony Orchestra, and the auction sale for this season, just held, is said to indicate greater interest than ever in the work of the orchestra. The coming of the new conductor, Dr. Carl Muck, doubtless has something to do with this. Dr. Muck arrived last Tuesday and went immediately to Boston. Monday he meets the orchestra for the first time and rehearsals will begin at once. His personality has made a favorable impression on those that have met him. There is said to be a decided charm about the man and at the same time all the needed evidence of his being a very serious artist.

BOSTON HERALD

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FRIDAY, OCT. 5, 1906.

SPECULATORS GET CHOICE

Many of the Best Seats for Orchestra Concerts Secured by Them.

The $18 seats for the Saturday night concerts of the Boston Symphony orchestra were sold at auction at the Symphony Hall yesterday. There were no sensational bids, and according to the management the premiums were about the same as last year. The highest premium received was $31.50, while some seats were sold for prices ranging from $26.50 down to $8 and $9. Many of the choice seats were secured by ticket agents and speculators, while a few persons had their personal representatives there who did the bidding for them. In the afternoon the seats in the first balcony were sold and the highest bid received was $52, in row A on the left side.

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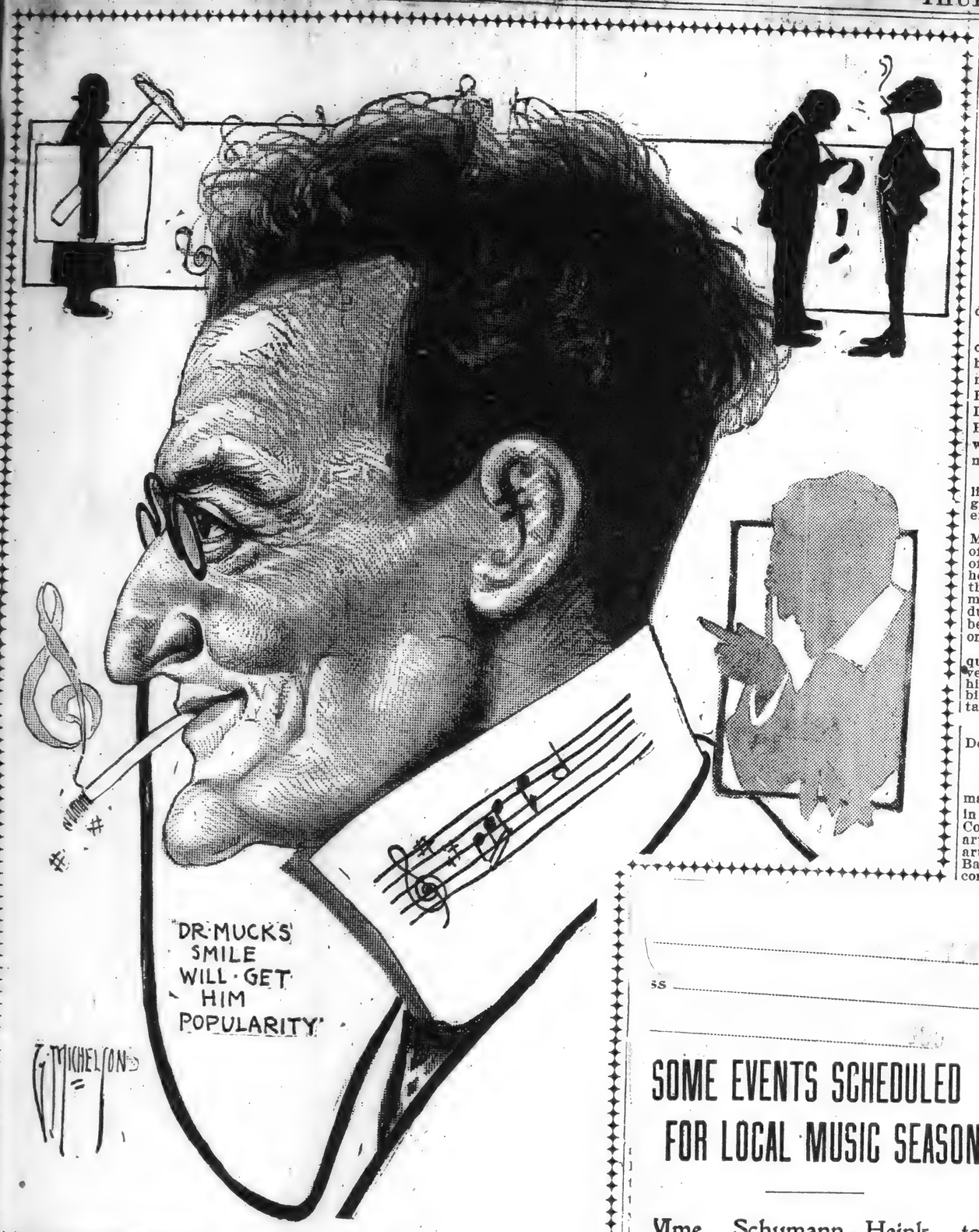

STUDIES OF DR. MUCK, SYMPHONY LEADER.

Sketched by Boston American staff artist.

HERR MUCK SAYS BOSTON'S ORCHESTRA ONE OF FINEST

Famous German Music Director Arrives in City. Ready For Symphony Concerts.

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Der Boston Symphony Orchestra ist eines der besten in der welt.

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Anyhow, Dr. Muck, of Berlin, also Frau Muck, is here in town, ready to take hold of his new contract, by special dispensation of His Gracious Majesty, the Kaiser Wilhelm, to conduct the Boston Symphony through the ensuing year. The royal permit was necessary, as Dr. Muck was conductor of the Imperial Orchestra of Berlin before he came here. He is in America on a year's leave of absence.

Dr. Muck is rather distinguished looking, quite bejeweled, musical, of course, and very clean-cut and healthy appearing. By his own declaration he is fond of hunting—birds and small game in the Austrian mountains, also of horseback riding.

"Automobiling?"

"So expensive," says the Herr Conductor Doctor Muck.

Democratic and Affable.

He was a very democratic and affable man who received an artist and reporter in his suite in the Hotel Empire, No. 333 Commonwealth avenue. Fortunately the artist sprenchen sie Deustche. He, the artist? said "Herr Muck." The dark Bavarian features of the new Symphony conductor flashed into a smile and a greeting. Then there were cigarettes out of a hammered silver, turquoise-studded case. It seems that the cigarettes are of the same brand that the Sultan Abdul Hamid of Turkey gives to the Kaiser. They are of a rather delicate flavor.

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"Symphony Cannot Be Improved."

The new conductor is a man of medium height, slender, with sharply chiselled features, high forehead and hair worn somewhat long. He is quite filled with interest of this new country, which he has never seen before, yet slow to comment and planning no radical changes so far as his professional work goes.

"The Boston Symphony Orchestra," he says through the interpretation of the artist, "is ideal in every way. I do not plan any changes. I might use works of new composers. But, so far as the work of the orchestra goes, as I have known it, it cannot be improved in any way."

This from the man who is the Kaiser's own musical conductor and who directed the production of "Parsifal" at Bayreuth for seven years, even before the Herr Direktor Conried ventured it on Boston.

"You have met Herr Conried?"

"No."

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Dr. Muck is a stranger here, too. He knows Manager Ellis of the Symphony Orchestra, of course, but has no social acquaintances in the city, not yet. Nor hardly in the country, for that matter. He is much interested in America outside of his professional duties. Already, on his first morning in Boston, he was preparing for a tour of the city under Manager Ellis's guide, that he might become acquainted with the new community in which musical pet he is to direct this season.

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The full prospectus for the Boston Symphony season in Brooklyn will be published in next Saturday's papers, the season sale opening on Tuesday evening, Oct. 23.

Boston Journal

October 6-06.

DR. MUCK ANNOUNCES FIRST SYMPHONY PROGRAM

Beethoven and Wagner Are Represented, the Latter Largely Predominating, in Selections for the Opening Concert on Friday Next.

With Dr. Muck here and settled, with the auction sales finished, the way is now clear for the Symphony season of 1906-1907, the twenty-sixth of the Symphony Orchestra. The first public rehearsal and the first concert will be given next Friday afternoon and Saturday evening, respectively, and Boston for the first time will have the opportunity to know the new conductor. The auction sales testified to the fact that interest in the concerts this year is keener than it has ever been before, and this naturally is due largely to the curiosity which the coming of Dr. Muck has excited.

Because interest centers in Dr. Muck there will be no soloist in this first program, which Dr. Muck arranged last spring, when Mr. Ellis was in Berlin. He has chosen for his introductory work the C minor Symphony No. 5 of Beethoven, which is generally regarded as a final test of the conductor's knowledge of the traditions of the great classics. As Dr. Muck has been so closely identified with the Wagner movement for the last twenty years, it is but natural that Wagner's works should find representation in his first program; but he has chosen works which are complete in themselves, not excerpts from operas unless the Prelude to "The Mastersingers" is regarded as such. The program for the first concert is as follows:

Beethoven—Symphony in C minor No. 5.
Wagner—A Faust Overture.
Wagner—Siegfried Idyll.
Wagner—Prelude to "The Mastersingers of Nuremberg."

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.

FRIDAY, OCTOBER 5, 1906

The Worcester Festival

At the orchestral concert of the Worcester Festival, yesterday afternoon, a set of symphonic variations by Mr. Stock, the conductor of the Chicago Orchestra, were played for the first time outside that city. By all accounts they were ingenious, highly-colored, fanciful and decorative, which is nearly all that music cast in such a form can be unless some very great composer like Richard Strauss in "Don Quixote," bends it to more expressive purposes. Goldmark's overture, "In the Spring," Saint-Saëns's third concerto for violin, with Mr. Adamowski to play the solo part; Schumann's fourth symphony and two vocal numbers made the rest of the programme. Mr. Kneisel conducted, and the band came from our Symphony Orchestra. In the evening at a choral concert, Brahms's "Song of Destiny" and Verdi's Requiem were sung, with Mr. Goodrich conducting and with dramatic fervor and musical discernment hand in hand.

Newspaper Cutting Bureau in the World

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Tschaikowsky's Quartet in E flat minor, opus 30, and the Andante from his Quartet, opus 11, will be discussed by Thomas Whitney Surette in his second lecture recital (Brooklyn Institute), at Association Hall, on Monday evening. As at the first recital he will be assisted by the Olive Mead Quartet. This is to play again for the third recital and is then to go on a concert trip to the Western coast as far as Sacramento, to be gone a month or six weeks.

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BOSTON DAILY ADVERTISER
Established 1813
309-311 Washington St.

OCTOBER 6, 1906

BOSTON SYMPHONY ORCHESTRA

With Dr. Muck here and settled, with the auction sales finished, the way is now clear for the Symphony season of 1906-1907, the 26th of the Symphony Orchestra. The first public rehearsal and the first concert will be given next Friday afternoon and Saturday evening respectively, and Boston for the first time will have the opportunity to know the new conductor.

Because interest centres in Dr. Muck there will be no soloist in this first programme which Dr. Muck arranged last spring when Mr. Ellis was in Berlin.

The programme for the first concert is Beethoven, Symphony in C minor No. 5; Wagner, A Faust overture; Wagner, Siegfried Idyll; Wagner, Prelude to "The Mastersingers of Nuremberg."

EVENING RECORD

OCTOBER 6, 1906

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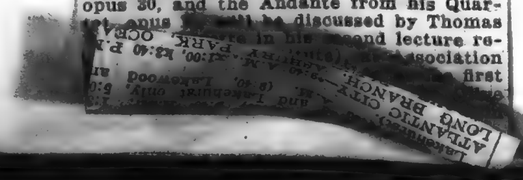
Tschaikowsky's Quartet in E flat minor, opus 30, and the Andante from his Quartet, opus [illegible] will be discussed by Thomas [illegible] in his second lecture recital [illegible] association [illegible] first



[illegible] the cars run. Healy [illegible] that he was escorting his mother [illegible] that he did no more than he had [illegible] to protect her. Healy was acquitted [illegible] and brought suit against Aspinwall [illegible] charging him with malicious prosecution. At the first trial of this case [illegible] the jury found for the plaintiff, but Judge Holmes set the verdict aside

[illegible] for the first time will have the opportunity to know the new conductor. The auction sales testified to the fact that interest in the concerts this year is keener than it has ever been before, and this naturally is due largely to the curiosity which the coming of Dr. Muck has excited.

Because interest centers in Dr. Muck there will be no soloist in this first program, which Dr. Muck arranged last spring, when Mr. Ellis was in Berlin. He has chosen for his introductory work the C minor Symphony No. 5 of Beethoven, which is generally regarded as a final test of the conductor's knowledge of the traditions of the great classics. As Dr. Muck has been so closely identified with the Wagner movement for the last twenty years, it is but natural that Wagner's works should find representation in his first program; but he has chosen works which are complete in themselves, not excerpts from operas unless the Prelude to "The Mastersingers" is regarded as such. The program for the first concert is as follows:

Beethoven—Symphony in C minor No. 5.
Wagner—A Faust Overture.
Wagner—Siegfried Idyll.
Wagner—Prelude to "The Mastersingers of Nuremberg."

BOSTON DAILY ADVERTISER
Established 1813
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OCTOBER 6, 1906

BOSTON SYMPHONY ORCHESTRA

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EVENING RECORD
OCTOBER 6, 1906

BOSTON SYMPHONY ORCHESTRA

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[22]

TRANSCRIPT, SATURDAY, OCTOBER 6, 1906

DR. MUCK IN BOSTON

A GLIMPSE OF THE MAN AT THE OUTSET OF HIS WORK

A Conductor That Seems Unconscious of Himself—The Simplicity, Sincerity and Candor That Make His Charm—The Intellectual Acuteness and the Quick Feeling That Are in Him—A Musician Who Works Rather Than Talks and Sets Small Store by Musical Psychology—His Anticipations of His Audiences Here—Humorous Eagerness for Each New American Thing—The Traits and Incidents That a Little Conversation Disclosed

Across our broadest avenue, in the clearness of an autumn noon, the sun was pouring into the room, and Dr. Muck was sitting in the full warmth and brightness of it. He has his prepossessions in favor of America and of Boston, and he believed that by such a day he could fairly judge our climate and our weather. It was warmer and brighter than autumn usually goes in Berlin, which is a cold and rather cloudy northern city. It was promising for the winter. The meanest of cynics could not have the heart to disillusion him, and only experience, after all, really discovers our New England climate. Dr. Muck has been going often to Vienna, and there, in winter, are days of as many sorts as our Boston days. So, perhaps, he is forearmed. The conductor was working swiftly at his table; a score lay open before him; a pile of "parts"—that the players use in rehearsal and performance—stood beside it; a little farther away were the solace and stimulus of a green box of German cigarettes. Dr. Muck was busy with a task that is characteristic. He was correcting the players' parts from the full score, and inserting missing marks of expression. There is nothing harder to copy accurately than a manuscript of music; with the clearest of copies, the most careful of printers make many errors. Mr. Hertz, at the Metropolitan Opera House, discovered 1100, for example, in the sheets of "Parsifal" that his band was using. Little by little he has corrected them all, and in the same way Dr. Muck was correcting the parts of Wagner's "Siegfried Idyl." It is not work that any conductor does eagerly; most of them, indeed, shun it, and take their chances on the accuracy of copyists and printers. But Dr. Muck believes that the composer and the audience deserve the score, to the smallest chromatic inflection, to the minutest mark of expression, as it came from the hand that wrote it. In the library of the Opera at Berlin there are scores that are monuments to his industry and patience, and when he has been conducting, listeners with fine and discriminating ears have heard notes and whole phrases that they never heard before. He loves the middle-voices and the under-voices in an orchestral ensemble. After all, the composer did write his minutest note in his most subordinate parts that it might be heard. Nothing daunted, though at least twenty-four programmes and 125 concerts stretch before him, Dr. Muck has begun the correction of our orchestra's scores. He loves work in the quiet of the small hours, and the student's habit is still in him.

In a moment Dr. Muck had shut the score, pushed the parts backward and the cigarettes forward, and with the action the charm of the man began. The relentless biographical handbooks have done him injustice. They put him far forward in the forties. To see and to hear, he might hardly be at the beginning of them. His is still the alert spare figure of young manhood, unweighted with middle-age. Years of work over the conductor's desk in opera houses and concert halls and over his writing table at home have not bent his thin square shoulders. A youth in the twenties in the days when our American type did [illegible] to a gross and clumsy heaviness [illegible] with the radiant air of a victor. "It's a [illegible] cangles!" "A bit ritualistic," I suggested. "A bit! Now, I 'll tell you the story I told t' parson when 'e come to see me. A boy went to t' grocer's in t' daytime, I says, to fetch some things for 'is mother. 'I want cangles,' says 'e. 'Cangles!' says the shopman. 'Wot do yer want wiv cangles in the daylight?'" "What did the parson say to that?" I asked. "Say?" returned my friend, "'e, a dusky red-litten parlor I have had many a jolly meal, was in process of being knocked to the ground by a swarm of strenuous workmen. The genial rooms were dusty skeletons, all their kind shelters open to the "peering day." A piece of brand new stonework, the first bud, so to speak, of the new building, was already thrusting its staring freshness out of the decay. Skilfully dodging lumps of falling plaster, I penetrated into this new parlor. Here, on a painfully clean seat, sat the quintessence of that village's wisdom, wagging his head beard in indignant eloquence over his tankard. I timorously appealed for information. "New men, new fangles," he said fiercely, and waved his polished brown stick. "Towd Red Lion were good enow for me, and me feyther afore me. 'Modern improvements,' they say; young man; it won't wear. They 're all for t' frame nowadays, but it won't wear, young man; it won't wear. They 're all for t' frame nowadays, and ne'er mind t' plcter.

"Take our fresh parson, now," he went on, growing a little fiercer. "Put me 'ead in t' church on Sunday mornin', and wot do I see? Cangles (candles), young man, cangles!" "A bit ritualistic," I suggested. "A bit! Now, I 'll tell you the story I told t' parson when 'e come to see me. A boy

no finer reward for the conductor than such an established bond between him and his audiences, and here in Boston he must begin at the beginning to weave it. He was eager for the work, but it was an honestly anxious eagerness.

One element in that understanding Dr. Muck as honestly and unaffectedly ignored. In all his talk—and it was sincerity itself—there was not a hint of it. Interest is the mother of understanding, and charm stimulates both. Dr. Muck, by every sign, will be interesting to his audiences and they will feel the charm of the candor and earnestness that are in him. There have been conductors here in Boston that kept all their interesting qualities hid under an exterior that was measured gravity itself. There have been others who heaped idiosyncrasy upon idiosyncrasy until their hearers were cloyed. Dr. Muck's interesting qualities shine transparently through him. He could not conceal them if he would. He would not obtrude them if he could, and in such simplicity and sincerity lie. his charm. The work, he will say, is everything, but he forgets that an audience may not separate the work and the worker. As week by week it follows the one, it comes to know and to like the other. Not only as a new conductor, but as a different conductor, with a persuasive individuality of his own, Dr. Muck will interest his audiences.

It is hard for Dr. Muck to speak of music. He has been no wandering virtuoso conductor, glib in six languages to as many interviewers. His work formulates his ideas, methods, convictions, preferences. Through it and by it they may speak clearest for him. Besides, he is spending his first days in a new America and a new city; he is dabbling for the first time in a new language; he is touching a little gingerly new manners, customs, society. A sedulous clipping agency piles his table with every scrap of newspaper on which his name is printed. "Ah! you have them in America, too! They used to tell me in the morning at Berlin that I was to conduct at night." For the first time he catches the distinctive odor of a cigarette of Virginia tobacco. "American tobacco," and his eyes brighten with quick eagerness, "you must let me try one." Someone has sent him a stylographic pen. It promptly sheds its ink, after the manner of its uncertain kind. He springs for blotting paper, and then he is all alert to understand its mechanism. Machinery, it seems, has always interested him. He likes to visit factories. Ought he to take lessons in English, or will he pick up enough in the ordinary intercourse of his new life? Moreover, he knows a little already, and as gayly as a boy he scribbles his first English sentence with the new pen on the back of a chance envelope. His mind and his talk dart back and forth spontaneously, unaffectedly, humorously. A word about the younger Krupp and his despatch of the Philharmonic Orchestra from Vienna to London last summer leaps into inquiry about the American Steel Trust, for Dr. Muck is no man of purely professional interests. He is glad to escape for a time the heavier burden of operatic conducting—"there are singers, you know, that are never sure of their parts"—but then there is the haunting thought of the new audiences to conquer. A passing motor brushes the anxiety away, and then in the smiling recital of an adventure in a hotel intractably regular in its hours for meals, it quite disappears. A very eminent conductor, it seems, newly come to strange lands and customs, may go supperless to bed—and see the humor of it next day.

And in Germany there are strange tales of our America and our Boston. The returning virtuoso or the reminiscent singer likes to tell them in the café at Berlin or under the trees at Baireuth. It is his plain duty to bring back "experiences" more piquant with flavor than rigid with truth. Usually he tells them to gravely receptive hearers. But to Dr. Muck he has told them to a man with a keen and duly sceptical sense of humor. He smiled at the inherent improbability when he heard them. He smiles now at the actual impossibility when he is seeing the things of America and of Boston face to face. Long before any thought of a year's work here came to him he knew the just note of our orchestra, and from that knowledge he inferred the musical intelligence and the musical discrimination of the public that maintains it. In a week he will meet band and audience face to face, and the anticipation warms him to honest eagerness and his fullest mettle.

H. T. P.

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The First Symphony Concerts

The first Symphony Concerts for the new season take place next Friday afternoon at 2.30 and next Saturday evening at eight in Symphony Hall, and at them Dr. Muck, the new conductor, makes his first appearances here and in all America. Mr. Gericke ended the final concert of last spring with Beethoven's fifth symphony, and with it Dr. Muck begins the first concert of the new year. Wagner's music makes the rest of the programme, but in no case has he chosen any of the "excerpts" from actual scenes in the music-dramas that are usually misplaced and limping in the concert room. The group comprises the "Faust" overture, which is Wagner in his stormy youth; the "Siegfried Idyl," which is Wagner playful; and the prelude to "Die Meistersinger," which is Wagner in the fulness of his powers. Needless to say, with Dr. Muck appearing for the first time in Boston, there is no soloist. The test and the honors will be all the conductor's own.

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BOSTON HERALD

WORCESTER FESTIVAL ARTISTS

Miss Ormsby Last Night Work in Verdi's "Requiem." Pleased a Large Audience by Her Soprano Mr. Adamowski of the Boston Symphony Orchestra, the Famous Violin Soloist, Played a Saint-Saens Composition in the Afternoon. Mme. Bouton Also Sang in the "Requiem."

MME. SAMAROFF
PIANIST

T. ADAMOWSKI
VIOLINIST

FESTIVAL TRIUMPH FOR MME. SAMAROFF

Her Performance of Rubinstein Concerto Feature of Last Day.

[Special Dispatch to the Boston Herald.]

WORCESTER, Oct. 5, 1906. The programme of the fourth concert of the Worcester music festival, given this afternoon in Mechanics Hall, was as follows: Schubert's Symphony in C major, No. 7; "O mio Fernando," from "La Favorita" (Mrs. Grace Preston Naylor); Rubinstein's piano concerto in D minor, No. 4 (Mme. Olga Samaroff); MacDowell's "The Beautiful Alda" and "The Saracens." Mr. Kneisel conducted.

The feature of this concert was the performance of Rubinstein's concerto by Mme. Samaroff. She played it for the first time and thus added to her extensive repertory. There was talk of her playing Liszt's concerto in E flat, but as she played it several times in the course of the last season she preferred to try her fortune with Rubinstein's, possibly fearing that she might be identified with Liszt's. It is doubtful whether she at present plays any concerto better than she does the brilliant "triangle" one, yet her unwillingness to be a "single speech Samaroff" is a good omen for her growth and development. Meyerbeer was always vexed when he was referred to complimentarily as the composer of the fourth act of "The Huguenots."

Mme. Samaroff's performance this afternoon was an interesting one, although the accompaniment was too often ragged and scratchy. The orchestra rehearsed this morning until half-past 12, and after the work of the preceding days and nights it was cruel to impose on it Schubert's symphony.

The concerto is still a work for a large hall, and it is still a work for a heroic pianist, whose strength includes sentiment. No one has ever played it as Rubinstein did, though there have been brave men and women since Agamemnon. Amazons of the piano, as Sophie Menter, have delighted in it, and it is not surprising that a woman of Mme. Samaroff's digital force is anxious to succeed with it. But strength is not all that is required to win success with this concerto. The paw of the lion should be felt at the first crash, but there is also romantic feeling, tender song in the music; there is also demoniacal rush, wild exultation as of the strong man desiring to run a race.

Her Bravura Passages Best.

Mme. Samaroff was more wholly successful in the stormier and bravura passages than in the contemplative and purely lyrical. In her song she is still given to a too pronounced attack of the first note or notes of a suave melody. It is as though she began to sing after she had announced forcibly her intention of so doing. This undue and disturbing italicization of notes that are not always wholly essential easily becomes a mannerism, and several distinguished pianists are not free from it.

Mme. Samaroff, in the course of a season, met with a success that might easily have turned the head of any virtuoso. This success was legitimately gained, and she wore the laurel modestly. But success, as Victor Hugo said, is hideous, and the more immediate it is, the more dangerous it is to the future of the conqueror. Mme. Samaroff's many and admirable qualities have been frequently discussed in The Herald. There is no young pianist among women who gives more promise of a long and honorable career. Musicians and the people hear her gladly. She has strength, dash, speed, elegance and a pronounced individuality in the display of her acquirements. We beseech her to cultivate the emotional side of her art. Let her song be one of caressing tenderness, of perfect passion.

The crowning glory of a woman, even when she is an applauded pianist, is her womanhood. An audience is to be wooed and the cold keys of a piano may be warmed with the message that each hearer believes to be personal and intimate.

An Instantaneous Triumph.

There was no question today of her instantaneous triumph. The applause was spontaneous and long continued. The pianist played in response a piece for the left hand by Scriabine. This feat provoked enthusiasm, also the inquiry on the part of several hearers whether Mme. Samaroff is by nature left [illegible]

BOSTON TRAVELER
OCTOBER 6, 1906.

With Dr. Muck here and s[illegible]tled, with the auction sale finished, the way is now clear for the Symphony season of 1906-1907, the 26th of the Symphony orchestra. The first public rehearsal and the first concert will be given next Friday afternoon and Saturday evening respectively, and Boston, for the first time, will have the opportunity to know the new conductor.

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The programme for the first concert is as follows:

Symphony in C minor No. 5...Beethoven
A Faust Overture.....Wagner
Siegfried Idyl .....Wagner
Prelude to "The Mastersingers of Nuremberg" .....Wagner

Newspaper Cutting Bureau in the Wo[illegible]

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If the auction sale of seats for the Boston concerts of the Boston Symphony Orchestra which took place last week in Boston can be accepted as a criterion of the whole season to come, 1906-07 will be the most prosperous that the Orchestra has ever had. A certain increase was to be expected under any conditions, and the coming of Dr. Muck was an added stimulus to the bidders. Dr. Muck arrived last Tuesday and went immediately to Boston. To-morrow he meets the orchestra for the first time and rehearsals will begin at once.

Newspaper Cutting Bureau in the World

BOSTON STAATS-ZEITUNG

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OCT 7 - 1906

Aus der Kanzlei des Bostoner Symphonie-Orchesters verlautet, daß auf Grund des auktionsweisen Verkaufs von Sitzen für die heurigen Bostoner Konzerte die kommende Saison als die glänzendste je dagewesene heute schon bezeichnet werden kann; sowohl für die Generalproben, als für die eigentlichen Konzerte seien sämmtliche Sitze auf Jahre hinaus verkauft. Das ausführliche Saison-Programm wird nächste Woche erscheinen, der Vorverkauf für die New Yorker Saison in Carnegie Hall nimmt Montag, den 15. Oktober, seinen Anfang.

Die 6 Konzerte des russischen Symphonie-Orchesters werden in Carnegie Hall an folgenden Donnerstag Abenden stattfinden: 15. November, 20. Dezember, 17. Januar, 7. und 28. Februar und 14. März. Der Vorverkauf beginnt am 8. Oktober in Carnegie Hall. Dirigent Modest Altschuler hat ein reiches Programm russischer Musik zusammengestellt, worin sich nicht weniger als 21 Novitäten befinden. Es sind die bekanntesten russischen Komponisten dabei vertreten, unter anderen Glinka, Seroff, Rubinstein, Rimsky-Korsakoff, Glazunoff, Rachmanioff, Sibelius, Taneyeff etc. Von Tschaikowsky wird unter anderem der ganze erste Akt seiner hierzulande unbekannten Oper „Eugène Onegin" zur Wiedergabe gelangen.

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Newspaper Cutting Bureau in The World
N. Y. TRIBUNE
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POST
WASHINGTON, D. C.
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The Boston Symphony Quartet has issued an interesting prospectus for its concert season in Washington. Mr. Hess writes: "As far as I have been able to observe, the spirit in Washington is very favorable to the production of first-class works in chamber music. Our audiences in the city have been appreciative of the best music, and the very fact that the city has supported two organizations of that kind proves that chamber music, which is its highest form, is known and loved by the people. We look forward with the greatest interest to our visits in the beautiful city this winter."

The works from which Mr. Hess will select the programmes for Washington include two quartets of Beethoven, that in E minor, opus 59, and that in B flat, opus 130, which is among his last and greatest works in this form. Both of these quartets were heard in Washington last season, and the first was played in 1897 and 1903 by the Kneisels. The list also contains the Brahms quartet, in B flat major, opus 67, which has probably not been given here since 1895; Debussy's string quartet, in G minor, opus 10, two movements of which were played here in 1905; Haydn's, in D, opus 76, No. 1, and Mozart's, in G, No. 1, both of which have been played here several times, but not recently; the Schubert quintet, in C, which was a favorite with the old Richard Wagner Society of this city; Schumann's quartet, in F major, opus 41, No. 2, played here in 1899 and 1904, and Saint-Saens' quartet for piano and strings, in B flat major, opus 41, which was played by the Richard Wagner Society in 1887. The members of the quartet who gave the composition are all residents of Washington yet. They were Messrs. Anton Gloetzner, Herman Rakemann, Ernest Lent, and Szemelenyi.

There is little danger of Washington hearing chamber music too often, and the repetition of an occasional quartet serves to clarify the first hasty impression made on the mind after a single hearing. Yet it is good to have a few novelties, and with these Washington will be well supplied, the numbers performed here being chosen from the following: Mendelssohn, quintet for strings in F major, opus 1; Jaques-Dalcroze, serenade for strings, opus 61; R. Gliere, quartet for strings in A major, opus 2; Hugo Kaun, quartet for strings in D major, opus 41, No. 2, and Joseph Suk, quartet for strings in B-flat major, opus 11. Two of these composers, Suk and Gliere, are Russians. Jaques-Dalcroze is the Swiss composer whose concerto Marteau performed at the fifth of last season's Boston Symphony concerts, and Hugo Kaun is the German composer who lived in Milwaukee for several years and found so little appreciation for his work in America he returned to Europe. Since that time the interest in his compositions has grown noticeably. The Boston Symphony Orchestra has performed his symphonic poem, "Minnehaha," and last year Frederick Stock gave his recent work, "Falstaff," with the Theodore Thomas Orchestra.

A probable addition to one or more of these novelties will be Gabriel Faure's violin sonata for piano and violin in A major, opus 13, which was played here at a private studio recital by Messrs. Gloss and Mierach last winter. The Caesar Franck pianoforte quintet in F minor, Schubert's string quartet in G major, opus 161, and Mendelssohn's string quintet in F major, opus 18, may also be rendered.

POST
WASHINGTON, D. C.
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Boston Symphony Orchestra.

If the aution sale of seats for the Boston concerts of the Boston Symphony Orchestra which took place in Boston can be accepted as criterion of the whole season to come, 1906-1907 will be the most prosperous that the orchestra has ever had. The sale was a large one in the matter of price (for every seat for both public rehearsals and concerts has been sold for years). A certain increase was to be expected under any conditions, and unquestionably the coming of Dr. Muck was an added stimulus to the bidders. Dr. Muck arrived last Tuesday and went immediately to Boston. To-morrow he meets the orchestra for the first time and rehearsals will begin at once. His personality has made a favorable impression on those that have met him. There is a decided charm about the man and at the same time all the needed evidence of his being a very serious artist. The full prospectus of the Boston Symphony season in New York will be found in next Sunday's papers, the season sale opening at Carnegie Hall on Monday, the 15th.

BOSTON SUNDAY POST, OCTOBER 7, 1906

Baton to Wave No More

The Symphony Orchestra's New Leader Tells of an Ideal He Hopes to Achieve

The baton as a prominent factor at a Symphony concert will soon be no more, if Dr. Karl Muck, the new conductor, is able to carry out his intention.

"In time, I hope that I will be able to do in Boston as I used to do in Vienna, that is to let the orchestra play without my moving the baton up and down. The work of the conductor is at the rehearsals, and if the orchestra responds with enthusiasm then he is really not much more than a figurehead at the concert proper," Dr. Muck, who arrived in this city from Berlin last week, told the Sunday Post reporter.

"Boston is a beautiful city, nothing at all like what we expected to find," he went on.

"I look with great pleasure to the coming season, for a city that supported for so many years the best orchestra in the world is certain to have a population with a thorough musical knowledge.

"The Symphony Hall is a beautiful temple of music, and I somehow anticipate that the audiences will be in full accord with the building.

A Friendly Smile

"My impressions of Boston are somewhat limited," and the beautiful smile of the doctor came into full play.

By the way, this smile is certain to charm his audiences fully as much as his musical ability. It is all embracing, it is full of mirth and kindness; an enthusiastic German maiden once said, "it just sparkles."

"My wife and I expected to find in Boston a foggy town, something of a smaller London, and the sunshine here was quite a surprise to us. From my hurried impressions I would say that Boston is more of an English city than an American; but however one classifies it, it must be admitted that architecturally it is beautiful."

He Is Forty-Seven

Doctor Muck frankly owns up to 47 years, but he hardly looks it.

He is of medium height, well proportioned and quite graceful. His dark, bushy hair, artistically uncombed, does not show a silver thread. His eyes are full of laughter. They are hypnotic eyes. They are the eyes of a boy ready for mischief; they are the eyes of an inspired artist; they proclaim a talent and good fellowship at the same time.

His hooked nose and the prominent chin gave him somewhat of a Mephistophelean appearance, but there are no harsh lines in the face, and that smile of his robs the features of every vestige of sternness.

"I am sorry I cannot speak English, and I fear that I am too much of a philologue to learn it quickly," he declared. "You know, before I became a conductor of orchestras I studied languages, dead and modern, and so the study of a language implies with me a labor of quite great proportions.

"But to return to Boston. Some way or other I do not feel as if I landed among strangers, and I hope that Bostonians will take as readily to me and my wife as I have taken to them.

Tries to Sink Himself

"I really do not contemplate any striking moves in connection with the orchestra. I believe in good music, but of course I have my individual preferences. I always try to bring out exactly what the composer intended, and I try to bury my individuality, but in how far I succeed, of this I cannot judge.

"With me music is a sacred performance, I fully understand the famous Von Buelow when he stopped the orchestra on account of two chatting women. I do not say that I would go to the same extreme, but if the Boston public is to have the best of me, the audiences will have to share my view on music.

"Nothing distracts more than inattention. It simply hinders the performance, and were I one of the audience I would protest vehemently if some neighbors of mine indulged in talking and laughing instead of listening. Such behavior, to say the least, is disrespectful.

Of Course Not, in Boston

"But I do not anticipate anything of the sort in Boston," he hastened to add, and smiled one of his most winning smiles.

"My ideal of a conductor is one who can absorb the ideals of the masters, whose baton does not serve the purpose of time beating alone, but arouses the audience to a full appreciation of the work performed, portrays visions before its mind's eye, makes them feel, as he himself feels, the glory and greatness of the particular composition that the orchestra renders.

"I must admit I am an enthusiast. How can one otherwise claim the right to conduct a peerless orchestra in peerless compositions? But I assure you, I present a very quiet and dignified figure on the stage.

"Why don't I compose myself? For the very simple reason that I do not think I can write something really great, and as to mediocre, there is already too much of it produced daily. Whenever I am tempted to do so, I turn the light of criticism on myself, and I remain in doubt but for a very short while.

"My personal habits? I am a very sedate man. I pass my evenings at home. I read a great deal, in fact literature is quite a hobby with me, not only am I not a Bohemian, but, to tell the truth, I dislike society. We expect to live in Boston as quietly as we did in Berlin. A few intimate friends, and that is all."

Mme. Muck is as blond as her husband is dark. She looks distinctly German, and unlike her husband speaks a very fair English that sounds somewhat quaint, although it is strictly grammatical.

If the doctor is quick and agile, his wife is placid. If his are the impulsive ways of the artist, hers are the slow ones of the thinker. But there is an air of perfect harmony about both of them.

BOSTON AMERICAN—
OCTOBER 7, 1906.

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The Boston Post
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OCTOBER 7, 1906. NO. 1; VOL. 42
Office 250 Washington st., Boston, Mass.

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The full prospectus of the Baltimore Symphony season in Baltimore will be published in the papers of Sunday, October 21.

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TRANSCRIPT,
OCTOBER 10, 1906

Here in Boston

A change has been made in the hour of admission to the seats in the second balcony at the Symphony "rehearsals" on Friday afternoons. Heretofore the door on Huntington avenue, through which the waiting line enters Symphony Hall, has been opened at one o'clock. Beginning next Friday it will not be opened until half-past one. Many of the regular purchasers of the "rush seats" have requested the change.

Newspaper Cutting Bureau in the World

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The Boston Symphony Quartet has issued an interesting prospectus for its concert season in Washington. Mr. Hess writes: "As far as I have been able to observe, the spirit in Washington is very favorable to the production of first-class works in chamber music. Our audiences in the city have been appreciative of the best music, and the very fact that the city has supported two organizations of that kind proves that chamber music, which is its highest form, is known and loved by the people. We look forward with the greatest interest to our visits in the beautiful city this winter."

The works from which Mr. Hess will select the programmes for Washington include two quartets of Beethoven, that in E minor, opus 52, and that in B flat, opus 130, which is among his last and greatest works in this form. Both of these quartets were heard in Washington last season, and the first was played in 1897 and 1903 by the Kneisels. The list also contains the Brahms quartet, in B flat major, opus 67, which has probably not been given here since 1895; Debussy's string quartet, in G minor, opus 10, two movements of which were played here in 1905; Haydn's, in D, opus 76, No. 1, and Mozart's, in G, No. 1, both of which have been played here several times, but not recently; the Schubert quintet, in C, which was a favorite with the old Richard Wagner Society of this city; Schumann's quartet, in F major, opus 41, No. 2, played here in 1899 and 1904, and Saint-Saens' quartet for piano and strings, in B flat major, opus 41, which was played by the Richard Wagner Society in 1887. The members of the quartet who gave the composition are all residents of Washington yet. They were Messrs. Anton Gloetzner, Herman Rakemann, Ernest Lent, and Szemelenyi.

There is little danger of Washington hearing chamber music too often, and the repetition of an occasional quartet serves to clarify the first hasty impression made on the mind after a single hearing. Yet it is good to have a few novelties, and with these Washington will be well supplied, the numbers performed here being chosen from the following: Mendelssohn, quintet for strings in F major, opus 1; Jaques-Dalcroze, serenade for strings, opus 61; R. Gliere, quartet for strings in A major, opus 2; Hugo Kaun, quartet for strings in D major, opus 41, No. 2, and Joseph Suk, quartet for strings in B-flat major, opus 11. Two of these composers, Suk and Gliere, are Russians. Jaques-Dalcroze is the Swiss composer whose concerto Marteau performed at the fifth of last season's Boston Symphony concerts, and Hugo Kaun is the German composer who lived in Milwaukee for several years and found so little appreciation for his work in America he returned to Europe. Since that time the interest in his compositions has grown noticeably. The Boston Symphony Orchestra has performed his symphonic poem, "Minnehaha," and last year Frederick Stock gave his recent work, "Falstaff," with the Theodore Thomas Orchestra.

A probable addition to one or more of these novelties will be Gabriel Faure's violin sonata for piano and violin in A major, opus 13, which was played here at a private studio recital by Messrs. Glose and Miersch last winter. The Caesar Franck pianoforte quintet in F minor, Schubert's string quartet in G major, opus 161, and Mendelssohn's string quintet in F major, opus 18, may also be rendered.

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The full prospectus of the Boston Symphony season in Washington will be published in next Sunday's papers, the sale opening on Tuesday, the 16th.

BOSTON SUNDAY POST, OCTOBER 7, 1906

Baton to Wave No More

The Symphony Orchestra's New Leader Tells of an Ideal He Hopes to Achieve

The baton as a prominent factor at a Symphony concert will soon be no more, if Dr. Karl Muck, the new conductor, is able to carry out his intention.

"In time, I hope that I will be able to do in Boston as I used to do in Vienna, that is to let the orchestra play without my moving the baton up and down. The work of the conductor is at the rehearsals, and if the orchestra responds with enthusiasm then he is really not much more than a figurehead at the concert proper," Dr. Muck, who arrived in this city from Berlin last week, told the Sunday Post reporter.

"Boston is a beautiful city, nothing at all like what we expected to find," he went on.

"I look with great pleasure to the coming season, for a city that supported for so many years the best orchestra in the world is certain to have a population with a thorough musical knowledge.

"The Symphony Hall is a beautiful temple of music, and I somehow anticipate that the audiences will be in full accord with the building.

A Friendly Smile

"My impressions of Boston are somewhat limited," and the beautiful smile of the doctor came into full play.

By the way, this smile is certain to charm his audiences fully as much as his musical ability. It is all embracing, it is full of mirth and kindness; an enthusiastic German maiden once said, "it just sparkles."

"My wife and I expected to find in Boston a foggy town, something of a smaller London, and the sunshine here was quite a surprise to us. From my hurried impressions I would say that Boston is more of an English city than an American; but however one classifies it, it must be admitted that architecturally it is beautiful."

He Is Forty-Seven

Doctor Muck frankly owns up to 47 years, but he hardly looks it.

He is of medium height, well proportioned and quite graceful. His dark, bushy hair, artistically uncombed, does not show a silver thread. His eyes are full of laughter. They are hypnotic eyes. They are the eyes of a boy ready for mischief; they are the eyes of an inspired artist; they proclaim a talent and good fellowship at the same time.

His hooked nose and the prominent chin gave him somewhat of a Mephistophelean appearance, but there are no harsh lines in the face, and that smile of his robs the features of every vestige of sternness.

"I am sorry I cannot speak English, and I fear that I am too much of a philologue to learn it quickly," he declared. "You know, before I became a conductor of orchestras I studied languages, dead and modern, and so the study of a language implies with me a labor of quite great proportions.

"But to return to Boston. Some way or other I do not feel as if I landed among strangers, and I hope that Bostonians will take as readily to me and my wife as I have taken to them.

Tries to Sink Himself

"I really do not contemplate any striking moves in connection with the orchestra. I believe in good music, but of course I have my individual preferences. I always try to bring out exactly what the composer intended, and I try to bury my individuality, but in how far I succeed, of this I cannot judge.

"With me music is a sacred performance, I fully understand the famous Von Buelow when he stopped the orchestra on account of two chatting women. I do not say that I would go to the same extreme, but if the Boston public is to have the best of me, the audiences will have to share my view on music.

"Nothing distracts more than inattention. It simply hinders the performance, and were I one of the audience I would protest vehemently if some neighbors of mine indulged in talking and laughing instead of listening. Such behavior, to say the least, is disrespectful.

Of Course Not, in Boston

"But I do not anticipate anything of the sort in Boston," he hastened to add, and smiled one of his most winning smiles.

"My ideal of a conductor is one who can absorb the ideals of the masters, whose baton does not serve the purpose of time beating alone, but arouses the audience to a full appreciation of the work performed, portrays visions before its mind's eye, makes them feel, as he himself feels, the glory and greatness of the particular composition that the orchestra renders.

"I must admit I am an enthusiast. How can one otherwise claim the right to conduct a peerless orchestra in peerless compositions? But I assure you, I present a very quiet and dignified figure on the stage.

"Why don't I compose myself? For the very simple reason that I do not think I can write something really great, and as to mediocre, there is already too much of it produced daily. Whenever I am tempted to do so, I turn the light of criticism on myself, and I remain in doubt but for a very short while.

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TRANSCRIPT,

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BOSTON POST, WEDNESDAY, OCTOBER 10, 1906

Mrs. Muck Delighted With the Shops and Shoppers of the Hub

Dr. Carl Muck, who is to conduct th e Boston Symphony Orchestra, and his wife, at the piano, posed especially for the Post

Mrs. Anita Muck, the accomplished wife of Boston's new Symphony leader, did her first day's shopping in the Hub yesterday.

She brushed elbows with the struggling masses of feminine shopgoers that thronged the busy department stores on Tremont and Washington streets, watched with curious eyes the trim and daintily clad women that lined up before attractive counters in quest of some much-heralded bargains, saw these same trimly-clad females drive away in their carriages or automobiles, took a walk through the Public Garden and up along the boulevard to her hotel on Commonwealth avenue, and then decided that she liked Boston, Boston stores and Boston women.

Mrs. Muck is a handsome women of barely 34 years, rather of the blonde type, with regular features and a most winning presence. She doesn't pretend to be at all musical—neither sings nor plays—but contents herself with the opinion that it is just as well for all the musical talent to be confined to one member of the family.

"Women are the same everywhere," said Mrs. Muck to a Post reporter, "but when it comes to form and style, there is of course a decided difference. As for the American women, I think them a happy medium between the English and the French. Boston women, in particular, remind me greatly of the Parisians.

"They go to extremes in style, however, it seems to me, as do the French. But when it comes to shopping, it appears as if the women of all nations are on a par.

"Your stores remind me more nearly of our Berlin warehouses and bear some resemblance to the big shops on the Strand in London. But all stores are alike and the women of Boston act just the same before a bargain counter as do the women at home.

"I never saw so many automobiles as I have seen in this city, and, wonder of wonders! your women do not seem in the least afraid to drive them. They must have wonderful courage. In my country we would be helpless without our chauffeurs. And it frightens me almost to see the speed at which they run their cars.

"One custom especially appeals to me here as well calculated to make a stranger feel at home. That is the custom your ladies here have of calling on a visitor first. In Berlin strangers must break the ice. But this custom takes away the feeling of strangeness which overtakes every foreigner, and especially a woman. It is a custom that should be adopted at home, I think."

Mrs. Muck has not visited many of the public buildings yet; but of those she has seen, the public library appeals to her most.

Both Dr. and Mrs. Muck have visited Symphony Hall, and, while they describe it as somewhat smaller than the one in Berlin, they are enthusiastic in praise of it. The doctor states that its acoustics could not be surpassed.

Both Dr. and Mrs. Muck intend to do considerable visiting this week, and will take in Harvard and other places of interest, if, as Mrs. Muck says, she can "spare the time from those attractive donwtown stores."

Newspaper Cutting Bureau in the World

Dr. Muck brought with him to America the score of Paderewski's new symphony, which is to have its first appearance in Boston on January 4 and 5. In the next week it will be played in Philadelphia, Washington, Baltimore, New York, and Brooklyn. It is said to be a work very modern in tone and of great orchestral brilliancy. It fairly bristles with technical difficulties. Paderewski will be present to hear it played, for he is to be the soloist with the orchestra on that occasion.

Newspaper Cutting Bureau in the World

Rehearsals of the first programme of the Boston Symphony Orchestra, began in Symphony Hall, under Dr. Karl Muck, last Monday, October 8, and the first public rehearsal and concert took place on Friday afternoon and Saturday evening, respectively. Dr. Muck's introductory programme was Beethoven's Symphony in C minor, No. 5, Wagner's "A Faust Overture," Wagner's "Siegfried Idyll" and his prelude to "The Mastersingers of Nuremberg." Interest in the orchestra in Boston is greater this year than it has ever been before, this having been proved in a substantial manner by the receipts from the auction sales for the season. The conviction steadily grows that in securing Dr. Muck, the Boston Symphony Orchestra has brought to this country a man of all men fitted to be at its head. Dr. Muck brought with him to America the score of Paderewski's new symphony, which is to have its first appearance in Boston on January 4 and 5. In the next week it will be played in Philadelphia, Washington, Baltimore, New York and Brooklyn. It is said to be a work very modern in tone and of great orchestral brilliancy. It fairly bristles with technical difficulties. Paderewski will be present to hear it played, for he is to be the soloist with the orchestra on that occasion.

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DR. MUCK CONDUCTS IN BOSTON.

Boston, Oct. 12.—Dr. Karl Muck, the new rector of the Boston Symphony Orchestra, ceived a hearty welcome on his first appearat to-day before a Boston audience at the open public rehearsal of the organization.

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Newspaper Cutting Bureau in the World

NEW LEADER PLEASES BOSTON

Dr. Muck Applauded at First Symphony Orchestra Concert.

[SPECIAL TELEGRAM TO PUBLIC LEDGER.]

BOSTON, Oct. 12.—The Boston Symphony Orchestra began its twenty-sixth season today, under the new conductor, Dr. Karl Muck, who has been engaged for one year to succeed Wilhelm Gericke. In its reception and recognition of the new man the decorous Friday afternoon audience displayed what is here considered enthusiasm.

Doctor Muck gave the impression today of a man of commanding authority and technical power, undemonstrative and self-contained before the public and his men and very little concerned apparently in making his way with his audience by any hint of personal display.

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Karl Muck, for whom the Symphony Hall is lighting up in Boston to-night, has brought with him to America the score of Paderewski's new symphony, which he is to produce in Boston, Philadelphia, Washington, Baltimore, New York and Brooklyn early in January, with Paderewski present.

BOSTON DAILY ADVERTISER
OCTOBER 12, 1906

DR. CARL MUCK

THE NEW CONDUCTOR OF SYMPHONY ORCHESTRA.

A Thorough Conservative in Music—Not in Favor of Long Programmes—A Man of Versatile Culture.

In very pleasant apartments in "The Empire," on Commonwealth ave., the old musical reviewer met the new musical conductor. The pair did not glare at each other with the antipathy that sometimes exists between the critic and the criticised, between reviewer and reviewee, but entered into friendly converse and exchanged many ideas.

Those expressed by Dr. Carl Muck may interest many who are to hear him the coming season. His sharply outlined face and thin body gave a first impression of asceticism, which, however, vanished completely when he smiled or laughed, which he often did.

Dr. Muck is not as yet well acquainted with the American repertoire of compositions, even John K. Paine being but a name to him. He knew of the compositions of his friend and classmate (in Leipsic), Geo. W. Chadwick; he had heard some of the works of Van der Stucken; Arthur Bird and the American resident musicians in Berlin were of course familiar to him. But of the larger number of American composers he was, as yet, ignorant. He expressed a desire to know more of them and of their work, and we do not believe that the native composer will be neglected by the new conductor.

That Dr. Muck is a musical conservative cannot for an instant be doubted. Emil Paur recently sent his opinion to the present writer to the effect that Max Reger is a genius who is working from darkness into light; Dr. Muck, however, confessed that he could find no coherency or artistic sanity in many of his works. He appreciated Strauss' genius to the full, yet held that in "Heldenleben" and later works the radical had gone too far. Yet he is to attempt even some of these in his programmes, if at all possible. As regards the "Sinfonia Domestica" the statement in one of our contemporaries, that we are to have it "at last," is not quite correct. The fact that our orchestra is not in the Musicians' Union, and that therefore we cannot get the extra instruments and players to fill the exorbitant score, militates as strongly against Dr. Muck as it did against Mr. Gericke. The latter more than once expressed his regret to the present writer that it was impossible to bring this work to performance under present conditions, and Dr. Muck confessed that if the extra parts were to be filled it would probably be in an inferior manner, under the circumstances.

It was quite natural to find Dr. Muck remarking that much of the modern French music "is rather from the head than from the heart," and it was also typical of the breadth of the man that he is to produce it, "tout de meme," in order that it may be studied. He felt that all the fine arts are going through a transition period just now, and spoke of the throes and agonies of recent Painting and Drama and Fiction. In Literature he believed that Germany had passed the danger point, and that the wild struggles of the mystics "to find the fourth dimension" were almost done. And this led him to speak of the love of Shakespeare in Germany, and he stated that the poet is more often presented on the stage in the Fatherland than in any other country on earth.

A man of versatile culture is Dr. Muck, and the literary trend of part of the conversation led the reviewer to ask why the English language had not been added to his accomplishments.

He then told of his strenuous study in the gymnasium, of his father's love for scientific study and of his own exertions in mathematics, Greek, Latin, and an extra course in French. "You can imagine that not many quarter-hours were left over for English or any other study," said he.

Had he composed any works? No; he had studied composition and had perpetrated a few things which were profound secrets between himself and his writing table, but he had never published or sought performance for these works.

In speaking of the different national schools Dr. Muck expressed a belief in Russia. "There is something sturdy and healthy there in spite of all the bizarre effects," said he, "and the music of the people makes a thorough foundation."

Of Mahler he but echoed the views often expressed in these columns, that his later works are programme-music with the "programme" (or plot) omitted. He says that their formless style, their bold contrasts, their graphic effects are all contrary to the ideal of abstract or pure music.

Speaking of his own programmes Dr. Muck said that he did not believe in much length—for which the critics will call down blessings upon his head. In Berlin they sometimes begin a concert early in the evening and continue until nearly midnight. For himself, he thought that an hour and a half, at most an hour and three quarters, was about as much as an auditor ought to be called upon to digest.

Altogether the impression gleaned from this new musical luminary in our firmament is that he is a conservative who is not narrow or prejudiced. He prefers the old masters, but he believes in an honest study of the new. He comes to us with his mind open and is ready to be guided by circumstances. He is of course delighted with his orchestra, and it may also be stated that the musicians are delighted with him. His permission to give his views in print and the interest which the public must feel in the successor of Wilhelm Gericke is sufficient cause for a recital of an informal interview.

Louis C. Elson.

Oct. 13, 06

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GROSS N. Y. ZEITUNG

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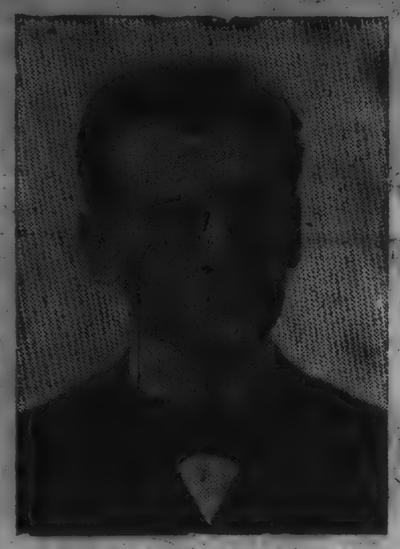

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om NEW YORK PRI

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BOSTON DAILY ADVERTISER

OCTOBER 13, 1906

The Boston Symphony Orchestra will give this year as usual six concerts in Sanders Theatre, Cambridge, the dates being Thursday evenings, Oct. 25, Dec. 6, Jan. 24, Feb. 28, April 4, and May 2. The price of season tickets for the six concerts is $5.00.

Hiram G. Tucker is going to give a reception to Dr. Karl Muck and Mrs. Muck at the Tuileries on Saturday evening after the first symphony concert.

Announcement is made of the usual series of three concerts which will be given by the Longy Club in Boston, this winter. They will be given in Potter Hall on Wednesday evenings, Nov. 14, Jan. 2 and Feb. 6.

The second symphony programme of the season, which will be played on next Friday afternoon and Saturday evening, will be devoted entirely to masterpieces of the classical period. Dr. Muck has arranged his introductory programmes with the definite object in view of giving four distinct styles.

[26]

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PAWTUCKET, R. I.

The Evening Times.

ESTABLISHED 1885 — INCORPORATED 1901

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Boston Greets Dr. Karl Muck.

BOSTON, Oct. 12.—Dr. Karl Muck, the new director of the Boston Symphony Orchestra, received a hearty welcome upon his first appearance to-day, at the opening public rehearsal of the organization. Dr. Muck's manner of conducting is somewhat different from that of his predecessors. He always appeared to have his men well under control, and after the aud ence became accustomed to his snappy arm movements his methods seemed to meet with favor.

BOSTON DAILY ADVERTISER

OCTOBER 13, 1906

The Boston Symphony Orchestra will give this year as usual six concerts in Sanders Theatre, Cambridge, the dates being Thursday evenings, Oct. 25, Dec. 13, Jan. 24, Feb. 28, April 4, and May 2. The price of season tickets for the six concerts is $5.00.

Hiram G. Tucker is going to give a reception to Dr. Karl Muck and Mrs. Muck at the Tuileries on Saturday evening after the first symphony concert.

Announcement is made of the usual series of three concerts which will be given by the Longy Club in Boston, this winter. They will be given in Potter Hall on Wednesday evenings, Nov. 14, Jan. 2 and Feb. 6.

The second symphony programme of the season, which will be played on next Friday afternoon and Saturday evening, will be devoted entirely to masterpieces of the classical period. Dr. Muck has arranged his introductory programmes with the definite object in view of giving four distinct styles.

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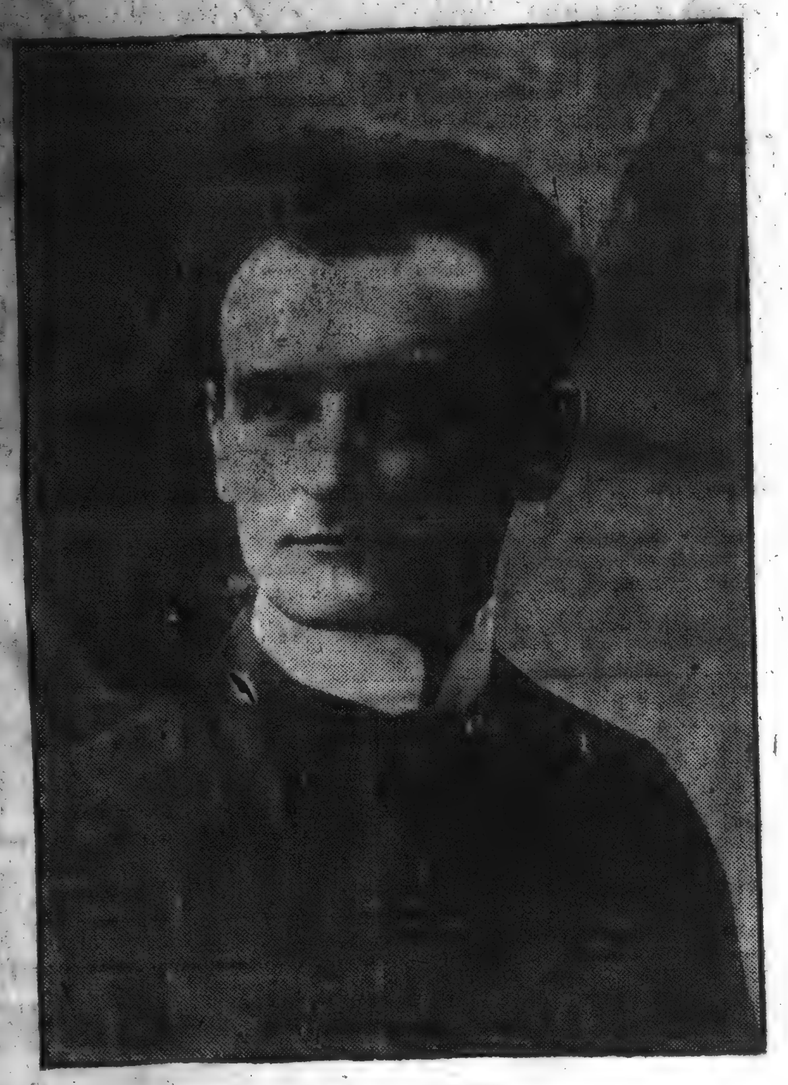
BOSTON GLOBE—
SATURDAY, OCTOBER 13, 1906.

NEW LEADER MAKES A MODEST DEBUT

Muck Pleases a Large Symphony Rehearsal Audience.



DR KARL MUCK.

"He's a 'snapper'!" said a hearer of Dr Karl Muck yesterday at the conclusion of the Beethoven number. Perhaps that was the best characterization that could be made of the new leader of the Symphony orchestra, be it spoken in admiration and not in any derogatory sense.

Boston received him with a little conservatism. He was welcomed on his appearance with enthusiastic and generous applause, and after the first number, the symphony, he was recalled again and again, but following the Wagner numbers there was comparatively little furore. At the close of the concert the players sat decorously in their seats, but one recall was all the rapidly departing audience vouchsafed.

The conductor is a slight man, grave of demeanor, and with almost no play of expression in his face. He is smooth-shaven, and wears eyeglasses with a dangling cord which gets in the way. He seemed of steel, electrified, but gave the physically slight man's sign of stooping his knees for any extra effort.

"He has the beat!" said a musician, delightedly. And indeed, Dr Muck's manner of leading was unusual. His baton describes no sweeping circles; he moves his arm only from his elbow, for the most part, and in flashes of movement. He held his baton as it might be in the bill of a huge bird, so oddly did his fingers close round it; and much of the time he poked his whole hand forward, "beating time end on," as a bird might peck at the orchestra. During passages where the time was established, and the score called for no changes of tempo or of weight of sound, he stopped beating time altogether, and remained still, his stick resting against the open score.

"Halfway between Nikisch and Gericke" was another musician's comment. This is not close to the mark, for Dr Muck, though he has characteristics of both conductors, has an individuality quite outside of either. His reading of the Beethoven symphony—No. 5—was not sensationally different from that of other conductors; his handling of three Wagner numbers was appreciative and comprehensive, but in no single place did one hear the expression of a personality.

Dr Muck has comparatively little forehead and a good deal of chin; what this may signify let the physiognomists tell; to the mere observer he seems a scholarly man, an aristocrat to the bone, and above all a man who will not so much insist on his personality as on the work of his band and a great faithfulness to the composers whose works he gives. Considerable comment was made yesterday afternoon on the program he selected for his debut; the Fifth symphony, and Wagner's "Faust" overture, "Siegfried Idyl" and the prelude to "Die Maestersinger"—here was no effort to startle, to interest by the weight of something new. It was modest, yet calculated to make comparisons with former conductors inevitable.

Musical people crowded the house. A great curiosity was manifest to see and hear Dr Muck, and many people were in the hall who go more to Saturday night performances than to the rehearsals. Maj Higginson, on whom has rested considerable anxiety about the new leader, naturally enough, sat in his

Dr Muck will make his social debut tonight, at a reception to be given for him after the symphony concert, at hotel Tuileries. The host is Hiram G. Tucker, and the guests will include most of Boston's musical people.

The great question at present is, of course, "What will his policy as leader be?" And Dr Muck's answer would probably be just now, "What do the people here wish?" His first program was noncommittal; next week's, including symphonies of Haydn and Mozart, a Bach suite and a Spohr concerto, has nothing indicative about it, unless it is to be taken to mean that the symphony season is to represent what westerners believe it does mean in Boston, a sort of sacrifice to the ancients.

Dr Muck—on the word of one who has talked with him—does not come to show Boston what it has been missing, either in new music or in the handling of well-known pieces. He does not come to show Boston how Dr Muck conducts. Within the courteous limits, he wishes to give Boston what Boston wants to hear, and beyond that, he is simply one of the best-trained, most scholarly expositors of music, a skilful player on the many voices of the orchestra. The players who rose to receive him on his entrance, and beat their fiddle backs in greeting, are already enthusiastic over him, and perhaps that is the best tribute he received yesterday.

THE BOSTON JOURNAL—
SATURDAY, OCTOBER 13, 1906.

NEXT WEEK'S SYMPHONY.

The second symphony program of the season, which will be played next Friday afternoon and Saturday evening, will be devoted entirely to masterpieces of the classical period. Dr. Muck has arranged his introductory programs with the definite object in view of giving four distinct styles. The names of the composers of the program are Bach, Haydn, Spohr and Mozart. The soloist will be Prof. Willy Hess, concert master of the orchestra. The program is as follows:

Suite for flute and string orchestra.....Bach
Symphony in G major (B. and H. No. 13)..Haydn
Concerto for violin and orchestra in G major, No. 9, opus 55.....Spohr
Symphony in C major, "Jupiter".....Mozart

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[redacted] will give this year as usual six concerts in Sanders Theatre, Cambridge, the dates being Thursday evenings, Oct. 25, Dec. 13, Jan. 24, Feb. 28, April 4, and May 2. This year the time of beginning the concerts will be changed, for instead of being 7:45 it will be 8 o'clock. The soloists will be: Miss Lilla Ormond, contralto; Miss Lillia Snelling, contralto; Mme. Antoinette Szumowska, pianist; Miss Olga Radecki, pianist; Prof. Willy Hess, violinist.

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NOTES ON THINGS MUSICAL.

Of all the pianists who have appeared in Boston in recent years, none has been taken more quickly into favor by the musical public than Mme. Olga Samaroff, who last year gave two recitals here in addition to being soloist with the Symphony Orchestra. Mr. C. A. Ellis, Mme. Samaroff's manager, announces that she will give the first recital of the present season in Chickering Hall on Monday afternoon, Nov. 5.

Announcement is made of the usual series of three concerts which will be given by the Longy Club in Boston this winter. They will be given in Potter Hall on Wednesday evenings Nov. 14, Jan. 2 and Feb. 6. Subscriptions for the series may now be sent to C. A. Ellis, Symphony Hall. The price of the subscription will be the same as last year, $4 for the series.

Mr. Hiram G. Tucker is to give a reception to Dr. Karl Muck and Mrs. Muck at the Tuilleries this evening after the first Symphony concert of the season.

THE BOSTON TRAVELER

Eighty-firs **October 13, 1906.** Established 1825.

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The sale of season tickets for the six concerts which the Boston Symphony quartet will give in Chickering Hall this winter will open at the box office in Symphony Hall on Monday morning, Oct. 22. The dates of the concerts are Monday evenings, Oct. 29, Nov. 19, Dec. 17, Jan. 21, Feb. 25 and April 1. The assisting artists will be Dr. Karl Muck, Ossip Gabrilowitsch, Heinrich Gebhard Victor Benham, H. G. Tucker and others. Mr. Gebhard will be the assisting artist at the first concert, when the programme will be Suk's quartet in B-flat major, opus 11, which is a novelty; Beethoven's trio for strings in C minor, opus 9, No. 3, and Cesar Franck's quintet for piano and strings in F minor.

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[redacted] concerts to be given at Symphony Hall on Saturday afternoon of next week and on Sunday evening, the 21st. The programmes for these events will afford a hearing of a wide range of Leoncavallo's compositions under the most favorable conditions. Leoncavallo brings with him an orchestra of 65 musicians and a number of competent soloinsts selected from the opera company of the leading Italian cities. At both the Saturday afternoon and Sunday evening concerts it is announced that the programmes will be introduced by the new march composed by Leoncavallo and dedicated to President Roosevelt; "Vive L'Amerique," in which the [redacted] emes of "Yankee Doodle" and "Dixie" [redacted] interwoven.

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Boston Transcript

324 WASHINGTON STREET, BOSTON, MASS.

SATURDAY, OCTOBER 13, 1906

INTERMEZZO SINFONICO

"The hall was thronged to overflowing. In its reception and recognition of the new man, the decorous Friday afternoon audience expended what is here considered as enthusiasm." Thus the special correspondent of the New York Times, despatched to Boston for Dr. Muck's first appearance yesterday as the conductor of the Symphony Orchestra. But it was enthusiasm, and it would be "considered" enthusiasm anywhere—even in New York. Moreover, it was exactly the kind of enthusiasm that actors, singers and conductors usually tell us they like best. It waited results, and then testified to them. It began in a hush of expectancy. Everyone had come early, and everyone seemed to be keeping curiously silent. The door at the right of the stage opened noiselessly and Dr. Muck, seemingly seeing nothing and hearing nothing, was half way across the platform before the audience discovered him. The whole hall seemed to buzz with "There he is!" then rattle with applause; then fall into quick silence. The hush was tense through the symphony, which is the most flattering of enthusiasms, and at the end came applause such as no one but a few petted singers has been able to draw from the calm self-possession of an afternoon audience at the Symphony concerts. Once, twice, thrice it recalled the conductor, and each time it meant what it was trying to say.

In a word half the public of the Symphony concerts has seen Dr. Muck and liked him and heard the band under his conducting and liked him the more. And it is thirteen years since it has had a really new conductor to see and to give it agreeable sensations for the moment and for subsequent talk. Moreover, the new conductor was "different." He seemed so quiet, even so stiff, yet as anyone with a discriminating eye could see, he was tense with nervous energy. He made no show of commanding his men; he seemed simply at work with them. Yet the understanding between him and them was perfect, and he had more of his will and way with them than the domineering conductors often get with their orchestras. He seemed shy with his audience—not indifferent, and its applause only made him the more taut with nervous pleasure. At the start he was likable, and to an audience that is hard to please and to win. Before the concert was half over he had begun the winning. In all probability Dr. Muck will remain with the orchestra only a single musical year. His stay promises to make an exceptional and agreeable interlude in our musical calendar—sort of intermezzo sinfonico, since all musical terms should be in Italian.

Dr. Muck Magnet At Symphony Hal

Conducts First Rehearsal Amic Great Enthusiasm—Many Smart People Present.

Carl Muck was the magnet yesterday to draw a mammoth audience to Symphony Hall and not a seat was to be had at any price. Small wonder Messrs. Comee and Mudgett wore such expansive smiles as they were cordially greeted on all sides by regular patrons with whose faces they have become mutually familiar.

For some hours before the op[redacted] the front steps were filled with femininity representing the "rush seat" occupants and lines extended along the avenue. Hundreds were turned away and the same condition will prevail tonight.

Magnetic Conductor.

Not only was the program well chosen —Beethoven and Wagner, but the inspiration of a new and somewhat magnetic (also good-looking) conductor caused the audience to be on hand for the symphony—very few being shut out.

Among the early arrivals was Mrs. Carl Muck, accompanied by Mrs. George W. Chadwick, whom she met abroad during the negotiations with the orchestra management. Mr. Chadwick was on hand also, so were Arthur Foote, Louis Elson and all the critics.

Especially pointed out to me was James Aldrich, the eminent New York critic, who married the other day Margaret Livingston Chanler. He was a guest of Mr. Comee and displayed much enthusiasm over the setting which Boston gives her orchestra.

Mrs. Gardner Not Present.

Mrs. John L. Gardner was not there, but her seats were occupied by Miss Lena Little, now chatelaine pro tem. of Fenway Court, and Miss Clara Munger.

Noted in the throng were Mrs. Roger Wolcott, in light mourning, relieved by a string of pearls; Mrs. Harold Peabody (Marion Lawrence), Miss Juliet Higginson, the Misses Rosamond and Ethel Gibson.

Mrs. George Stoddard, Stanley McCormick, Mrs. Irvine Wood, Mrs. Edmund Brainerd Cowles, Mrs. Frederick R. Comee, Miss Mary Johnson, Mrs. Benjamin Pitman, Mrs. Theodore P. Gooding, Mrs. Lizzie Whipple Pierce and mother, Mrs. J. Reed Whipple, Mrs. Samuel Mixter and Mr. Dana Estes.

Others Present.

Maj. Henry L. Higginson, Mrs. Edward Treble, with Mrs. L. H. Mudgett, Miss Stackpole, Mrs. George Francis, Mrs. Henry F. Miller and daughter, Mrs. L. Stevens Bingham, Mr. Robert Jordan, Mrs. Harry Pratt McKean, Mrs. Macomber, Mrs. Eben Sumner Draper, Mrs. William Humphrey and Mrs. John R. Alley (Miriam Stedman), Miss Anna Barron, Mrs. Martha Dana Shepard, Mme. Rotoli, Mrs. Charles H. Greenleaf, and hundreds more, of whom space forbids mention.

Others whom I saw at close range were Mrs. John Reece, in black broadcloth and toque with green plumage; Mrs. "Ollie" Ames, in green and blue fine plaid and a black hat; Mrs. Fred Dabney (nee Fay), in russet brown; Mrs. Alley, very handsome in severe black; Marion Peabody Lawrence, in pale gray and a pink straw hat with pink shaded wings; Mrs. Francis M. Stanley, in dark blue tailor-made gown and handsome feather boa; Mrs. Boylston Beal, in dark gray severely made; Mrs. Nathan Matthews, in the blue she likes so well and a fetching blue boa, and Mrs. Stanley McCormick, in dark blue with black embroidery and white felt hat with gray velvet trimmings.

POLLY AD[redacted]

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"All the News That's Fit to Print."

PUBLISHED EVERY DAY IN THE YEAR BY THE NEW YORK TIMES COMPANY, Times Square, New York City.
Telephone: 1000 Bryant.

NEW YORK, SATURDAY, OCT. 13, 1906.

THE BOSTON ORCHESTRA UNDER DR. KARL MUCK

Begins Its Twenty-sixth Season with a New Conductor.

BRILLIANT AND EFFECTIVE

Beethoven's Fifth Symphony Rendered with Sharp Contrasts, but Without Exaggeration.

Special to The New York Times.

BOSTON, Oct. 12.—The Boston Symphony Orchestra began its twenty-sixth season to-day under the new conductor, Dr. Karl Muck, who has been engaged for one year to succeed Wilhelm Gericke. There was, of course, intense interest on the part of the Boston public, which is not so accustomed to new conductors as the New York public has become in the last few years, to learn what manner of man and musician it is who will have the famous orchestra in his charge during the coming season, and this interest extends beyond Boston to New York and the other cities in which the Boston organization is so highly prized and so frequent a visitor. The hall was thronged to overflowing. In its reception and recognition of the new man the decorous Friday afternoon audience expended what is here considered as enthusiasm.

Dr. Muck is a German conductor of distinction, not yet 47 years old, and younger in appearance, who was a Doctor of Philosophy before he was a musician, and has won his way to a post in the Royal Opera of Berlin, where he stands next to Dr. Richard Strauss, as conductor. He was released from his duties in Berlin, to which he has recently been reappointed for a term of years, by special favor of the Emperor, and there is no reason to believe that he is contemplated as conductor of the Boston Orchestra for a period longer than the present season.

Dr. Muck gave the impression to-day of a man of commanding authority and technical power, undemonstrative and self-contained before the public and his men, and very little concerned apparently in making his way with his audience by any hint of personal display. He is indeed rather stiff and unyielding in his bearing, and his beat in itself has very little of the eloquence that some expect to be communicated in this manner. It was clear that he had already established an understanding with the orchestra, and he gained his effects with certainty. He played Beethoven's Fifth Symphony, and of Wagner "A Faust Overture," the "Siegfried Idyll," and the prelude to "Die Meistersinger."

The reading of the symphony was brilliant and effective, abounding in sharp contrasts, without exaggeration, and only in the slow movement showing a suggestion of unaccustomed emphasis in certain passages. The "Meistersinger" prelude he took rather more rapidly than we are accustomed to hear it, and in this, too, brilliancy and precision of phrase and strong contrast of nuance were the dominating qualities, rather than the fire, eloquence or the glow of tenderness and passion. But let none decide offhand that Dr. Muck does not possess these qualities, for there is still much for him and the men to do to gain full insight into each other, and for the nervous wire edge of these first appearances to be smoothed away.

Nor is it just to conclude from the programmes that Dr. Muck has announced that he is an unsuccessful programme maker. He has made a conservative beginning; it ought not to take long to find out what the musical audiences of this country have been accustomed to and expect. That he is a man of unusual power and ability is unquestionable. By the time he is in New York in November there will be a fairer test of the musician than was possible to-day.

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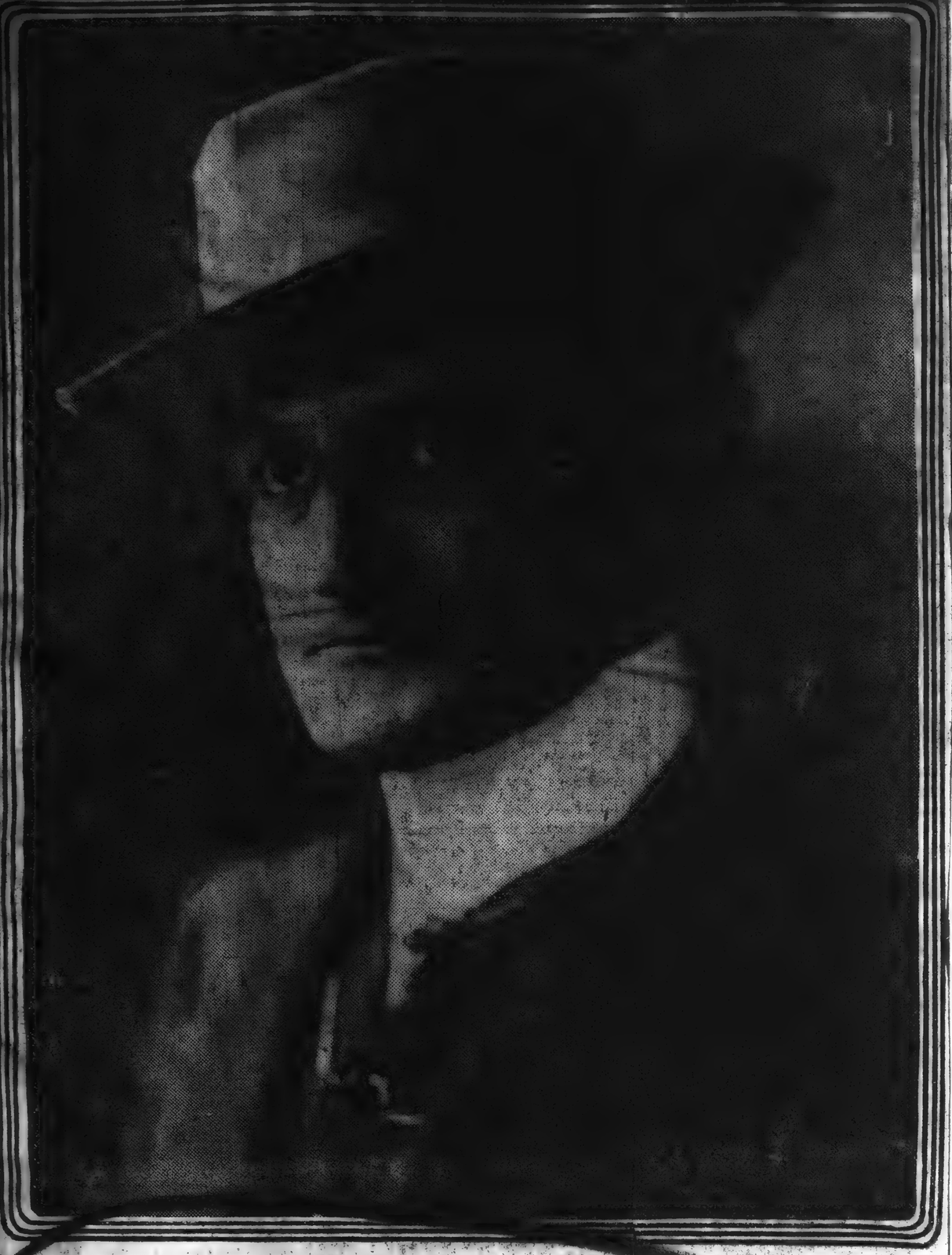
SYMPHONY LED BY DR. MUCK

DR. KARL MUCK, WHO MADE HIS FIRST APPEARANCE IN AMERICA YESTERDAY



NEW SYMPHONY LEADER PLEASES AUDIENCE AT HIS FIRST REHEARSAL

His Dignified Personality Proved the Chief Feature of the Performance, and He Received a Warm Welcome from City's Music Lovers.

BY PHILIP HALE.

Dr. Karl Muck made his first appearance in America as a conductor yesterday afternoon in Symphony Hall at the first public rehearsal of the Boston Symphony Orchestra this season, the 26th of the organization. The review of the concert this evening will be published in The Herald tomorrow. We are not now concerned with programme or orchestral performance. The feature of the public rehearsal was the personality of Dr. Muck.

This is the period of the virtuoso conductor. He is the rival of the prima donna with her dazzling bravura or dramatic intensity of the applauded and fatuous tenor with the eagerly awaited and robust high C. He journeys from city to city in a conqueror's car, and there is hardly a reviewer who dares to remind him that he, too, is mortal. He rides his war horses, Beethoven, Berlioz, Wagner, Strauss, Tschaikowsky to victory. "What does he find in the Eroica symphony?" "How does his reading differ from that of the famous Herr Bullmaster?" "He is the only interpreter of the Fantastic and the Pathetic symphonies." The curiosity is concerning the conductor, not the composer.

The peculiarities, the mannerisms of the conductor when he is in action are noted minutely and passionately discussed. "Did you see that he did not turn the leaves of the score?" "How he glared at the orchestra when he made that tremendous climax!"

Virtuosity of the Rope-Dancer.

Something of the artistry of the rope-dancer enters into the composition of the acclaimed virtuoso conductor. He is never wholly unconscious of the audience. He bears in mind the fact that there are ladies in the gallery as on the floor. Perhaps his charm is in a delicately manicured left hand which he [illegible] due force. Or his face has passion-paleness, the paleness of a Vanderdecken once more allowed to land in search of the faithful bride. He is thus interesting, sympathetic. Or he is leonine and he shakes a formidable mane. Or he is demonstratively spectacular. His gestures are semaphoric; he is all x's and y's. He coaxes the strings; he tootles with the flute; he faces the brass in stormy passages, goads trumpets, horns and trombones to fury, and in the orgasm of sound reels and totters and mops his glowing forehead. From the moment of his raising the baton he courts, anticipates applause.

And there is the conductor who disdains the stick. He thrills his audience by the operations of his hands. With his fingers he plucks a pizzicato from the strings, a cadenza from the oboe, a gurgle from the reluctant, agonized bassoon.

Dr. Muck of a Different Breed.

Dr. Muck is, fortunately for us, not of this virtuoso family. He is a musician-virtuoso. When he came upon the stage he was welcomed warmly. Many on the floor stood up; some to show in an uncertain way their respect for his office and to pay homage to his reputation; some no doubt that they might obtain a clearer view of the man. He acknowledged the tribute modestly, as he did the recalls after the performance of Beethoven's Fifth Symphony and at the end of the concert. He was simple and modest throughout. He was neither anxious to show his pleasure at the reception nor stiff in dignified acceptance.

He nothing common did, or mean,
Upon that memorable scene.

A celebrated English general once said: "Give me a man with plenty of nose." A conductor should have a good back. For the time has gone by when a conductor of a symphony concert faced the audience. Bilse of Berlin was probably the last to show thus his face and decorations. There have been memorable backs, and perhaps the most distinguished was that of Theodore Thomas. A back should neither be [illegible] arrogant. It should not suggest nervousness or rigidity. D[illegible] Muck has a good back.

No Play-Actor with Baton.

He is not a play-actor with his stic[k] He does not give a pantomimic displa[y] of musical emotions. He is consciou[s] of the fact that he has an orchestra t[o] serve as his medium, nor does he e[n]deavor to play tunes on the baton. H[is] attitude is authoritative, but not mil[i]tary; it is friendly and not that of [a] task master. His action has a sobriet[y] that is not indifferent or dull. His us[e] of the left hand is discreet and in ge[s]ture he is temperate. In a word, h[e] has no mannerisms that might caus[e] remark. He conducts like a thoughtfu[l] musician who, after he has shared wit[h] the players his convictions and belief[s] about the interpretation of a composi[-]tion, is willing that they should expres[s] the composer's thoughts with an occa[-]sional reminder, but without annoyin[g] interference.

Such interpreters are re-creators. Through them the hearer recognizes th[e] intention of the composer. They do no[t] stand between, hinder, obstruct. Th[e] highest praise of a conductor is that th[e] chief thought of the hearer is concern[ed] ing the music. Only when the concer[t] is over does he realize the all-importan[t] part so modestly assumed and main[-]tained by the conductor.

It is a pleasure to welcome this sincer[e] and accomplished artist, who now make[s] Boston his dwelling-place. His influenc[e] in the making toward musical righteous[-]ness will be all the more potent becaus[e] it is not flamboyant; because his per[-]sonality is not too personal.

The deeply interested audience wa[s] quick to appreciate this.

BOSTON EVENING TRANSCRIPT, S[illegible]

OCTOBER 13, 1906

DR. MUCK CONDUCTS

THE FIRST SYMPHONY CONCERT OF THE NEW SEASON

Beethoven and Wagner Make the Programme—The New Conductor's Quiet Authority—Evident Feeling for Beautiful and Proportioned Tone and for Nice Adjustment of Details—Lucidity and Incisiveness—The Music of the Afternoon as It Disclosed the New Leader—A Possible Limitation

Yesterday afternoon Dr. Karl Muck, the new conductor of the Symphony Orchestra, made his first appearance in Boston and in America at the opening concert of its twenty-sixth year. There had been no changes in the personnel of the band, and each man sat in his familiar place. The only details, indeed, in which there had been the smallest alteration, was a new form of titlepage in the programme book and a new arrangement of the list of the orchestra in it. Naturally there was no soloist, and the programme, which required exactly an hour and a half for performance, ran:

Beethoven: Symphony No. 5, in C-minor.
Wagner: A "Faust" overture.
Wagner: "A Siegfried Idyl."
Wagner: Prelude to "The Mastersingers of Nuremberg."

Dr. Muck slipped across the stage so quickly and quietly that the audience hardly detected his presence until Mr. Hess waved the orchestra to its feet. The buzz of discovery subsided in a little burst of welcoming applause; the new conductor bowed tautly and nervously to his men and to his audience, and for the first time the three were face to face. Neither photograph nor description had belied him. For the moment the face seemed unusually white and set, but mental acumen, nervous energy, resolution, entire self-control and concentration seemed to meet in it. There was similar nervous energy in his alert bearing and supple movements, but subject, again, to the same full self-mastery. A man could hardly seem more unaffectedly and quietly absorbed in his work and in the pleasure of it.

The beat and the whole manner of conducting were as characteristic. Since Theodore Thomas's time no familiar conductor has stood so still. Dr. Muck plunged at no group of players, beckoned none to their entrances, embraced none in sweeping gesture. Like Thomas, he reserves such muscular labors for rehearsals. His body does not even rise with a crescendo, or go taut with a climax. His score stands before him, his stick is in his hand, in the old fashion; and the beat is unfailingly clear and unfalteringly precise. Hand and stick seem to move little, but there is a curious, quivering nervous energy in their rise and fall. Now and then both arms, half extended, move to the rhythm or sharpen the accent. Rarely the lifted left hand modulates the volume of tone. Once at least, with both arms at ease, Dr. Muck left the band to go its own way. There are no vehemence or obvious emotional appeal or suggestion in any movement. At the rehearsals the conductor has disclosed and imposed his design, will and feeling. At the concert he seems to seek only the clear and exact fulfilment and expression of them. His conducting is lucid precision itself, but precision that is tense with nervous energy.

The range of the tone that Dr. Muck draws from the orchestra seems fuller than was Mr. Gericke's. In Wagner's "Siegfried Idyl," for example, he sought and gained subtle graduations and very fine delicacies of beautiful sound; but at moments in the symphony and in the prelude to "The Mastersingers" he was equally capable of large and robust sonorities. His ear for quality of tone seems sensitive and his feeling for it warm. Naturally the men were on their mettle yesterday, and we that listened came fresh to old delights, but seldom have the voices of the orchestra had a more flowing and pliant, a richer and more persuasive loveliness. As fine and warm is Dr. Muck's sense of adroit and beautiful blending and proportioning of tone. He melts his instrumental voices into each other as he twines them in long and curving lines. He seems to seek the steady and delicate undulation of tone that such voices as Melba's sometimes have. Yet as the "Faust" overture showed, he can summon the poignant phrase and the burning accent. He loves too the cunning adjustment and disclosure, so to say, of each thread in the tonal web, and there were details in the interplay of the instruments in the symphony that seemed to leap freshly into life or to come strangely clear to many ears. Dr. Muck's sense of musical design is keen and searching. Everywhere he was entirely lucid. Details fell duly into their place among larger outlines until the whole musical structure rose and took shape before the ear and the imagination. Finely as Dr. Muck drew the threads of "A Siegfried Idyl," he kept the whole web clear and unbroken. Large as was his notion of Beethoven's symphony, no figure, no arabesque in it seemed to elude him. Nothing was blurred or slighted and nothing forced or exaggerated. He showed the faculty that analyzes and also reconstructs. Lucidity and symmetry, precision and plasticity went hand in hand. The sense of musical form and design seem to match the sense of tonal beauty and adjustment. Responsiveness to rhythm animated both and kept both from hardening. Never does Dr. Muck dull or slacken the due pace. He loves the quick, incisive contrast.

Into this design and with these means Dr. Muck in the symphony poured much of the passion, power and beauty of Beethoven. His devotion to the composer's purpose—and to nothing else—was whole-souled. From the start he summoned and kept a largeness of manner, a loftiness of utterance that were of the grand style. Where Beethoven rages he made the music rage. When it grumbles in the scherzo he made it grumble. The haunting reiterated song of the andante he kept in beautiful and manly simplicity. Familiar indeed is the transition from the scherzo to the finale. Yet Dr. Muck rekindled in some of his hearers the fine suspense of it. Deep and broad went the triumphant chant of the final movement. Nowhere was there the smallest exaggeration or the slightest trace of the conductor who must make each contrast a little more poignant, each melody of a deeper and more flowing beauty than ever conductor made it before. Reading, tempi, general design and incidental detail were normal and impersonal. But back of them seemed to be a singular fulness of understanding and an entire devotion to the music for its own sake. From that understanding the ear and the imagination seemed to hear the symphony as the eye and the fancy see a landscape in the clear sunshine and animating air of autumn. And from the intensity of that devotion came passion, power and beauty. They expressed themselves in the grand style, and they kept its noble reticence. The symphony lived its life again, and we that listened entered into it, understood it, and felt it.

The same fulness of understanding and community of feeling seemed to serve Dr. Muck in Wagner's "Siegfried Idyl." It is no fragment of music-drama in spite of its name and its melodic material. It is a little lyric, in which Wagner, happy for once, makes play in tones with intimate moods and fancies. It is delicate musical tracery, all glint and curve, with grace in every undulation. So Dr. Muck played it without the smallest effort to inflate it, with entire absorption in its tonal loveliness, gentle rhapsody, and tender revery. He gave to the listener the musing quiet of its beauty. On the other hand, there is no room for reticence and no hint of quiet in the prelude to "The Mastersingers." The tonal and formal pomp of it stirs; the ardor of it whips; the brilliancy of it mounts almost to explosion. It should sound like a long, glowing, irresistible improvisation. All the appropriate virtues that Dr. Muck had disclosed in the course of the afternoon were in his playing of it, but with all his pace, he hardly gave the due abandon. The conductor might well have vanished in the music; instead he kept it well in hand. So again, with the Byronic vein of much of the "Faust" overture. The music is thick with gloom, sardonic, almost, with struggle. It was the way of the hour, and it was the particular way of Wagner in the forties, "to pile on the agony," even when he was sticking close to an orthodox form. There is no other way nowadays; since we are a long way from Byronic gloom, "the agony" may even be wisely piled a little higher. Dr. Muck, except for one or two flashing phrases, preferred to read the music temperately, and temperance is much too sane a virtue for it. In a word the sheer romantic ardor of the prelude to "The Mastersingers" and the sheer romantic gloom of the "Faust" overture seemed to leave him, and therefore his audience, a little cold. It recalled him three times and with very hearty applause after the symphony. Its breathless silence through the "Siegfreid Idyl" was the finest of responses. Its answer to the two overtures was no more than the applause of courtesy.

H. T. P.

[28]

Mme. Schumann-Heink, the great contralto, will make her only appearance in Brooklyn this season at the Baptist Temple on Thursday evening. She will then come under direction of the Brooklyn Institute, for which she will open the season with a recital, with a programme which will bring out all that is best in her superb voice. The five numbers will contain nineteen selections, ranging in point of time from Handel to Richard Strauss. Three sacred songs will have organ accompaniment, played by Harlan A. Baker, while Miss Helen Schnitzul will be at the piano, being accompanists being those who will play for Mme. Schumann-Heink during her concert engagement. The programme includes:

Aria from "Rinaldo" ..... Handel
Ich liebe Dich ..... } Beethoven
Neue Liebe, Neues Leben ..... }
Litanei ..... } Schubert
Die junge Nonne ..... }
Rose Liebe ..... } Schumann
Frauen Liebe und Leben ..... }
(A cycle of eight songs.)
Seit ich ihn gesehen.
Er der Herrlichste von Allen.
Ich kann's nicht fassen, nicht glauben.
Du Ring an meinem Finger.
Helft mir ihr Schwestern.
Susser Freund Du blickst.
An meinem Herzen, an meiner Brust.
Nun hast Du mir den ersten Schmerz getan.
Three Sacred Songs.
The Fifth Psalm ..... Dvorak
Sei Still ..... Raff
Vater Unser ..... Krebs
Befreit ..... } Richard Strauss
Heimliche Aufforderung ..... }

Through the medium of the Boston Symphony Orchestra, Brooklyn is this season to make the acquaintance of Dr. Karl Muck, one of the most distinguished conductors in the world, who for 1906-1907 is to be at the head of the splendid organization which each year gives five concerts in this city. In the whole out-

Dr. Karl Muck.

look of the coming season thre is no more important event than this. Several of the great conductors who belong to that small group of distinguished men, of which Dr. Muck has had the manuscript for some time studying it and preparing it for rehearsal.

At Dr. Muck's particular request there will be no soloist at the November concert and the soloists for the March concert cannot yet be announced because the plans for this have not yet been completed. For the other two concerts, however, the soloists will be Mme. Olga Samaroff, the young pianist who has had such a successful career, and Professor Willy Hess, who as a violinist, has very few equals in the world.

The dates of the concerts will be, as in the past, Friday evenings—November 9, December 7, January 11, February 22 and March 22 The series are, as usual, under the auspices of the Institute of Arts and Sciences.

Purchasers of course tickets of last season will be able to secure the same seats for this season upon application in person or by mail at the box office, 502 Fulton street, at any time during this week.

Newspaper Cutting Bureau in the World

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Through the medium of the Boston Symphony Orchestra Brooklyn is this season to make the acquaintance of Dr. Karl Muck, one of the most distinguished conductors in the world, who for 1906-1907 is to be at the head of the splendid organization which each year gives five concerts in this city. He is now in the full prime of his life. Of his forty-seven years twenty-five of them have been spent as conductor of the notable operas and orchestras and one of them in getting his training for this work the year after he left Leipsic. Dr. Muck has his degree of Ph. D., which was not a complimentary one, but was secured after three years' hard work in the universities of Heidelberg and Leipsic. While he was at work in the university he was also working with his music. His father, who was a Councillor of State in the Kingdom of Bavaria, was also a talented amateur musician and gave his son his first lessons on the piano and violin and in harmony. As a boy Dr. Muck played quite often in public as a pianist and was a violinist in the orchestra in Wurzburg, his native city. When he went to Leipsic he continued his musical work in the conservatory, and in the same month that he received his university degree he made his debut as a pianist at one of the Gewandhaus concerts, Karl Reinecke conducting.

Determined to be a conductor, his career from that time on has been one of uninterrupted success. Beginning as chorusmaster in Zurich he went from there to be conductor in Salzburg, thence to Brunn, thence to Graz and thence in 1886 to Prague, where he was for six years, when he was called, in the fall of 1892, to be principal conductor in the Royal Opera of Berlin, which post he holds at this time. Known only as a promising conductor in 1892, in the fourteen years since then he has won a reputation in Europe second to none.

The dates of the Boston Symphony concerts here will be as in the past—Friday evenings, Nov. 9, Dec. 7; Jan. 11, Feb. 22, and March 22. The series are as usual under the auspices of the Institute of Arts and Sciences.

At Dr. Muck's particular request there will be no soloist at the November concert, and the soloists for the March concert cannot yet be announced because the plans for this have not yet been completed. For the other three concerts, however, the soloists will be Mme. Olga Samaroff, the young pianist who has had such a successful career; Paderewski, and Professor Willy Hess, who as a violinist, has very few equals in the world.

Purchasers of course tickets of last season will be able to secure the same seats for this season upon application in person or by mail at the box office, 502 Fulton street, at any time during the week of Oct. 15 to 20, inclusive. The opening of the general sale of course tickets will be on Tuesday evening, Oct. 23, at 8 o'clock, at the Art Galleries, 174 Montague street, and will continue at 502 Fulton street on and after Oct. 24, from 8:30 a. m. to 6:30 p. m.

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The soloists so far announced for the Washington concerts of the Boston Symphony Orchestra are Paderewski, said to be his only appearance here this season; Olga Samaroff, the young pianist who created something of a sensation last season with the Philadelphia Orchestra here and many other places, and Timothee Adamowski, violinist, who has been with the symphony orchestra for many years. Mme. Samaroff is particularly well known in Washington, having lived here for several years before beginning her professional career. She was then Miss Lucy Hickenlooper, granddaughter of the late Gen. Hickenlooper, who died here only a few weeks ago in the home of his daughter, Mrs. Sebring. Miss Elaine Sebring, another granddaughter of the general, is also winning laurels for herself as a musician, and in a smaller way. She has a contralto voice of more than ordinary beauty and sings with unusual artistic finish and temperament.

Mr. Edwin Hughes, one of the best known young pianists and composers in local circles, returned to his home in this city on Tuesday from New York, after having given a recital at Tarrytown-on-the-Hudson on Saturday evening. His program included the Beethoven Polonaise in C major; Schubert-Liszt's "Auf dem Wasser zu Singen," Schumann's "Nachtstuck in F major" and the Paganinni Etude; Chopin's Mazurka in A minor, Etude in A flat major and two waltzes, G flat major and A flat major; the Rachmaninoff Preludo; Schuett's Waltz, "A la bien Aimee," Liszt's "Consolation" and Sixth Rhapsodie Hongroise. Mr. Hughes was in good form and played exceedingly well. He was obliged to play an encore at the end of the program and gave a charming performance of Dvorak's "Humoreque." Mr. Hughes was assisted by Mr. Alfred S. Ely of New York, baritone. The rumor that Mr. Hughes had accepted a flattering offer in the west in an institution of prominence was not well founded, as Mr. Hughes has decided to remain at home again this year.

Newspaper Cutting Bureau in the World

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Through the medium of the Boston Symphony Orchestra, Brooklyn is this season to make the acquaintance of Dr. Karl Muck, who for 1906-1907 is to be at the head of the splendid organization which each year gives five concerts in this city. Several of the great conductors have visited America in recent years, but none of them has had the good fortune to implant his ideas of art by means of such an orchestra as the Boston Symphony. Dr. Muck will also have the further advantage of being associated with the Boston Orchestra long enough to get into intimate touch with it, and thus secure the highest and best artistic results. No conductor, however great, can work to much advantage with a strange orchestra with one or two rehearsals, and before Dr. Muck comes to Brooklyn for the first time in November he will have had four weeks constant association with the orchestra, and will be in full sympathy with it, and it will be in full sympathy with him.

Paderewski will be the soloist at the January concert. It has been several years since Paderewski has been heard in Brooklyn with an orchestra, so this in itself will have the savor of novelty. The great pianist comes to America to play seven times with the Boston Symphony Orchestra, after which he will return to Europe to fulfil his engagements on that side of the ocean. One of his seven appearances with the orchestra will be in Brooklyn and the others in Boston, Manhattan, Philadelphia, Baltimore and Washington. He is coming to this country primarily to hear for the first time the symphony which he has written, it having been understood long ago when he first began working on it that the Boston Symphony Orchestra would give it to the world. It is possible that this work will be included in the programme of this January concert. Dr. Muck has had the manuscript for some time studying it and preparing it for rehearsal.

At Dr. Muck's particular request there will be no soloist at the November concert, and the soloists for the March concert cannot yet be announced because the plans for this have not yet been completed. For the other two concerts, however, the soloists will be Mme. Olga Samaroff, the young pianist who has had such a successful career, and Prof. Willy Hess, concertmaster of the orchestra.

The dates of the concerts will be as in the past, Friday evenings, Nov. 9, Dec. 7, Jan. 11, Feb. 22 and March 22. The series are as usual under the auspices of the Institute of Arts and Sciences.

Purchasers of course tickets of last season will be able to secure the same seats for this season upon application in person or by mail at the box office, 502 Fulton street, at any time during the week of Oct. 15 to 20, inclusive. The opening of the general sale of course tickets will be on Tuesday evening, Oct. 23, at 8 o'clock, at the Art Galleries, 174 Montague street, and will continue at 502 Fulton street on and after Oct. 24 from 8:30 A. M. to 6:30 P. M.

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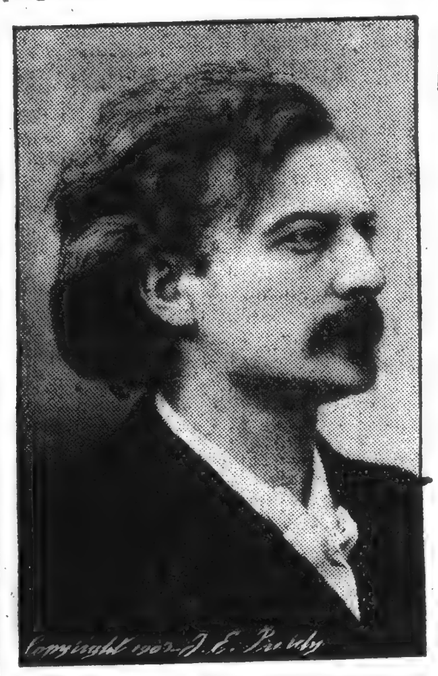
The Boston Symphony Orchestra.

Rehearsals of the first programme of the Boston Symphony Orchestra began in Symphony Hall, under Dr. Karl Muck, last Monday, and the first public rehearsal and concert took place on Friday afternoon and Saturday evening, respectively. Dr. Muck's introductory programme was Beethoven's Symphony in C minor, No. 5; Wagner's "A Faust Overture," Wagner's "Siegfried Idyll" and his Prelude to "The Mastersingers of Nuremburg." Interest in the orchestra in Boston is greater this year than it has ever been before, as indicated in a substantial manner by the reecipts from the auction sales for the season.

Dr. Muck brought with him to America the score of Paderewski's new symphony, which is to have its first appearance in Boston on January 4 and 5. In the next week it will be played in Philadelphia, Washington, Baltimore, New York and Brooklyn. It is said to be a work very modern in tone and of great orchestral brilliancy, fairly bristling with technical difficulties. Paderewski will be present to hear it played, for he is to be the soloist with the Boston band on that occasion.

Walter N. Dietrich, teacher and pianist, has completed his first book on piano technique. Mr. Dietrich's careful study of technical problems has resulted in his finding many simple exercises to facilitate those seemingly insurmountable difficulties which so frequently arise with many piano students.

Pianiste Germaine Schnitzer has postponed the opening of her forthcoming American tour until January next, because of the sudden death of her fatner at Berlin. European critics have wellnigh exhausted their stock of laudatory adjectives in describing the impressions produced by Mlle. Schnitzer's playing. She is youthful and beautiful, moreover—no slight artistic asset in these days of exigent audiences.



Paderewski.

SUNDAY POST, OCTOBER 14, 1906

MUCK OVATION AT SYMPHONY CONCERT

The first concert of the 26th season of the Boston Symphony Orchestra was given last evening at Symphony Hall. Dr. Karl Muck, the new director, appeared for the first time, and this was the programme, without a soloist:

Symphony No. 5, op. 67 ..... Beethoven
"Faust" overture, Siegfried Idyl and prelude to "Die Meistersinger" ..... Wagner

Naturally there was great interest in Dr. Muck, the new director, and upon his entrance he was given an immense ovation.

On the stage he appears quiet and unassuming; there is an absence of mannerisms, nothing to excite the "gallery," so to speak. Yet from the first there was something that indicated that here was a virtuoso-musician, not simply a conductor who could impress with freak interpretations or spectacular demonstrations of any sort.

He directed always with authority, surety and ease of manner. The programme included only familiar numbers, yet each of these was interpreted so as to appear practically new. Especially so was the reading of the Beethoven symphony, which, though in the classic spirit, was never old-fashioned or academic; it was strong, virile, modern in every way.

Seldom, if ever, has this familiar symphony impressed so strongly. The Wagner numbers were also given in admirable manner, especially the "Siegfried Idyl," and Dr. Muck received another ovation and recalls at the close of the concert. He has ceraintly "made good" from the beginning, and one is confident in saying that the coming Symphony season will be one of especial interest. Mr. Hess will be the soloist at the rehearsal and concert this coming week in the ninth violin concerto by Spohr. There will also be symphonies by Haydn and Mozart, and a suite by Bach—a severely classic programme all through.

[29]

MUCK WINS SYMPHONY HEARTS

Drawn by Boston American staff artist.
"MONSIEUR LE DIRECTEUR" MUCK IN ACTION.

New Orchestra Leader Captivates Great Throng at First Concert by Charm of Manner and Ability.

By Kent Perkins.

The King is dead! Long live the King!

It seemed in Symphony Hall last night, when the great assemblage of Boston's fashion and music culture showered its plaudits on Dr. Carl Muck, the new king of the Symphony baton, that only a few minutes before the hall was ringing with the farewell tributes to the departing Gericke.

If there were any lingering regrets for the vanished monarch, they were wholly submerged by the flood of welcome that was poured upon the new ruler.

Coming straight from Berlin and Bayreuth, with the glamor of the Kaiser's patronage upon him, Dr. Muck was the centre of chief interest. The music was secondary—Beethoven's Fifth Symphony, Wagner's "Siegfried Idyll," "Faust" overture and "Meistersinger" prelude. That was all familiar. But the personality of the new conductor was something new. That was the thing to think about.

2,500 Question Marks.

As every seat in the hall was occupied, there were something like 2,500 human interrogation points waiting for the Herr Doctor, when the bell rang and the moment of the twenty-sixth Symphony season's opening was at hand. Dr. Muck appeared, walked with quick, springy step across the stage to his stand, took his baton and turned to bow his acknowledgment of the cordial applause that greeted him.

You would never suspect by any outward sign that here was the favorite of the German Emperor, the most famous orchestra conductor of Europe, of the [illegible] with whom one associates [illegible] and [illegible] and [illegible]

ease and grace; of artistic attainment; of savoir faire; of restrained, fully-mastered, skilfully directed nervous energy—the very figure of a gentlemanly, scholarly, musician who knew himself and his work thoroughly. There was no humbleness, no assertiveness—just modest consciousness of power.

These were the characteristics of all his efforts last night—superb poise, repose that might be called "aristocratic," vitalizing energy always ready, always well in hand, vividness of imagination, clearness of thought and lively sensitiveness to the intent of the composer.

Dr. Muck led; he did not command. The splendid orchestra rejoiced to follow him with enthusiastic loyalty. His few easy gestures, gently made, were mere suggestions, but were given with an authority that could not be questioned.

Orchestra Responsive

Playing upon the wonderful instrument of the Symphony Orchestra, the leader sought for more vivid contrasts than we have been accustomed to, a gentler touch where softness and pure beauty of tone are called for, a mightier swell of sound where great emphasis is required, and he obtained results with a readiness and a responsiveness that was delightful.

The greater sharpness of contrast and more vitalized life in expression were produced with no suddenness or shock and with entire lack of sensationalism. They seemed to flow from the baton of Dr. Muck in quick, energizing electric waves or to slip from the illuminating gestures of his ever ready left hand straight to the instruments of the players.

At the close of the Symphony the new leader was recalled repeatedly, amid great applause and shouts of "Bravo!" He bowed modestly. The nature of the man was revealed when he waved the plaudits [illegible] credit is theirs," he said

FETCHING GOWNS NOTABLE AT SYMPHONY'S OPENING

Symphony, Boston's best beloved, called out the first gathering of the elect this season, last night, and the lobby of Symphony Hall echoed to the merry greetings and gay chatter of the wanderers. It is considered quite the thing to attend the opening concert, and those traveling abroad or touring in the mountains timed their return in order to be present.

The audience last night was larger and more fashionable than on any opening night for many seasons.

Beautifully gowned women predominated in the audience, and among the most notable were Mrs. Henry L. Higginson, in black lace over black satin, relieved by touches of white lace on the bodice, and a small black toque trimmed with black plumes.

Mrs. Gardner Misses Opening.

Mrs. Gardner, who is traveling in Europe, was missed from her accustomed seat in the balcony, which was occupied by Miss Little, who wore a light olive green gown, with yoke of white lace and deep girdle of green velvet.

Mrs. Charles H. Bond, of Commonwealth avenue, was radiant in a gown of beige chiffon cloth.

Mrs. Harold Peabody, one of Boston's new young matrons, who only recently returned from her honeymoon, was in light blue chiffon over light blue silk, and a vastly becoming hat of blue felt of the same shade, trimmed with Parisian pink roses under the brim, and white plumes about the crown.

Miss Emily Sargent, looking brown and happy after her Summer's outing, was in a becoming gown of light blue cloth, trimmed with heavy white lace. Her hat was of the same shade, trimmed with white plumes. Mrs. Sargent was in black lace and wore a long black wrap.

Mrs. William D. Sohier was accompanied by her beautiful daughter, Alice, who wore a gown of white lace and black hat trimmed [illegible]

Beautiful Gowns Feature.

Miss Juliet Higginson was in white chiffon silk with Persian trimmings, and black hat trimmed with sweeping shaded rose plume.

Mrs. George Stoddard was in white lace over which she wore a long Alice blue wrap. Mrs. Nathan Matthews wore a becoming frock of blue chiffon cloth, and a small black hat trimmed with one large blue cloth. Mrs. Frederick L. Dabney in Gordon Abbott, was in black lace with touches of light blue.

Mrs. Bayard Thayer, who came up from her country house for the occasion, was in black. Mrs. Boylston Beal was in dark blue cloth. Mrs. rederick L. Dabney in light lavender chiffon. Miss Priscilla Stackpole in gray cloth. Mrs. Oliver Ames in black. Mrs. Harry Pratt McKean in light brown and Mrs. George L. Mumford in dark gray chiffon cloth.

Newspaper Cutting Bureau in the World
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OCT 14 1904

Rehearsals of the first programme of the Boston Symphony Orchestra began in Symphony Hall under Dr. Karl Muck last Monday, October 3, and the first public rehearsal and concert took place on Friday afternoon and Saturday evening respectively. Dr. Muck's introductory programme was Beethoven's Symphony in C minor No. 5, Wagner's "A Faust Overture," Wagner's "Siegfried Idyl" and his prelude to "The Meistersinger of Nuremberg." Interest in the orchestra in Boston is greater this year than it has ever been before, this having been proved in a substantial manner by the receipts from the auction sales for the season. The conviction steadily grows that in securing Dr. Muck the Boston Symphony Orchestra has brought to this country a man of all men fitted to be at its head.

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BOSTON SYMPHONY

Five Monday Evening Concerts at Academy of Music.

PADEREWSKI'S APPEARANCE

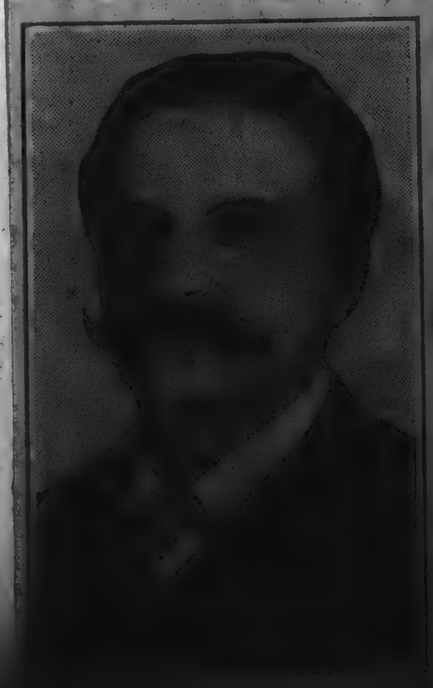
No Soloist at the Opening Next Month—Moris Rosenthal and Willy Hess to Be Heard With the Orchestra.

The sale of season tickets for the twenty-second season in Philadelphia of the Boston Symphony Orchestra will open to-morrow morning at Miss Harris' ticket office, No. 1115 Chestnut street. Five Monday evening concerts will be given, on November 5, December 3, January 7, February 18 and March 18, in the Academy of Music.

The season promises to be of special interest because of the new director, Dr. Karl Muck, who for the past 14 years has been one of the principal conductors of the Royal Opera, Berlin.

Although several efforts had been made in recent years to induce Dr. Muck to come to America, none succeeded until C. A. Ellis, manager of the Boston Symphony made the request.

Muck, who is a Bavarian by birth, received his title of "Doctor" from the University of Leipsic in 1880. In the same month he made his debut in Leipsic as a pianist. He had, however, no thought of a career as a pianist, having decided to make conducting his life work. His first post was as chorus master at Zurich. Then, in succession he was the conductor at Salzburg, Brun and Graz, the first recognition of his talent coming when he was appointed in 1886 conductor of the German Opera at Prague and, at the same time, conductor of the Philharmonic Orchestra in the same city. There he remained for six years, giving up that post for the one at the Royal Opera in Berlin. By his many "guest" appearances as orchestral and operatic conductor in Europe, by his post of conductor of the Vienna Philharmonic Orchestra and by his close connection with Bayreuth where in the last four festivals he was conductor of "Parsifal," he won an enviable reputation.



While Dr. Muck, himself, may fairly be regarded as making the Philadelphia concerts of the Boston Symphony attractive, the management has engaged a notable list of soloists. Foremost is Paderewski, whose only appearance in Philadelphia will be with the orchestra on January 7. Paderewski comes to this country for three weeks, in which time he will make seven appearances with the orchestra and will then return to Europe for a long tournee there. It has been several years since this greatest of pianists was heard in Philadelphia with an orchestra. It is probable that at this concert a new symphony by Paderewski will be played.

At the December concert the soloist will be Moriz Rosenthal, who is coming to America after eight years' absence to make an extensive tour.

At Dr. Muck's special request there will be no soloist at his introductory concert here on November 3, and he has arranged a purely orchestral program which does not admit of the presence of a soloist. The soloist at the February concert will be Professor Willy Hess, who had his debut here at the first concert in the fall of 1904. Professor Hess purposes introducing this year a new concerto for violin by Frederic d'Erlanger.

The soloist for the last concert is not announced at this time because Dr. Muck has some special plans for the last monthly trip of the orchestra.

The orchestra returns this year without any change in its personnel. It will bring to Philadelphia its full strength of 96 men.

Newspaper Cutting Bureau in the World
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OCT 14 1904

We publish today portraits of three of the soloists who will play with the Boston Symphony Orchestra at the concerts to be given at the Academy of Music during the coming season. The first concert, on November 5, will be without a soloist, the new conductor, Dr. Karl Muck, having arranged for his first appearance a purely orchestral programme. The soloist for the final concert of the season is not announced at this time, as Doctor Muck has not completed his plans for the last monthly tour of the orchestra. The three soloists whose names are given are of the highest importance. Moriz Rosenthal, one of the foremost living pianists, will play at the concert on December 9, this being his first appearance here this season. Paderewski, who plays on January 7, returns after several years' absence. This will be his only appearance in Philadelphia, his flying visit in this country being brief—but three weeks—after which he will return to Europe for a long tournee. It is expected that the feature of the January concert will be a new symphony by Paderewski, a work which has been highly praised by those who have seen it in manuscript. Willy Hess, the concertmaster, will be the soloist on February 18 when he will introduce a new concerto for the violin by Frederic d'Erlanger. The orchestra itself will return without any change in its personnel. It will bring to Philadelphia its full complement of [illegible]

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DR. MUCK WINS SYMPHONY HEARTS

Drawn by Boston American staff artist.

"MONSIEUR LE DIRECTEUR" MUCK IN ACTION.

New Orchestra Leader Captivates Great Throng at First Concert by Charm of Manner and Ability.

By Kent Perkins.

The King is dead! Long live the King!

It seemed in Symphony Hall last night, when the great assemblage of Boston's fashion and music culture showered its plaudits on Dr. Carl Muck, the new king of the Symphony baton, that only a few minutes before the hall was ringing with the farewell tributes to the departing Gericke.

If there were any lingering regrets for the vanished monarch, they were wholly submerged by the flood of welcome that was poured upon the new ruler.

Coming straight from Berlin and Bayreuth, with the glamor of the Kaiser's patronage upon him, Dr. Muck was the centre of chief interest. The music was secondary—Beethoven's Fifth Symphony, Wagner's "Siegfried Idyll," "Faust" overture and "Meistersinger" prelude. That was all familiar. But the personality of the new conductor was something new. That was the thing to think about.

2,500 Question Marks.

As every seat in the hall was occupied, there were something like 2,500 human interrogation points waiting for the Herr Doctor, when the bell rang and the moment of the twenty-sixth Symphony season's opening was at hand. Dr. Muck appeared, walked with quick, springy step across the stage to his stand, took his baton and turned to bow his acknowledgment of the cordial applause that greeted him.

You would never suspect by any outward sign that here was the favorite of the German Emperor, the most famous orchestra conductor of Europe, of the "virtuoso" sort, with whom one associates long, flying hair and fearsome gyrations of arms and head and, sometimes even, of legs.

"A Gentleman and a Scholar."

Of slight, pleasing figure and medium height, Dr. Muck was the embodiment of ease and grace; of artistic attainment; of savoir faire; of restrained, fully-mastered, skilfully directed nervous energy—the very figure of a gentlemanly, scholarly, musician who knew himself and his work thoroughly. There was no humbleness, no assertiveness—just modest consciousness of power.

These were the characteristics of all his efforts last night—superb poise, repose that might be called "aristocratic," vitalizing energy always ready, always well in hand, vividness of imagination, clearness of thought and lively sensitiveness to the intent of the composer.

Dr. Muck led; he did not command. The splendid orchestra rejoiced to follow him with enthusiastic loyalty. His few easy gestures, gently made, were mere suggestions, but were given with an authority that could not be questioned.

Orchestra Responsive

Playing upon the wonderful instrument of the Symphony Orchestra, the leader sought for more vivid contrasts than we have been accustomed to, a gentler touch where softness and pure beauty of tone are called for, a mightier swell of sound where great emphasis is required, and he obtained results with a readiness and a responsiveness that was delightful.

The greater sharpness of contrast and more vitalized life in expression were produced with no suddenness or shock and with entire lack of sensationalism. They seemed to flow from the baton of Dr. Muck in quick, energizing electric waves or to slip from the illuminating gestures of his ever ready left hand straight to the instruments of the players.

At the close of the Symphony the new leader was recalled repeatedly, amid great applause and shouts of "Bravo!" He bowed modestly. The nature of the man was revealed when he waved the plaudits of the people from himself to the standing orchestra. "The credit is theirs," he said without speaking.

And that was one of the main reasons for the feeling that pervaded the throng: "The King is dead! Long live the King!"

FETCHING GOWNS NOTABLE AT SYMPHONY'S OPENING

Symphony, Boston's best beloved, called out the first gathering of the elect this season, last night, and the lobby of Symphony Hall echoed to the merry greetings and gay chatter of the wanderers. It is considered quite the thing to attend the opening concert, and those traveling abroad or touring in the mountains timed their return in order to be present.

The audience last night was larger and more fashionable than on any opening night for many seasons.

Beautifully gowned women predominated in the audience, and among the most notable were Mrs. Henry L. Higginson, in black lace over black satin, relieved by touches of white lace on the bodice, and a small black toque trimmed with black plumes.

Mrs. Gardner Misses Opening.

Mrs. Gardner, who is traveling in Europe, was missed from her accustomed seat in the balcony, which was occupied by Miss Little, who wore a light olive green gown, with yoke of white lace and deep girdle of green velvet.

Mrs. Charles H. Bond, of Commonwealth avenue, was radiant in a gown of beige chiffon cloth.

Mrs. Harold Peabody, one of Boston's new young matrons, who only recently returned from her honeymoon, was in light blue chiffon over light blue silk, and a vastly becoming hat of blue felt of the same shade, trimmed with Parisian pink roses under the brim, and white plumes about the crown.

Miss Emily Sargent, looking brown and happy after her Summer's outing, was in a becoming gown of light blue cloth, trimmed with heavy white lace. Her hat was of the same shade, trimmed with white plumes. Mrs. Sargent was in black lace and wore a long black wrap.

Mrs. William D. Sohier was accompanied by her beautiful daughter, Alice, who wore a gown of white lace, and black hat trimmed with...

Beautiful Gowns Feature.

Miss Juliet Higginson was in white chiffon silk with Persian trimmings, and black hat trimmed with sweeping shaded rose plume.

Mrs. George Stoddard was in white lace over which she wore a long Alice blue wrap. Mrs. Nathan Matthews wore a becoming frock of blue chiffon cloth, and a small black hat trimmed with one large blue cloth; Mrs. Frederick L. Dabney in Gordon Abbott was in black lace with touches of light blue.

Mrs. Bayard Thayer, who came up from her country house for the occasion, was in black. Mrs. Boylston Beal was in dark blue cloth. Mrs. rederick L. Dabney in light lavender chiffon, Miss Priscilla Stackpole in gray cloth, Mrs. Oliver Ames in black, Mrs. Harry Pratt McKean in light brown and Mrs. George L. Mumford in dark gray chiffon cloth.

Newspaper Cutting Bureau in the World

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BOSTON SYMPHONY

Five Monday Evening Concerts at Academy of Music.

PADEREWSKI'S APPEARANCE

No Soloist at the Opening Next Month—Moriz Rosenthal and Willy Hess to Be Heard With the Orchestra.

The sale of season tickets for the twenty-second season in Philadelphia of the Boston Symphony Orchestra will open to-morrow morning at Miss Harris' ticket office, No. 1115 Chestnut street. Five Monday evening concerts will be given, on November 5, December 3, January 7, February 18 and March 18, in the Academy of Music.

The season promises to be of special interest because of the new director, Dr. Karl Muck, who for the past 14 years has been one of the principal conductors of the Royal Opera, Berlin.

Although several efforts had been made in recent years to induce Dr. Muck to come to America, none succeeded until C. A. Ellis, manager of the Boston Symphony made the request.

Muck, who is a Bavarian by birth, received his title of "Doctor" from the University of Leipsic in 1880. In the same month he made his debut in Leipsic as a pianist. He had, however, no thought of a career as a pianist, having decided to make conducting his life work. His first post was as chorus master at Zurich. Then, in succession he was the conductor at Salzburg, Brun and Graz, the first recognition of his talent coming when he was appointed in 1886 conductor of the German Opera at Prague and, at the same time, conductor of the Philharmonic Orchestra in the same city. There he remained for six years, giving up that post for the one at the Royal Opera in Berlin. By his many "guest" appearances as orchestral and operatic conductor in Europe, by his post of conductor of the Vienna Philharmonic Orchestra and by his close connection with Bayreuth where in the last four festivals he was conductor of "Parsifal," he won an enviable reputation.

WILLY HESS.

While Dr. Muck, himself, may fairly be regarded as making the Philadelphia concerts of the Boston Symphony attractive, the management has engaged a notable list of soloists. Foremost is Paderewski, whose only appearance in Philadelphia will be with the orchestra on January 7. Paderewski comes to this country for three weeks, in which time he will make seven appearances with the orchestra and will then return to Europe for a long tournee there. It has been several years since this greatest of pianists was heard in Philadelphia with an orchestra. It is probable that at this concert a new symphony by Paderewski will be played.

At the December concert the soloist will be Moriz Rosenthal, who is coming to America after eight years' absence to make an extensive tour.

At Dr. Muck's special request there will be no soloist at his introductory concert here on November 3, and he has arranged a purely orchestral program which does not admit of the presence of a soloist. The soloist at the February concert will be Professor Willy Hess, who had his debut here at the first concert in the fall of 1904. Professor Hess purposes introducing this year a new concerto for violin by Frederic d'Erlanger.

The soloist for the last concert is not announced at this time because Dr. Muck has some special plans for the last monthly trip of the orchestra.

The orchestra returns this year without any change in its personnel. It will bring to Philadelphia its full strength of 96 men.

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We publish today portraits of three of the soloists who will play with the Boston Symphony Orchestra at the concerts to be given at the Academy of Music during the coming season. The first concert, on November 5, will be without a soloist, the new conductor, Dr. Karl Muck, having arranged for his first appearance a purely orchestral programme. The soloist for the final concert of the season is not announced at this time, as Doctor Muck has not completed his plans for the last monthly tour of the orchestra. The three soloists whose names are given are of the highest importance. Moriz Rosenthal, one of the foremost living pianists, will play at the concert on December 3, this being his first appearance here this season. Paderewski, who plays on January 7, returns after several years' absence. This will be his only appearance in Philadelphia, his flying visit in this country being brief—but three weeks—after which he will return to Europe for a long tournee. It is expected that the feature of the January concert will be a new symphony by Paderewski, a work which has been highly praised by those who have seen it in manuscript. Willy Hess, the concertmaster, will be the soloist on February 18, when he will introduce a new concerto for the violin by Frederic d'Erlanger. The orchestra itself will return without any change in its personnel. It will bring to Philadelphia its full strength of ninety-six men. The sale of season tickets for the twenty-second season in Philadelphia will open tomorrow morning.

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Rehearsals of the first programme of the Boston Symphony Orchestra began in Symphony Hall under Dr. Karl Muck last Monday, October 8, and the first public rehearsal and concert took place on Friday afternoon and Saturday evening respectively. Dr. Muck's introductory programme was Beethoven's Symphony in C minor No. 5, Wagner's "A Faust Overture," Wagner's "Siegfried Idyl" and his prelude to "The Mastersinger of Nuremberg." Interest in the orchestra in Boston is greater this year than it has ever been before, this having been proved in a substantial manner by the receipts from the auction sales for the season. The conviction steadily grows that in securing Dr. Muck the Boston Symphony Orchestra has brought to this country a man of all men fitted to be at its head.

SKETCH OF DR. KARL MUCK, CONDUCTOR OF BOSTON SYMPHONY ORCHESTRA.

DR. MUCK'S LEADING MASTERLY

NOTABLE PLAYING OF BEETHOVEN'S 5TH

Large Part of Programme Also Devoted to Wagner Numbers.

The first concert of the 26th season of the Boston Symphony Orchestra took place last night in Symphony Hall. Dr. Karl Muck, the new conductor, made his first appearance at an evening concert in America.

The Herald described yesterday morning the personal bearing of Dr. Muck as a conductor at the public rehearsal of the day before. We have now to do with the character of the programme and the performance.

The programme was as follows:

Symphony No. 5, C minor.....Beethoven
A "Faust" overture.....Wagner
A Siegfried Idyl.....Wagner
Prelude to the "Mastersingers of Nuremberg".....Wagner

A conductor who leads, for the first time in a strange city, an orchestra with which he has little acquaintance, naturally chooses compositions to make, as he fondly thinks, a strong impression. Mr. Nikisch's first programme in 1889 was as follows: Prelude to "The Mastersingers"; Beethoven's overture to "Coriolanus"; entr'acte from ballet music of Schubert's "Rosamunde"; Schumann's symphony in D minor. Mr. Paur's first programme in 1893, included Beethoven's fifth symphony, Tschaikowsky's serenade in C major, for strings; Wagner's overture to "Tannhaeuser." Mr. Gericke, entering on his second term in 1898, chose the overture to "Euryanthe"; Bach's prelude, Adagio and Gavotte for strings; Brahms' variations on a theme by Haydn; and Beethoven's fifth symphony.

It will be seen that three conductors

BY PHILIP HALE.

in the history of the orchestra chose Beethoven's fifth symphony for their first appearance. There are house decorators who say to the mistress, sorely perplexed: "You can't go wrong with yellow." There are conductors who believe this of the fifth symphony. The immortal work will make its way if the conductor only lets it alone, if he is not afire with the longing to show his own originality.

Dr. Muck did not attempt to be sensational in his interpretation. His treatment of the much discussed initial motive reassured those who were timorous, fearing lest their Beethoven might be Wagnerized. He did not indulge in gross liberties to prove his affection. But his interpretation was conspicuous for clarity, proportion and rhythmic flow. The purely melodic passages were sung as by an accomplished and emotional singer. When there were such passages for solo instruments the players were allowed their liberty. The dynamic gradations of tone were finely observed and climaxes were skilfully prepared without too deliberate contrivance. The andante which is hurried by some for fear of sentimentalism was nobly sung.

The mysterious pages that connect the scherzo with the finale were effective and the performance of the finale itself was memorable. Too often the interest of the hearer flags after the first triumphal burst, and there is the thought of inability to sustain the musical enthusiasm at the high pitch. Last night the peroration was overwhelming and all that is in the magnificent finale led up to it.

Dr. Muck is reputed to be one of the leading conductors of Wagner's music dramas; he is said to have few rivals. It was natural that he should put on the first programme compositions by Wagner. Although only the prelude to the "Mastersingers" came from the opera house, the "Faust" overture is dramatic in both the earlier and the later operatic spirit of the composer. It is not necessary to speak at length of the familiar pieces. Criticism of the performance of them would be chiefly glowing eulogy. It was not the conductor's fault that the "Sieg-

FAVORITE WAR HORSES RIDDEN BY NEW LEADER

Strong Tone Gradations Noted Feature of the First Evening Concert.

fried Idyl" seemed intolerably long-winded and too often idle chatter. Garrulity was the besetting sin of Wagner in his music dramas, his literary work, his letters and his conversation.

The performance of the "Faust" overture was the crowning glory of a concert which, with the exception just noted, was of engrossing interest. Never has the middle section seemed more beautiful. Never has the overture seemed so firmly knit and poetically logical. The prelude to the "Mastersingers" was taken at a little faster pace than that to which we have been accustomed, but the breadth and the square-toed dignity were preserved; the lyrical portions were read with peculiar charm; and there was a spirit, a vitality, a gusto that carried everything before it.

The orchestral performance was far superior to that at the public rehearsal. That players who have been scattered during the summer and have had only a few rehearsals with a new conductor whose methods of expression are necessarily unfamiliar should so often give evidences of consummate artistry is a proof of the rare technical proficiency of the organization. In a few weeks the conductor and the men will undoubtedly understand each other perfectly and be in full sympathy.

Dr. Muck was greeted warmly and there was a steady crescendo of spontaneous applause which culminated in genuine enthusiasm.

The programme of the concert this week will be as follows: Bach's suite in B minor for flute and strings (von Buelow's edition); Haydn's symphony in G major (B. & H., No. 13); Spohr's violin concerto in D minor, No. 9 (Mr. Willy Hess); Mozart's "Jupiter" symphony.

From N Y

Address

MUSIC NOTES.

The season sale of tickets for the two series of concerts which the Boston Symphony Orchestra will give in Carnegie Hall during the coming winter will open at the box office of Carnegie Hall to-morrow morning at 9 o'clock.

More than ordinary interest is attached to the Boston Symphony concerts this season, due to the presence of Dr. Karl Muck, of Berlin, who has come to America on a year's leave of absence from the Royal Opera of that city to be the conductor of Boston's orchestra. It is thirteen years since the Boston Symphony brought a new conductor to New York—if the visit, last year, of Vincent d'Indy be excepted—the last one having been Emil Paur, now of the Pittsburg orchestra. When the orchestra first came to this city to give a concert in Steinway Hall, Mr. Gericke, then in his first term of service, was at its head. During the last three years of Mr. Gericke's first engagement the orchestra became firmly established in the affections of New York's music lovers, and under Nikisch, Paur, and again Gericke, its patronage here has grown steadily until, indeed, New York has come to regard it as partly its own.

Dr. Muck comes to this country with a splendid reputation won in a career of twenty-six years in some of the most exacting posts of Europe. Beginning at the bottom round of the ladder, as chorus master in the Opera in Zürich, his advancement was so rapid that in twelve years he was appointed one of the principal conductors of the Royal Opera in Berlin, which post he now holds.

The engagement of Dr. Muck is to a certain extent a radical departure in the policy of the Boston Symphony Orchestra. In the past the plan has been to take a man who was comparatively unknown. Henschel, the first conductor, was absolutely unknown in that capacity when he took charge of the orchestra in 1881. Gericke, when he first came to America, had been a subordinate in the Vienna Opera House, while Nikisch and Paur, coming from the Municipal Theatre of Leipsic, were both unknown men. Curiously enough, all of them had been identified almost entirely with opera

To be sure, when Nikisch left in the spring of 1893, Hans Richter was engaged, and when he broke the contract with Mr. Higginson he wrote urgently to Dr. Muck asking him to come instead. Had this happened Dr. Muck would have been another comparatively unknown man to take charge of the orchestra. But now, thirteen years later, he comes to America, a member of that small group of men who have raised the position of the conductor to a higher plane than it has ever held before.

There will be no soloist at the November concert in New York, and for the March concerts no soloists are yet announced, since Dr. Muck has not yet determined what he will do on his last visit to this city. But the soloists who are announced are unusually strong, four pianists and two violinists. The pianists are Paderewski, Rosenthal, Gabrilowitsch and Olga Samaroff. The violinists are Willy Hess and Timothée Adamowski.

Paderewski will play only once in New York next winter, and that will be with the Boston Symphony Orchestra. He comes to this country for three weeks, in which time he will play seven concerts with the Boston Symphony. Rosenthal will make his first appearance with orchestra in New York with the Boston Symphony. Gabrilowitsch has always been a favorite here, and Olga Samaroff is rapidly establishing herself as one of the most brilliant of our pianists. Neither Willy Hess nor Timothée Adamowski needs introduction to Boston Symphony audiences in New York. Both are among those who make "the virtuosi orchestra an orchestra of virtuosi."

Announcements of novelties will be made later.

The following biographical data concerning Dr. Muck are authoritative, having been supplied by Dr. Muck himself. He was born on October 22, 1859, in Würzburg, Germany, the son of Dr. J. Muck, a councillor of the kingdom of Bavaria. He began the study of the violin, piano and counterpoint under his father, who was a talented musician, continuing it later in the Gymnasium. At the age of eleven he began to appear in public as a pianist, generally in chamber music, and later played the violin in a symphony orchestra. The year of 1876 he spent at the University of Heidelberg, whence he went to Leipsic, where he stayed two years working for his degree in philosophy, classical philology and musical history, at the same time working in the Leipsic Conservatory under Ernst Friedrich Richter and Karl Reinecke. He made his debut as a pianist in the Leipsic Gewandhaus in 1880, the same year receiving his degree of Ph. D. His subsequent career has been as follows: 1880-'81, chorus master in the Municipal Theatre in Zürich; 1881-'82, conductor at Salzburg, Austria; 1882-'84, conductor of opera at Brünn, Austria; 1884-'86, conductor of opera at Graz, Austria, at the same time he was conducting the Styrian Musikverein; 1886-'92, conductor of the German Opera at Prague and conductor of the Philharmonic concerts in the same city; 1889, conductor of Angelo Neumann's company, which gave the first performances in Russia of Wagner's "Ring"; 1891, conductor of Angelo Neumann's company at the Lessing Theatre, Berlin; 1892-1906, principal conductor of the Royal Opera in Berlin. He has been the director of the oratorio concerts of the Royal Opera chorus and since 1894 has been the conductor of the Schleswig Music Festival. As "Guest Conductor" he has appeared in St. Petersburg and Moscow; at the Philharmonic concerts in Bremen, where in 1895 he gave a scenic production of Rubinstein's "Christus"; at the Philharmonic concerts in Copenhagen; at the royal concerts in Madrid; at the Philharmonic concerts in Paris; at the royal concerts in Budapest, and at the Philharmonic concerts and Royal Opera in London. In 1901, 1902, 1904 and 1906 he conducted all the performances of "Parsifal" at Bayreuth. For the last three seasons he has been one of the conductors of the Vienna Philharmonic concerts, and was to have conducted all of them in the winter of 1906-'07 had he not come to America.

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Quartets & Symphony ... Longy Club and Other Societies

The sale of season tickets for the six concerts of the Boston Symphony quartet in Chickering Hall this winter will open at the box office of Symphony Hall on Monday morning, Oct. 23. The dates of the concerts are Monday evening, Oct. 28, Nov. 18, Dec. 17, Jan. 21, Feb. 25 and April 1. The assisting artists will be Dr. Muck, Messrs. Gabrilowitsch, Gebhard, Heinham, Tucker and others. Mr. Gebhard will assist at the first concert, when the programme will be Suk's quartet in B flat major, opus 11, which is a novelty; Beethoven's trio in C minor, opus 9, No. 3, and Cesar Franck's quintet in F minor.

The usual series of three concerts will be given by the Longy Club in Boston this winter, in Potter Hall, on Wednesday evenings, Nov. 14, Jan. 2 and Feb. 6. Subscriptions for the series may now be sent to C. A. Ellis, Symphony Hall. The price of subscription will be the same as last year.

Mme. Olga Samaroff will give a piano recital in Chickering Hall Monday afternoon, Nov. 5.

Mr. Arthur Whiting will demonstrate his theory of the use of the damper piano pedal in a lecture recital in Chickering Hall Oct. 24. He has analyzed and applied to the piano certain principles long ago accepted by writers of orchestral music. In expostion of his theory, Mr. Whiting will play works by early and modern composers.

The Choral Art Society of Boston, Mr. Wallace Goodrich, conductor, will sing twice this season: first in Jordan Hall, Thursday evening, Dec. 13, and then in Trinity Church in March. Two important changes in the manner of subscription are to be noted. A subscription will be for a single ticket, and not for the season. Seats will be reserved for both evenings and allotted in the order of receipt of subscription. Subscription lists will open Monday, Oct. 22. The programme of the first evening will include groups of old Italian madrigals, old French noels and chansons harmonized by Gevaert; chorals by Bach; a new and short work by Loeffler for eight part mixed chorus without accompaniment; choruses by Brahms for female voices with accompaniment of harp and horns; motet by Tschaikowsky. The programme of the second evening will be made up exclusively of church music appropriate to Lent, and it will include Allegri's Miserere and settings of portions of Holy Week offices.

Handel and Haydn, Mr. Mollenhauer conductor, will give this season the customary performances of the "Messiah." On Feb. 17 it will sing Mendelssohn's "Walpurgis Night," with the assistance of Mme. Schumann-Heink and Mr. de Gogorza; on Easter Sunday Handel's "Belshazzar." There will be a performance of "Elijah" on Sunday, Nov. 4, for the benefit of the Handel and Haydn building fund, and the solo singers will be Mrs. Genevieve Wilson, Mrs. Bertha Child, Mr. Edward Johnson, Mr. Miles.

The Hoffmann Quartet will give concerts of its fifth season in Potter Hall on Tuesday evenings, Nov. 27, Jan. 1, March 5. The programmes will be made up of works by Beethoven, Converse, Dubois, Haydn, R. Strauss, Schumann, Hugo Wolf and others. The soloists will be announced soon.

Mr. Homer Humphrey of the faculty of the New England Conservatory of Music will give an organ recital in Jordan Hall on Wednesday evening, when he will play pieces by Bach, Franck, Saint-Saens, Schumann, Widor.

The Boston Symphony Orchestra will give this year six concerts in Sanders Theatre, Cambridge, Thursday evenings, Oct. 25, Dec. 13, Jan. 24, Feb. 28, April 4 and May 2. This year the time of beginning the concerts will be 8 o'clock. The soloists will be Miss Lilla Ormond, contralto; Miss Lillia Snelling, contralto; Mme. Antoinette Szumowska, pianist; Miss Olga Radecki, pianist; Mr. Willy Hess, violinist. The price of season tickets for the six concerts is $5. The sale will be conducted according to the plan used last year; subscribers of last season may secure the same seats by making application to George H. Kent, on or before next Thursday, Oct. 18. The unclaimed seats will be offered for sale at the University Book Store, Harvard Square, Cambridge, on Saturday morning, Oct. 20.

THE BOSTON SUNDAY GLOBE—OCTOBER 13, 1907.

MUSICAL MATTERS.

First of the Season's Symphony Concerts.

Program Splendidly Interpreted Under Dr Muck's Direction.

Recitals and Other Events of the Week.

Dr Carl Muck, on leave given by the German emperor from the Royal opera house in Berlin, last night opened the 28th season of the Boston symphony orchestra, making his first appearance on the conductor's stand in this city. His program—Beethoven's No. 5 symphony, Wagner's "Faust" overture, "Siegfried idyl" and the prelude to "The Mastersingers of Nuremburg," was not one which made for the display of individuality, and except for a sharper attack, a bolder reading, a more explosive enunciation, than is often given, especially by the polite traditions of the Boston symphony orchestra, Dr Muck's performance was not very markedly different from those of preceding conductors. Two of the Wagner numbers are comparatively unfamiliar; none of the music is heard for the first time here.

Dr Muck's conducting is somewhat peculiar; none of the broad, sweeping strokes of the baton which characterized Mr Gericke; he beats time from his elbow, often poking his baton at the players. He beats with swift strokes, vehement or light, but describing an astonishingly small arc, and illustrated last night what he said in an interview shortly after landing, that he believes a good conductor needs no stick. During the finale of the Beethoven number, when the time and the volume ran along evenly in the score, he stopped beating altogether, and stood for some 20 bars motionless, leaning the tip of his stick on the open score before him. Occasionally the vehemence of his beating caused him to beat with his whole body, rising to his toes and coming down again with his knees bending in his effort.

The C minor symphony ... in the savage grief of its first ... ment, with heavy tone, and somewhat faster than former leaders have taken it. And all the drama of what Berlios called "the painting of disordered sentiments which overthrow a great soul" the orchestra thrilled out with awe-inspiring earnestness.

The second movement—andante con moto—was so exactly as Mr Gericke would have had it, that it brought the reflection that after all Dr Muck can do in the few days since his arrival have done much with the orchestra. Added to that was an apparent modesty in the conductor, who seemed desirous of sinking his personality so far as possible. His smooth-shaven face was serious, immobile; his gestures were few, and only his tense, electric beat of his baton suggested any feeling.

And this immobility but made the terrible, sinister music of the scherzo movement the more threatening. And at the last, as the great burst of the finale mounted up in an explosion, the little conductor seemed actually to grow smaller and slighter before the majesty of it.

The "Faust" overture, which Wagner himself said should bear the title "Faust in Solitude," or "The Solitary Faust: a Tone Poem for Orchestra," made an admirable contrast to the symphony, and was placed exactly right in the program. It is a work about which there has been some dispute, comparatively little interest, and a good deal of misunderstanding. It is "Faust without the woman," as Wagner himself said, though Faust's individuality in the operatic versions of the story shapes itself only when the woman appears.

The overture tells of the world-weary man driven forever by his indwelling dæmon to engage anew in life's endeavors. The fierce, aching and roaring insistence, deep in the bass, the cry of the rebellious and tortured soul, the fancies that draw the man away toward rest, all in the subtle phrase of Wagner make the overture, though in form a thing to be remembered apart from all formal works of the name.

The "Siegfried Idyl," which Wagner wrote for a birthday gift to his wife Cosima, is a weaving of recollections of Siegfried and Die Walkuere, with all the sensuous spell of the gentler motives of Siegfried developed to quite other phases than in the opera. Not lacking in spirit, it has little of the wrenching, shouting Wagner about it, nor does it disdain, as the prophet of the new music so often did, the return to a tune once played. Even more, it falls away gradually to its sweet end, with no crashing climax to stun at the finale.

The shouting all came in the prelude to "Die Maestersinger," which was superbly played.

The audience, which had for a great part come back from Europe and from its summer haunts, was composed of society people. It has become a tradition in Boston not to miss a first symphony concert of the season. They received the new conductor with marked approbation, but not with the wild, undiscriminating furore that would have been less subtle a compliment, as assessing how little change in the orchestra he had yet made.

Next week's program contains Haydn's symphony in G minor, No. 13; Mozart's "Jupiter" symphony in C; Spohr's concerto for violin, with Prof Willy Hess for soloist, and Bach's suite for flute and strings.

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MUSIC IN WASHINGTON.

The dates for the concerts to be given in this city by the Boston Symphony Orchestra are Tuesday afternoons, November 6, December 4, January 8, February 19, and March 19. They will be given at the New National Theater. These concerts, because of the appointment of the new conductor, Dr. Karl Muck, and the appearance with the orchestra of prominent soloists, promise to be of great interest to Washington. Dr. Muck was chosen last spring after the announced retirement of Mr. Gericke. A Bavarian by birth, he received his title of "doctor" from the University of Leipzig in 1880. While he was pursuing his studies he was working at music, and the same month that he received his degree of "doctor of philosophy," he made his debut in Leipzig as a pianist. He had, however, no thought of a career as a pianist, having long since decided to make conducting his life work. His first post was as chorus master at Zurich, then in succession he was the conductor at Salzburg, Brunn, and Graz, the first recognition of his talent coming when he was appointed, in 1886, conductor of the German Opera at Prague, and at the same time conductor of the Philharmonic Orchestra in the same city. There he remained for six years, giving up that post for the one in Berlin, which he has held since then. By his many "guest" appearances as orchestral and operatic conductor in Europe, by his post of conductor of the Philharmonic Orchestra, and his close connection with Bayreuth, where in the last four festivals he has been conductor of "Parsifal," he has won for himself a most notable reputation as a conductor and as a musician.

The next in interest to Dr. Muck will be the appearance of Paderewski as soloist at the January concert of the orchestra. This will be Paderewski's only appearance in Washington, for he comes to this country to play seven times with the Boston Symphony Orchestra, after which he will return immediately to Europe. A complete list of soloists cannot at this time be given, for Dr. Muck has not yet fully decided on his plans for the last concert in March. Two names, however, can be announced, those of Mme. Olga Samaroff and Mr. Timothee Adamowski. Samaroff made a favorable impression when she played here last year with the Philadelphia Orchestra, and later with the Boston Symphony Orchestra, and therefore her coming will be warmly welcomed by the musicians of this city. Mr. Adamowski has not played in Washington for several years. This year he will play in New York as well as Washington.

The orchestra itself returns without any change in its personnel. It will bring to Washington its full strength of ninety-six men.

The Boston Symphony Quartet will depart from its usual custom of evening concerts, and the three afternoons programmed for the coming winter are December 20, February 20, and March 20 at 4 o'clock at the New Willard Hotel. The programmes will be selected from the works of Brahms, Cesar Franck, Saint-Saens, Schumann, Mendelssohn and

NEW YORK STAATS ZEITUNG
NEW YORK CITY
OCT 14

Musikalische Angelegenheiten.

Orchester-Concerte. — „Madam Butterfly". — Kommende Concerte.

Das Boston Symphonie-Orchester kündigt für die kommende New Yorker Concert-Saison zehn Concerte an, welche in Carnegie Hall an Donnerstag-Abenden und Samstag-Nachmittagen stattfinden werden. Die ersten Concerte wurden für Donnerstag, den 8., und Samstag, den 10. November, angekündigt, und die übrigen finden am 6. und 8. Dezember, 10. und 12. Januar, 21. und 23. Februar und 21. und 23. März statt. Der Billet-Verkauf wird morgen Vormittag in Carnegie Hall eröffnet, die Liste der Novitäten wird später bekanntgegeben werden. In den November-Concerten werden keine Solisten auftreten und auch für die März-Concerte wurden noch keine Solisten bestimmt, dagegen sind für die übrigen Gelegenheiten Pianisten von überragender Bedeutung genannt: Rosenthal, Paderewski, Gabrilowitsch und Olga Samaroff, sowie die bestbekannten Violinvirtuosen Willy Heß und Timothée Adamowski. Dr. Muck, der neue Dirigent, wird die neue Symphonie von Paderewski, welche als modernes Werk von außergewöhnlicher Brillanz und Wirkung bezeichnet wird, in Boston am 4. und 5. Januar zur Aufführung bringen, welches Werk sodann in New York und anderen Städten wiederholt werden soll. Die ersten Bostoner Concerte der berühmten Vereinigung haben am Freitag und Samstag unter außerordentlichem Erfolg stattgefunden. Das Programm, das Dr. Muck gewählt hatte, bestand aus Beethoven's C moll-Symphonie No. 5, Wagner's „Faust"-Ouverture, „Siegfried"-Idyll" und dem Vorspiel zu den „Meistersingern". Die drahtlichen Mittheilungen aus Boston bezeichnen Dr. Muck's Erfolg als einen vollen. Es wird darauf hingewiesen, daß der Genannte seit 13 Jahren wieder der erste neue Dirigent des Bostoner Orchesters ist, wenn man von dem flüchtigen Erscheinen Vincent d'Indy's im Vorjahr absieht. Dr. Muck, dessen Ruhm eigentlich als Theaterkapellmeister begründet wurde, hat sich drüben auch als Concert-Dirigent einen großen Ra[illegible] und die Theater-Musik zu Sh[illegible]

Dr. Karl Muck,
Conductor of the Boston Symphony Orchestra, 1906-1907.

Boston Symphony Orchestra Concerts.

The sale of season tickets for the series of concerts which the Boston Symphony Orchestra will give this winter in the New National Theater will open on next Tuesday morning at the ticket office of T. Arthur Smith in Sanders & Stayman's music store, in F street, at 9 o'clock. The concerts, as last year, will be given on Tuesday afternoons, the dates being November 6, December 4, January 8, February 19, and March 19.

Dr. Karl Muck, who will be the conductor of the orchestra, was chosen last spring after the announced retirement of Mr. Gericke from that place. Dr. Muck is one of the foremost conductors of Europe. For the last fourteen years he has held the post of conductor of the Philharmonic Orchestra in Berlin, and he has conducted the performances of "Parsifal" at the last four festivals in Baireuth.

Paderewski will appear as soloist at the January concert of the orchestra. This will be his only appearance in Washington.

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Newspaper Cutting Bureau in the World

The Boston Symphony Orchestra.

With the added attractions of Dr. Muck as conductor and Paderewski and Melba as soloists, in January and February, respectively, their only appearance in Baltimore, the prospects are that the subscription of the Boston Symphony Orchestra for this season will be the largest in history. The management at this time is careful to announce that the prices for single tickets for these two concerts will be materially increased, so that purchasers of season tickets will have more than usual advantage over those who buy their tickets from concert to concert. This is not the general policy of the management of the Boston Symphony Orchestra, but when it is necessary to pay the very large sums demanded by such artists as Paderewski and Melba an increase in the prices of the concerts is absolutely necessary. Otherwise, it would not be possible to present such soloists to Baltimore. There will be no increase whatever in the prices of season tickets.

Baltimore will be one of the six cities which will hear Paderewski this year and one of a half dozen cities outside of New York where Melba will sing.

The full prospectus of the season will be published next Sunday.

N. Y. AMERICAN
OCT 14 19

Paderewski will play but once in New York this Winter, and that will be with the Boston Symphony Orchestra. Rosenthal will make his first appearance with orchestra in New York with the Boston Symphony. Gabrilowitsch has always been a favorite here, and Olga Samaroff is rapidly establishing herself as one of the most brilliant of our pianists.

BOSTON SYMPHONY QUAR[illegible]
The sale of season tickets for the concerts which the Boston [illegible] Quartet will give in Chickering hall this winter will open at the box of Symphony hall, Oct. 23. The dates of the concerts are Monday evening Oct 28, Nov 18, Dec 17, Jan 21, Feb 25 and April 1. The assisting artists will be Dr Karl Muck, Messrs. Gebhard, Heinrich Gebhard, Victor Benham, G. Tucker and others. Mr Gebhard will be the assisting artist at the concert when the program will be Suk's quartet in B flat major, opus 11, which is a novelty; Beethoven's trio for strings in C minor, opus 9, No. 3, and Cesar Franck's quintet for piano and strings in F minor.

THE SYMPHONY IN CAMBRIDGE
The Boston Symphony orchestra will give this year as usual six concerts in Sanders theatre, Cambridge, the dates being Thursday evenings, Oct. 25, Dec. 13, Jan 24, Feb 28, April 4 and May 2. This year the time of beginning the concerts will be changed, for instead of 8 o'clock, it will be at 8 o'clock. The soloists will be Miss Lilla Ormond, contralto, Miss Lillia Snelling, contralto, Mme Antoinette Szumowska, pianist, Miss Olga Radecki pianist, Prof Willy Hess violinist.

The price of season tickets for the six concerts is $5. The sale will be conducted according to the plan used last year. Subscribers of last season will secure the same seats by making application to George H. Kent on or before next Thursday, Oct 18. The unclaimed seats will be offered for sale at the University book store Oct 20.

LONGY CLUB.
Announcement is made of the usual series of three concerts which will be given by the Longy club in Boston this winter. They will be given in Potter hall on Wednesday evenings, Nov 14, Jan 2 and Feb 6. Subscriptions for the series may now be sent to C. A. Ellis, Symphony hall. The price of subscription will be the same as last year, for the series.

RECORD
PHILA. PA
OCT 14 1907

Dr Karl Muck

Dr Muck has chosen ... score of Paderewski's new symphony ... is to have its first appearance ... January 4 and 5. In the next ... be played in Philadelphia, Washington, New York and Brooklyn. It is said to be a work very modern in its ... orchestral brilliancy. It ... technical difficulties. Paderewski is anxious to hear it played, for he is to play it with the orchestra on their

PUBLIC LEDGER
PHILADELPHIA
OCT 14 1907

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BOSTON, OCTOBER 14, 1906.

Concerts by Symphony Quartet, Longy Club and Other Societies

The sale of season tickets for the six concerts of the Boston Symphony quartet in Chickering Hall this winter will open at the box office of Symphony Hall on Monday morning, Oct. 22. The dates of the concerts are Monday evening, Oct. 29, Nov. 19, Dec. 17, Jan. 21, Feb. 25 and April 1. The assisting artists will be Dr. Muck, Messrs. Gabrilowitsch, Gebhard, Benham, Tucker and others. Mr. Gebhard will assist at the first concert, when the programme will be Suk's quartet in B flat major, opus 11, which is a novelty; Beethoven's trio in C minor, opus 9, No. 3, and Cesar Franck's quintet in F minor.

The usual series of three concerts will be given by the Longy Club in Boston this winter, in Potter Hall, on Wednesday evenings, Nov. 14, Jan. 2 and Feb. 6. Subscriptions for the series may now be sent to C. A. Ellis, Symphony Hall. The price of subscription will be the same as last year.

Mme. Olga Samaroff will give a piano recital in Chickering Hall Monday afternoon, Nov. 5.

Mr. Arthur Whiting will demonstrate his theory of the use of the damper piano pedal in a lecture recital in Chickering Hall Oct. 24. He has analyzed and applied to the piano certain principles long ago accepted by writers of orchestral music. In exposition of his theory, Mr. Whiting will play works by early and modern composers.

The Choral Art Society of Boston, Mr. Wallace Goodrich, conductor, will sing twice this season: first in Jordan Hall, Thursday evening, Dec. 13, and then in Trinity Church in March. Two important changes in the manner of subscription are to be noted. A subscription will be for a single ticket, and not for the season. Seats will be reserved for both evenings and allotted in the order of receipt of subscription. Subscription lists will open Monday, Oct. 22. The programme of the first evening will include groups of old Italian madrigals, old French noels and chansons harmonized by Gevaert; chorals by Bach; a new and short work by Loeffler for eight part mixed chorus without accompaniment; choruses by Brahms for female voices with accompaniment of harp and horns; motet by Tschaikowsky. The programme of the second evening will be made up exclusively of church music appropriate to Lent, and it will include Allegri's Miserere and settings of portions of Holy Week offices.

Handel and Haydn, Mr. Mollenhauer conductor, will give this season the customary performances of the "Messiah." On Feb. 17 it will sing Mendelssohn's "Walpurgis Night," with the assistance of Mme. Schumann-Heink and Mr. de Gogorza; on Easter Sunday Handel's "Belshazzar." There will be a performance of "Elijah" on Sunday, Nov. 4, for the benefit of the Handel and Haydn building fund, and the solo singers will be Mrs. Genevieve Wilson, Mrs. Bertha Child, Mr. Edward Johnson, Mr. Miles.

The Hoffmann Quartet will give concerts of its fifth season in Potter Hall on Tuesday evenings, Nov. 27, Jan. 1, March 5. The programmes will be made up of works by Beethoven, Converse, Dubois, Haydn, R. Strauss, Schumann, Hugo Wolf and others. The soloists will be announced soon.

Mr. Homer Humphrey of the faculty of the New England Conservatory of Music will give an organ recital in Jordan Hall on Wednesday evening, when he will play pieces by Bach, Franck, Saint-Saens, Schumann, Widor.

The Boston Symphony Orchestra will give this year six concerts in Sanders Theatre, Cambridge, Thursday evenings, Oct. 25, Dec. 13, Jan. 24, Feb. 28, April 4 and May 2. This year the time of beginning the concerts will be 8 o'clock. The soloists will be Miss Lilla Ormond, contralto; Miss Lillia Snelling, contralto; Mme. Antoinette Szumowska, pianist; Miss Olga Radecki, pianist; Mr. Willy Hess, violinist. The price of season tickets for the six concerts is $5. The sale will be conducted according to the plan used last year; subscribers of last season may secure the same seats by making application to George H. Kent, on or before next Thursday, Oct. 18. The unclaimed seats will be offered for sale at the University Book Store, Harvard Square, Cambridge, on Saturday morning, Oct. 20.

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MUSICAL MATTERS.

First of the Season's Symphony Concerts.

Program Splendidly Interpreted Under Dr Muck's Direction.

Recitals and Other Events of the Week.

Dr Carl Muck, on leave given by the German emperor from the Royal opera house in Berlin, last night opened the 26th season of the Boston symphony orchestra, making his first appearance on the conductor's stand in this city. His program—Beethoven's No. 5 symphony, Wagner's "Faust" overture, "Siegfried Idyl" and the prelude to "The Mastersingers of Nuremburg," was not one which made for the display of individuality, and except for a sharper attack, a bolder reading, a more explosive enunciation, than is often given, especially by the polite traditions of the Boston symphony orchestra, Dr Muck's performance was not very markedly different from those of preceding conductors. Two of the Wagner numbers are comparatively unfamiliar; none of the music is heard for the first time here.

Dr Muck's conducting is somewhat peculiar; none of the broad, sweeping strokes of the baton which characterized Mr Gericke; he beats time from his elbow, often poking his baton at the players. He beats with swift strokes, vehement or light, but describing an astonishingly small arc, and illustrated last night what he said in an interview shortly after landing, that he believes a good conductor needs no stick. During the finale of the Beethoven number, when the time and the volume ran along evenly in the score, he stopped beating altogether, and stood for some 20 bars motionless, leaning the tip of his stick on the open score before him. Occasionally the vehemence of his beating caused him to beat with his whole body, rising to his toes and coming down again with his knees bending in his effort.

The C minor symphony he attacked in the savage grief of its first movement, with heavy tone, and somewhat faster than former leaders have taken it. And all the drama of what Berlioz called "the painting of disordered sentiments which overthrow a great soul" the orchestra thrilled out with awe-inspiring earnestness.

The second movement—andante con moto—was so exactly as Mr Gericke would have had it, that it brought the reflection that after all Dr Muck cannot in the few days since his arrival have done much with the orchestra. Added to that was an apparent modesty in the conductor, who seemed desirous of sinking his personality so far as possible. His smooth-shaven face was serious, immobile; his gestures were few, and only the tense, electric beat of his baton showed any feeling.

And this immobility but made the terrible, sinister music of the scherzo movement the more threatening. And at the last, as the great burst of the finale mounted up in an explosion, the little conductor seemed actually to grow smaller and slighter before the majesty of it.

The "Faust" overture, which Wagner himself said should bear the title "Faust in Solitude," or "The Solitary Faust; a Tone Poem for Orchestra," made an admirable contrast to the symphony, and was placed exactly right in the program. It is a work about which there has been some dispute, comparatively little interest, and a good deal of misunderstanding. It is "Faust without the woman," as Wagner himself said, though Faust's individuality in the operatic versions of the story shapes itself only when the woman appears.

The overture tells of the world-weary man driven forever by his indwelling daemon to engage anew in life's endeavors. The fierce, aching and roaring insistence, deep in the bass, the cry of the rebellious and tortured soul, the fancies that draw the man away toward rest, all in the subtle phrase of Wagner make the overture, though in form a thing to be remembered apart from all formal works of the name.

The "Siegfried Idyl," which Wagner wrote for a birthday gift to his wife Cosima, is a weaving of recollections of Siegfried and Die Walkuere, with all the sensuous spell of the gentler motives of Siegfried developed to quite other phases than in the opera. Not lacking in spirit, it has little of the wrenching, shouting Wagner about it, nor does it disdain, as the prophet of the new music so often did, the return to a tune once played. Even more, it falls away gradually to its sweet end, with no crashing climax to stun at the finale.

The shouting all came in the prelude to "Die Maestersinger," which was superbly played.

The audience, which had for a great part come back from Europe and from its summer haunts, was composed of society people. It has become a tradition in Boston not to miss a first symphony concert of the season. They received the new conductor with marked approbation, but not with the wild, undiscriminating furore that would have been less subtle a compliment, as now seeing how little change in the orchestra he had yet made.

Next week's program contains Haydn's symphony in G minor, No. 13; Mozart's "Jupiter" symphony in C; Spohr's concerto for violin, with Prof Willy Hess for soloist, and Bach's suite for flute and strings.

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Conductor of the Boston Symphony Orchestra, 1906-1907.

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The Boston Symphony Orchestra.

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OLGA SAMAROFF'S RECITALS.

Of all the pianists who have appeared in Boston in recent years, none has been taken more quickly into favor by the musical public than Mme Olga Samaroff, who last year gave two recitals here in addition to being soloist with the Symphony orchestra. Mr Ellis, Mme Samaroff's manager, announces that she will give the first recital of the present season in Chickering hall, Monday afternoon, Nov 5.

Mme Samaroff's season began week before last, when she was a piano soloist at the artists' concert in Worcester. Her performance there of [illegible]'s concerto in D minor excited great admiration in the audience and proved to be another triumph for this brilliant young artist.

BOSTON SYMPHONY QUARTET.

The sale of season tickets for the six concerts which the Boston Symphony Quartet will give in Chickering hall this winter will open at the box office of Symphony hall, Oct 22. The dates of the concerts are Monday evenings, Oct 29, Nov 19, Dec 17, Jan 21, Feb 25 and April 1. The assisting artists will be Dr Karl Muck, Ossip Gabrilowitsch, Heinrich Gebhard, Victor Benham, H. G. Tucker and others. Mr Gebhard will be the assisting artist at the first concert when the program will be Suk's quartet in B flat major, opus 11, which is a novelty; Beethoven's trio for strings in C minor, opus 9, No 3, and Cesar Franck's quintet for piano and strings in F minor.

THE SYMPHONY IN CAMBRIDGE.

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Dr. Karl Muck

Dr Muck brought with him to America the score of Paderewski's new symphony which is to have its first appearance in Boston on January 4 and 5. In the next week it will be played in Philadelphia, Washington, Baltimore, New York and Brooklyn. It is said to be a work very modern in tone and of great orchestral brilliancy. It fairly bristles with technical difficulties. Paderewski will be present to hear it played, for he is to be the soloist with the orchestra on that occasion.

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THE BOSTON ORCHESTRA.

Advent of a New and Noted Conductor, Dr. Karl Muck.

The dates of the Boston Symphony Orchestra's concerts in this city at Carnegie Hall are Thursday evenings, November 8, December 6, January 10, February 21, March 21 and Saturday afternoons November 10, December 8, January 12, February 23 and March 23. These concerts will have a new interest this season by reason of the presence of Dr. Karl Muck of Berlin, who has come to America on a year's leave of absence from the Royal Opera of that city to be the conductor of Boston's orchestra. It is thirteen years since the Boston Symphony brought a new conductor to New York—if the visit last year, of Vincent d'Indy be excepted—the last one having been Emil Paur, now of the Pittsburg Orchestra. When the orchestra first came to this city to give a concert in Steinway Hall, Mr. Gericke, then in his first term of service, was at its head. During the last three years of Mr. Gericke's first engagement the orchestra became firmly established in the affection of New York's music lovers and under Nikisch, Paur, and again Gericke, its patronage here has grown steadily until, indeed, New York has come to regard it as partly its own.

There is no reason to doubt that the brilliant achievements of the past will be duplicated under Dr. Muck. He comes to this country with a splendid reputation won in a career of twenty-six years in some of the most exacting posts of Europe. Beginning at the bottom round of the ladder, chorus master in the Opera in Zürich, his advancement was so rapid that in twelve years he was appointed one of the principal conductors of the Royal Opera in Berlin, which post he now holds.

While it is true that he is best known as an operatic conductor, his experience in concert work has been very thorough, and in Europe he is esteemed as highly in concert as in opera. In the early years of his career, when he was the chief conductor of Graz, he began to make a name for himself in symphonic music. In Prague, where he was principal conductor of the German opera from 1886 to 1892, he was also the conductor of the Philharmonic concerts and gave them a standing which they had never had before. Later, when he went to Berlin, he began to receive invitations from the leading orchestras of Europe, and to-day is one of the most sought after of the "star" conductors. After Mahler relinquished the Philharmonic Orchestra Dr. Muck was one of the first "guest" conductors invited to lead that band. Last year and the year before he conducted four of the eight concerts, Felix Mottl of Munich conducting the others. For the coming year arrangements had been made whereby he was to have conducted all eight of the concerts, but his engagement to come to America compelled the Philharmonic Society to fall back on the old plan of having two conductors, who are to be Mottl and Richard Strauss.

The engagement of Dr. Muck is to a certain extent a radical departure in the policy of the Boston Symphony Orchestra. In the past the plan has been to take a man who was comparatively unknown. Henschel, the first conductor, was absolutely unknown in that capacity when he took charge of the orchestra in 1881. Gericke, when he first came to America, had been a subordinate in the Vienna Opera House, while Nikisch and Paur, coming from the Municipal Theatre of Leipsic, were both unknown men. Curiously enough, all of them had been identified almost entirely with opera.

To be sure when Nikisch left in the spring of 1893 Hans Richter was engaged, and when he broke his contract with Mr. Higginson he wrote urgently to Dr. Muck asking him to come instead. Had this happened, Dr. Muck would have been another comparatively unknown man to take charge of the orchestra. But now, thirteen years later, he comes to America a member of that small group of men who have raised the position of the conductor to a higher plane than it has ever held before.

There will be no soloists at the November concerts in New York, and for the March concerts no soloists are yet announced, since Dr. Muck has not yet determined what he will do on his last visit to this city. But the soloists who are announced are unusually strong, four pianists and two violinists. The pianists are Paderewski, Rosenthal, Gabrilowitsch and Olga Samaroff. The violinists are Willy Hess and Timothée Adamowski.

Paderewski will play but once in New York next winter, and that will be with the Boston Symphony Orchestra. He comes to this country for three weeks, in which time he will play seven concerts with the Boston Symphony. Rosenthal will make his first appearance with orchestra in New York with the Boston Symphony. Gabrilowitsch has always been a favorite here and Olga Samaroff is rapidly establishing herself as one of the most brilliant of our pianists. Neither Willy Hess not Timothée Adamowski needs introduction to Boston Symphony audiences in New York. They are among those who make "the virtuosi orchestra an orchestra of virtuosi."

Announcements of novelties will be made later.

Newspaper Cutting Bureau in the World

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Dr. Muck brought with him to America the score of Paderewski's new symphony, which is to have its first appearance in Boston on January 4 and 5. In the next week it will be played in Philadelphia, Washington, Baltimore, New York and Brooklyn. It is said to be a work very modern in tone and of great orchestral brilliancy. It fairly bristles with technical difficulties. Paderewski will be present when it is played, for he is to be the soloist with the orchestra on that occasion.

ress NEW YORK CITY
T 14 1906

Dr. Karl Muck, dem berühmten Musiker, wurde Freitag Abend bei seinem ersten Concert in Boston ein herzlicher Empfang bereitet. Es hatte sich eine große und erlesene Zuhörerschaar eingefunden, die seinen Leistungen mit mehr Enthusiasmus applaudirte, als Bostoner Musikverständige es sonst wohl zu thun pflegen.

Dr. Karl Muck.

Das Programm enthielt u. a. Beethoven's fünfte Symphonie, das „Siegfried Idyll" und die Ouvertüre der Meistersinger von Wagner.

Ueber den Verlauf des Concertes wird Folgendes berichtet:

„Herr Muck machte den Eindruck eines Mannes von großer Autorität und technischer Kraft, wenig aus sich heraustretend, aber durchaus mit kraftvollem Selbstbewußtsein vor dem Publikum und seinen Musikern. Er war augenscheinlich nicht geneigt, sich durch andere Mittel als nur sein Können beim Publikum in Gunst zu setzen. Er ist thatsächlich etwas steif und unnachgiebig beim Dirigiren und sein Anschlag scheint beim ersten Anblick nichts von der Beredtsamkeit zu haben, die man wohl zu finden glaubte. Er hatte aber augenscheinlich schon ein ziemliches Einverständniß mit seinen Musikern erzielt, denn er konnte seine Absichten durchführen, ohne daß ein Schleppen oder Zögern zu bemerken war.

„Herr Muck las die Symphonie in brillanter und wirksamer Weise. Es gab manche scharfe Kontraste, die indessen nicht zu stark accentuirt wurden. Nur in den langsamen Passagen zeigte sich eine bisher nicht ungewohnte Emphase. Die Meistersinger-Ouverture nahm er schneller als wir es gewohnt sind und auch hier waren eher brillante und präcise Phrasirung und scharfe Kontraste die hervorstechenden Eigenschaften als Zartheit der Tongebung und das Glühen der Leidenschaft und der Beredtsamkeit. Man sollte aber nicht ohne Weiteres sagen, daß Dr. Muck nicht diese Eigenschaften besitzt, denn es ist zwischen ihm und seinen Musikern noch kein vollständiger Einklang geschaffen und außerdem ist zu berücksichtigen, daß das erste Auftreten gewöhnlich einige Nervosität zeitigt. Man sollte aus den vier entworfenen Programmen nicht schließen, daß Dr. Muck ein nicht erfolgreicher Repertoirist ist. Er hat einen konservativen Anfang gemacht, es wird ihm nicht lange nehmen, auszufinden, was die Musik-Gönner hierzulande erwarten. Es ist ganz außer Frage, daß er ein Mann von großem Können und vielen Fähigkeiten ist. Wenn er erst im November nach New York kommt, wird der Musiker in ihm besser erkannt werden können als jetzt.

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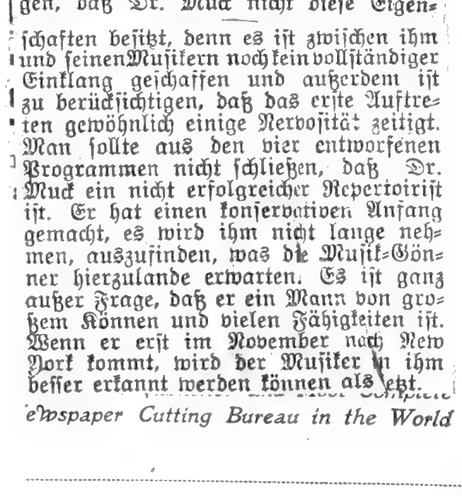

DR. CARL MUCK,

Boston Symphony Orchestra

The sale of season tickets for the coming series of concerts which the Boston Symphony Orchestra will give next winter in the New National Theater will open on next Tuesday morning at the ticket office of T. Arthur Smith, in Sanders & Stayman's music store, on F street, at 9 o'clock. The concerts, as last year, will be given on Tuesday afternoons, the dates being November 6, December 4, January 8, February 19, and March 19.

After the extraordinary success of the series of Boston Symphony concerts last year, it would seem rash to prophesy greater success for the coming season, but as practically all the subscribers of last year have renewed their subscriptions for the coming season, and as there is a very long list of new subscribers, it looks now as if there would not be even so many seats to sell for single concerts as there were last year.

Dr. Karl Muck, who will be the conductor of the Boston Symphony Orchestra, was chosen last spring after the announced retirement of Mr. Gericke from that place. His engagement was a source of great relief to the friends of the orchestra because they knew that in his hands the orchestra would not only maintain the high standard which had characterized it in the past, but would probably rise to higher ones, for Dr. Muck is admittedly one of the very few great conductors of the world.

Although several efforts have been made in recent years to induce him to come to America, none succeeded until Mr. Ellis, the manager of the Boston Symphony, finally persuaded him, last spring, after a long series of negotiations. These negotiations had to be not merely with Dr. Muck, but twice the matter had to be carried to the German Emperor, whose personal consent it was necessary to get in order that Dr. Muck might secure a leave of absence for a year.

The next one in interest to Dr. Muck will be the appearance of Paderewski, as soloist, at the January concert of the orchestra. This will absolutely be Paderewski's only appearance in Washington, for he comes to this country to play seven times with the Boston Symphony Orchestra, after which, he will return immediately to Europe to fulfill many engagements on that side of the water.

A complete list of soloists cannot at this time be given, for Dr. Muck has not yet fully decided on his plans for his last concert in March. Two names, however, can be announced, those of Mme. Olga Samaroff and Mr. Timothee Adamowski. Samaroff made a veritable sensation when she played here last year with the Philadelphia Orchestra, and later with the Boston Symphony Orchestra. Mr. Adamowski has not played in Washington for several years. He is one of the several artists enrolled under the Boston Symphony Orchestra, who, if they wanted to, could tour as virtuosi with as great success as any violinist now before the public.

The orchestra itself returns without any change in its personnel. It will bring to Washington its full strength of ninety-six men.

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Paderewski will appear as soloist at the January concert of the orchestra. Paderewski comes to this country to play seven times with the Boston Symphony Orchestra, after which he is to return immediately to Europe to fulfill many engagements on that side of the water.

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In the Music World.

MORE than ordinary interest is attached to the Boston Symphony concerts this season, due to the presence of Dr. Karl Muck, of Berlin, who has come to America on a year's leave of absence from the Royal Opera of that city to be the conductor of the Boston's orchestra. The first concert of the Boston Symphony will be given on Thursday evening, November 8, to be followed by Thursday concerts on December 6, January 10, February 21, March 21, and Saturday concerts on November 10, December 8, January 12, February 23 and March 23.

There will be no soloists at the November concerts in New York, and for the March concerts no soloists are yet announced, since Dr. Muck has not yet determined what he will do on his last visit to this city. But the soloists who are announced are unusually strong—four pianists and two violinists. The pianists are Paderewski, Rosenthal, Gabrilowitsch and Olga Samaroff. The violinists are Willy Hess and Timothee Adamowski.

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The sale of season tickets for the twenty-second season in Philadelphia of he Boston Symphony Orchestra will open to-morrow morning, October 15, at Miss Harris' ticket office in Heppe's Music Store. As last year, five Monday evening concerts will be given, on November 5, December 3, January 7, February 18 and March 18, the place being, of course, the Academy of Music.

The coming season of Boston's great orchestra promises to be one of more than ordinary interest through the presence in this country as its conductor of Dr. Karl Muck, who for the past fourteen years has been one of the principal conductors of the Royal Opera, Berlin. The choice of a new conductor, made necessary by the retirement of Mr. Gericke last Spring, was a source of deep anxiety to the friends and patrons of the orchestra and the good fortune of securing even for one year a man of the artistic stature of Dr. Muck has been a source not merely of relief, but of congratulation.

Although several efforts have been made in recent years to induce Dr. Muck to come to America, none succeeded until Mr. C. A. Ellis, the manager of the Boston Symphony, asked him to come. His career as a conductor, which covers twenty-five years, has been a most distinguished one, and to-day he stands one of that small group of men who have brought the art of conducting to a higher standard than it has ever held in the past.

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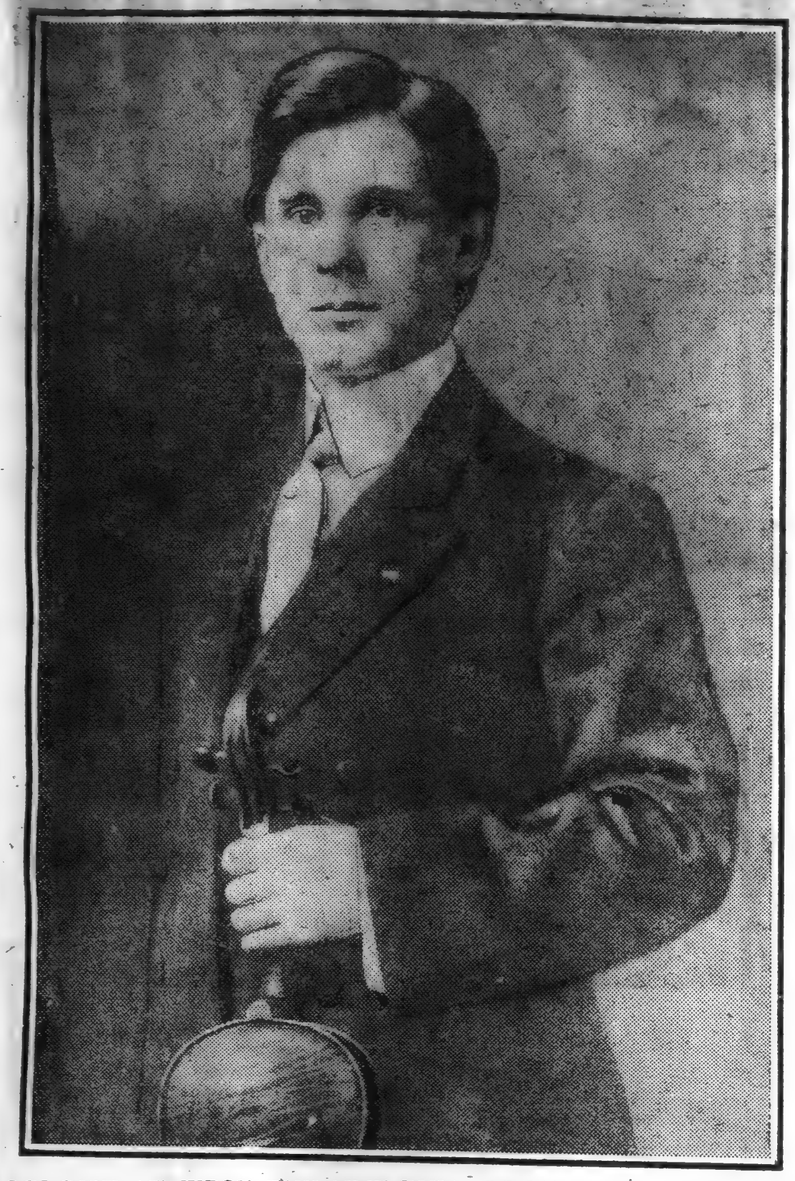
The World of Music



SOLOIST AT FIRST PHILADELPHIA ORCHESTRA CONCERT

Thaddeus Rich, the concertmeister, will play at both the Friday afternoon and Saturday evening concerts. Rich is an American by birth, and little over 21 years of age.

The Philadelphia Orchestra will open the music season at the Academy next Friday afternoon and Saturday evening, with the first public rehearsal and symphony concert, and Mr. Scheel has arranged a program of unusual interest. The symphony announced is the Tschaikowsky Fifth—a work for the first time appearing on the programs of the Philadelphia Orchestra. The program will also include Wagner's "Meistersinger," Vorspiel, and Richard Strauss' "Till Eulonspigel and His Merry Pranks." Thaddeus Rich, the new concertmeister, is to be the soloist, and his number will be the Wieniawski Concerto in D minor.

A noted Russian commentator in speaking of Tschaikowsky's "Fifth Symphony," says: "It is a striking work and takes a prominent place not only among Tschaikowsky's compositions, but among Russian musical works in general. The symphony is divided into the usual four movements. The first—Andante, Allegro con anima—opens with an introduction in which we hear the exposition of the chief subject of the symphony. This subject runs like a dark thread through the whole tissue of the work.

"The introduction is conceived in that mood of sadness so common to Tschaikowsky. The Allegro has two subjects, one melancholy in character, the other full of brightness and vitality. Both are developed with much brilliance and animation. Then, suddenly, the chief subject reappears and the music grows somber once more. As this theme dies away on the bassoons, the movement comes to an end.

"The second movement—Andante cantabile con alcuna licenza—takes the form of a romance. The subject given out by a solo horn passes over to the violoncello and is afterward assigned to the strings. Here again the chief theme of the symphony breaks in in a fragmentary, almost unexpected manner, casting momentary shadows over the radiant mood which pervades the movement.

"The third movement consist of a poetical, graceful valse. As in the preceding movement, the chief theme returns occasionally in a fitful way, but later on, in the finale, it is displayed in its fullest power. The introduction to the finale—Andante maestoso—is entirely based upon it and is penetrated with religious feeling. The finale itself—Allegro vivace—grows gradually clearer as it proceeds, as though the heart had cast off a load of suffering and God's world shone out bright once more. An episode in the finale has a subject which it quite Russian in character.

"The entire symphony seems to set forth some dark spiritual experience; some heavy condition of a mind torn by importunate memories which have poisoned existence. Only at the close the cloud lifts, the sky clears and we see the blue stretching pure and clear beyond."

While the name of Rich is a new one to the Philadelphia music public, yet his talent and equipment are such as to call forth praise of the highest character from European critics and masters of the violin. Mr. Rich was born in America a little more than twenty-one years ago.

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TWO STARS OF THE PHILADELPHIA ORCHESTRA

PHILADELPHIA ORCHESTRA OPENS SEASON THIS WEEK

Programme of Unusual Interest, Including Many Masterpieces, Provided by Conductor Scheel for Initial Event

CONDUCTOR FRITZ SCHEEL, with his Philadelphia Orchestra, will open the music season at the Academy next Friday afternoon and Saturday evening, with the first public rehearsal and symphony concert, in a noted programme of unusual interest. The symphony announced is the Tschaikowsky Fifth—for the first time on the list of the Philadelphia Orchestra. The numbers also include Wagner's "Meistersinger" vorspiel, and Richard Strauss' "Till Eulenspigel and His Merry Pranks."

Thaddeus Rich, the new concert master, is to be the soloist, playing the Weiniawski concerto in D Minor.

Rich is the youngest, yet perhaps the most important accession of the year to Conductor Scheel's orchestral force. He is but 21, and has been playing the violin ever since he was 8 years old. He acquired technical skill rapidly, and nine years ago he was sent abroad to the Leipzig Conservatory, where he graduated March 30, 1900.

Since that time he passed one year with the Gewandhaus Orchestra as first violinist, under the direction of Arthur Nikisch, and one year as first concertmeister of the Western Opera, Berlin, Germany, under Hans Pfitzner and Alexander von Fielitz. Besides, he has played as soloist in all the great music centres of Germany.

Vladimir Dubinsky, the new first 'cellist, is a Russian of the Russians, with all the instincts, traditions and poetic aspirations of the neo-Russian school of music, which has given us Tschaikowsky, Glazonouw and Rimsi-Korschakoff. His artistic proficiency as a solo 'cellist is a household word in musical Europe.

New Feature is Poetic Drama.

The incidental music for MacKay's "Jeanne d'Arc," which is to be produced for the first time in this city tomorrow, is a new and interesting feature in poetic drama. It has been composed especially for the production by Professor F. S. Converse, of Harvard University.

It approaches the problem of dramatic expression from a broader and more highly organized standpoint, and uses, to a certain extent, the "leading motive" plan, which obtains in modern opera. Although there are several independent ballads, choruses and chants, drawn mostly from mediaeval French folksong and Gregorian ritual chants, suitable to the nature of the play, the music is, as a whole, built upon original themes, which represent different characters, situations and emotional phases of the drama.

These musical thoughts are worked and woven, in overture and between acts, into orchestral pieces which bridge over the entr'acte pauses. Twenty-four musicians are employed in rendering this music.

Music from "Zaza," "Roland di Berlind" and "Chatterton" was heard at the second "Leoncavallo" concert at the Academy of Music last night. As at the previous concert, these numbers from the maestro's later operas augmented popular curiosity as to the works in their entirety. If Signor Leoncavallo's brief American tour shall result in a general and liberal staging of his operas in the United States, his transatlantic trip will have been well worth the making, no matter what disappointment may attend its financial outcome.

The Boston Symphony Orchestra.

Rehearsals of the first programme of the Boston Symphony Orchestra began in Symphony Hall, under Dr. Karl Muck, last Monday, and the first public rehearsal and concert took place on Friday afternoon and Saturday evening, respectively. Dr. Muck's introductory programme was Beethoven's Symphony in C minor, No. 5; Wagner's "A Faust Overture," Wagner's "Siegfried Idyll" and his Prelude to "The Mastersingers of Nuremburg." Interest in the orchestra in Boston is greater this year than it has ever been before, as indicated in a substantial manner by the receipts from the auction sales for the season.

Dr. Muck brought with him to America the score of Paderewski's new symphony, which is to have its first appearance in Boston on January 4 and 5. In the next week it will be played in Philadelphia, Washington, Baltimore, New York and Brooklyn. It is said to be a work very modern in tone and of great orchestral brilliancy, fairly bristling with technical difficulties. Paderewski will be present to hear it played, for he is to be the soloist with the Boston band on that occasion.

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...A DAILY ADVERTISER
...OBER 15, 1906

...E SYMPHONY CONCERT.

PROGRAMME.

...Symphony No. 5, in C minor.
...aust Overture.
...Siegfried Idylle.
...Prelude to "The Mastersingers."

...re is no question but that the orches... is continuing in safe hands; that much ... established before the end of the performance of the Beethoven symphony. Dr. Muck was greeted cordially by both audience and orchestra, the latter paying him the unusual compliment of rising at his entrance. It was an odd coincidence (and a purely accidental one) that the work which ended last season should have begun the present one, the last work directed here by Mr. Gericke was the first conducted by Dr. Muck.

It would be a thankless task to make comparisons. Given a great work, and two eminent conductors, and there are sure to be noticeable differences of detail and even of result. In even the first four measures there was exhibited a difference of reading. There was no long pause separating the two first figures. "Beethoven wrote the hold over the chord, not over the eighth rest," says Dr. Muck, and the interpretation is an effective one, yet it is a reading that we have not had in Boston for a generation.

It was at once evident that, like Mr. Gericke, Dr. Muck is a true musician and not a "poseur." There was no frantic beat no sensational distortion of the composer's meaning to draw attention to the conductor's great powers of discovery, no looking too deeply into the millstone; yet with the minimum of gesture and without any excited action on the part of the conductor, the men were evidently under entire control.

Beyond the point noted above it is impossible to give any new impression in the first movement, yet one may mention that the struggle of the chief and subordinate theme with each other was commendably balanced. The second movement was sung in broad and beautiful style,—a trifle slower than we are accustomed to hear it, but very effective in this tempo. But the glory of the performance was in the Scherzo and Finale. The mysterious character of the chief theme, and the mock heroics that follow it, were finely contrasted, and the contrabasses were not overdriven in the Trio. The bassoon work was more audible than usual and we liked this "nuance." The transition to the Finale was most effectively mysterious, and the last movement was triumphantly powerful.

In short, without searching for any startling devices, without injecting too much "personality" into the reading (the vice of many a modern conductor) Dr. Muck brought out all the poetry of the old work and aroused the audience to much enthusiasm.

Mr. Gericke has given us the acme of Wagner orchestral interpretation, and there were no such revelations in the later part of the programme as could be found in the symphony. Yet the Faust overture was given a most dramatic reading. The Siegfried Idylle was less effective. We begin to doubt the fitness of this work for a large concert hall, although it was interesting to contrast the discontented Wagner of "Faust" with the happy composer of the Idylle.

We have had many great performances of the "Meistersinger" prelude. It would be exaggeration to say that Dr. Muck surpassed them, but he certainly equalled the standard that has been set. Every point of the work told; every one of the sharp contrasts was properly caught up, and a thoroughly enjoyable performance given. If one bears in mind that this was not only the first concert after a long vacation, but the first stage of the acquaintance of Dr. Muck with the great instrument upon which he is to play, the result may be considered as triumphant.

It remains to be seen how conservative the new conductor is going to be. Dr. Muck will soon discover that the average Boston concert-goer is impatient of further education in the early classics and demands more excitement than Mozart and Haydn can furnish. The next programme is to be entirely on the staid and conservative lines. There has not been such a programme given in Boston in 25 years as the one of this week. Bach, Haydn, Mozart, Spohr, two simple symphonies (for even the fugue of the "Jupiter" is no longer intricate to the symphonic auditor) and not one measure of modern puzzles or pepper. We shall watch the result of this innovation with the keenest interest. Dr. Muck says that he does not believe in sudden jumps into dissimilar schools. There will certainly be no such jumps in the next concert.

Louis C. Elson.

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NEW YORK DAILY NE...
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...Muck.

It is gratifying to find here, in Boston and in Washington men of genius who recall to us the great men of the past. Will we be apt to soon forget Damrosch, Theodore Thomas, Seidl, Gilmore? Tell it not in Gath. Dr. Muck is already well and favorably known in Boston. He deserves all that is said about him.

...324 WASHINGTON STREET, BOSTON, MASS.
MONDAY, OCTOBER 15, 1906

Dr. Muck's Second Appearance

At the Symphony concert of Saturday Dr. Muck renewed and strengthened the excellent impression that he had made on Friday afternoon. The conductor, the orchestra and the audience all seemed more at their ease. In particular Dr. Muck measured better the baffling and trying acoustics of Symphony Hall. Especially in Wagner's "Faust" overture and in the prelude to "The Mastersingers," he gained a sonority, incisiveness and vitality of tone that were lacking on Friday, and that gave the overture a sharper poignancy and a more sombre cast, and the prelude a larger eloquence and a warmer brilliancy. A certain diffidence with which the men played on Friday afternoon, as though hesitating a little over the novel freedom the new conductor was allowing them, had also vanished, and throughout the band was surety and elasticity themselves. To the audience also, since the musical part of the town had talked of little else than Dr. Muck since Friday, he did not come quite strange. It was ready with welcoming applause. It listened with unrelaxing and clearly responsive interest, and it was very hearty in its approval at the close of the symphony, and at the end of the concert.

Admirable, again, were Dr. Muck's feeling for tone that is beautiful in texture, undulating in motion and adroitly proportioned in mass and detail; and for the quality of pure orchestral song in Beethoven's andante or in the lyrical passages of the two overtures by Wagner. His sense of musical design seemed as lucid and large, especially in its grasp of each composition as an organic whole. In the symphony, for example, not only did the music rise steadily to the searching transition to the final movement, but it mounted thereafter to the very last chords. He was as skilful, too, in the adjustment of all the changing moods of the prelude to "The Mastersingers" into the glowing mass of the whole, and it glowed more brightly than it did on Friday, even if the final touch of splendid improvisation was lacking. Clearer, too, was his acute sense of the tonal contrasts that point the composer's thought and set sparks to the listener's imagination, as in the restless transitions of the "Faust" overture or the shimmering tracery of "A Siegfried Idyll." And in his stiff, sharp beat lurks, after all, the nervous quiver that makes climaxes elastic, undulating and alive. They marched on Saturday, they rose, and they did not dally for "effect."

H. T. P.

A correspondent sends us a justly indignant letter about the one incident that marred Dr. Muck's first appearances here—the conspicuous departure of a fraction of the audience on Friday afternoon before the final number of a very short programme. Doubtless the offence was partly habit and partly carelessness, but it is a custom and an indifference that are increasing on Friday afternoons and that, to a stranger to local ways, as Dr. Muck still is, was singularly discourteous and disconcerting. Our correspondent writes to the point:

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BALTIMORE
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Boston Daily Globe.
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SAINT-SAENS COMING.

French Composer Opens American Tour with Symphony Orchestra.

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Saint-Saens is the most versatile of musicians. He is one of the world's greatest composers; he is a conductor, an accomplished pianist and organist, and in Boston he will be heard as composer, conductor and as pianist. The works on the program will be his own, and he will conduct all but his piano concerto which he will play himself.

In the past 20 years 26 of his compositions have appeared on Boston symphony programs no less than 116 times; in fact, he ranks 13th in number of performances in a list of 236 composers. In this country Saint-Saens is best known generally as the composer of the opera "Samson and Delilah."

The concert which he will conduct in Symphony hall will be out of the regular subscription. The full Symphony orchestra will be used.

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BOSTON DAILY ADVERTISER
OCTOBER 15, 1906

THE SYMPHONY CONCERT.

PROGRAMME.

Beethoven—Symphony No 5, in C minor.
Wagner—Faust Overture.
Wagner—Siegfried Idylle.
Wagner—Prelude to "The Mastersingers."

There is no question but that the orchestra is continuing in safe hands; that much was established before the end of the performance of the Beethoven symphony. Dr. Muck was greeted cordially by both audience and orchestra, the latter paying him the unusual compliment of rising at his entrance. It was an odd coincidence (and a purely accidental one) that the work which ended last season should have begun the present one, the last work directed here by Mr. Gericke was the first conducted by Dr. Muck.

It would be a thankless task to make comparisons. Given a great work, and two eminent conductors, and there are sure to be noticeable differences of detail and even of result. In even the first four measures there was exhibited a difference of reading. There was no long pause separating the two first figures. "Beethoven wrote the hold over the chord, not over the eighth rest," says Dr. Muck, and the interpretation is an effective one, yet it is a reading that we have not had in Boston for a generation.

It was at once evident that, like Mr. Gericke, Dr. Muck is a true musician and not a "poseur." There was no frantic beat no sensational distortion of the composer's meaning to draw attention to the conductor's great powers of discovery, no looking too deeply into the millstone; yet with the minimum of gesture and without any excited action on the part of the conductor, the men were evidently under entire control.

Beyond the point noted above it is impossible to give any new impression in the first movement, yet one may mention that the struggle of the chief and subordinate theme with each other was commendably balanced. The second movement was sung in broad and beautiful style,—a trifle slower than we are accustomed to hear it, but very effective in this tempo. But the glory of the performance was in the Scherzo and Finale. The mysterious character of the chief theme, and the mock heroics that follow it, were finely contrasted, and the contrabasses were not overdriven in the Trio. The bassoon work was more audible than usual and we liked this "nuance." The transition to the Finale was most effectively mysterious, and the last movement was triumphantly powerful

In short, without searching for any startling devices, without injecting too much "personality" into the reading (the vice of many a modern conductor) Dr. Muck brought out all the poetry of the old work and aroused the audience to much enthusiasm.

Mr. Gericke has given us the acme of Wagner orchestral interpretation, and there were no such revelations in the later part of the programme as could be found in the symphony. Yet the Faust overture was given a most dramatic reading. The Siegfried Idylle was less effective. We begin to doubt the fitness of this work for a large concert hall, although it was interesting to contrast the discontented Wagner of "Faust" with the happy composer of the Idylle.

We have had many great performances of the "Meistersinger" prelude. It would be exaggeration to say that Dr. Muck surpassed them, but he certainly equalled the standard that has been set. Every point of the work told; every one of the sharp contrasts was properly caught up, and a thoroughly enjoyable performance given. If one bears in mind that this was not only the first concert after a long vacation, but the first stage of the acquaintance of Dr. Muck with the great instrument upon which he is to play, the result may be considered as triumphant.

It remains to be seen how conservative the new conductor is going to be. Dr. Muck will soon discover that the average Boston concert-goer is impatient of further education in the early classics and demands more excitement than Mozart and Haydn can furnish. The next programme is to be entirely on the staid and conservative lines. There has not been such a programme given in Boston in 25 years as the one of this week? Bach, Haydn, Mozart, Spohr, two simple symphonies (for even the fugue of the "Jupiter" is no longer intricate to the symphonic auditor) and not one measure of modern puzzles or pepper. We shall watch the result of this innovation with the keenest interest. Dr. Muck says that he does not believe in sudden jumps into dissimilar schools. There will certainly be no such jumps in the next concert.

Louis C. Elson.

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
MONDAY, OCTOBER 15, 1906

Dr. Muck's Second Appearance

At the Symphony concert of Saturday Dr. Muck renewed and strengthened the excellent impression that he had made on Friday afternoon. The conductor, the orchestra and the audience all seemed more at their ease. In particular Dr. Muck measured better the baffling and trying acoustics of Symphony Hall. Especially in Wagner's "Faust" overture and in the prelude to "The Mastersingers," he gained a sonority, incisiveness and vitality of tone that were lacking on Friday, and that gave the overture a sharper poignancy and a more sombre cast, and the prelude a larger eloquence and a warmer brilliancy. A certain diffidence with which the men played on Friday afternoon, as though hesitating a little over the novel freedom the new conductor was allowing them, had also vanished, and throughout the band was surety and elasticity themselves. To the audience also, since the musical part of the town had talked of little else than Dr. Muck since Friday, he did not come quite strange. It was ready with welcoming applause. It listened with unrelaxing and clearly responsive interest, and it was very hearty in its approval at the close of the symphony, and at the end of the concert.

Admirable, again, were Dr. Muck's feeling for tone that is beautiful in texture, undulating in motion and adroitly proportioned in mass and detail; and for the quality of pure orchestral song in Beethoven's andante or in the lyrical passages of the two overtures by Wagner. His sense of musical design seemed as lucid and large, especially in its grasp of each composition as an organic whole. In the symphony, for example, not only did the music rise steadily to the searching transition to the final movement, but it mounted thereafter to the very last chords. He was as skilful, too, in the adjustment of all the changing moods of the prelude to "The Mastersingers" into the glowing mass of the whole, and it glowed more brightly than it did on Friday, even if the final touch of splendid improvisation was lacking. Clearer, too, was his acute sense of the tonal contrasts that point the composer's thought and set sparks to the listener's imagination, as in the restless transitions of the "Faust" overture or the shimmering tracery of "A Siegfried Idyll." And in his stiff, sharp beat lurks, after all, the nervous quiver that makes climaxes elastic, undulating and alive. They marched on Saturday, they rose, and they did not dally for "effect."

H. T. P.

A correspondent sends us a justly indignant letter about the one incident that marred Dr. Muck's first appearances here—the conspicuous departure of a fraction of the audience on Friday afternoon before the final number of a very short programme. Doubtless the offence was partly habit and partly carelessness, but it is a custom and an indifference that are increasing on Friday afternoons and that, to a stranger to local ways, as Dr. Muck still is, was singularly discourteous and disconcerting. Our correspondent writes to the point:

"After the Siegfried music on Friday I should say that between fifty and seventy-five persons, if not more, from the front half of the hall alone got up and went out, and this at ten minutes before four. Considering that it was Mr. Muck's first appearance, it was a singularly discourteous thing to do, and must have struck him like a slap in the face. Boston's alleged musical culture is pretty laughable poppycock, and I often wonder what percentage of the Friday crowd really knows much about or cares really for music. To have cut out one moment of yesterday's concert was inconceivable, but first of all it was a mighty rude way to treat a newcomer, and all should have made a point of staying until the end, whether or not it was a case of having the proverbial 'pearls cast before' them or not."

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Muck.

It is gratifying to find here, in Boston and in Washington men of genius who recall to us the great men of the past. Will we be apt to soon forget Damrosch, Theadore Thomas, Seidl, Gilmore? Tell it not in Gath. Dr. Muck is already well and favorably known in Boston. He deserves all that is said about him.

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OCT 15 1906

MUSIC AND DRAMA.

The Boston Orchestra.

Boston has its new conductor, Dr. Carl Muck, and is pleased with him. He made his first appearance on Friday. Mr. Philip Hale thus sums up his impressions in the Boston *Herald*, which gave its place of honor on the first page to the event:

It is a pleasure to welcome this sincere and accomplished artist, who now makes Boston his dwelling place. His influence in the making towards musical righteousness will be all the more potent because it is not flamboyant; because his personality is not too personal. The deeply interested audience was quick to appreciate this.

The *Transcript* says:

His ear for quality of tone seems sensitive and his feeling for it warm. Naturally the men were on their mettle yesterday, and we that listened came fresh to old delights, but seldom have the voices of the orchestra had a more flowing and pliant, a richer and more persuasive loveliness. As fine and warm is Dr. Muck's sense of adroit and beautiful blending and proportioning of tone. He melts his instrumental voices into each other as he twines them in long and curving lines. He seems to seek the steady and delicate undulation of tone that such voices as Melba's sometimes have. Yet as the "Faust" overture showed, he can summon the poignant phrase and the burning accent.

. . . Nowhere was there the smallest exaggeration or the slightest trace of the conductor who must make each contrast a little more poignant, each melody of a deeper and more flowing beauty than ever conductor made it before. Reading, tempi, general design and incidental detail were normal and impersonal. But back of them seemed to be a singular fulness of understanding and an entire devotion to the music for its own sake. . . . Dr. Muck, except for one or two flashing phrases, preferred to read the music temperately, and temperance is much too sane a virtue for it. In a word the sheer romantic ardor of the prelude to "The Mastersingers" and the sheer romantic gloom of the "Faust" overture seemed to leave him, and therefore his audience, a little cold. It recalled him three times and with very hearty applause after the symphony. Its breathless silence through the "Siegfried Idyl" was the finest of responses. Its answer to the two overtures was no more than the applause of courtesy.

The programme comprised Beethoven's Fifth Symphony, and three Wagner numbers: the "Faust" overture, "Siegfried Idyl," and Prelude to "Die Meistersinger."

Mr. Louis C. Elsen writes in the *Advertiser*:

Speaking of his own programmes, Dr. Muck said that he did not believe in much length—for which the critics will call down blessings upon his head. In Berlin they sometimes begin a concert early in the evening and continue until nearly midnight. For himself, he thought that an hour and a half, at most an hour and three-quarters, was about as much as an auditor ought to be called upon to digest.

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OCTOBER 17, 1906

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Newspaper Cutting Bureau

NEW

BALTIMORE, MD

OCT 17

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Newspaper Cutting Bureau

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OCT 17

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BOSTON POST,

OCTOBER 17, 1906

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WASHINGTON, D. C.

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OCT 21

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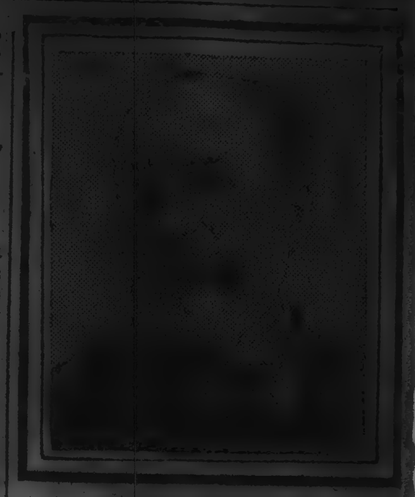

Camille Saint-Saens.
Greatest Living French Composer.

TOUR OCT. 30 IN BOSTON

Newspaper Cutting Bureau in the Wo

From NEW YORK EV'G POST

Address

OCT 18 1906

Date

For the Brooklyn concerts of the Boston Symphony Orchestra tickets will be sold as usual at reduced rates in the north and south galleries to students. These tickets will be sold only to students of the Packer Institute, Polytechnic Institute, Alelphi College, Pratt Institute, Berkeley Institute, St. John's College, St. Francis Xavier College, Brooklyn Heights Seminary, St. Catherine's Hall, Miss Rounds's School, the Master School of Music, to students of the Teachers' Training School, and all the high schools; to students of music in schools of music of high grade, or under well accredited teachers of music, and to students of other institutions that may make formal application for students' tickets and have their applications granted by the department of music.

Newspaper Cutting Bureau in the World

ess NEW YORK COMMERCIAL

GLOBE

OCT 18 1906

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Newspaper Cutting Bureau in the World

N. Y. EV'G SUN

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OCT 19 1906

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Newspaper Cutting Bureau in the World

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Mrs. Muck is tremendously interested in the various Polar expeditions. She says that the only reason she regrets being a woman is that she cannot hope to go far into the North. On the orchestra's first trip this winter she might profit by the opportunity to meet Mrs. Robert E. Peary and the Snow Baby, who know the high latitudes as well as they do their home in Washington.

Newspaper Cutting Bureau in the World

PRESS

PHILADELPHIA, PA

OCT 17

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MUSIC AND DRAMA.

The Boston Orchestra.

Boston has its new conductor, Dr. Carl Muck, and is pleased with him. He made his first appearance on Friday. Mr. Philip Hale thus sums up his impressions in the Boston *Herald*, which gave its place of honor, on the first page, to the event:

It is a pleasure to welcome this sincere and accomplished artist, who now makes Boston his dwelling place. His influence in the making towards musical righteousness will be all the more potent because it is not flamboyant; because his personality is not too personal. The deeply interested audience was quick to appreciate this.

The *Transcript* says :

His ear for quality of tone seems sensitive and his feeling for it warm. Naturally the men were on their mettle yesterday, and we that listened came fresh to old delights, but seldom have the voices of the orchestra had a more flowing and pliant, a richer and more persuasive loveliness. As fine and warm is Dr. Muck's sense of adroit and beautiful blending and proportioning of tone. .He melts his instrumental voices into each other as he twines them in long and curving lines. He seems to seek the steady and delicate undulation of tone that such voices as Melba's sometimes have. Yet as the "Faust" overture showed, he can summon the poignant phrase and the burning accent.

. . . Nowhere was there the smallest exaggeration or the slightest trace of the conductor who must make each contrast a little more poignant, each melody of a deeper and more flowing beauty than ever conductor made it before. Reading, tempi, general design and incidental detail were normal and impersonal. But back of them seemed to be a singular fulness of understanding and an entire devotion to the music for its own sake. . . . Dr. Muck, except for one or two flashing phrases, preferred to read the music temperately, and temperance is much too sane a virtue for it. In a word the sheer romantic ardor of the prelude to "The Mastersingers" and the sheer romantic gloom of the "Faust" overture seemed to leave him, and therefore his audience, a little cold. It recalled him three times and with very hearty applause after the symphony. Its breathless silence through the "Siegfried Idyl" was the finest of responses. Its answer to the two overtures was no more than the applause of courtesy.

The programme comprised Beethoven's Fifth Symphony, and three Wagner numbers: the "Faust" overture, "Siegfried Idyl," and Prelude to "Die Meistersinger."

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BOSTON DAILY ADVERTISER
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BOSTON HERALD---WEDNESDAY, OCTOBER 17, 1906

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GEAT FRENCH COMPOSER TO MAKE AMERICAN DUBUT

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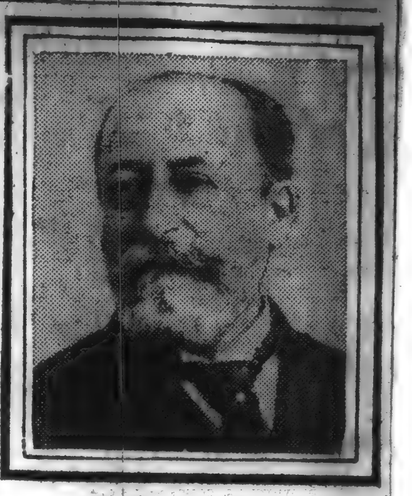

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From

Address

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Newspaper Cutting Bureau in the World

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[36]

SAINT-SAENS MAKES AMERICAN DEBUT IN BOSTON

Most Versatile of Musicians Will Be Heard Here as Conductor, Composer and Pianist—Special Concert by Symphony Orchestra.

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High Rank as Conductor.

His list of compositions is very long, including all forms of music. He has composed symphonies and symphonic poems for the orchestra, concertos for violin, 'cello and piano, a symphony for organ, many operas and oratorios and much chamber music. As a conductor he ranks as high as he does as a composer, and in Europe he is generally regarded as one of the great pianists of our time. He is now a man of 70 years, but last summer he played a Mozart concerto at the Mozart festival in Salzburg, winning the highest praise, and this fall he has given concerts in London which were regarded as events of the season.

It is very fitting that his American debut should be with the Boston Symphony Orchestra. In the past twenty years twenty-six of his compositions have appeared on Boston Symphony progams no less than 116 times; in fact, he ranks thirteenth in number of performances in a list of 236 composers.

Tribute to French Composers.

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The concert which he will conduct in Symphony Hall will, of course, be out of the regular subscription. The full Symphony Orchestra will be used. It will be in the nature of a tribute to the greatest of French composers and one of the greatest composers of the last century, a man who has left the deepest sort of impress on contemporary art. M. Saint-Saens has not only taught by the music he has written, but as a critic he ranks with the greatest in France. His various essays have had the widest of influences on his art.

In every respect it is a most considerable distinction for Boston to have the honor of the first appearance of this great man. Full details regarding the concert and the program will be made in a few days.

The Boston Journal
OCTOBER 19, 1906.

Mrs. Muck to Visit Capital.

The coming of the Boston Symphony Orchestra, with the new director, Karl Muck, is eagerly anticipated in Washington society, and sittings are nearly all taken for the first concert, Nov. 6, in the New National Theater. For the January concert in that city by "our" orchestra, Paderewski is to be soloist. Mrs. Muck goes over and will be cordially received socially.

I predict a large audience of the fashionable set at the Hollis Monday to welcome Maude Adams, who has such a following in the large cities.

From EAGLE
Address Brooklyn, N.
Date OCT 20 19

The time for the renewals of last year's subscriptions to the concerts of the Boston Symphony Orchestra having expired, the general sale of season tickets for the coming series will open at the Art Building, 174 Montague street, on next Tuesday evening, October 23, and beginning the next morning will be continued at the ticket office of the Institute of Arts and Sciences, at 502 Fulton street.

[illegible] WASHINGTON STREET, [illegible] MASS.
FRIDAY, OCTOBER 19, 1906

For interesting comparison with the programmes of our Symphony Orchestra this is the programme that the Chicago Orchestra is playing today and tomorrow: Overture, "The Flying Dutchman," Wagner; symphony in G-minor, No. 7, Nielsen (first time); overture, "Husitzka," Dvorak; theme with variations arranged for string orchestra from the quartet in D-minor, Schubert; concert study, Sinigaglia (first time); tone-poem, "The Moldau," Smetana. In Philadelphia, Mr. Scheel's orchestra is beginning the season today with Tschaikovski's fifth symphony for the chief number of its programme.

There is one distinction of the Symphony Concerts that bids fair to continue under Dr. Muck in even higher degrees. Probably our orchestra gives shorter concerts than does any similar band the world over. Mr. Colonne's and Mr. Chevillard's in Paris cheerfully make theirs three hours long, and their audiences listen as cheerfully. Mr. Wood, in London, seems to feel that he would be unjust to his hearers if he did not keep them at least two hours and a half. Concerts in Germany are often lengthy beyond endurance, and in New York, the Philharmonic Society and Mr. Damrosch's orchestra are seldom content with less than two hours and a quarter. By every sign the programmes of the Chicago Orchestra are as long. Yet Mr. Gericke very rarely let a concert run more than an hour and three-quarters, and sometimes an hour and a half sufficed him. Last week Dr. Muck's programme, intermission and all, filled no more time. The list for today and tomorrow is not much longer, and that for next week seems still shorter. Never have our conductors tried to hold too long the concentration, receptivity and imagination of their audiences. They have been discerning enough to see that these faculties will not remain in active play for more than an hour and a half, and wise enough to wish their hearers to come to the last number without fatigue or restlessness, and then to depart full, but not gorged. The understanding of music and the emotional response to it must come on the instant, and therefore the hearing of it makes the most exhaustive listening in the world. There is no turning backward as there is with the pages of a book; no second glance as there is with pictures and sculptures; and no veiled summaries and explanations as there often are in plays. If the psychologists and the pedagogues only knew it, there is no better training in mental and emotional concentration than the understanding and responsive listening to music.

Newspaper Cutting Bureau in the World
From CITIZEN.
Brooklyn, N. Y.
Address
Date

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From TIMES
Brooklyn, N. Y.
Address
Date OCT 20 1906

While Olga Samaroff was the piano soloist at the recent Worcester festival, her season really began in Buffalo on Friday evening, October 11, when she gave a recital in Convention Hall of that city. Her reception was brilliant and enthusiastic as it is everywhere she plays. In October she will give recitals in Oberlin and Baltimore and will play in Philadelphia with the Philadelphia Orchestra. Next month she will give recitals, among other cities, in Boston and Detroit, and will play with the Chicago Orchestra in Chicago, coming to Brooklyn to be the soloist at the second concert of the Boston Symphony Orchestra in December.

Standard Union
Brooklyn, N. Y.
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Newspaper Cutting Bureau in the World
From NEWS
Address BALTIMORE, MD.
Date OCT 20 1906

BOSTON SEASON SALE.

Symphony Orchestra Tickets Will Be Ready On Monday.

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Not since the Boston Symphony Orchestra has begun to come regularly to Baltimore has there been such a large number of renewals by the subscribers of the previous season. This is only one of the signs which seem to promise that this season the Boston Symphony Orchestra will be enjoying the greatest patronage that it has ever had in this city. While a part of this patronage may be attributed to the normal increase that the Symphony concerts show every year, unquestionably the jump in the subscriptions is due to two important reasons. The first is the presence as conductor of the Orchestra of Dr. Karl Muck of Berlin, one of the most distinguished men of his class in the world. The second is the promise that with the Orchestra will appear two such artists as Mme. Nellie Melba and Mr. Paderewski. They will appear only with the Orchestra—Paderewski at the January concert and Melba at the February concert.

The Orchestra itself returns without any change in its personnel. It will bring to Baltimore its full strength of 96 men.

From BULLETIN
Address PHILADELPHIA, PA.
Date OCT 20 1906

Five concerts will be given by the Boston Symphony Orchestra in the Academy of Music beginning on Monday, November 5. The sale of tickets for the first concert will begin on Wednesday, October 31. It is an interesting fact that it would be possible now to sell out the house for the Paderewski concert in January, but no orders are being taken for this. Prices will be raised and those not having subscription tickets will [illegible]

Newspaper Cutting Bureau in the World
From NEWS
Address BALTIMORE, MD.
Date OCT 20 1906

Further Objections To The News' Musical Criticisms.

To the Editor of THE NEWS:

In my criticism of "O. B. B." I assumed that his comments published in The News were intended for the bulk of its readers who find delight in higher music, and not for the comparatively few experts in the city whose entire energies are devoted to the pursuit of the art. These comments are afforded the prestige and power of a newspaper of general circulation. Their potentiality for evil effect must be estimated with that fact in calculation, as well, too, the vital relationship they of necessity bear toward that body of people who make possible the various musical productions at the Lyric.

"B.'s" letter in The News yesterday illustrates the narrow arrogation which gentlemen of his class presume to make of the term "musical person." He writes that the Leoncavallo march was enough to rouse the ire of a musical person. Inasmuch as the march was repeated to satisfy the fervent applause not only of the gallery, but the people on the floor who paid $2 admission, and no ire was anywhere discernible, there must have been in "B.'s" notion no other musical persons present than himself, and possibly a few like him, who saved up their ire to exploit it in print.

I do not maintain that Leoncavallo should not have been criticised. But "O. B. B." in his very article of condemnation should not have made a blunder in the citation of the programme, unpardonable in any attentive auditor, much more a professional critic. Some time ago, as The News files will show, "O. B. B." condemned the consecutive performance of two movements of a certain composition. Though he was promptly notified these movements were constructed to be played together, and were never reputably disjoined, no explanation from him was forthcoming. "O. B. B.'s" denunciation of the Washington Orchestra was in the circumstances simply savage and brutal.

Take a few lines from his column in The News yesterday. He styles Paderewski "the titanic pianist." If this artist was in the habit of playing the piano with crowbars the adjective might pass. But it is grotesque and absurd when used to designate finger force, however extraordinary. "O. B. B." proceeds to question whether this "titanic pianist's" "genial lyric vein can take on the stalwartism and sustain continuity requisite to a successful symphony." This sentence is not much of a symphony, surely. Does "O. B. B." mean to assert that the great symphonists owe their success to absence of genial lyric qualities? "O. B. B." describes Doctor Muck exerting a control over performers "which savors of the occult." So that we are to expect to witness at the next Boston Symphony concert an exhibition of spiritualism as well as of music. Again, "O. B. B." writes yesterday: "The older civilizations have a truer estimate and a more practically adequate manner of showing their appreciation of men or institutions that have the power and will to educate than have we Americans." This statement is repeated sometimes by fogy votaries of Old World customs. But it seems to me statistics may easily be supplied to demonstrate that the exact opposite of this assertion is nearer truth. The incident which "O. B. B." narrates of Joachim shrinks into insignificance when compared with Patti's last farewell tour of the United States.

But enough! I am, indeed, aware of the audacity exercised to combat any staff critic of a great newspaper, but as The News, with commendable generous spirit, opens its columns for the publication of opinions attacking even its editorials, I hope to be excused, especially as "B.'s" own palliation of "O. B. B.'s" harshness is love for justice. J. G.

Baltimore, Oct. 18.

In any printed work it is easy to pick out faults of detail. Neither The News nor its critic objects to frank discussion of the criticism which appears in the columns of this paper. Much honest antagonism has been aroused by The News' musical criticism, but the fact remains that "O. B. B.'s" work is standard among persons who are informed on the subject in this community, and is regarded with respect wherever it is read. A newspaper must make its choice between criticism and puffery, and "O. B. B.'s" steadfast adherence to musical art as he understands it has done much to promote a good standard and popular interest in the subject.—Ed. News.

[37]

The Boston Journal
OCTOBER 17, 1906.

SAINT-SAENS MAKES AMERICAN DEBUT IN BOSTON

Most Versatile of Musicians Will Be Heard Here as Conductor, Composer and Pianist—Special Concert by Symphony Orchestra.

Camille Saint-Saens, the most famous of living French composers and one of the greatest composers of the world, who is coming to this country for twenty concerts, is to make his debut in America in Boston at a special concert which the Symphony Orchestra will give in Symphony Hall on Wednesday evening, Oct. 30. It has been generally announced that he would make his American debut in New York, but C. A. Ellis, the manager of the Symphony Orchestra, made arrangements yesterday whereby his first appearance will be made here.

Saint-Saens is the most versatile of musicians. He is one of the world's greatest composers, he is a conductor, an accomplished pianist and organist, and, in Boston, he will be heard as composer, conductor and as pianist. The works on the program will be his own, and he will conduct all but his piano concerto, which he will play himself.

High Rank as Conductor.

His list of compositions is very long, including all forms of music. He has composed symphonies and symphonic poems for the orchestra, concertos for violin, 'cello and piano, a symphony for organ, many operas and oratorios and much chamber music. As a conductor he ranks as high as he does as a composer, and in Europe he is generally regarded as one of the great pianists of our time. He is now a man of 70 years, yet last summer he played a Mozart concerto at the Mozart festival in Salzburg, winning the highest praise, and this fall he has given concerts in London which were regarded as events of the season.

It is very fitting that his American debut should be with the Boston Symphony Orchestra. In the past twenty years twenty-six of his compositions have appeared on Boston Symphony progams no less than 116 times; in fact, he ranks thirteenth in number of performances in a list of 236 composers.

Tribute to French Composers.

In this country Saint-Saens is best known generally as the composer of "Samson and Delilah," which in oratorio form has been sung by nearly every choral society in the land. Several of his concerts in America will be devoted to the performance of this work, which he will conduct.

The concert which he will conduct in Symphony Hall will, of course, be out of the regular subscription. The full Symphony Orchestra will be used. It will be in the nature of a tribute to the greatest of French composers and one of the greatest composers of the last century, a man who has left the deepest sort of impress on contemporary art. M. Saint-Saens has not only taught by the music he has written, but as a critic he ranks with the greatest in France. His various essays have had the widest of influences on his art.

In every respect it is a most considerable distinction for Boston to have the honor of the first appearance of this great man. Full details regarding the concert and the program will be made in a few days.

The Boston Journal
OCTOBER 19, 1906.

Mrs. Muck to Visit Capital.

The coming of the Boston Symphony Orchestra, with the new director, Karl Muck, is eagerly anticipated in Washington society, and sittings are nearly all taken for the first concert, Nov. 6, in the New National Theater. For the January concert in that city by "our" orchestra, Paderewski is to be soloist. Mrs. Muck goes over and will be cordially received socially.

I predict a large audience of the fashionable set at the Hollis Monday to welcome Maude Adams, who has such a following in the large cities.

From _____

Address _____

Date _____

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Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
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Newspaper Cutting Bureau ... Standard Union ... N. Y.

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BALTIMORE, MD.
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BOSTON TRANSCRIPT — October 20, 1906.

DR. MUCK CONDUCTS AGAIN

AN AFTERNOON OF EIGHTEENTH CENTURY MUSIC

A Programme with Individuality in It—The Right of the Old Masters to Be Heard by Themselves—Bach, Haydn and Mozart According to Dr. Muck—His Sympathy with the Spirit of [illegible] Music—Concerts of Next Week and Weeks to Come—Musical News

There was unusually warm applause, for so feminine an audience, when Dr. Muck took his place to conduct the second Symphony concert yesterday, and it continued through the afternoon. Clearly he has interested and impressed his hearers, and they have found him modestly and humanly likable. Their friendly mood was in the air, and conductor, audience and players were mutually eager and at ease. The programme was longer than that of last week, and it comprised a suite and two symphonies of the eighteenth century, and a concerto of the first quarter of the nineteenth, with Mr. Hess to play the violin part. In detail it ran:

Bach: Suite, No. 2, in B minor, for flute and strings (Von Bülow's arrangement).
Haydn: Symphony in G major (B. & H. No. 13).
Spohr: Concerto, No. 9, in D minor, for violin and orchestra.
Mozart: Symphony in C major, "Jupiter."

With reason, but with risk, Dr. Muck originally made his programme wholly from the music of the eighteenth century, and then added Spohr's concerto as most in accord with it of all that are in Mr. Hess's repertory. With reason, because the composers of the eighteenth century, even the greatest and the most lasting, are best heard by themselves. With risk, because the first and the clearest sign of the gulf of years between them and us is a sated and flagging interest if we hear too much of their music, and because a symphony by Haydn and another by Mozart on the same programme repeats the symphonic form at its simplest. The orthodox and uninspired concerto did not bring variety, in spite of the delicate brilliance and supple smoothness of Mr. Hess's playing, and the suite, with its range of diverse dance measures, began the programme. After all, it was the precise and insistent progression of allegro, largo (or andante), minuet and finale through two symphonies of which the ear, mind and fancy began to weary. The music itself did not cloy the receptive faculties—it was played too persuasively and sympathetically for that—but the iterated form stiffened them.

Otherwise Dr. Muck's scheme was altogether defensible. It implied delicate and discriminating æsthetic perceptions in him and flattering confidence in the same perceptions in his audience. The connoisseur of pictures, if he is worthy of his possessions, does not mix his Watteaus and his Bouchers, or even his Reynoldses and his Gainsboroughs, with his Monets, his Sargents, and his Barbizon landscapes. Whichever he may prefer, he will not let his nineteenth-century pictures overbear and overcloud his eighteenth. No more should the connoisseur of music, be he conductor or listener, let his nineteenth-century music dull or dim his Mozart, his Haydn and his Bach. It has no æsthetic right even to point and to invite the inevitable contrasts. The farther it is away the better. Mozart, Haydn and Bach took scanty thought of posterity and posthumous glories. They did their day's work like the industrious men and musicians they were, took the immediate rewards of it, and let the rest go hang. The pleasure with which we in 1906 hear their music lays them under no reciprocal obligation. The conductor who tries to make them sound modern and the hearer who tries to listen to them as though they were modern go equally wrong. Mozart and Haydn and Bach wrote not only according to themselves, but according to their time and their hearers. Let their music, if it can, recall and recreate for the hour the moods, tastes and standards to which it was addressed. Let it make its own atmosphere and maintain it as long as it can. Do not disturb it with modern notions or smother it in modern wraps. There is a fair field in æsthetics as well as in sport, and Dr. Muck gave his eighteenth-century music a fair field yesterday, though he did have to play it in a hall, and therefore with an orchestra, twice or thrice too large for it.

Thus left to itself the music did speak with its own voice and summon its own atmosphere. It never commanded—that was not the way of the arts in the eighteenth century—it enticed, persuaded and fascinated. It charmed away the mental, emotional and æsthetic barriers that separate us of the twentieth century from the ladies in their brocades and the men in their laces for whom it was written. It melted all the standards by which we might falsely try it, and then crystallized standards of its own. For the moment the atmosphere of Symphony Hall became, with a little spring and settling of the imagination, like that of the minor court at Cöthen, for which Bach made his suite, or of the Concerts Spirituels in Paris, hearing the symphony commissioned from Haydn, or of the concert room at Prague, where Mozart felt the sunshine of favor. Bach's flute trod its measures through his stately dances, in and out among the curtseying and attendant strings, or tripped through the light steps of his "Badinage." We who listened were content to ask no more of music than glorified dance melodies and rhythms, pattering on the ear and the fancy, like the fall of dancing feet. Then came the clamorous staccato chords of the beginning of Haydn's symphony. Could eighteenth-century music turn strenuous after all? But it was only playful thumping. In a moment the music was as free from thunderbolts as lace, and was weaving its delicate patterns through a light allegro. Homely was the song of the largo, but the eighteenth century liked to play at homeliness and musing, and to end both as Haydn ends his with measured minuet and the gayer dance of the finale. Form grew lovable for its own sake and melody for the mere beautiful curve and contents of it, while play with theme and figure became exhilarating sport.

Yet Haydn in his symphonies and Bach in this particular suite were writing no more than superficial music. It was Mozart's symphony that searched the heart of his time as well as his own. Here were perfection and even complexity of form, as complexity went in those days. Yet underneath was a shiver and quiver of passion. Here was the beauty of sound for its own long-drawn and curving loveliness, yet underneath was haunting and wistful melancholy—the melancholy of some of Watteau's pictures. Here was restlessness, sharpening contrasts and disturbing rhythms, as though the tone patterns were shaken and twisted by some quick breath of passion. Here was music that leapt out of the pretty bonds of the minuet into the tumultuous freedom of the finale. The "Jupiter" symphony is indeed music with a life of its own, independent of all else but Mozart, yet in it also is the mood of its time. Mozart in spite of his detachment had begun to feel it and to smart under it.

This eighteenth-century music spoke, persuaded and charmed, because the form and the manner of it exactly impart its mood and substance, because all four are in nearly perfect fusion, and because Dr. Muck and the orchestra brought the fusion and the fascination to very full expression. It is formal music, but form that Bach, Haydn and Mozart never turn rigid, and Dr. Muck kept his band as supple as they. It is music that is full of the tracery of delicate detail that never becomes hard or meticulous. It was lightness itself, it had even the sense of graceful improvisation as Dr. Muck and his men often played it. They sang the largo of Haydn and the andante of Mozart as pure instrumental song. Under their hands the rhythms of Bach's suite danced in long measured curves or in tripping steps. They sent the gay abandon of Haydn's finale sparkling to the ear and the fancy. Their rush in Mozart's fugue was breathless—and sure. Everywhere were the beauty and the pliancy of tone, the euphony and the symmetry that give eighteenth-century music half its magic. Conductor anu men caught the cool, clear brightness of it. Not once did Dr. Muck try to force or to distort this music that it might sound for something different from what it is. He followed the letter of it to very delicate shadings, to very light transitions. He animated it with its spirit and life. But did he a little miss the wistfulness and the tenderness that Mozart at least could put quivering underneath?

H. T. P.

Concerts Next Week

For the third pair of Symphony concerts next Friday afternoon and Saturday evening in Symphony Hall, Dr. Muck for the first time this season has put an ultra-modern composition, Strauss's "Don Juan," on his programme. With "Death and Transfiguration," it is the most familiar of Strauss's tone-poems, and the composer himself has conducted in it in Boston. It will put Dr. Muck, moreover, to new and interesting tests. The symphony is the first of Brahms in C-minor, and the dances of the sylphs and the will-o'-the-wisps and the Rakoczy March from Berlioz's "Damnation of Faust" complete the programme, which is notably short. There will be no soloist.

For the first of the Symphony concerts at Cambridge, in Sanders Theatre next Thursday evening, at eight, Dr. Muck has made a programme of three symphonies, Haydn's in G-major, Mozart's "Jupiter," and Beethoven's fifth. Only these and nothing more. We doubt whether a programme like this has been made in America in recent years, and Dr. Muck is far too able a conductor to need to turn instructor in the evolution of the symphony.

Coming Concerts

Monday evening, Oct. 29, in Chickering Hall, first concert for the new season by the Symphony Quartet, with a new quartet for strings by Suk, a trio for strings by Beethoven and a quintet for piano and strings by César Franck on the programme. Messrs. Hess, Roth, Férir and Warnke make the quartet and Mr. Gebhard is the pianist for this concert.

Tuesday evening, Oct. 30, in Symphony Hall, concert by the Symphony Orchestra in honor of Saint-Saëns, the eminent French composer, who makes his first public appearance in America. The programme will consist of his own music with Saint-Saëns conducting and playing the solo part in one of his piano concertos. [Sale of seats, with mail orders in advance, begins Oct. 26.]

Friday afternoon, Nov. 2, in Symphony Hall, fourth Symphony rehearsal with Schumann's first symphony and Schubert's "Unfinished" symphony on the programme and Olive Fremstad for the singer.

Saturday evening, Nov. 3, in Symphony Hall, fourth Symphony concert, with programme and singer as just noted.

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The Plans of the Longy Club

Mr. Longy's club of virtuosi upon wind instruments will give its three concerts this season in Potter Hall on the evenings of Wednesdays, Nov. 14, Jan. 2 and Feb. 6. The retirement of the first flute, André Maquarre, makes a single change in the personnel of the club. Daniel Maquarre succeeds him, and Arthur Brooke, likewise of the Symphony Orchestra, takes his place in turn as the second flute. Various members of the Symphony Orchestra, notably Mr. Schuecker, the harpist; Mr. Kloepfel, the trumpeter, and Mr. Rettberg, the drummer, are to assist the club as its programmes may require. All music for groups of wind instruments is rarely heard, and Mr. Longy's club is almost the only body that now cultivates it in America; but this year there are an exceptional number of new compositions in his scheme. Young French composers like Georges Enesco—Servian by birth, but Parisian by residence and training—have a place in it, along with one American, Arthur Bird and such little known writers for wind instruments as Mouquet and Lacroy. Notable, too, are the number of compositions that enlist many instruments. Enesco's and Bird's ask ten; one of Mouquet's is also a "little symphony" for ten players, and Reynaldo Hahn's suite requires thirteen. Uncommonly interesting, too, is the concerto for horn that Richard Strauss wrote for his father, an accomplished horn player, and that is appearing on programmes the world over. From the repertory of the club Mr. Longy takes two octets for wind instruments by Beethoven and Lazzari respectively. For the rest music new in itself or to his hearers will make his programmes as follows:

Mozart: Trio for oboe, clarinet and bassoon.
Strauss: Concerto for horn.
Bird: Serenade for two flutes, two oboes, two clarinets, two horns and two bassoons.
Reynaldo Hahn: Suite for two flutes, oboe, two clarinets, two horns, two bassoons, trumpet, tympani, harp and piano.
Mouquet: "Pan"—Suite for flute and piano.
Mouquet: Sinfonietta for two flutes, two oboes, two clarinets, two horns and two bassoons.
Reinecke: Sextet for flute, oboe, clarinet, two horns and bassoon.
Reinecke: Trio for oboe, horn and piano.
Woollett: Quintet for flute, oboe, clarinet, horn and bassoon.
Grieg: Lyrische Stücke (four small pieces).
Weber: Menuetto.
Händel: Air Varié.
Lacroy: Variations symphoniques for flute, oboe, English horn, clarinet, bass clarinet, horn and bassoon.
Enesco: Decemet for two flutes, two oboes, two clarinets, two horns and two bassoons.

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[38]

The Musical Journal
OCTOBER 20, 1906

THE LONGY CLUB.

Mr. George Longy, the leader of the Longy Club, is planning to present a most interesting lot of novelties at the concerts of this club this winter. They will be given in Potter Hall, on Wednesday evenings, Nov. 14, Jan. 2 and Feb. 6. The assisting artists will be Messrs. Schuecker, harpist; Kloepfel, trumpet; Rettberg, tympanist, and other members of the Boston Symphony Orchestra. The only change noted in the membership of the club this year is the retirement of Mr. Andre Maquarre, the first flute. His place is taken by Mr. Daniel Maquarre, and Mr. Arthur Brooke becomes the second flute. The program will be chosen from a notable list of works.

NEXT [illegible] SYMPHONY.

Brahms, Strauss and Berlioz are the composers represented in the third Symphony program, which will be played on next Friday afternoon and Saturday evening. There will be no soloist. Particular interest is attached to the performance of Richard Strauss' tone poem, "Don Juan," because Dr. Muck has for so many years been a friend and colleague of the composer, and it is certain that he will read the poem with highest authority. The full program is as follows:

Symphony in C minor No. 1.....Brahms
Tone Poem, "Don Juan".....Strauss
Three movements from the "Damnation of Faust".....Berlioz

BOSTON SYMPHONY QUARTET.

The general season sale for the series of six concerts which the Boston Symphony Quartet will give in Chickering Hall beginning on Monday, Oct. 29, will open at Symphony Hall Monday morning, Oct. 22. The transfer of the concerts from Jordan Hall to Chickering Hall has met with a great deal of approval among the patrons of the quartet, because it was the general belief that Jordan Hall was too large for chamber music and that it was impossible to find there the intimacy necessary to get the best results in such work. The Boston Symphony Quartet seems steadily to grow in the appreciation of the Boston public, for this year the subscription sale has been much larger than ever before. The sale of tickets for the first concert will open at Symphony Hall on next Friday morning, Oct. 26. As heretofore announced the assisting artist will be Mr. Heinrich Gebhard.

SAINT-SAENS' COMING.

The coming of Camille Saint-Saens to Boston on Tuesday evening, Oct. 30, under the management of the Symphony Orchestra gives promise of being one of the most interesting musical events of the season. This remarkable old man, who is now in his seventy-first year, is coming to America for the first time, despite the tradition that once in his annual disappearances from Paris he spent some weeks in New York incognito. While in America he will take part in twenty concerts. Some of these will be orchestral, when he will conduct his own works and play one of his concertos for the pianoforte. This is what he will do in Boston. Others will be choral, when he will conduct performances of his "Samson and Delilah." Of all the musicians of the past half century Saint-Saens, to say the least, is the most versatile. His fame as a composer is known to all. In that branch of his art he unquestionably stands at the head of all men in France since Berlioz. His coming to Boston will be, therefore, something more than the mere appearance of a "star." The concert which he will give with the assistance of the full Symphony Orchestra is more in the nature of a tribute to him and his achievements. The prices for the concert will be $2, $1.50 and $1. The public sale of seats will be open at Symphony Hall on next Friday morning, Oct. 26. In the meantime mail orders will be received and filled in the order in which they arrive, to be filled before the opening of the public sale.

THE BOSTON TRAVELER
OCTOBER 20, 1906

SYMPHONY PROGRAMME.

Brahms, Strauss and Behlioz are the composers represented in the third Symphony programme which will be played on next Friday afternoon and Saturday evening. There will be no soloist. Particular interest is attached to the performance of Richard Strauss' tone poem "Don Juan," because Dr. Muck has for so many years been a friend and colleague of the composer, and it is certain that he will read the poem with highest authority. The full programme is as follows:

Symphony in C minor No. 1....Brahms
Tone poem, "Don Juan".....Strauss
Three movements from the "Damnation of Faust".....Berlioz

Georges Longy, the leader of the Longy Club, is planning a most interesting lot of novelties for the concerts of the club this winter. They will be given in Potter hall on Wednesday evenings, Nov. 14, Jan. 2 and Feb. 6.

The general season sale for the series of six concerts which the Boston Symphony Quartet will give in Chickering Hall, beginning on Monday, Oct. 29, will open at Symphony Hall Monday morning, Oct. 22.

The coming of Camille Saint-Saens to Boston on Tuesday evening, Oct. 30, under the auspices of the Symphony orchestra, gives promise of being one of the most interesting musical events of the season. This remarkable old man, who is now in his 71st year, is coming to America for the first time, despite the tradition that once in his annual disappearances from Paris, he spent some weeks in New York incognito. While in America he will take part in 20 concerts.

N.Y. Times
OCT 21 1906

Dr. Karl Muck conductor of the Boston Symphony orchestra

The season sale of tickets for the two series of concerts which the Boston Symphony Orchestra will give in Carnegie Hall during the coming Winter has opened at the box office of Carnegie Hall.

More than ordinary interest is attached to the Boston Symphony concerts this season, due to the presence of Dr. Kari Muck of Berlin, who has come to America on a year's leave of absence from the Royal Opera of that city to be the conductor of Boston's orchestra. It is thirteen years since the Boston Symphony brought a new conductor to New York—if the visit, last year, of Vincent d'Indy be excepted—the last one having been Emil Paur, now of the Pittsburg Orchestra.

Dr. Muck comes to this country with a reputation won in a career of twenty-six years in some of the most exacting posts of Europe. Beginning at the bottom round of the ladder, as chorusmaster in the Opera in Zurich, his advancement was so rapid that in twelve years he was appointed one of the principal conductors of the Royal Opera in Berlin, which post he now holds. While it is true that he is best known as an operatic conductor, his experience in concert work has been very thorough, and in Europe he is esteemed highly in concert.

There will be no soloists at the November concerts in New York, and for the March concerts no soloists are yet announced, since Dr. Muck has not yet determined what he will do on his last visit to this city. But the soloists who are announced are Paderewski, Rosenthal, Gabrilowitsch, and Olga Samaroff, pianists, and Willy Hess and Timothée Adamowski, violinists.

Dr. Muck brought with him to America the score of Paderewski's new symphony which is to have its first performance in Boston on Jan. 4 and 5. In the next week it will be played in Philadelphia, Washington, Baltimore, New York, and Brooklyn. Paderewski will be present to hear it played, for he is to be the soloist with the orchestra on that occasion.

Paderewski will play but once in New York next Winter, and that will be with the Boston Symphony Orchestra. He comes to this country for three weeks, in which time he will play seven concerts with the Boston Symphony. Rosenthal will make his first appearance with orchestra in New York with the Boston Symphony.

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CHAMBER CONCERTS.

The Kneisel Quartet announces that its chamber [illegible] given at [illegible] Hall on Tuesday evenings, Nov. 13, Dec. 11, Jan. 8, Feb. 5, March 5, April [illegible] son's subscribers may secure the same seats as last season if they will apply to J. M. Priaul[illegible] & Co., 367 Broadway, before Oct. 25. General subscriptions may be secured on and after Nov. 1.

The Adele Margulies Trio announces three chamber music concerts to be given at [illegible] Tuesday, Oct. 22; Tuesday, Jan. 15, and Tuesday, Feb. 19.

Prof. Willy Hess, the leader of the Boston Symphony Quartet, has decided to put on his first New York programme a quartet in B flat major, Op. 11, by Joseph Suk. This is believed to be new to New York. Suk, some of whose larger works have been played here, is the second violin of the famous Bohemian quartet. The first concert of the three will be given in Mendelssohn Hall Friday afternoon, Nov. 9.

Newspaper Cutting Bureau in the World
N. Y. AMERICAN
OCT 21 1906

Musical Offerings.

It is already possible to announce ... the now fast nearing season ... grand opera at the Metropolitan ... the ambitious character of its ... the efficiency of the com... ... them, be the ... ard in this country. ... novelties," among ... Lescaut" and ... "La Damna... ... "Fedora," ... is also ... who ... during the past week directed several ... rehearsals of Richard Strauss's stu... ...pendous and extraordinary work.

The season sale for the ten concerts of the Boston Symphony Orchestra, which has been in progress at Carnegie Hall the past week, is the largest the orchestra has had since it first began to come to this city. In connection with this sale it is an interesting fact that Carnegie Hall could be almost sold out to-day for the concert in January when Paderewski will be the soloist. As a matter of fact, from the present aspect, there will be none too many seats to dispose of when the season sale is finished.

Dr. Muck's debut in Boston was accomplished with popular favor. At the end of Beethoven's fifth symphony at the concert the audience cheered him. The programmes for the first two New York concerts will be announced next week.

Prof. Willy Hess, the leader of the Boston Symphony Quartet, has decided to put on his first New York programme a quartette in B flat major, op. 11, by Joseph Suk. This is believed to be quite new to New York. Suk, some of whose larger works have been played here, is the second violin of the famous Bohemian Quartette. The first concert of the three will be given in Mendelssohn Hall Friday afternoon, No-

Newspaper Cutting Bureau in the World
N. Y. AMERICAN
OCT 21 1906

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Newspaper Cutting Bureau in the World
REVIEW
NEW YORK CITY.
OCT 21 1906

Dr. Karl Muck gab im „Musical Age" eine interessante Beschreibung des Eindrucks, den die Einfahrt in den New Yorker Hafen auf ihn machte.

„Ich war sprachlos — ja, einfach sprachlos — als ich am Horizonte die gigantischen Häuser dieser Stadt auftauchen sah und noch sprachloser, als der Dampfer Langsam in den Hafen fuhr. Herrlich, es ist gigantisch, überwältigend, verwirrend! Die kühnsten Bilder, die ich mir machte, sind übertroffen. Die riesenhaften Gebäude mit ihren tausenden lauernden Augen drängten mit sofort das Bild größten Arbeitsfleißes auf. Das spricht deutlich für die Thatkraft, dem dieses Land seine Größe verdankt. Der Anblick ist wundervoll — einfach wundervoll. Das mag Ihnen naiv vorkommen. Aber bedenken Sie, daß ich zum ersten Male an diese Küste komme. Wenn ich wiederkomme, werde ich meine Eindrücke genauer beschreiben können. Heute fesselt mich alles, einfach alles."

SUNDAY HERALD
OCTOBER 21, 1906

THE LONGY CLUB

Mr. Georges Longy, the leader of the Longy Club (wind instruments) will present interesting novelties at its concerts the coming winter. These will be given in Potter Hall on Wednesday evenings, Nov. 14, Jan. 2 and Feb. 6. Messrs. Schuecker, harpist; Kloepfel, trumpet; Rettberg, tympanist, and other members of the Boston Symphony orchestra will assist. The only change noted in the membership of the club is the presence of Mr. Brooke as second flute. Mr. D. Maquarre has become first flute, Mr. A. Maquarre has retired. The programmes will be chosen from the following list of works:

Beethoven, octet, op. 103.
Mozart, trio for oboe, clarinet and bassoon.
Strauss, concerto for horn, op. 40.
Mozart, serenade.
Bird, suite.
Bach, "Pan," suite for flute and piano.
Mouquet, pantomietta.
Reinecke, sextet.
Woolett, quintet.
Reinecke, trio for oboe, horn and piano.
Grieg, lyrische stuecke.
Weber, menuetto; Handel air varie, for oboe, two clarinets and two bassoons.
Cesari, octet.
Lacroix, variation symphonique.
Enesco, decemet for two flutes, two oboes, two clarinets, two horns and two bassoons.

BOSTON SYMPHONY QUARTET

The general season sale for the series of six concerts which the Boston Symphony quartet will give in Chickering Hall, beginning on Monday, Oct. 29, will open at Symphony Hall tomorrow (Monday) morning, Oct. 22. The quartet is steadily to grow in appreciation of the Boston public, for this year the season sale has been much larger than ever before. The sale of tickets for the first concert will open at Symphony Hall on next Friday morning, Oct. 26. The assistant pianist will be Heinrich Gebhard. The programme will include Suk's quartet in B flat op. 11, Beethoven's trio for strings, C minor op. 9, No. 3; Cesar Franck's [illegible] quartet.

DR. CARL MUCK.

Newspaper Cutting Bureau in the World

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The season sale for the ten concerts of the Boston Symphony Orchestra which has been in progress at Carnegie Hall the last week is by all odds the largest the orchestra has had since it first began to come to this city. In connection with this sale it is an interesting fact that Carnegie Hall could be almost sold out to-day for the concert in January when Paderewski will be the soloist. As a matter of fact, from the present aspect, there will be none too many seats to dispose of when the season sale is finished. Dr. Muck's debut in Boston was cordially received. At the end of Beethoven's fifth symphony the audience cheered him. The programmes for the first two New York concerts will be announced next week.

Prof. Willy Hess, the leader of the Boston Symphony Quartet, has decided to put on his first New York programme a quartette in B flat major, op. 11, by Joseph Suk. This is believed to be quite new to New York. Suk, some of whose larger works have been played here, is the second violin of the famous Bohemian Quartette. The first concert of the three will be given in Mendelssohn Hall, Friday afternoon, November 9.

From

Address

The season sale for the ten concerts of the Boston Symphony Orchestra, which was in progress at Carnegie Hall last week, is by all odds the largest the orchestra has had since it first began to come to this city. Carnegie Hall could be almost sold out to-day for the single concert in January when Paderewski will be the soloist. As a matter of fact, from the present aspect, there will be none too many seats to dispose of when the season sale is finished.

Dr. Muck's debut in Boston was accomplished with popular favor. At the end of Beethoven's fifth symphony at the concert the audience cheered him. The programmes for the first two New York concerts will be announced next week.

Mr. Longy has arranged three concerts for this winter. He and his club will play in Potter Hall on Wednesday evenings, Nov. 21, Jan. 2, Feb. 6. Among the works he proposes to introduce are an octet by Beethoven, an octet by Lazzari, a serenade by Bird, and among the novelties a concerto for horn and piano, Strauss; a sextet, by Reinecke; trio for horn, oboe and piano, by Reinecke; decemet (wood wind instruments alone), by Mouquet; Pan (suite for flute and piano), Mouquet; quintet, by Woolett; Variations Symphoniques, by Lacroix; trio for oboe, clarinet and bassoon, Mozart; small pieces, by Händel, Weber and Grieg; decemet, by G. Enesco; "Paysages Normands," by G. Spork; grands suite ancienne for wood wind, two harps, piano, trumpet and symphony, by Reynaldo Hahn. And by kind authorization of the master, Saint-Saëns, Mr. Longy hopes to be able to give one hearing of the "Animals' Carnival" ("Carnaval des Animaux), a fine, small piece for wind instruments and

C. R.

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OCT 21 1906

Boston Symphony Orchestra.

The sale of season tickets for the five concerts, which the Boston Symphony Orchestra will give in the New National Theater beginning on Tuesday afternoon, November 6, is now in progress at Smith's ticket office. The sale of tickets for the first concert will open at that place on Thursday morning, November 1. The program for this first concert will be announced next week.

Newspaper Cutting Bureau in the World
RECORD
PHILADELPHIA
OCT 21

Boston Symphony Tickets.

The sale of season tickets for the five concerts which the Boston Symphony Orchestra is to give in the Academy of Music, beginning Monday, November 5, is proceeding at Miss Harris' ticket office, No. 1115 Chestnut street. The sale of tickets for the first concert will begin on Wednesday, October 31. It is an interesting fact that it would be possible now to sell out the house for the Paderewski concert in January, but no orders are being taken for this. Prices will be raised, and persons not holding season tickets will be at a disadvantage so far as obtaining good sittings as that concert is concerned.

N. Y. Herald

dress

OCT 21 1906

BOSTON AND NEW YORK SYMPHONY ORCHESTRAS.

The Boston Symphony Orchestra will visit New York as usual and give five concerts and five matinees as its twenty-first season here, the times for these being, as usual, Thursday evenings and Saturday afternoons and the several dates November 3 and 10, December 6 and 8, January 10 and 12, January 21 and 23, and March 21 and 23.

The organization's new conductor, Dr. Karl Muck, who comes from the Imperial Opera in Berlin to succeed Mr. Wilhelm Gericke, has been a prominent figure in the life of musical Germany, and he is said to combine in a high degree the qualities which make an able conductor.

INQUIRER
PHILADELPHIA
OCT 21

Boston Symphony Orchestra

The sale of season tickets for the five concerts which the Boston Symphony Orchestra is to give in the Academy of Music, beginning on Monday, November 5, is proceeding at Miss Harris' ticket office at 1115 Chestnut street. The sale of tickets for the first concert will begin on Wednesday, October 31. It is an interesting fact that it would be possible now to sell out the house for the Paderewski concert in January, but no orders are being taken for this. Prices will be raised and those not having subscription tickets will have to take their chances.

Newspaper Cutting Bureau in the

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ate OCT 21

Paderewski Cancels Tour.

New York, Oct. 20 (Special).—Word was received by cable to-day from Ignace Paderewski, the famous pianist, who was booked to appear with the Boston Symphony Orchestra at its first concert on November 3, in Carnegie Hall, that he was not coming to America because he was having trouble with his arm. This means that he will forfeit about $40,000.

Newspaper Cutting Bureau in the World
HERALD
WASHINGTON, D.
OCT 21

The sale of season tickets for the five concerts which the Boston Symphony Orchestra will give at the New National Theater, beginning on Tuesday afternoon, November 6, is now in progress. The sale of tickets for the first concert will open on Thursday morning, November 1. The programme for this next concert will be announced next week.

om TIMES
WASHINGTON, D. C.
dress
OCT 21

The Boston Symphony Orchestra Season.

The sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in the New National Theater beginning on Tuesday afternoon, November 6, is now in progress at Smith's ticket office in Sanders & Stayman's store, 1327 F street, and will continue until Saturday, October 27.

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OCTOBER 21, 1906

CAMILLE SAINT-SAENS

The coming of Camille Saint-Saens to Boston on Tuesday evening, Oct. 30, under the auspices of the Symphony Orchestra, gives promise of being one of the most interesting musical events of the season. This remarkable old man, who is now in his 71st year, is coming to America for the first time, despite the tradition that once in his annual disappearances from Paris he spent some weeks in New York incognito. He himself asserts that he "disappeared" but once, which was in 1889, when he left Paris the night before the production of his opera, "Ascanio," and buried himself for three months in the Canary Islands. While in America he will take part in 20 concerts.

His coming to Boston will be, therefore, something more than mere appearance of a "star." The concert which he will give with the assistance of the full Symphony Orchestra is more in the nature of a tribute to him and to his achievements. It is impossible at this time to give the programme, but in general it will consist exclusively of his own works, which he will conduct, and in addition to these it is expected that he will play his concerto for pianoforte in G minor.

The prices for the concert will be $2, $1.50 and $1. The public sale of seats will open at Symphony Hall on next Friday morning, Oct. 26.

THE LONGY CLUB

Mr. George Longy, the leader of the Longy Club, is planning to present a number of most interesting novelties at his concerts in the coming winter. These will be given in Potter Hall on Wednesday evenings, Nov. 14, Jan. 2 and Feb. 6. The assisting artists will be Messrs. Schuecker, harpist; Kloepfel, trumpet; Rettberg, tympanist, and other members of the Boston Symphony Orchestra. The only change noted in the membership of the club is the presence of Mr. Brooke as second flute. Mr. D. Maquarre has become first flute, Mr. A. Maquarre having retired.

BOSTON SYMPHONY QUARTET

The general season sale for the series of six concerts which the Boston Symphony Quartet will give in Chickering Hall, beginning on Monday, Oct. 29, will open at Symphony Hall tomorrow, Oct. 22. The transfer of the concerts to Chickering Hall has met with much approval among the patrons of the quartet. The sale of tickets for the first concert will open at Symphony Hall on next Friday morning, Oct. 26. As heretofore announced the assisting artist will be Mr. Heinrich Gebhard.

paper Cutting Bureau in the World
SUN
BALTIMORE, MD
OCT 21 1906

PADEREWSKI WON'T COME

Cables Agents Without Giving Any Reason.

New York, Oct. 20.—Ignace Paderewski, the pianist, who was due to arrive from Europe today on the Hamburg-American Line steamship Amerika, cabled his agents here at the last moment that he would not come. No reason was assigned in his message, but friends declare he is suffering from an injured arm.

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Rosenthal is a passenger on the Amerika, and Lhevinne, another celebrated pianist, was also due today.

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The sale of season tickets for the coming series of concerts which the Boston Symphony Orchestra will give during the coming season in the Lyric will open tomorrow at Albaugh's. The concerts, as last year, will be given on Wednesday evenings, the dates being November 7, December 5, January 9, February 20 and March 20.

The First Established and Most Complete Newspaper Cutting Bureau in the World
N.Y. AMERICAN
OCT 21 1906

Musical Offerings.

It is already possible to announce that the now fast nearing season of Grand opera at the Metropolitan will, as to the ambitious character of its programmes and the brilliancy of the company engaged to interpret them, be the finest remarkable record in this country. Rehearsals of novelties, among then Puccini's "La Damsa. "Madame Butterfly," Bruneau's "Fedora," tion de Faust," and Giordano's are well under way. "Sheba" has also been taken in hand by Alfred who has during the past week directed several piano rehearsals of Richard Strauss's stupendous and extraordinary work.

The season sale for the ten concerts of the Boston Symphony Orchestra, which has been in progress at Carnegie Hall the past week, is the largest the orchestra has had since it first began to come to this city. In connection with this sale it is an interesting fact that Carnegie Hall could be almost sold out to-day for the concert in January when Paderewski will be the soloist. As a matter of fact, from the present aspect there will be none too many seats to dispose of when the season sale is finished.

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N.Y. AMERICAN
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Professor Willy Hess, the leader of the Boston Symphony Qartet, has decided to put on his first New York programme a quartet in B flat major, op. 11, by Joseph Suk. This is believed to be quite new to New York. Suk, some of whose larger works have been played here, is the second violin of the famous Bohemian Quartet. The first concert of the three will be given in Mendelssohn Hall Friday afternoon, November 9.

Newspaper Cutting Bureau in the World
NEW YORK CITY

Dr. Karl Muck gab im „Musical Age" eine interessante Beschreibung des Eindrucks, den die Einfahrt in den New Yorker Hafen auf ihn machte.

„Ich war sprachlos — ja, einfach sprachlos — als ich am Horizonte die gigantischen Häuser dieser Stadt auftauchen sah und noch sprachloser, als der Dampfer langsam in den Hafen fuhr. Wirklich, es ist gigantisch, überwältigend, verwirrend! Die kühnsten Bilder, die ich mir machte, sind übertroffen. Die riesenhaften Gebäude mit ihren tausenden lauernden Augen drängten mir sofort das Bild größten Arbeitsfleißes auf. Das spricht deutlich für die Thatkraft, dem dieses Land seine Größe verdankt. Der Anblick ist wundervoll — einfach wundervoll. Das mag Ihnen naiv vorkommen. Aber bedenken Sie, daß ich zum ersten Male an diese Küste komme. Wenn ich wiederkomme, werde ich meine Eindrücke gemäßer beschreiben können. Heute fesselt mich alles, einfach alles."

SUNDAY HERALD---OCTOBER 21, 1906

THE LONGY CLUB.

Mr. Georges Longy, the leader of the Longy Club (wind instruments) will present interesting novelties at his concerts the coming winter. These will be given in Potter Hall on Wednesday evenings, Nov. 14, Jan. 2 and Feb. 6. Messrs. Schuecker, harpist; Kloepfel, trumpet; Rettberg, tympanist, and other members of the Boston Symphony orchestra will assist. The only change noted in the membership of the club is the presence of Mr. Brooke as second flute. Mr. D. Maquarre has become first flute. Mr. A. Maquarre has retired. The programmes will be chosen from the following list of works:

Beethoven, octet, op. 103.
Mozart, trio for oboe, clarinet and bassoon.
Strauss, concerto for horn, op. 40.
Bird, serenade.
Hahn, suite.
Mouquet, "Pan," suite for flute and piano, and Sinfonietta.
Reinecke, sextet.
Woollett, quintet.
Reinecke, trio for oboe, horn and piano.
Grieg, lyrische stuecke.
Weber, menuetto; Handel air varie, for flute, oboe, two clarinets and two bassoons.
Lazzari, octet.
Lacroix, variation symphonique.
Enesco, decemet for two flutes, two oboes, two clarinets, two horns and two bassoons.

BOSTON SYMPHONY QUARTET.

The general season sale for the series of six concerts which the Boston Symphony quartet will give in Chickering Hall, beginning on Monday, Oct. 29, will open at Symphony Hall tomorrow (Monday) morning, Oct. 22. The quartet seems steadily to grow in appreciation of the Boston public, for this year the subscription sale has been much larger than ever before. The sale of tickets for the first concert will open at Symphony Hall on next Friday morning, Oct. 26. The assistant pianist will be Mr. Heinrich Gebhard. The programme will include Suk's quartet in B flat op. 11; Beethoven's trio for strings, C minor, op. 9, No. 3; Cesar Franck's piano quintet.

DR. CARL MUCK.

Newspaper Cutting Bureau in the World

Newspaper Cutting Bureau in the World

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From

Address

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Dr. Muck's debut in Boston was accomplished with popular favor. At the end of Beethoven's fifth symphony at the concert the audience cheered him. The programmes for the first two New York concerts will be announced next week.

Mr. Longy has arranged three concerts for this winter. He and his club will play in Potter Hall on Wednesday evenings, Nov. 21, Jan. 2, Feb. 6. Among the works he proposes to introduce are an octet by Beethoven, an octet by Lazzari, a serenade by Bird, and among the novelties a concerto for horn and piano, Strauss; a sextet, by Reinecke; trio for horn, oboe and piano, by Reinecke; decemet (wood wind instruments alone), by Mouquet; Pan (suite for flute and piano), Mouquet; quintet, by Woolett; Variations Symphoniques, by Lacroix; trio for oboe, clarinet and bassoon, Mozart; small pieces, by Händel, Weber and Grieg; decemet, by G. Enesco; "Paysages Normands," by G. Spork; grande suite ancienne for wood wind, two harps, piano, trumpet and symphony, by Reynaldo Hahn. And by kind authorization of the master, Saint-Saëns, Mr. Longy hopes to be able to give one hearing of the "Animals' Carnival" ("Carnaval des Animaux), a fine, small piece for wind instruments and

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Boston Symphony Orchestra.

The sale of season tickets for the five concerts, which the Boston Symphony Orchestra will give in the New National Theater beginning on Tuesday afternoon, November 6, is now in progress at Smith's ticket office. The sale of tickets for the first concert will open at that place on Thursday morning, November 1. The programme for this first concert will be announced next week.

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Boston Symphony Tickets.

The sale of season tickets for the five concerts which the Boston Symphony Orchestra is to give in the Academy of Music, beginning Monday, November 5, is proceeding at Miss Harris' ticket office, No. 1115 Chestnut street. The sale of tickets for the first concert will begin on Wednesday, October 31. It is an interesting fact that it would be possible now to sell out the house for the Paderewski concert in January, but no orders are being taken for this. Prices will be raised, and persons not holding season tickets will be at a disadvantage so far as obtaining good sittings as that concert is concerned.

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OCT 21 1906

BOSTON AND NEW YORK SYMPHONY ORCHESTRAS.

The Boston Symphony Orchestra will visit New York as usual and give five concerts and five matinees as its twenty-first season here, the times for these being, as usual, Thursday evenings and Saturday afternoons and the several dates November 8 and 10, December 6 and 8, January 10 and 12, January 21 and 23, and March 21 and 23.

The organization's new conductor, Dr. Karl Muck, who comes from the Imperial Opera in Berlin to succeed Mr. Wilhelm Gericke, has been a prominent figure in the life of musical Germany, and he is said to combine in a high degree the qualities which make an able conductor.

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ess

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Newspaper Cutting Bureau in the World

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The sale of season tickets for the five concerts which the Boston Symphony Orchestra will give at the New National Theater, beginning on Tuesday afternoon, November 6, is now in progress. The sale of tickets for the first concert will open on Thursday morning, November 1. The programme for this next concert will be announced next week.

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The Boston Symphony Orchestra season.

The sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in the New National Theater beginning on Tuesday afternoon, November 6, is now in progress at Smith's ticket office in Sanders & Stayman's store, 1327 F street, and will continue until Saturday, October 27.

The First Established and Most Complete Newspaper Cutting Bureau in the World
The Boston Post
OCTOBER 21, 1906

CAMILLE SAINT-SAENS

The coming of Camille Saint-Saens to Boston on Tuesday evening, Oct. 30, under the auspices of the Symphony Orchestra, gives promise of being one of the most interesting musical events of the season. This remarkable old man, who is now in his 71st year, is coming to America for the first time, despite the tradition that once in his annual disappearances from Paris he spent some weeks in New York incognito. He himself asserts that he "disappeared" but once, which was in 1889, when he left Paris the night before the production of his opera, "Ascanio," and buried himself for three months in the Canary Islands. While in America he will take part in 20 concerts.

His coming to Boston will be, therefore, something more than mere appearance of a "star." The concert which he will give with the assistance of the full Symphony Orchestra is more in the nature of a tribute to him and to his achievements. It is impossible at this time to give the programme, but in general it will consist exclusively of his own works, which he will conduct, and in addition to these it is expected that he will play his concerto for pianoforte in G minor.

The prices for the concert will be $2, $1.50 and $1. The public sale of seats will open at Symphony Hall on next Friday morning, Oct. 26.

THE LONGY CLUB

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paper Cutting Bureau in the World

BALTIMORE, MD.

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[39]

From TOWN & COUNTRY.
Address NEW YORK CITY.
Date OCT 20 1906

The First Symphony Concert in Boston

In Boston the event of the week ending October thirteenth was, of course, the first Symphony Concert on Friday afternoon, with he new conductor, Dr. Karl Muck. That part of society still in the country came to town by means of gasolene, electricity and steam and Massachusetts Avenue, as well as Huntington Avenue, looked like a motor-show before and after the concert. Not only did the new conductor have a good reception and a warm welcome, but there was much of the "reception" feeling in the audience, as people welcomed each other after the summer scattering. Mrs. John L. Gardner, who is still abroad, was missed; but her usual seats will be occupied by friends. Miss Lena Little and a guest had them on Friday, for the opening. Among those noticed were Major and Mrs. Higginson, who came up from Manchester; Mrs. George B. Inches, who is still living in Grafton, and who was with her sister, Mrs. John Denny; Mrs. H. H. Fay, Miss Juliette Higginson, Miss Mary Curtis, Miss Iasigi, Mrs. Mollie Johnson, Mrs. Harry Pratt McKean, Miss Nathalie Matthews, Miss Jennie Moseley, Mrs. F. R. Comee, Mrs. Eben Draper, Miss Dorothy Devens, Mrs. Roger Wolcott, Mrs. Gorden Abbott, Miss Barbara Higginson, Mrs. F. L. Higginson, Professor and Mrs. George W. Chadwick, Mr. and Mrs. Richard Aldrich (Margaret L. Chanler), the newly married couple, in Boston on their wedding-tour (Mr. Aldrich is an authority on music); Mrs. James Lawrence, Jr., Miss Katherine Coolidge, whose engagement to Mr. Perkins was recently announced; Mrs. Morris Gray, Mrs. Frederic Converse, Mrs. L. H. Mudgett, Miss Rosamund Fay.

SUNDAY POST. OCTOBER 21, 1906

Many Beautiful Gowns at the Symphony Concert

Friday's balmy weather and bright sunshine brought together a number of fashionables for the second of the Symphony rehearsals. Noted among the many present were Mrs. Oliver Ames, 2d, who was very chic in navy blue cloth, with a diamond and sapphire ornament at the throat; a small hat to correspond, and corsage of violets; Mrs. Robert C. Hooper, wearing gun metal cloth and gray hat; Mrs. Gordon Abbott, very handsome in gray, with round turban to match; Miss May Kenney, in navy blue foulard, dotted with white, and a large hat with pink roses; Mrs. James Jackson, Sr., distinguished in black, with large plumed hat; Mrs. Brooks Frothingham, Mrs. John B. Osborn, Miss Lillian White, Mrs. John Mason Little, Mrs. Eben Draper, Mrs. Albert Bigelow, Mrs. De Ford Bigelow, Mrs. Samuel J. Mixter, Miss Marion Homans, Mrs. William Caleb Loring, Mrs. Frederick R. Comee, Mrs. Matthew Luce, Sr., Mrs. William Ames, Mrs. George Silbsee, Mrs. George Lewis, Mrs. Nathan Matthews, Miss Edwards, Miss Grace Edwards, Miss Rosamond Gibson, Miss Margaret Thomas, Mrs. William P. Fay, Mr. J. Templeman Coolidge, Jr., Mrs. F. Lothrop Ames, Miss Mary Peabody, Mrs. George B. Shattuck, Mr. Robert Jordan, Miss Lena Little, Miss Amy Lowell, Mr. Frederick S. Converse, Mr. Wallace Goodrich, Miss Leslie Knowles, Miss Susan Thayer, Mrs. John Amory Jeffries and her niece, Miss Mary Eustis; Mrs. Neal Rantoul, Mrs. Richard D. Sears and her young daughter, Mrs. Lewis H. Mudgett and son, Miss Elizabeth Hall, Miss Mary Russell and scores more equally well known.

SUNDAY HERALD---
OCTOBER 21, 1906.

SYMPHONY MUSIC PLEASES AUDIENCE

Ultra-Classical Concert of Boston Orchestra Conducted by Dr. Muck Applauded.

BY PHILIP HALE

The programme of the second Symphony concert given last night in Symphony Hall, Dr. Muck conductor, was as follows:

Suite in B minor for flute and strings.....Bach
Symphony in G major (B. and H. No. 13).....Haydn
Violin Concerto in D minor, No. 9.....Spohr
Symphony in C major "Jupiter".....Mozart

In spite of its undue length this concert apparently gave much pleasure to the audience. The name of Bach is one to conjure with, and there are many who believe in his plenary inspiration. Every allegro is to them a masterpiece; every adagio is sublime. There should be more discrimination in this matter. Bach thought, lived, had his being in counterpoint and his fertility was amazing. What wonder, then, if there are many pages in his complete works that are formidably dull? There are lively movements that might go on forever or stop at any time as far as any true musical interest is concerned.

This suite, however it is arranged or disarranged, is exceedingly monotonous and tiresome. Last night Hans von Buelow's version was used, for the first time, we believe, in Boston. It is perhaps a little less dull than the version by Franz which has been heard at preceding concerts. The tonal monotony, however, must always remain, and even Von Buelow's ingenious tinkering cannot vitalize music that was composed originally in a perfunctory manner and for chamber hearing.

[illegible] symphony was played with [illegible] opening movement [illegible] Would [illegible] irreverent

Bach, Haydn, Spohr and Mozart—all in one concert and for two hours! A programme like this may be endured once in 24 concerts. Any one of the pieces might be welcome when well contrasted with those that are modern and hypo-modern. A programme like that of last night must inevitably suffer from lack of contrast.

Mr. Hess, who had hoped to play D'Erlanger's concerto this season, was obliged to keep within the frame of the programme, so he chose Spohr's ninth, a work that, as a rule, is of more interest to violinists than to a general audience. His choice turned out to be most fortunate.

Never before in this city has Mr. Hess displayed his artistry to such full advantage. His performance was admirable in quality and purity of tone, in fine phrasing, in the graceful surmounting of technical difficulties. Furthermore, there was a musical spirit, a prevailing taste, a sense of the style peculiar to Spohr's music, that engrossed the attention and compelled respect, enjoyment and applause. When the composer played this concerto in Paris he complained because the adagio made less effect there than did the first movement and the finale, and he indulged himself in sour remarks concerning the unwillingnes sof the French to play or listen to earnest adagios. Last evening Mr. Hess triumphed in each movement.

The performance of the orchestra was admirable, and due tribute should be given to Mr. Andre Maquerre, the flutist, for his work in the suite by Bach.

The programme of the concert this week will be as follows: Brahms' symphony in C minor, No. 1; Richard Strauss' tone-poem, "Don Juan"; three movements from Berlioz's "Damnation of Faust."

From INTER-OCEAN
Address CHICAGO, Ill.
Date OCT 21 1906

Dr. Muck Compared To Theodore Thomas.

Dr. Karl Muck, an account of whose debut with the Boston Symphony orchestra was printed in these columns last Sunday, seems to have impressed that critical city most favorably. The following appreciative analysis of his first concert appeared in the Boston Transcript over the signature of Henry T. Parker:

Dr. Muck slipped across the stage so quickly and quietly that the audience hardly detected his presence until Mr. Hess waved the orchestra to its feet. The buzz of discovery subsided in a little burst of welcoming applause; the new conductor bowed tautly and nervously to his men and to his audience, and for the first time the three were face to face. Neither photograph nor description had belied him. For the moment the face seemed unusually white and set, but mental acumen, nervous energy, resolution, entire self-control and concentration seemed to meet in it. There was similar nervous energy in his alert bearing and supple movements, but subject, again, to the same full self-mastery. A man could hardly seem more unaffectedly and quietly absorbed in his work and in the pleasure of it.

The beat and the whole manner of conducting were as characteristic. Since Theodore Thomas' time no familiar conductor has stood so still. Dr. Muck plunged at no group of players, beckoned none to the entrances, embraced none in sweeping gesture. Like Thomas, he reserves such muscular labors for rehearsals. His body does not even rise with a crescendo, or go taut with a climax. His score stands before him, his stick is in his hand, in the old fashion; and the beat is unfailingly clear and unfaiteringly precise. Hand and stick seem to move little, but there is a curious, quivering, nervous energy in their rise and fall. Now and then both arms, half extended, move to the rhythm or sharpen the accent. Rarely the lifted left hand modulates the volume of tone. Once at least, with both arms at ease, Dr. Muck left the band to go its own way. There are no vehemence or obvious emotional appeal or suggestion in any movement. At the rehearsals the conductor has disclosed and imposed his design, will, and feeling. At the concert he seems to seek only the clear and exact fulfillment and expression of them. His conducting is lucid precision itself, but precision that is tense with nervous energy.

The range of the tone that Dr. Muck draws from the orchestra seems fuller than was Mr. Gericke's. In Wagner's "Siegfried Idyl," for example, he sought and gained subtle graduations and very fine delicacies of beautiful sound; but at moments in the symphony and in the prelude to "The Meistersingers" he was equally capable of large and robust sonorities. His ear for quality of tone seems sensitive and his feeling for it warm. Naturally the men were on their mettle yesterday, and we that listened came fresh to old delights, but seldom have the voices of the orchestra had a more flowing and pliant, a richer and more persuasive loveliness. As fine and warm is Dr. Muck's sense of adroit and beautiful blending and proportioning of tone. He melts his instrumental voices into each other as he twines them in long and curving lines. He seems to seek the steady and delicate undulation of tone that such voices as Melba's sometimes have. Yet, as the "Faust" overture showed, he can summon the poignant phrase and the burning accent. He loves, too, the cunning adjustment and disclosure, so to say, of each thread in the tonal web, and there were details in the interplay of the instruments in the symphony that seemed to leap freshly into life or to come strangely clear to many ears. Dr. Muck's sense of musical design is keen and searching. Everywhere he was entirely lucid. Details fell duly into their place among larger outlines until the whole musical structure rose and took shape before the ear and the imagination. Finely as Dr. Muck drew the threads of "A Siegfried Idyl," he kept the whole web clear and unbroken. Large as was his notion of Beethoven's symphony, no figure, no arabesque in it seemed to elude him. Nothing was blurred or slighted and nothing forced or exaggerated. He showed the faculty that analyzes and also reconstructs. Lucidity and symmetry, precision and plasticity went hand in hand. The sense of musical form and design seem to match the sense of tonal beauty and adjustment. Responsiveness to rhythm animated both and kept both from hardening. Never does Dr. Muck dull or slacken the due pace. He loves the quick, incisive contrast.

Into this design and with these means Dr. Muck in the symphony poured much of the passion, power, and beauty of Beethoven. His devotion to the composer's purpose—and to nothing else—was whole souled. From the start he summoned and kept a largeness of manner, a loftiness of utterance, that were of the grand style. Where Beethoven rages he made the music rage. Where it grumbles in the scherzo, he made it grumble. The haunting reiterated song of the andante he kept in beautiful and manly simplicity. Familiar indeed is the transition from the scherzo to the finale. Yet Dr. Muck rekindled in and held his hearers the fine suspense of it. Deep and [illegible] went the triumphant chant of the final [illegible]geration of. Nowhere was there the smallest ex[illegible]. I must mention to slightest trace of the conductor who [illegible]ake each contrast a little more poignant, each melody of a deeper and more flowing beauty than ever conductor made it before. Reading, tempi, general design, and incidental detail were normal and impersonal. But back of them seemed to be a singular fullness of understanding and an entire devotion to the music for its own sake. From that understanding the ear and the imagination seemed to hear the symphony as the eye and the fancy see a landscape in the clear sunshine and animating air of autumn. And from the intensity of that devotion came passion, power, and beauty. They expressed themselves in the grand style, and they kept its noble reticence. The symphony lived its life again, and we that listened entered into it, understood it, and felt it.

BOSTON AMERICAN
OCTOBER 21, 1906.

PROGRAMME ONE OF CLASSIC BEAUTY AT SYMPHONY CONCERT

The second Symphony concert under Dr. Muck's leadership last night was one of classic beauty throughout, the programme being Bach's suite No. 2 in B minor for flute and strings; Haydn's symphony in G minor, No. 13; Spohr's violin concerto in D minor, No. 9; Mozart's symphony in C major, with fugue finale.

Though the programme was long and in a sense severe in its classicism, there were no signs of surfeit on the part of the great audience. Dr. Muck with somewhat more vigor and outward evidences of authority played with even more delicacy of touch and force of expression on the marvelous instrument before him than at his first concert, and the people showed their appreciation markedly.

A. Maquarre, who was solo flute player in the Bach suite, and Professor Willy Hess, who was the violin soloist, were showered with plaudits.

Next Saturday's programme will be devoted to Brahms, Richard Strauss and Berlioz.

MME. MELBA,
Soloist of the Boston Symphony Orchestra.

PADEREWSKI,
Soloist of the Boston Symphony Orchestra.

From AMERICA
Address NEW YORK
Date OCT 21 1906

Boston Symphony Orchestra.

The sale of season tickets for the coming series of concerts which the Boston Symphony Orchesttra will give during the imminent season, in the Lyric, will open tomorrow morning at Albaugh's ticket office, at 109 North Charles street. The concerts, as last year, will be given on Wednesday evenings, the dates being November 7, December 5, January 9, February 20 and March 20.

Not since the Boston Symphony Orchestra has begun to come regularly to Baltimore has there been such a large number of renewals by the subscribers of the previous season. While a part of this patronage may be attributed to the normal increase that the symphony concerts show every year, unquestionably the jump in the subscriptions is due to two important reasons. The first is the presence as conductor of the orchestra of Dr. Karl Muck, of Berlin, one of the most distinguished men of his class in the world. The second is the promise that with the orchestra will appear two such artists as Mme. Nellie Melba and Mr. Paderewski. They will appear only with the orchestra, Paderewski at the January concert and Melba at the February concert. Paderewski comes to this country in the end of September to remain three weeks, in which time he will make seven appearances with the Boston Symphony Orchestra. It has been regarded as a most fortunate stroke of business on the part of Mr. G. A. Ellis, manager of the orchestra, thus to secure the exclusive services of this great artist for the orchestra, and Baltimore is particularly fortunate in being one of the cities where he will play.

Mme. Melba, as is known, comes to America the first of the year primarily to be the prima donna of the Hammerstein opera, in New York. She will make a limited number of concert appearances, two of which will be with the Boston Symphony Orchestra—one in Boston and one in Baltimore. This fall Mme. Melba is singing in the autumn season at Covent Garden, London, and all reports agree that her voice has never been so glorious as it is now.

Naturally, the chief interest of the season centers in Dr. Muck, whose first appearance in Boston on the 12th and 13th was distinguished by an ovation which has never been equaled in that city.

The orchestra itself returns without any change in its personnel. It will bring to Baltimore its full strength of 96 men.

[40]

From TOWN & COUNTRY.
NEW YORK CITY.
Address
OCT 20 1906
Date

The First Symphony Concert in Boston

In Boston the event of the week ending October thirteenth was, of course, the first Symphony Concert on Friday afternoon, with the new conductor, Dr. Karl Muck. That part of society still in the country came to town by means of gasolene, electricity and steam and Massachusetts Avenue, as well as Huntington Avenue, looked like a motor-show before and after the concert. Not only did the new conductor have a good reception and a warm welcome, but there was much of the "reception" feeling in the audience, as people welcomed each other after the summer scattering. Mrs. John L. Gardner, who is still abroad, was missed; but her usual seats will be occupied by friends. Miss Lena Little and a guest had them on Friday, for the opening. Among those noticed were Major and Mrs. Higginson, who came up from Manchester; Mrs. George B. Inches, who is still living in Grafton, and who was with her sister, Mrs. John Denny; Mrs. H. H. Fay, Miss Juliette Higginson, Miss Mary Curtis, Miss Iasigi, Mrs. Mollie Johnson, Mrs. Harry Pratt McKean, Miss Nathalie Matthews, Miss Jennie Moseley, Mrs. F. R. Comee, Mrs. Eben Draper, Miss Dorothy Devens, Mrs. Roger Wolcott, Mrs. Gorden Abbott, Miss Barbara Higginson, Mrs. F. L. Higginson, Professor and Mrs. George W. Chadwick, Mr. and Mrs. Richard Aldrich (Margaret L. Chanler), the newly married couple, in Boston on their wedding-tour (Mr. Aldrich is an authority on music); Mrs. James Lawrence, Jr., Miss Katherine Coolidge, whose engagement to Mr. Perkins was recently announced; Mrs. Morris Gray, Mrs. Frederic Converse, Mrs. L. H. Mudgett, Miss Rosamund Fay.

SUNDAY POST, OCTOBER 21, 1906

Many Beautiful Gowns at the Symphony Concert

Friday's balmy weather and bright sunshine brought together a number of fashionables for the second of the Symphony rehearsals. Noted among the many present were Mrs. Oliver Ames, 2d, who was very chic in navy blue cloth, with a diamond and sapphire ornament at the throat, a small hat to correspond, and corsage of violets; Mrs. Robert C. Hooper, wearing gun metal cloth and gray hat; Mrs. Gordon Abbott, very handsome in gray, with round turban to match; Miss May Kenney, in navy blue foulard, dotted with white, and a large hat with pink roses; Mrs. James Jackson, Sr., distinguished in black, with large plumed hat; Mrs. Brooks Frothingham, Mrs. John B. Osborn, Miss Lillian White, Mrs. John Mason Little, Mrs. Eben Draper, Mrs. Albert Bigelow, Mrs. De Ford Bigelow, Mrs. Samuel J. Mixter, Miss Marion Homans, Mrs. William Cæleb Loring, Mrs. Frederick R. Comee, Mrs. Matthew Luce, Sr., Mrs. William Ames, Mrs. George Silbsee, Mrs. George Lewis, Mrs. Nathan Matthews, Miss Edwards, Miss Grace Edwards, Miss Rosamond Gibson, Miss Margaret Thomas, Mrs. William P. Fay, Mr. J. Templeman Coolidge, Jr., Mrs. F. Lothrop Ames, Miss Mary Peabody, Mrs. George B. Shattuck, Mr. Robert Jordan, Miss Lena Little, Miss Amy Lowell, Mr. Frederick S. Converse, Mr. Wallace Goodrich, Miss Leslie Knowles, Miss Susan Thayer, Mrs. John Amory Jeffries and her niece, Miss Mary Eustis; Mrs. Neal Rantoul, Mrs. Richard D. Sears and her young daughter, Mrs. Lewis H. Mudgett and son, Miss Elizabeth Hall, Miss Mary Russell and scores more equally well known.

SUNDAY HERALD---
OCTOBER 21, 1906.

SYMPHONY MUSIC PLEASES AUDIENCE

Ultra-Classical Concert of Boston Orchestra Conducted by Dr. Muck Applauded.

BY PHILIP HALE

The programme of the second Symphony concert given last night in Symphony Hall, Dr. Muck conductor, was as follows:

Suite in B minor for flute and strings.....Bach
Symphony in G major (B. and H. No. 13).....Haydn
Violin Concerto in D minor, No. 9.....Spohr
Symphony in C major "Jupiter".....Mozart

In spite of its undue length this concert apparently gave much pleasure to the audience. The name of Bach is one to conjure with, and there are many who believe in his plenary inspiration. Every allegro is to them a masterpiece; every adagio is sublime. There should be more discrimination in this matter. Bach thought, lived, had his being in counterpoint and his fertility was amazing. What wonder, then, if there are many pages in his complete works that are formidably dull? There are lively movements that might go on forever or stop at any time as far as any true musical interest is concerned.

This suite, however it is arranged or disarranged, is exceedingly monotonous and tiresome. Last night Hans von Buelow's version was used, for the first time, we believe, in Boston. It is perhaps a little less dull than the version by Franz which has been heard at preceding concerts. The tonal monotony, however, must always remain, and even Von Buelow's ingenious tinkering cannot vitalize music that was composed originally in a perfunctory manner and intended for chamber hearing.

Haydn's symphony was played with great spirit, and the opening movement and the finale were good to hear. Would that Dr. Muck had had the irreverent

Balch, Haydn, Spohr and Mozart—all in one concert and for two hours! A programme like this may be endured once in 24 concerts. Any one of the pieces might be welcome when well contrasted with those that are modern and hypo-modern. A programme like that of last night must inevitably suffer from lack of contrast.

Mr. Hess, who had hoped to play D'Erlanger's concerto this season, was obliged to keep within the frame of the programme, so he chose Spohr's ninth, a work that, as a rule, is of more interest to violinists than to a general audience. His choice turned out to be most fortunate.

Never before in this city has Mr. Hess displayed his artistry to such full advantage. His performance was admirable in quality and purity of tone, in fine phrasing, in the graceful surmounting of technical difficulties. Furthermore, there was a musical spirit, a prevailing taste, a sense of the style peculiar to Spohr's music, that engrossed the attention and compelled respect, enjoyment and applause. When the composer played this concerto in Paris he complained because the adagio made less effect there than did the first movement and the finale, and he indulged himself in sour remarks concerning the unwillingness sof the French to play or listen to earnest adagios. Last evening Mr. Hess triumphed in each movement.

The performance of the orchestra was admirable, and due tribute should be given to Mr. Andre Maquerre, the flutist, for his work in the suite by Bach.

The programme of the concert this week will be as follows: Brahms' symphony in C minor, No. 1; Richard Strauss' tone-poem, "Don Juan"; three movements from Berlioz's "Damnation of Faust."

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Dr. Muck Compared To Theodore Thomas.

Dr. Karl Muck, an account of whose debut with the Boston Symphony orchestra was printed in these columns last Sunday, seems to have impressed that critical city most favorably. The following appreciative analysis of his first concert appeared in the Boston Transcript over the signature of Henry T. Parker:

Dr. Muck slipped across the stage so quickly and quietly that the audience hardly detected his presence until Mr. Hess waved the orchestra to its feet. The buzz of discovery subsided in a little burst of welcoming applause; the new conductor bowed tautly and nervously to his men and to his audience, and for the first time the three were face to face. Neither photograph nor description had belied him. For the moment the face seemed unusually white and set, but mental acumen, nervous energy, resolution, entire self-control and concentration seemed to meet in it. There was similar nervous energy in his alert bearing and supple movements, but subject, again, to the same full self-mastery. A man could hardly seem more unaffectedly and quietly absorbed in his work and in the pleasure of it.

The beat and the whole manner of conducting were as characteristic. Since Theodore Thomas' time no familiar conductor has stood so still. Dr. Muck plunged at no group of players, beckoned none to the entrances, embraced none in sweeping gesture. Like Thomas, he reserves such muscular labors for rehearsals. His body does not even rise with a crescendo, or go taut with a climax. His score stands before him, his stick is in his hand, in the old fashion; and the beat is unfailingly clear and unfalteringly precise. Hand and stick seem to move little, but there is a curious, quivering, nervous energy in their rise and fall. Now and then both arms, half extended, move to the rhythm or sharpen the accent. Rarely the lifted left hand modulates the volume of tone. Once at least, with both arms at ease, Dr. Muck left the band to go its own way. There are no vehemence or obvious emotional appeal or suggestion in any movement. At the rehearsals the conductor has disclosed and imposed his design, will, and feeling. At the concert he seems to seek only the clear and exact fulfillment and expression of them. His conducting is lucid precision itself, but precision that is tense with nervous energy.

The range of the tone that Dr. Muck draws from the orchestra seems fuller than was Mr. Gericke's. In Wagner's "Siegfried Idyl," for example, he sought and gained subtle graduations and very fine delicacies of beautiful sound; but at moments in the symphony and in the prelude to "The Meistersingers" he was equally capable of large and robust sonorities. His ear for quality of tone seems sensitive and his feeling for it warm. Naturally the men were on their mettle yesterday, and we that listened came fresh to old delights, but seldom have the voices of the orchestra had a more flowing and pliant, a richer and more persuasive loveliness. As fine and warm is Dr. Muck's sense of adroit and beautiful blending and proportioning of tone. He melts his instrumental voices into each other as he twines them in long and curving lines. He seems to seek the steady and delicate undulation of tone that such voices as Melba's sometimes have. Yet, as the "Faust" overture showed, he can summon the poignant phrase and the burning accent. He loves, too, the cunning adjustment and disclosure, so to say, of each thread in the tonal web, and there were details in the interplay of the instruments in the symphony that seemed to leap freshly into life or to come strangely clear to many ears. Dr. Muck's sense of musical design is keen and searching. Everywhere he was entirely lucid. Details fell duly into their place among larger outlines until the whole musical structure rose and took shape before the ear and the imagination. Finely as Dr. Muck drew the threads of "A Siegfried Idyl," he kept the whole web clear and unbroken. Large as was his notion of Beethoven's symphony, no figure, no arabesque in it seemed to elude him. Nothing was blurred or slighted and nothing forced or exaggerated. He showed the faculty that analyzes and also reconstructs. Lucidity and symmetry, precision and plasticity went hand in hand. The sense of musical form and design seem to match the sense of tonal beauty and adjustment. Responsiveness to rhythm animated both and kept both from hardening. Never does Dr. Muck dull or slacken the due pace. He loves the quick, incisive contrast.

Into this design and with these means Dr. Muck in the symphony poured much of the passion, power, and beauty of Beethoven. His devotion to the composer's purpose—and to nothing else—was whole souled. From the start he summoned and kept a largeness of manner, a loftiness of utterance, that were of the grand style. Where Beethoven rages he made the music rage. Where it grumbles in the scherzo, he made it grumble. The haunting reiterated song of the andante he kept in beautiful and manly simplicity. Familiar indeed is the transition from the scherzo to the finale. Yet Dr. Muck rekindled in sol... and hof his hearers the fine suspense of it. Deep moved and went the triumphant chant of the final ...ggeration of Nowhere was there the smallest ex... must ma...e slightest trace of the conductor who ... ...ke each contrast a little more poignant, each melody of a deeper and more flowing beauty than ever conductor made it before. Reading, tempi, general design, and incidental detail were normal and impersonal. But back of them seemed to be a singular fullness of understanding and an entire devotion to the music for its own sake. From that understanding the ear and the imagination seemed to hear the symphony as the eye and the fancy see a landscape in the clear sunshine and animating air of autumn. And from the intensity of that devotion came passion, power, and beauty. They expressed themselves in the grand style, and they kept its noble reticence. The symphony lived its life again, and we that listened entered into it, understood it, and felt it.

BOSTON AMERICAN——

OCTOBER 21, 1906.

PROGRAMME ONE OF CLASSIC BEAUTY AT SYMPHONY CONCERT

The second Symphony concert under Dr. Muck's leadership last night was one of classic beauty throughout, the programme being Bach's suite No. 2 in B minor for flute and strings; Haydn's symphony in G minor, No. 13; Spohr's violin concerto in D minor, No. 9; Mozart's symphony in C major, with fugue finale.

Though the programme was long and in a sense severe in its classicism, there were no signs of surfeit on the part of the great audience. Dr. Muck with somewhat more vigor and outward evidences of authority played with even more delicacy of touch and force of expression on the marvelous instrument before him than at his first concert, and the people showed their appreciation markedly.

A. Maquarre, who was solo flute player in the Bach suite, and Professor Willy Hess, who was the violin soloist, were showered with plaudits.

Next Saturday's programme will be devoted to Brahms, Richard Strauss and Berlioz.

COMING TO THE LYRIC

MME. MELBA,
Soloist of the Boston Symphony Orchestra.

PADEREWSKI,
Soloist of the Boston Symphony Orchestra.

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Boston Symphony Orchestra.

The sale of season tickets for the coming series of concerts which the Boston Symphony Orchestra will give during the imminent season, in the Lyric, will open tomorrow morning at Albaugh's ticket office, at 109 North Charles street. The concerts, as last year, will be given on Wednesday evenings, the dates being November 7, December 5, January 9, February 20 and March 20.

Not since the Boston Symphony Orchestra has begun to come regularly to Baltimore has there been such a large number of renewals by the subscribers of the previous season. While a part of this patronage may be attributed to the normal increase that the symphony concerts show every year, unquestionably the jump in the subscriptions is due to two important reasons. The first is the presence as conductor of the orchestra of Dr. Karl Muck, of Berlin, one of the most distinguished men of his class in the world. The second is the promise that with the orchestra will appear two such artists as Mme. Nellie Melba and Mr. Paderewski. They will appear only with the orchestra, Paderewski at the January concert and Melba at the February concert. Paderewski comes to this country in the end of September to remain three weeks, in which time he will make seven appearances with the Boston Symphony Orchestra. It has been regarded as a most fortunate stroke of business on the part of Mr. G. A. Ellis, manager of the orchestra, thus to secure the exclusive services of this great artist for the orchestra, and Baltimore is particularly fortunate in being one of the cities where he will play.

Mme. Melba, as is known, comes to America the first of the year primarily to be the prima donna of the Hammerstein opera, in New York. She will make a limited number of concert appearances, two of which will be with the Boston Symphony Orchestra—one in Boston and one in Baltimore. This fall Mme. Melba is singing in the autumn season at Covent Garden, London, and all reports agree that her voice has never been so glorious as it is now.

Naturally, the chief interest of the season centers in Dr. Muck, whose first appearance in Boston on the 12th and 13th was distinguished by an ovation which has never been equaled in that city.

The orchestra itself returns without any change in its personnel. It will bring to Baltimore its full strength of 96 men.

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SUNDAY MORNING, OCTOBER 21, 1906.

THE BOSTON ORCHESTRA'S NEW GERMAN CONDUCTOR

A Close-Range Personal Sketch Of Karl Muck, Doctor Of Music.

Boston, Oct. 20.—A man of rather less than middle height, but slender and of a graceful build, which persuades one that he is considerably taller, whose gait and every action are filled with a tense, nervous strength which speaks of quick and final decision and of authority and power to command—such was the fleeting first impression made on the great audience which filled Boston's Symphony Hall last Saturday night, when Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, walked with a swift, springy step to the rostrum to conduct his first concert in America.

The next impression was of the charming modesty of the man. The orchestra rose to greet him. The hall was filled with the noise of clapping hands. The new conductor, baton in hand, bowed twice to the audience and then, facing his band, waited for the demonstration to cease. As the last sound died away, he lifted his right arm, with elbow sharply crooked, gave a quick, decisive beat and "fate was knocking at the door" in Beethoven's Fifth Symphony.

Dr. Muck, in Germany, is called "the aristocrat of conductors." This is partly due to his close relations with the German Emperor and with the Court in Berlin, where he is held in high favor, but chiefly it is his personality which has brought him its name. Although not born of the aristocracy, he comes of very good stock, that highly cultured upper middle class, which in all countries contributes the most to art and literature. Unlike too many musicians, Dr. Muck is an educated and cultured man. His interests do not stop with the art which he professes. His title of "doctor" was won by three years' hard work in the Universities of Heidelberg and Leipzig. Since then his life has placed him in close association not only with musicians, but with the men who are making Germany great in literature, in the drama, in art and in government, as well as in commerce and industry.

His interests are keen and wide reaching. He will talk music, shop, with a caller, if the caller insists, but he would much rather discuss the industrial and political development of this country, its manners and customs and tastes, its feeling for art and all kindred subjects. He confesses he knows little or nothing of America. He has not had time to learn. He speaks no English.

A MAN OF ENERGY.

"Had I known that I was to come to America, it would have been different," he said one day this week. "But my life has been so full that I seemed never to find the time to learn it, thinking, at best, it would be only an accomplishment. I left that to my wife. When I was a boy, I had little time to myself after the regular work in the gymnasium, with its extra course of French, and with my music, and it has been so ever since. Perhaps before I leave next spring I shall be able to make myself understood."

There is a very decided charm about the man, whether one sees him close at hand, talking to him or at a distance when he is conducting the orchestra. He seems to be the personification of nervous energy under complete and absolute control. His face is strongly marked and attractive, especially when it is lighted by his peculiarly fascinating smile, a smile which is full of good nature and full of humor. It is a face which once seen is not likely soon to be forgotten. The chin is long and strong. The mouth is small and firm, its sternness softened by little lines which show that laughter is never far away. The nose is big and masculine and exceedingly well modeled. The eyes are dark, bright and piercing, and look out from behind nose-glasses, which are rimmed with black rubber and are secured to his coat by a black silk ribbon. The forehead is rather low, and brushed back from it is fine, black, closely cropped hair. The head, while large, is well shaped and one notices no disproportion between it and the slender form which supports it.

One notices immediately another thing about Dr. Muck. He is well tailored and knows how to wear his clothes. He is no follower of the ancient tradition of musical slovenliness. It is difficult to believe that his coats have been cut by Berlin tailors; they smack too strongly of Bond street or Vienna. And he wears them with the easy grace of a man who has a good figure and is used to and takes pride in good clothes. In fact, there is just the least touch of the dandy about him. His cravts are rich in color and skillfully tied, and his scarf-pins are always in taste. One sees that he likes jewelry, for he wears several handsomely jeweled rings and his watch guard is of rich workmanship.

Without the glint of humor in his eyes, his ready smile and the richness and carefulness of his dress the impression one would carry from him would be of austerity, even asceticism. These elements are in him, and betray themselves in his stern and unwavering devotion to the highest ideals of his art, but once away from his work he is almost boyish in his keen enjoyment of everything he meets with.

A BROAD CONSERVATIVE.

In music Dr. Muck must be classed among the broad conservatives. He does not hesitate to say that he finds little that is truly admirable in the music that is being written today.

"We put it on our program," he says, "and we play it, but in our search for beauty we must still go back to the masters. This is an age of criticism, of analysis, not of creation. Music should be more than technique and the music of today is little else."

This does not mean, however, that Dr. Muck is entirely out of sympathy with the modern movements in music. He is a friend and for many years has been a colleague of Richard Strauss and a friend and admirer of Mahler, but he confesses that [illegible] and neither beauty nor coherency [illegible] of Max Reger. He believes [illegible] reached its highest

Richard Wagner. He finds much that is interesting in the Russians.

"They are often bizarre," he says, "and often brutal, but they are sincere and write as they feel."

He likes the strong national note found in their music and envies the Russians their rich store of folk material. The modern Frenchmen are interesting, but theirs is too often the music of the head instead of the heart. Again, it is music written in the analytical spirit rather than in the truly creative. If asked who is his favorite composer, he merely smiles and asks why comparisons are necessary.

He frankly likes the theatre. He thinks it is strange that Shakespeare is so little played in this country. "I am told," he says, "that we in Berlin have more Shakespeare in a year than the whole of America. You do not seem to cherish your classics as we do."

Of opera, too, naturally he is very fond, for the greater part of his career has been spent in opera houses. Operatic conducting has been his work, orchestral merely his recreation. This fact caused much anxiety among the Boston musicians. Ignoring the fact that as guest he has conducted all the leading orchestras of Europe and for two years has been one of the two conductors of the Vienna Philharmonic, they thought it was a great risk to engage a man who had been so identified with opera, forgetting that none of the four previous conductors had had much orchestral experience. Henschel, the first, had had practically no experience of any kind. Gericke had been fourth conductor at the Vienna Opera. Nikisch and Paur, both of them, came from the Municipal Opera in Leipzig, a very minor institution.

HIS FIRST CONCERT.

The first concert set the minds of the fearful ones at rest. However great Dr. Muck may be as an operatic conductor, there remained no doubt of his ability to hold the baton over Boston's orchestra. His splendidly broad and tremendously passionate reading of Beethoven's Fifth Symphony, a performance which compelled the conservative Bostonians to rise and cheer him at the end, was ample evidence that he was all that he should be.

And yet, as one watched him conduct, one wondered how he did it. No conductor, not even Theodore Thomas, has been less demontrative. There were no frenzied shaking of heads or wild gyrating of arms. He stood quietly on the rostrum, for the most of the time his weight thrown on his right leg and leaning lightly on his left hand, which rested on the music rack. His baton is long and very slender and he holds it lightly with his thumb, his index and middle finger. His beat is very sharp, very short and, according to the musicians, easy to follow. For the most part, it is not seen by the audience, for he holds his right hand in front of him and seems to give swift, hard little pokes. And when he gives an unusually long poke there is, in the vernacular, "something doing" immediately. His left hand is seldom used, only when he is after extreme effects or wishes to emphasize a staccato passage.

In a word, he seems to be a conductor who believes that all work should be done in rehearsal, and that at a concert the orchestra should be able practically to take care of itself. Several times he stopped beating entirely, now and then emphasizing some point with his closed left hand. Solo passages for individual instruments are not hampered by his beat, for he allows them freedom. At one of the first rehearsals he told Mr. Longy to play a solo passage for the first oboe as he thought best.

All this, of course, is anticipatory, for Baltimore will soon have a chance to judge for itself. But certain things were so evident at the first concert that one cannot help mentioning them. His readings are broad and big and, to a certain extent, impersonal. Unquestionably a lover of sonority, he never seeks to gain this element at the expense of the component parts of the work, nor does he sacrifice the whole to details. His readings are not analytical, in the sense of a dissection, rather do they fall under the term of constructive analysis. He loves the middle voices of a work, and to Boston showed things in the symphony which had been forgotten, so long was it since they were heard, yet the whole performance was filled with the rich, red blood of life. It was the voice of Beethoven which spoke to the audience directly, undistorted by "personal interpretation."

HE SHATTERED TRADITIONS.

And yet tradition after tradition was shattered. The andante was taken more slowly than it has ever been heard in Boston. Most conductors are afraid of it—of making it sentimental. Dr. Muck turned it into a noble song and nobly the orchestra sang it. The scherzo, which most conductors, following the metronomic directions of the score—which did not come from Beethoven—usually take at the swiftest pace possible, is taken by Dr. Muck much more slowly, so that for once the wonderfully beautiful passages for the cellos were heard. And again, in the finale, that splendid song of triumph, Dr. Muck took a slower pace than we are accustomed to until the last accellerando, which went with a whirl.

On thing seems certain. Dr. Muck is going to let the orchestra play. Mr. Gericke, with all his good qualities, constantly exercised repression. It was good to hear once more the full glory of the brass. It is years since it has been allowed to show itself as it did in the prelude to "Die Meistersinger," and even then it seemed as if the conductor was not satisfied, as if he wanted more. And yet, all the time one saw only the quiet, slender black figure which stood almost motionless at the music rack.

In the end, the best judges of a conductor are the musicians that are under him. A noted singer in a moment of bitterness once spoke of the "cynics of the Boston Symphony Orchestra." All these men are loud in their praise of the new conductor. Some of them have played under him in Germany. "He knows what he wants, knows how to tell what he wants and knows how to get what he wants" was the way one put it the other day.

There seems to be little chance that Dr. Muck's stay in America will be for more than the present season. He looks on it as a change and a holiday. He possesses one of the two most desirable posts in all Europe. Socially his position in Berlin could not be bettered in this country and for him money seems not to be the chief end of life. He likes travel, likes to see new countries and new faces and in this he has the full sympathy of his very charming wife. Even now they are talking of returning to Germany by way of the Orient. They want to see the whole of this country, the Pacific Coast. Sometime ago a story was printed that he had decided to come to this country because then he could spend a week-end in South America. This caused him a vast amount of amusement. As a matter of fact, both he and his wife have the keenest curiosity about South America; and he asked Mr. Ellis if it were not much easier to get there from America than from Europe, learning for the first time that the quickest route from New York to Rio was by way of England.

Not the least fun he has had since his arrival has come from the caricatures of him, which have appeared in many papers, some of them most excellent; but, as his face lends itself easily to caricature, he sometimes needs the saving grace of humor to enjoy them. This he seems to have in great quantity. That is the gift of very few great musicians.

And finally, the inevitable "Do you like America?" He opens his hands and wears a pleading look.

"I have been in New York," he says, "three hours and in Boston 10 days lease!"

W. E. WALTER.

BOSTON DAILY ADVERTISER
OCTOBER 22, 1906

SYMPHONY CONCERT.

Programme.

Bach. Suit in B minor for Flute and Strings.
Soloist, Mr. Maquarre.
Haydn. Symphony in G minor.
Spohr. Concerto for Violin in D minor.
Soloist, Professor Willy Hess.
Mozart. Jupiter Symphony.

Saturday night the programme extended to two hours and was entirely in the old classical school, which former conductors have administered to the public in small and very careful doses. It was a very hopeful sign, therefore, to find the applause continuous and the interest sustained. It proves that the old well has not yet run dry; Haydn and Mozart have not been thrust upon the shelf by modern dealers in orchestra at wholesale. Yet we could have spared one of the symphonies very readily, in spite of the excellent reading of both.

Bach aroused the greatest enthusiasm. Von Buelow's arrangement of the work is effective, and the old intellectuality without the modern asceticism and crabbed ugliness seemed more beautiful than ever. It is possible that the modern plunges into "cerebral music" may, by comparison, result in causing a better appreciation of this more unstrained complexity,—a merit which we had not thought of in connection with the new school.

Of course Mr. Maquarre's playing had much to do with the appreciation of the work. He played as he always does, in a perfect manner, and in the delicious canon of the Sarabande (flute and violoncello), Mr. Warnke followed in beautiful imitation. The dignity of the Polonaise and the airy delicacy of the finale were points to praise especially. It might have been wise, however, to have omitted one or two of the movements (all in one key), and to have made a pause after the overture. It was a point of new and rather severe discipline, the giving of the seven (or with the "Doubles," etc., ten) movements without interruption. Latecomers must have gnashed their teeth as they grew gray with waiting in the outer corridors, for the work lasted about half-an-hour, during which no one was admitted to the hall.

The Haydn symphony took on new life in the excellent reading which Dr. Muck gave to it. He did not harass our expert musicians with too much time-beating in this, and sometimes allowed the orchestra to run on without any beats whatever. There was especial beauty in the lyrical manner in which he caused the Largo to be sung, and the Minuet with its Musette Trio had just the right tinge of contrast and an abundance of life. The finale was taken at a veritable Presto pace, which was not impossible for our orchestra, although we doubt if any band of Haydn's time could have sustained the pace. We do not believe that our forefathers could think as quick as that. But it made the jolly little folk-melody, which is the chief theme of the Rondo, very attractive, and the audience burst into the heartiest of applause at its end,—a tribute that was well-deserved.

Prof. Willy Hess was taken back to Boston's bosom as a prodigal son. The orchestra did not sing Foster's "Willie we have missed you," but they joined in the general applause at the reappearance of the gifted violinist. Spohr's Chesterfieldian music fitted perfectly to the very unstrained character of the entire programme. If there was emotion in the work it was of that kid-gloved, lace handkerchief kind which does not run close to the agony line. The limitations of the work were not to be charged to the account of the executant; Prof. Hess played the concerto like an artist of the first rank, which he certainly is. The cantilena of the Adagio was sung in the most perfect legato, and in matters of intonation, timbre, or surety of execution not a flaw could be found.

The finale, often omitted by soloists, was the most effective movement of the three, for here there was somthing of dramatic effect, and the purity of the double-stopping and the manner in which the many technical difficulties were overcome, were matters of admiration. Three hearty recalls testified to the appreciation of the audience.

It is to the credit of the artist that he did not in the least tamper with the spirit of the work; he did not attempt to introduce any sensational effects, but gave pure, suave, gentlemanly playing, such as suited to the conservative vein of Spohr.

The "Jupiter" symphony, which we have had frequently enough, was of course well read and well performed. Either this or the Haydn symphony could have been omitted to advantage. Parts of such works must necessarily grow threadbare,—the minuets and the repetitions in the slow movements, for example. The fairly trained concert-auditor of today knows ten measures ahead just what is going to occur, and the set formulas end by becoming tame

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SUNDAY GLOBE—OCTOBER 21. 1906

THE LONGY CLUB.

Georges Longy, the leader of the Longy club, is planning to present a number of most interesting novelties at his concerts in the coming winter. These will be given in Potter hall Wednesday evenings, Nov 14, Jan 2 and Feb 6. The assisting artists will be Messrs Schuecker harpist, Kloepfel trumpet, Rettberg tympanist, and other members of the Boston symphony orchestra. The only change noted in the membership of the club is the presence of Mr Brooke as second flute. D. Maquarre has become first flute, A. Maquarre having retired.

Last evening the second concert of the Symphony orchestra under the direction of Dr Karl Muck was given. For the second time the new conductor observed that his musical judgment was enthusiastically indorsed by patrons of the concerts, and he was also made aware that in selecting his soloists from among the musicians of his organization his course meets the hearty approbation of his audience. For last evening Symphony goers were permitted to hear Prof Willy Hess, the concertmeister, and Andre Maquarre, flutist, in solo parts. Their reception justifies Dr Muck in frequently turning to his corps for individual performances.

Prof Hess played the somewhat spectacular Spohr concerto No. 9, written for the solo violin and orchestra, a work which had its last previous performance by the Symphony with Kneisel as soloist, so long ago that the occasion has been forgotten by many Symphony patrons. There is ample opportunity for the display of virtuosity in this composition, but it was by no means too pretentious an undertaking for the leading violinist of the orchestra. There are bits of brilliant contrast in the three measures and of the soloist is demanded precise technique, delicate fingering and broad, sturdy bowing.

In the opening passages of the first measure, the allegro, there is the quiet approach to the chief theme by the solo violin and Prof Hess compelled admiration thus early by the dexterity of his technique and the firm, clear-cut precision of his tones in the rapid scale. Under his bow the theme was developed with sympathetic fervor, and then came the simple melody of the second theme, followed by the florid passages which tax the flexibility of the artist. Here the versatility of the player was manifest, for the repetitions were played with cumulative strength and delicacy.

The second measure, adagio, fairly scintillates with runs and intricate phrasing in the interweave of the two themes which is the basis of the movement. There is much to dazzle the ear in these passages, and though glittering it serves principally as a preparation for the concluding movement, the allegretto.

Written in the major, the rondo brings out all of the latent vigor of the violinist, and Prof Hess reached the hights which have on many occasions been evaded by soloists who have attempted this concerto. The movement abounds in double stops with a frequency of florid writing. In the use of the double strings Prof Hess displayed not only distinctly accurate technique and brilliancy of execution, but the breadth and volume of his tones with deftness and virility brought out the light and shade of this arbitrary composition.

The orchestral numbers were the Bach suite No. 2 for flute and strings, Haydn's symphony in G major and the symphony in C major with fugue finale by Mozart. In the opening number Andre Maquarre sustained the prominence of the flute and the light, lilting passages the soloist played with the dexterity of the virtuoso.

Of the orchestral numbers the greatest credit to the organization must be given for its performance of Haydn's symphony, not because of greater excellence of execution, but because of the impression it made upon the audience. There was something appealing in the richness of the second movement, the largo, the strong, serious theme maintained by the violins and flute, then by 'cellos and oboes and carried to its full development by the complete orchestra. Here from his band Dr Muck extracted daintiness and virility, and the violins and 'cellos were marvelously true in the sonorous depths of the largo.

CAMILLE SAINT-SAENS.

The coming of Camille Saint-Saens to Boston Oct 30 under the auspices of the Symphony orchestra gives promise of being one of the most interesting musical events of the season. This remarkable old man, who is now in his 71st year, is coming to America for the first time, despite the tradition that once in his annual disappearances from Paris he spent some weeks in New York incognito. He himself asserts that he "disappeared" but once, which was in 1889, when he left Paris the night before the production of his opera, "Ascanio," and buried himself for three months in the Canary islands.

Of all the musicians of the past half-century Saint-Saens, to say the least, is the most versatile. His fame as a composer is known to all. In that branch of his art he unquestionably stands at the head of all men in France since Berlioz. His symphonies, symphonic poems, his concertos, his choral and operatic works and his chamber music are performed wherever music is made.

The concert which he will give with the assistance of the full Symphony orchestra is more in the nature of a tribute to him and to his achievements. It is impossible at this time to give the program, but in general it will consist exclusively of his own works, which he will conduct, and in addition to these it is expected that he will play his concerto for pianoforte in G minor.

BOSTON SYMPHONY QUARTET.

The general season sale for the series of six concerts which the Boston symphony quartet will give in Chickering hall, beginning on Oct 29, will open tomorrow morning. The quartet seems steadily to grow in the appreciation of the Boston public, for this year the subscription sale has been much larger than ever before. The assisting artist at the first concert will be Heinrich Gebhard.

[41]

SUNDAY MORNING, OCTOBER 21, 1906.

THE BOSTON ORCHESTRA'S NEW GERMAN CONDUCTOR

A Close-Range Personal Sketch Of Karl Muck, Doctor Of Music.

Boston, Oct. 20.—A man of rather less than middle height, but slender and of a graceful build, which persuades one that he is considerably taller, whose gait and every action are filled with a tense, nervous strength which speaks of quick and final decision and of authority and power to command—such was the fleeting first impression made on the great audience which filled Boston's Symphony Hall last Saturday night, when Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, walked with a swift, springy step to the rostrum to conduct his first concert in America.

The next impression was of the charming modesty of the man. The orchestra rose to greet him. The hall was filled with the noise of clapping hands. The new conductor, baton in hand, bowed twice to the audience and then, facing his band, waited for the demonstration to cease. As the last sound died away, he lifted his right arm, with elbow sharply crooked, gave a quick, decisive beat and "fate was knocking at the door" in Beethoven's Fifth Symphony.

Dr. Muck, in Germany, is called "the aristocrat of conductors." This is partly due to his close relations with the German Emperor and with the Court in Berlin, where he is held in high favor, but chiefly it is his personality which has brought him his name. Although not born of the aristocracy, he comes of very good stock, that highly cultured upper middle class, which in all countries contributes the most to art and literature. Unlike too many musicians, Dr. Muck is an educated and cultured man. His interests do not stop with the art which he professes. His title of "doctor" was won by three years' hard work in the Universities of Heidelberg and Leipzig. Since then his life has placed him in close association not only with musicians, but with the men who are making Germany great in literature, in the drama, in art and in government, as well as in commerce and industry.

His interests are keen and wide reaching. He will talk music, shop, with a caller, if the caller insists, but he would much rather discuss the industrial and political development of this country, its manners and customs and tastes, its feeling for art and all kindred subjects. He confesses he knows little or nothing of America. He has not had time to learn. He speaks no English.

A MAN OF ENERGY.

"Had I known that I was to come to America, it would have been different," he said one day this week. "But my life has been so full that I seemed never to find the time to learn it, thinking, at best, it would be only an accomplishment. I left that to my wife. When I was a boy, I had little time to myself after the regular work in the gymnasium, with its extra course of French, and with my music, and it has been so ever since. Perhaps before I leave next spring I shall be able to make myself understood."

There is a very decided charm about the man, whether one sees him close at hand, talking to him or at a distance when he is conducting the orchestra. He seems to be the personification of nervous energy under complete and absolute control. His face is strongly marked and attractive, especially when it is lighted by his peculiarly fascinating smile, a smile which is full of good nature and full of humor. It is a face which once seen is not likely soon to be forgotten. The chin is long and strong. The mouth is small and firm, its sternness softened by little lines which show that laughter is never far away. The nose is big and masculine and exceedingly well modeled. The eyes are dark, bright and piercing, and look out from behind nose-glasses, which are rimmed with black rubber and are secured to his coat by a black silk ribbon. The forehead is rather low, and brushed back from it is fine, black, closely cropped hair. The head, while large, is well shaped and one notices no disproportion between it and the slender form which supports it.

One notices immediately another thing about Dr. Muck. He is well tailored and knows how to wear his clothes. He is no follower of the ancient tradition of musical slovenliness. It is difficult to believe that his coats have been cut by Berlin tailors; they smack too strongly of Bond street or Vienna. And he wears them with the easy grace of a man who has a good figure and is used to and takes pride in good clothes. In fact, there is just the least touch of the dandy about him. His cravts are rich in color and skillfully tied, and his scarfpins are always in taste. One sees that he likes jewelry, for he wears several handsomely jeweled rings and his watch guard is of rich workmanship.

Without the glint of humor in his eyes, his ready smile and the richness and carefulness of his dress the impression one would carry from him would be of austerity, even asceticism. These elements are in him, and betray themselves in his stern and unwavering devotion to the highest ideals of his art, but once away from his work he is almost boyish in his keen enjoyment of everything he meets with.

A BROAD CONSERVATIVE.

In music Dr. Muck must be classed among the broad conservatives. He does not hesitate to say that he finds little that is truly admirable in the music that is being written today.

"We put it on our program," he says, "and we play it, but in our search for beauty we must still go back to the masters. This is an age of criticism, of analysis, not of creation. Music should be more than technique and the music of today is little else."

This does not mean, however, that Dr. Muck is entirely out of sympathy with the modern movements in music. He is a friend and for many years has been a colleague of Richard Strauss and a friend and [illegible] of Mahler, but he confesses that [illegible] neither beauty nor coherency [illegible] Max Reger. He believes [illegible] reached its highest

Richard Wagner. He finds much that is interesting in the Russians.

"They are often bizarre," he says, "and often brutal, but they are sincere and write as they feel."

He likes the strong national note found in their music and envies the Russians their rich store of folk material. The modern Frenchmen are interesting, but theirs is too often the music of the head instead of the heart. Again, it is music written in the analytical spirit rather than in the truly creative. If asked who is his favorite composer, he merely smiles and asks why comparisons are necessary.

He frankly likes the theatre. He thinks it is strange that Shakespeare is so little played in this country. "I am told," he says, "that we in Berlin have more Shakespeare in a year than the whole of America. You do not seem to cherish your classics as we do."

Of opera, too, naturally he is very fond, for the greater part of his career has been spent in opera houses. Operatic conducting has been his work, orchestral merely his recreation. This fact caused much anxiety among the Boston musicians. Ignoring the fact that as guest he has conducted all the leading orchestras of Europe and for two years has been one of the two conductors of the Vienna Philharmonie, they thought it was a great risk to engage a man who had been so identified with opera, forgetting that none of the four previous conductors had had much orchestral experience. Henschel, the first, had had practically no experience of any kind. Gericke had been fourth conductor at the Vienna Opera. Nikisch and Paur, both of them, came from the Municipal Opera in Leipzig, a very minor institution.

HIS FIRST CONCERT.

The first concert set the minds of the fearful ones at rest. However great Dr. Muck may be as an operatic conductor, there remained no doubt of his ability to hold the baton over Boston's orchestra. His splendidly broad and tremendously passionate reading of Beethoven's Fifth Symphony, a performance which compelled the conservative Bostonians to rise and cheer him at the end, was ample evidence that he was all that he should be.

And yet, as one watched him conduct, one wondered how he did it. No conductor, not even Theodore Thomas, has been less demontrative. There were no frenzied shaking of heads or wild gyrating of arms. He stood quietly on the rostrum, for the most of the time his weight thrown on his right leg and leaning lightly on his left hand, which rested on the music rack. His baton is long and very slender and he holds it lightly with his thumb, his index and middle finger. His beat is very sharp, very short and, according to the musicians, easy to follow. For the most part, it is not seen by the audience, for he holds his right hand in front of him and seems to give swift, hard little pokes. And when he gives an unusually long poke there is, in the vernacular, "something doing" immediately. His left hand is seldom used, only when he is after extreme effects or wishes to emphasize a staccato passage.

In a word, he seems to be a conductor who believes that all work should be done in rehearsal, and that at a concert the orchestra should be able practically to take care of itself. Several times he stopped beating entirely, now and then emphasizing some point with his closed left hand. Solo passages for individual instruments are not hampered by his beat, for he allows them freedom. At one of the first rehearsals he told Mr. Longy to play a solo passage for the first oboe as he thought best.

All this, of course, is anticipatory, for Baltimore will soon have a chance to judge for itself. But certain things were so evident at the first concert that one cannot help mentioning them. His readings are broad and big and, to a certain extent, impersonal. Unquestionably a lover of sonority, he never seeks to gain this element at the expense of the component parts of the work, nor does he sacrifice the whole to details. His readings are not analytical, in the sense of a dissection, rather do they fall under the term of constructive analysis. He loves the middle voices of a work, and to Boston showed things in the symphony which had been forgotten, so long was it since they were heard, yet the whole performance was filled with the rich, red blood of life. It was the voice of Beethoven which spoke to the audience directly, undistorted by "personal interpretation."

HE SHATTERED TRADITIONS.

And yet tradition after tradition was shattered. The andante was taken more slowly than it has ever been heard in Boston. Most conductors are afraid of it—of making it sentimental. Dr. Muck turned it into a noble song and nobly the orchestra sang it. The scherzo, which most conductors, following the metronomic directions of the score—which did not come from Beethoven—usually take at the swiftest pace possible, is taken by Dr. Muck much more slowly, so that for once the wonderfully beautiful passages for the cellos were heard. And again, in the finale, that splendid song of triumph, Dr. Muck took a slower pace than we are accustomed to until the last accellerando, which went with a whirl.

On thing seems certain. Dr. Muck is going to let the orchestra play. Mr. Gericke, with all his good qualities, constantly exercised repression. It was good to hear once more the full glory of the brass. It is years since it has been allowed to show itself as it did in the prelude to "Die Meistersinger," and even then it seemed as if the conductor was not satisfied, as if he wanted more. And yet, all the time one saw only the quiet, slender black figure which stood almost motionless at the music rack.

In the end, the best judges of a conductor are the musicians that are under him. A noted singer in a moment of bitterness once spoke of the "cynics of the Boston Symphony Orchestra." All these men are loud in their praise of the new conductor. Some of them have played under him in Germany. "He knows what he wants, knows how to tell what he wants and knows how to get what he wants" was the way one put it the other day.

BOSTON DAILY ADVERTISER
OCTOBER 22, 1906

SYMPHONY CONCERT.

Programme.

Bach. Suit in B minor for Flute and Strings.
Soloist, Mr. Maquarre.
Haydn. Symphony in G minor.
Spohr. Concerto for Violin in D minor.
Soloist, Professor Willy Hess.
Mozart. Jupiter Symphony.

Saturday night the programme extended to two hours and was entirely in the old classical school, which former conductors have administered to the public in small and very careful doses. It was a very hopeful sign, therefore, to find the applause continuous and the interest sustained. It proves that the old well has not yet run dry; Haydn and Mozart have not been thrust upon the shelf by modern dealers in orchestra at wholesale. Yet we could have spared one of the symphonies very readily, in spite of the excellent reading of both.

Bach aroused the greatest enthusiasm. Von Buelow's arrangement of the work is effective, and the old intellectuality without the modern asceticism and crabbed ugliness seemed more beautiful than ever. It is possible that the modern plunges into "cerebral music" may, by comparison, result in causing a better appreciation of this more unstrained complexity,—a merit which we had not thought of in connection with the new school.

Of course Mr. Maquarre's playing had much to do with the appreciation of the work. He played as he always does, in a perfect manner, and in the delicious canon of the Sarabande (flute and violoncello), Mr. Warnke followed in beautiful imitation. The dignity of the Polonaise and the airy delicacy of the finale were points to praise especially. It might have been wise, however, to have omitted one or two of the movements (all in one key), and to have made a pause after the overture. It was a point of new and rather severe discipline, the giving of the seven (or with the "Doubles," etc., ten) movements without interruption. Latecomers must have gnashed their teeth as they grew gray with waiting in the outer corridors, for the work lasted about half-an-hour, during which no one was admitted to the hall.

The Haydn symphony took on new life in the excellent reading which Dr. Muck gave to it. He did not harass our expert musicians with too much time-beating in this, and sometimes allowed the orchestra to run on without any beats whatever. There was especial beauty in the lyrical manner in which he caused the Largo to be sung, and the Minuet with its Musette Trio had just the right tinge of contrast and an abundance of life. The finale was taken at a veritable Presto pace, which was not impossible for our orchestra, although we doubt if any band of Haydn's time could have sustained the pace. We do not believe that our forefathers could think as quick as that. But it made the jolly little folk-melody, which is the chief theme of the Rondo, very attractive, and the audience burst into the heartiest of applause at its end,—a tribute that was well-deserved.

Prof. Willy Hess was taken back to Boston's bosom as a prodigal son. The orchestra did not sing Foster's "Willie we have missed you," but they joined in the general applause at the reappearance of the gifted violinist. Spohr's Chesterfieldian music fitted perfectly to the very unstrained character of the entire programme. If there was emotion in the work it was of that kid-gloved, lace handkerchief kind which does not run close to the agony line. The limitations of the work were not to be charged to the account of the executant; Prof. Hess played the concerto like an artist of the first rank, which he certainly is. The cantilena of the Adagio was sung in the most perfect legato, and in matters of intonation, timbre, or surety of execution not a flaw could be found.

The finale, often omitted by soloists, was the most effective movement of the three, for here there was somthing of dramatic effect, and the purity of the double-stopping and the manner in which the many technical difficulties were overcome, were matters of admiration. Three hearty recalls testified to the appreciation of the audience.

It is to the credit of the artist that he did not in the least tamper with the spirit of the work; he did not attempt to introduce any sensational effects, but gave pure, suave, gentlemanly playing, such as suited to the conservative vein of Spohr.

The "Jupiter" symphony, which we have had frequently enough, was of course well read and well performed. Either this or the Haydn symphony could have been omitted to advantage. Parts of such works must necessarily grow threadbare,—the minuets and the repetitions in the slow movements, for example. The fairly trained concert-auditor of today knows ten measures ahead just what is going to occur, and the set formulas end by becoming tame.

The next concert is to be wholly of a moderately radical character. As a witty auditor observed, if this concert is of the "extreme right," the next is to be of the "left centre"; a simile which followers of French politics and Boston music will easily understand.

Louis C. Elson.

[illegible] ellis if it were not much easier to get there from America than from Europe, learning for the first time that the quickest route from New York to Rio was by way of England.

Not the least fun he has had since his arrival has come from the caricatures of him, which have appeared in many papers, some of them most excellent; but, as his face lends itself easily to caricature, he sometimes needs the saving grace of humor to enjoy them. This he seems to have in great quantity. That is the gift of very few great musicians.

And finally, the inevitable "Do you like America?" He opens his hands and wears a pleading look.

"I have been in New York," he says, "three hours and in Boston 10 days [illegible]!"

W. E. W[illegible]

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...R 22, 1906.

...k, Symphony Director, Provides Program of Ancient Classicism Which Was Made Profoundly Stirring.

As his second essay for the favor of Symphony audiences Conductor Muck arranged a concert of mild and ancient classicism. The program was all of one piece, so far as form went, for Bach, Haydn, Spohr and Mozart do not afford any especial variety. To many it was a novelty to hear all this unbroken beauty and refinement with never a thrill to change the current of musical thought, except perhaps in parts of the great "Jupiter" symphony. And yet such a plan has its uses and its pleasures. It impresses effectively the facts of style as pertaining to certain ages of composition, and it gives many the delight of satiety. But there is little need for a repetition of it. Let us admit that the four men of calm classicism are, or were, giants in their day, but let us also humbly petition Dr. Muck to forego this particular kind of program for a while, at least.

Again the readings by the new leader were marked by refined charm mingled with poetic force. There is nothing new to say with Haydn's G major symphony, for instance, nor can any fresh twist be given such a bit of elegance as the Bach suite for flute and strings. To say, therefore, that these were played with perfection of dynamics and tonal loveliness is to give all the praise possible. The Mozart symphony, however, has within it emotion and strength of a genuine, if old-fashioned, sort, and here was another real test of Dr. Muck's qualities as an interpreter. To declare that he made the work as profoundly stirring and fascinating as have any of his predecessors is to bestow as high praise as is possible to give.

Willy Hess was the soloist, playing Spohr's concerto in G major with as much expressive eloquence as the rather square-cut and formal work demanded.

THE BOSTON TRAVELER
OCTOBER 22, 1906

TWO solid hours of Bach, Haydn, Spohr and Mozart was Dr. Muck's offering for the second Symphony concert Saturday evening. It was a bold venture indeed, and affords still further evidence that the new leader does not intend to be bound down by tradition. Furthermore, the cordial reception accorded the exceptionally long programme demonstrated that Dr. Muck is feeling his way with the musical public most successfully.

The programme was Bach's Suite in B minor for flute and strings, Haydn's major symphony, a violin concerto in D minor, Spohr, and Mozart's "Jupiter" symphony. Mr. Willy Hess was the soloist. Whatever doubts the critical might have had regarding the wisdom of selecting such a programme, those doubts must have been speedily dispelled at the close of the first number, the Bach selection, for the audience became most enthusiastic, compelling conductor and Mr. Maquarre to repeatedly acknowledge its applause. It was just a bit beyond the ordinary for these concerts. Of course, Mr. Maquarre's remarkable playing was a most essential factor. It was simply delightful.

Dr. Muck's reading of the Haydn number seemed to open up beauties heretofore not fully appreciated. Considering the unusual length of the evening's programme it might have been a judicious move to have cut this selection, yet it must be allowed that there was not the slightest doubt of approval of the work in its entirety as given. The finale brought out some truly marvelous playing on the part of the orchestra and well merited the hearty recognition accorded it.

Spohr's concerto brought Willy Hess once more forward as the soloist, and enthusiastic as was the greeting accorded him it was tame in comparison with the enthusiasm aroused by his well-nigh peerless playing. It was artistic in the highest sense of the word and easily the feature of the concert. Mr. Hess, true artist that he is, plays as the composer wrote and does not strive for the unusual.

Mozart's "Jupiter" symphony might well have attached an explanation of the "Jupiter." Possibly because it came at the fall end of a long evening it was not as well received as it should have been. Certain it is that although well played, it did not create any particular impression. The third concert, Friday afternoon and Saturday evening, this week, promises to make amends in the matter of length. The programme is a Brhams symphony, Richard Strauss' "Don Juan" and three movements from Berlioz's "Damnation of Faust."

Boston Post,
October 23—06

CAMILLE SAINT-SAENS

Europe has sent no more interesting personality to this country than Camille Saint-Saens, the distinguished composer who is to conduct the Symphony Orchestra in a special concert of his own compositions on Tuesday evening, Oct. 30, [illegible] 1867, when he sent his "Noces de [illegible]" anonymously from London [illegible] the prize offered by the exposition, his productive power as a composer has never slackened.

...SDAY, OCTOBER 22, 1906

The Symphony Concert

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Boston Journal
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[42]

The Boston Journal
OCTOBER 22, 1906.

Dr. Muck, Symphony Director, Provides Program of Ancient Classicism Which Was Made Profoundly Stirring.

As his second essay for the favor of Symphony audiences Conductor Muck arranged a concert of mild and ancient classicism. The program was all of one piece, so far as form went, for Bach, Haydn, Spohr and Mozart do not afford any especial variety. To many it was a novelty to hear all this unbroken beauty and refinement with never a thrill to change the current of musical thought, except perhaps in parts of the great "Jupiter" symphony. And yet such a plan has its uses and its pleasures. It impresses effectively the facts of style as pertaining to certain ages of composition, and it gives many the delight of satiety. But there is little need for a repetition of it. Let us admit that the four men of calm classicism are, or were, giants in their day, but let us also humbly petition Dr. Muck to forego this particular kind of program for a while, at least.

Again the readings by the new leader were marked by refined charm mingled with poetic force. There is nothing new to say with Haydn's G major symphony, for instance, nor can any fresh twist be given such a bit of elegance as the Bach suite for flute and strings. To say, therefore, that these were played with perfection of dynamics and tonal loveliness is to give all the praise possible. The Mozart symphony, however, has within it emotion and strength of a genuine, if old-fashioned, sort, and here was another real test of Dr. Muck's qualities as an interpreter. To declare that he made the work as profoundly stirring and fascinating as have any of his predecessors is to bestow as high praise as is possible to give.

Willy Hess was the soloist, playing Spohr's concerto in G major with as much expressive eloquence as the rather square-cut and formal work demanded.

THE BOSTON TRAVELER
OCTOBER 22, 1906.

TWO solid hours of Bach, Haydn, Spohr and Mozart was Dr. Muck's offering for the second Symphony concert Saturday evening. It was a bold venture indeed, and affords still further evidence that the new leader does not intend to be bound down by tradition. Furthermore, the cordial reception accorded the exceptionally long programme demonstrated that Dr. Muck is feeling his way with the musical public most successfully.

The programme was Bach's Suite in B minor for flute and strings, Haydn's major symphony, a violin concerto in D minor, Spohr, and Mozart's "Jupiter" symphony. Mr. Willy Hess was the soloist. Whatever doubts the critical might have had regarding the wisdom of selecting such a programme, those doubts must have been speedily dispelled at the close of the first number, the Bach selection, for the audience became most enthusiastic, compelling conductor and Mr. Maquarre to repeatedly acknowledge its applause. It was just a bit beyond the ordinary for these concerts. Of course, Mr. Maquarre's remarkable playing was a most essential factor. It was simply delightful.

Dr. Muck's reading of the Haydn number seemed to open up beauties heretofore not fully appreciated. Considering the unusual length of the evening's programme it might have been a judicious move to have cut this selection, yet it must be allowed that there was not the slightest doubt of approval of the work in its entirety as given. The finale brought out some truly marvelous playing on the part of the orchestra and well merited the hearty recognition accorded it.

Spohr's concerto brought Willy Hess once more forward as the soloist, and enthusiastic as was the greeting accorded him it was tame in comparison with the enthusiasm aroused by his well-nigh peerless playing. It was artistic in the highest sense of the word and easily the feature of the concert. Mr. Hess, true artist that he is, plays as the composer wrote and does not strive for the unusual.

Mozart's "Jupiter" symphony might well have attached an explanation of the "Jupiter." Possibly because it came at the tail end of a long evening it was not as well received as it should have been. Certain it is that although well played, it did not create any particular impression. The third concert, Friday afternoon and Saturday evening, this week, promises to make amends in the matter of length. The programme is a Brhams symphony, Richard Strauss' "Don Juan" and three movements from Berlioz's "Damnation of Faust."

Boston Post,
October 23-06

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[42]

NEW YORK CITY
OCT 25

THE SUCCESSFUL DEBUT OF DR. MUCK

DR. Carl Muck of Berlin made his first appearance before an American audience at the opening concert of the Boston Symphony Orchestra in Boston, Friday afternoon, 12 October, and won an instantaneous success.

The concert was to begin at 2:30 P. M., and by high noon there was a line of determined looking women (each provided with a bag containing lunch, note book, and scores) that extended from Symphony Hall to the New England Conservatory. For days previous not a seat was to be had for love nor money. Every musician of any consequence in and about Boston, not to mention such famous artists as Gabrilowitch, Samaroff, Yvette Guilbert and Arthur Whiting, was included in the audience.

The programme at both the Friday afternoon and Saturday evening concerts was as follows: Beethoven's C minor symphony, and Wagner's Faust Overture, Siegfried Idyl and Meistersinger prelude.

The Boston musical critics, who are not easily pleased, expressed the warmest approval of the new conductor.

Mr. Philip Hale of the Herald said: "It is a pleasure to welcome this sincere and accomplished artist, who now makes Boston his dwelling place. His influence in the making towards musical righteousness will be all the more potent because it is not flamboyant; because his personality is not too personal. The deeply interested audience was quick to appreciate this."

Dr. Muck, who was forty-seven years old 22 October, is tall, dark, and slender, with clean-cut intellectual profile, and the general air of the man of the world, rather than the Bohemian. In conversation he is animated and decided. Unquestionably Dr. Muck is likely to prove a supremely important factor in the history of the coming musical season.

Meanwhile we of New York may look forward to the privilege of hearing him Thursday afternoon, 8 November, at Carnegie Hall.

IMPERIAL
GLOBE
OCT 2

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A Great C...

BOSTON AMERICAN—
OCTOBER 28, 1906.

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EVENING TRANSCRIPT, ... TOBER 27, 1906.

STRAUSS AND BRAHMS

INTELLECTUAL MUSIC FOR THE THIRD SYMPHONY CONCERT

The "Don Juan" That Strauss Has Built Out of His Own Time for His Own Time and the Potent Appeal of It—A Performance of Brahms's First Symphony That Kept All Its Great Qualities—Concerts of Next Week and Next Month—

We listeners at the Symphony concerts can tune our ears and our fancies to the music of the eighteenth century and find pleasure even in two hours of it. We can honor the great and established classics of the first half of the nineteenth, and when conductor and band recall them to life rejoice in them. Most of us know the voices of Wagner and of Liszt and respond readily and fully to them. Yet near as they are to us in purpose and achievement, their music cannot quite make the appeal to us that does the music of our time, that has been written since Wagner put the last note of the last measure of "Parsifal" on the page—ultra-modern music if one will, as Strauss and Mahler and Reger, D'Indy, Debussy, Loeffler and Elgar have shaped it. Dr. Muck began the third Symphony concert yesterday afternoon with Brahms's first symphony, and ended with the two dances and the Rakoczy March from Berlioz's "Damnation of Faust." Between the two—it was a short concert—stood Richard Strauss's tone-poem, "Don Juan," the first music of our own time to have a place on Dr. Muck's programmes. There was no resisting the call of it. The first glowing burst of it with the instruments speaking with the voices and in the fashion that are of our own and no other day, was as exhilarating as glorified champagne to a tongue that has half forgotten its peculiar savor. The swift passage into music that ran high and deep with passion was transporting. The whole tone-poem, because most of us had heard no such music for six months and none while we have been hungering for it since the concerts began, was finely intoxicating. Wander into past centuries and mighty classics as we may, here was music that was bone of our bone and flesh of our flesh, vital with the ideas, the moods and the expression of none but ourselves.

The learned programmist has made a long list of operas from 1713 to 1892 that find their dramatic material and musical inspiration in the trite old legend of Don Juan as the play-makers and the story-tellers began to recount it in the sixteenth century. Possibly since the days when music began to be descriptive there have been composers other than Strauss who tried to relate it with the orchestra alone. Yet what do we of this autumn of 1906 care for such a Don Juan—a mere insatiate and insatiable pursuer of the 103 women, more or less, of Leporello's catalogue, who finally met his just fate at the hands of a stone statue and whom little red imps duly pulled into an underworld of redder fire. For other times, other Don Juans. Ours should be no such banal, fleshly and material figure. Pursuer of women he must be, but let him pursue not one or twenty of them, but rather a feminine ideal that is always elusive and always vanishing. Die he must for his transgressions, but let his real punishment be his disgust, weariness and disillusion of spirit with them. Down to the underworld he must go, but let him be capable of sitting there, even as Mr. Shaw's Don Juan sits in "Man and Superman," in analytical and satirical discourse of himself, mankind and womankind; and if need be, let him adjourn the conversation, as does Shaw, to the side of a motor-car in the moonlit mists of the Spanish mountains. Such a Don Juan is of our time and no other, and it is of him that Strauss has really written his music. "Tone-poem after N. Lenau," says the laconic titlepage, and Nicholas Lenau died mad in 1850 and wrote his poem of "Don Juan" six years before when madness was already stealing upon him. Perhaps it was the madness of a man who was out of joint with his own romantic day and might have lived happier and saner in a later and subtler time.

Listen to Strauss's music to hear the voice of this Don Juan of the beginning of the twentieth century. Watch it with the eye of the imagination to see the composer limn his picture, or rather search his Juan's mind and heart. For only incidentally is Strauss interested in his hero's gallant bearing and all-conquering charm. They merely flash through the music. At best they can be no more than conventional, as the feasts and orgies that Strauss similarly suggests are the conventional background in or out of tones. His music deals with less tangible things. Deep goes the melody of passionate and inappeasable longing from almost the beginning of the tone-poem. High runs the love-song of the oboe when Don Juan seems almost to clasp the woman of his ideal. It is searching music, thrilling, enkindling ear and fancy, but it never quite attains its fullest heights or sounds its deepest depths. It is music, after all, of the ideal that Don Juan has reared in his imagination and that flees him when it seems closest and then turns and pursues him restlessly. Contrast with this melody the theme of disgust and disillusion, of weariness with the quest with himself, almost with the ideal. It is poignant with the psychologic poignancy that is one of Strauss's peculiar powers. It is bitter and acrid music, musk of thought as the other is music of passion. Hear the two in interplay, in contrast and conflict, in recoil upon each other as Strauss develops them from the fiery beginning to the wan close; and out of the tone-poem rises a Don Juan that is of our minds and moods, illusions and disillusions, as they go even in this Boston of October, 1906. It is a truism that the spirit of the passing centuries reshapes and recreates the figures of legend to suit its own imaginings. So Strauss has recreated and in music a Don Juan of the end of the nineteenth and the beginning of the twentieth for us that live in them.

This recreation owed something yesterday to Dr. Muck and the orchestra. The conductor visibly toiled to gain from his men the lucidity and eloquence, the intensity and incisiveness that he sought. His conducting and their playing was exposition at its vividest and finest. It disclosed the intellectual design of the music in large outlines and in pregnant or in subtle details. It missed none of the contrasts and conflicts of the emotional design. It shaped and colored the figure of Don Juan before the listeners, seemingly as it stood before Strauss's imagination. It searched into Juan's mind and heart. Yet never once was it cool-blooded. From beginning to end the music went at white heat. Dr. Muck touched passionate eloquence whenever the music of the ideal demanded it. The eloquence turned bitter and sardonic when the music of the disillusion required it. Throughout he kept the peculiar restlessness and nervousness of the music. And Strauss was the more vivid and eloquent because the orchestra played his music with entire technical ease and because the conductor in all his zeal for exposition and emotion never slighted a purely musical requirement. Dr. Muck may not admire this ultra-modern music, but by every sign he cannot withstand the appeal of it. He plays it too well not to play more. The intellectual qualities in his temperament, if nothing else, bind him to Strauss.

The ideal, and the impossible, conductor is he that could approach any sort of music with full and sympathetic understanding of its contents and the transmitting power to bring all that is characteristic in it to as full and fitting expression. There is no such conductor, and there never will be, but within the range of his programme yesterday Dr. Muck came surprisingly close to such qualities. In his playing of "Don Juan" he brought the characteristic attributes of the music and of Strauss to vivid expression. His Berlioz was the thing of sound, fury and rhythmical delirium that the Rakoczy March is, and the thing of imaginatively calculated effects, harmonic, rhythmical, instrumental, that the two dances are. At moments he kept them tiny fragments of palpitating tone and once he and the band attained a pianissimo that the listener felt rather than heard. At others he laid on Berlioz's contrasts. His Brahms, in turn, summoned exceptionally the great and individual qualities of the music that too close a devotion to its letter often chokes and too little insight into its spirit often hides. Throughout, the music moved with a singularly deep and rich tonal splendor. Its stride was noble and its mood lofty. It kept its austerity and its reticence, and the austerity never became hardness and the reticence was of ordered and mastered power. Reflective and profound as the symphony is, Dr. Muck saved it from crabbedness or obscurity. He caught its calm, clear, cool beauty that is as intense as the light of an autumn day. Once and again he made some phrase or passage flash into the darker colorings and the sterner stress of the music like the glint of the same autumn sunshine. He kept what really is its tonal beauty. Rarely has the first movement sounded so large with austere passion and so deep with mystery; or the second seemed such serene and uplifted meditation, keeping the voice of song; or the last marched with more triumphant solemnity. There was the exaltation in the playing of the symphony that is in the music itself—the gravity of its beauty, the power of its calm, the depth of its ideas, the fulness of their expression. Brahms was a Viennese who lived a homely life there when he was writing his first symphony; but the voice that speaks in it is as ... as Sophocles. When it is played as it ... yesterday there is no more doubting it ... there is doubting the "Antigone."

T. P.

Concerts Next Week

Dr. Muck is apparently trying to give coherence of substance, mood and style to each of his programmes. Last week he chose only music of the eighteenth century, with a concerto of the first quarter of the nineteenth that was closely akin to it. Tonight his programme comprises music that makes its first appeal to the intellect, and in saying this we are not forgetting Berlioz's thoughtful and calculated dances. For the fourth pair of concerts next Friday afternoon and Saturday evening, romantic music makes the programme—Schumann's first symphony, the symphony of the spring that Mr. Gericke and Weingartner each played for us last winter; Schubert's Unfinished Symphony, and Weber's overture to his opera, "Der Freischütz." Mme. Fremstad of the Metropolitan Opera House will be the singer, and since she now believes that she has lifted her contralto voice into a high soprano, she will sing Agatha's familiar scena from Weber's opera. Her other numbers are Schubert's song, "The Erl-King," with orchestra, and Schumann's songs, "Ich Grolle Nicht" and "Mondnacht" with piano. Evidently Dr. Muck believes that a solo singer's music should be an integral part of the programme ...

The Symphony Quartet—Mr. Hess, Mr. Roth, Mr. Férir and Mr. Warnke of the string choir of the Symphony Orchestra—gives the first chamber concert of its new series on Monday evening at eight in Chickering Hall with the assistance of Heinrich Gebhard, the pianist. The programme consists of a new quartet in B-flat major by the young Bohemian composer, Josef Suk, who is the heir to Dvorak in sharp rhythms and bright instrumental color; Schubert's posthumous quartet piece in C-minor, and César Franck's quintet for piano and strings, best recalled by its brilliant finale, in the whole of which Mr. Gebhard's peculiar feeling for the newer French music should tell. Mr. Hess and his companions have been at work on their repertory for two months, and they are now playing together for a second year, so that they should be in better form than they were last season.

OCTOBER 27, 1906.

BOSTON SYMPHONY QUARTET.

The first of the season's concerts by the Boston Symphony Quartet will be given Monday evening, Oct. 29, in Chickering Hall at 8 o'clock. The season in Boston of the quartet will open most propitiously. The subscription sale is larger than ever and greater interest in the work of the quartet is manifest on all sides. As for the quartet itself, its work ought to be better than ever. Messrs. Hess, Roth, Ferir and Warnke have been together since the first of September, having spent the whole of that month working on their season's repertoire. In the first week of October five concerts were given most successfully in the middle West. In every respect the quartet is better prepared for the opening of the season than it ever ... Heinrich Gebhard. The program will be as follows: Quartet for strings ... flat major, op. 11 (first ...) Josef Suk; quartet in C minor, op. Posth, Schubert; quintet for piano and strings in F minor, Cesar Franck.

NEXT WEEK'S SYMPHONY.

Mme. Olive Fremstad will be the solo artist at the fourth Symphony program, the last to be given before the first regular monthly trip of the orchestra. Mme. Fremstad comes to this country primarily to "create" the name-part in Richard Strauss' 'Salome" during the season of grand opera in New York. The general scheme of Dr. Muck's program is romantic. The orchestral numbers are Schumann's symphony in B major, No. 1, Schubert's "Unfinished" symphony and the overture to "Der Freischutz." Mme. Fremstad will sing Agatha's aria from "Der Freischutz," "Wie nahte mir der Schlummer," two songs with piano, Schumann's "Ich grolle nicht" and "Mondnacht" and Schubert's "Der Erlkonig," with orchestral accompaniment.

Sunday Herald,
October 28—06

The first concert of the Boston Symphony quarter (Messrs. Hess, Roth, Ferir, Warnke) will be given in Chickering Hall on Monday at 8 P. M. The programme will include Josef Suk's quartet in B-flat major op. 11, which was first played in Boston by the Adamowski quartet, Dec. 22, 1903; Schubert's quartet movement in C minor (op. posth), and Cesar Franck's piano quintet, Mr. Heinrich Gebhard will be the pianist. The members of the quartet have been together in practice since the first of September. In the first week of October they gave five concerts in the middle West. The subscription sale for the series in Boston ... larger than ...

The Boston Post
The Representative Democratic Paper of New England
Issued Sunday by Post Publishing Co.
OCTOBER 28, 1906. NO. 4; VOL. 42

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The first of the three concerts which the Longy Club will give in Potter Hall this season will take place on Wednesday evening, Nov. 14. A feature of the programme will be a concerto for horn ... R. Strauss, which has never ... here.

Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, saw M. Camille Saint-Saens in New York yesterday morning and made arrangements by which the concert which was to have been given in Symphony Hall on next Tuesday evening, Oct. 30, will take place on Monday evening, Nov. 26. M. Saint-Saens is recovering from a severe attack of tonsilitis and his appearance in Boston on Tuesday was quite out of the question.

TELEGRAP...
ess PHILADELPHIA, I...
OCT 2...

SAINT-SAENS ... AT SE...

French Composer Seriously Stricken on Voyage to America.

Boston, Mass., Oct. 25.—Manager C. A. Ellis, of the Boston Symphony Orchestra, yesterday received this wireless message from the surgeon of the French liner La Provence, off Cape Race:—

"Dr. Saint-Saens seriously sick. His presence at Boston Symphony concert delayed."

The message refers to Camille Saint-Saens, the French composer, who is on his way to America for a concert tour. He was to have appeared with the Boston Symphony Orchestra next Monday night, but in consequence of the message the event has been postponed.

[43]

1906

s NEW YORK CITY

THE SUCCESSFUL DEBUT OF DR. MUCK

DR. Carl Muck of Berlin made his first appearance before an American audience at the opening concert of the Boston Symphony Orchestra in Boston, Friday afternoon, 12 October, and won an instantaneous success.

The concert was to begin at 2:30 P. M., and by high noon there was a line of determined looking women (each provided with a bag containing lunch, note book, and scores) that extended from Symphony Hall to the New England Conservatory. For days previous not a seat was to be had for love nor money. Every musician of any consequence in and about Boston, not to mention such famous artists as Gabrilowitch, Samaroff, Yvette Guilbert and Arthur Whiting, was included in the audience.

The programme at both the Friday afternoon and Saturday evening concerts was as follows: Beethoven's C minor symphony, and Wagner's Faust Overture, Siegfried Idyl and Meistersinger prelude.

The Boston musical critics, who are not easily pleased, expressed the warmest approval of the new conductor.

Mr. Philip Hale of the Herald said: "It is a pleasure to welcome this sincere and accomplished artist, who now makes Boston his dwelling place. His influence in the making towards musical righteousness will be all the more potent because it is not flamboyant; because his personality is not too personal. The deeply interested audience was quick to appreciate this."

Dr. Muck, who was forty-seven years old 22 October, is tall, dark, and slender, with clean-cut intellectual profile, and the general air of the man of the world, rather than the Bohemian. In conversation he is animated and decided. Unquestionably Dr. Muck is likely to prove a supremely important factor in the history of the coming musical season.

Meanwhile we of New York may look forward to the privilege of hearing him Thursday afternoon, 8 November, at Carnegie Hall.

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A Great C[illegible]

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[illegible]ods that Liszt's sonata in B minor, the "Dante" sonata, so seldom appears on recital programmes. Admittedly one of the greatest works in its form, its performance is usually left to "Liszt's specialists." Mme. Samaroff, at her first recital in Boston, which will be given in Chickering Hall on Monday afternoon, November 5, will play this sonata. Another interesting [illegible] programme is a concert[illegible] the beautiful Blue Danube waltz. Seats for the [illegible] are selling at Symphony Hall.

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Concerts Next Week

Dr. Muck is apparently trying to give coherence of substance, mood and style to each of his programmes. Last week he chose only music of the eighteenth century, with a concerto of the first quarter of the nineteenth that was closely akin to it. Tonight his programme comprises music that makes its first appeal to the intellect, and in saying this we are not forgetting Berlioz's thoughtful and calculated dances. For the fourth pair of concerts next Friday afternoon and Saturday evening, romantic music makes the programme—Schumann's first symphony, the symphony of the spring that Mr. Gericke and Weingartner each played for us last winter; Schubert's Unfinished Symphony, and Weber's overture to his opera, "Der Freischütz." Mme. Fremstad of the Metropolitan Opera House will be the singer, and since she now believes that she has lifted her contralto voice into a high soprano, she will sing Agatha's familiar scena from Weber's opera. Her other numbers are Schubert's song, "The Erl-King," with orchestra, and Schumann's songs, "Ich Grolle Nicht" and "Mondnacht" with piano. Evidently Dr. Muck believes that a solo singer's music should be an integral part of the programme of th[illegible]

The Symphony Quartet—Mr. Hess, Mr. Roth, Mr. Férir and Mr. Warnke of the string choir of the Symphony Orchestra—gives the first chamber concert of its new series on Monday evening at eight in Chickering Hall with the assistance of Heinrich Gebhard, the pianist. The programme consists of a new quartet in B-flat major by the young Bohemian composer, Josef Suk, who is the heir to Dvorak in sharp rhythms and bright instrumental color; Schubert's posthumous quartet piece in C-minor, and César Franck's quintet for piano and strings, best recalled by its brilliant finale, in the whole of which Mr. Gebhard's peculiar feeling for the newer French music should tell. Mr. Hess and his companions have been at work on their repertory for two months, and they are now playing together for a second year, so that they should be in better form than they were last season.

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BOSTON JOURNAL, OCTOBER 27, 1906.

BOSTON SYMPHONY QUARTET.

The first of the season's concerts by the Boston Symphony Quartet will be given Monday evening, Oct. 29, in Chickering Hall at 8 o'clock. The season in Boston of the quartet will open most propitiously. The subscription sale is larger than ever and greater interest in the work of the quartet is manifest on all sides. As for the quartet itself, its work ought to be better than ever. Messrs. Hess, Roth, Ferir and Warnke have been together since the first of September, having spent the whole of that month working on their season's repertoire. In the first week of October five concerts were given most successfully in the middle West. In every respect the quartet is better prepared for the opening of the season than it ever [illegible] will be assisting artist [illegible] Heinrich Gebhard. The program will be as follows: Quartet for strings in B flat major, op. 11 (first time), Josef Suk; quartet in C minor, op. Posth, Schubert; quintet for piano and strings in F minor, Cesar Franck.

NEXT WEEK'S SYMPHONY.

Mme. Olive Fremstad will be the solo artist at the fourth Symphony program, the last to be given before the first regular monthly trip of the orchestra. Mme. Fremstad comes to this country primarily to "create" the name-part in Richard Strauss' 'Salome" during the season of grand opera in New York. The general scheme of Dr. Muck's program is romantic. The orchestral numbers are Schumann's symphony in B major, No. 1, Schubert's "Unfinished" symphony and the overture to "Der Freischutz." Mme. Fremstad will sing Agatha's aria from "Der Freischutz," "Wie nahte mir der Schlummer," two songs with piano, Schumann's "Ich grolle nicht" and "Mondnacht" and Schubert's "Der Erlkonig," with orchestral accompaniment.

Sunday Herald,

October 28–06

The first concert of the Boston Symphony quarter (Messrs. Hess, Roth, Ferir, Warnke) will be given in Chickering Hall on Monday at 8 P. M. The programme will include Josef Suk's quartet in B-flat major op. 11, which was first played in Boston by the Adamowski quartet, Dec. 22, 1903; Schubert's quartet movement in C minor (op. posth), and Cesar Franck's piano quintet. Mr. Heinrich Gebhard will be the pianist. The members of the quartet have been together in practice since the first of September. In the first week of October they gave five concerts in the middle West. The subscription sale for the series in Boston [illegible]en larger than before.

The Boston Post

The Representative Democratic Paper of New England

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OCTOBER 28, 1906. NO. 4; VOL. 42

The first of the season's concerts by the Boston Symphony Quartet will be given tomorrow evening, Oct. 29, in Chickering Hall at 8 o'clock. The season in Boston of the quartet will open most propitiously. The subscription sale is larger than ever and greater interest in the work of the quartet is manifest on all sides.

As for the quartet itself, its work ought to be better than ever. Messrs. Hess, Roth, Ferir and Warnke have been together since the 1st of September, having spent the whole of that month working on their season's repertoire. The assisting artist at the first concert will be Mr. Heinrich Gebhard.

The first of the three concerts which the Longy Club will give in Potter Hall this season will take place on Wednesday evening, Nov. 14. A feature of the programme will be a concerto for horn [illegible] R. Strauss, which has never [illegible] here.

* * * *

Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, saw M. Camille Saint-Saens in New York yesterday morning and made arrangements by which the concert which was to have been given in Symphony Hall on next Tuesday evening, Oct. 30, will take place on Monday evening, Nov. 26. M. Saint-Saens is recovering from a severe attack of tonsilitis and his appearance in Boston on Tuesday was quite out of the question.

[illegible]

ess [illegible]

SAINT-SAENS ILL AT SEA

French Composer Seriously Stricken on Voyage to America.

Boston, Mass., Oct. 25.—Manager C. A. Elds, of the Boston Symphony Orchestra, yesterday received this wireless message from the surgeon of the French liner La Provence, off Cape Race:—

"Dr. Saint-Saens seriously sick. His presence at Boston Symphony concert delayed."

The message refers to Camille Saint-Saens, the French composer, who is on his way to America for a concert tour. He was to have appeared with the Boston Symphony Orchestra next Monday night, but in consequence of the message this event has been postponed.

...ton Transcript, October 27, 1906.

CAMILLE SAINT-SAENS

COMPOSER, PIANIST, MAN OF LETTERS AND OF SOCIETY

The Visit to America That He Begins Today—A Brilliant and Many-Sided Personality—The Alertness and Pliancy of His Mind and Temperament—His Early Feats as a Musical Prodigy—His Place in the World of Paris and His Noted "Mondays"—Some Anecdotes of His Later Years and of His Traits in Work and Play—A Similar Visit to London

No bald repetition of the facts of Saint-Saëns's life, out of a musical or a biographical dictionary; and no general survey of his music, such as the Transcript printed a few weeks ago, does full justice to the composer, conductor, pianist and organist, who, as soon as his health permits, is to be the guest of our Symphony Orchestra. He is equally interesting as a many-sided, contradictory and brilliant man, a genuine celebrity that Paris has possessed and acknowledged for forty years. The wonder is that he has never visited the United States before. He was seventy-one a fortnight ago, and he has been travelling about Europe, Asia and Africa as an eminent pianist and composer since he was in his twenties. He has journeyed from the Canaries on the West to Cochin-China in the East. He has played the piano or conducted his own orchestral compositions in every capital of Europe and on all sorts of occasions. Last summer he was playing a concerto by Mozart, whose music he has always cherished, at the anniversary festival in that composer's honor at his native Salzburg. Three weeks ago he was overlooking in Paris the rehearsals of one of his early operas, "The Yellow Princess," that the Opéra Comique is soon to revive. A fortnight ago he was playing one of his own piano concertos at an orchestral concert in the Berlin that twenty years before had hisses and catcalls for him because he was one of the Frenchmen who could not forget the Franco-Prussian War and made no secret of his long memory. (As soon as Paris was in danger in 1870 Saint-Saëns joined the army, fought through the siege, and in the intervals of active service amused and heartened his comrades by giving concerts with the regimental band.) Last Saturday he left Havre for New York; and today he will be in America for the beginning of a long tour in which he will play and conduct with our chief orchestras and a few choral societies. Yet physcially Saint-Saëns is not a strong man. To see he even suggests one that has had the gout in his time and expects to have it again. But from the days when he was a prodigy of eleven playing the piano in concerts in Paris, he has been tense with nervous energy. From early manhood his love of travel, his curiosity over new lands, new men and new manners have been insatiable.

Moreover, wherever Saint-Saëns has gone, almost from the beginning, the note of his music, his traits and his attainments has preceded him. Not for nothing does one write a symphony at eighteen, submit it anonymously to a conductor and have it accepted, played, and well-received—better, indeed, than many of the compositions with which he quickly followed it under his own name. Stamaty, the pianist, and Malinden, the professor of the theory of music, who were his first teachers, marvelled at his assimilative powers, though he was the merest lad. Prodigy of the piano that they made him, he was one of the rare prodigies that did not put off his talents with his curls and his velvet knickerbockers. A few years later at the Conservatory, Halévy and his other teachers wondered equally at his ease in composition, his adaptability and his retentive memory. Von Bülow knew him first in 1859, when he was twenty-four years old and was making a tour of Germany as a virtuoso. "I was astonished," Bülow wrote in his notebook, "to hear him reproduce Schumann's symphonies on the piano with an ease and exactitude that dumfounded me when I compared his prodigious memory with my own. . . . In talking with him I saw that nothing was unknown to him, and what made him appear still greater in my eyes was the sincerity of his enthusiasm and his great modesty." Some years later Berlioz who was sitting on a jury to judge cantatas for the Paris exhibition of 1867 was equally impressed: "I have had the pleasure," he scribbled in a letter, "of seeing the award go unanimously to my young friend—Camille Saint-Saëns, one of the greatest musicians of our time. The whole incident stirred me. I knew how it would please Saint-Saëns and I rushed off to his house to tell him; but he had gone out with his mother. He is a stunning pianist, and here at last is something sensible accomplished in the musical world."

By this time Saint-Saëns had composed much in many forms, and for thirty years he was to continue at work with tireless energy and unfailing zest for almost every sort of music. Operas, better known in France than elsewhere; oratorios that have gone the world over; ballets and theatre music; symphonies, tone-poems, concertos, chamber-music in much variety, choral music of the church, piano pieces, organ pieces, violin pieces, 'cello pieces, occasional music for exhibitions and fetes—all stand in the long list of his compositions. Wherever there are concerts, there is the music of Saint-Saëns known. To his very latest piece, finished last summer for the 'cellist Hollmann, he has composed with the ease and certainty that impressed his teachers in the fifties at the Conservatory. His acquaintances in Paris are full of tales of his facility. There is scarcely an erasure, they say, in his manuscripts. His musical ideas come quickly and precisely. He puts them as rapidly to paper, developing and modulating them, making them fertile with subsidiary suggestions, without seeming thought or effort. He will chat while he is scoring, and yet in that instrumentation there are sure to be felicitious "finds." He needs no piano, as so many composers do, to assist him as he works. He wrote his opera of "Proserpine" without an instrument in reach, with the mere music paper before him as one might write a letter, or, as his harsher critics might say, solve a mathematical or mechanical problem. A few years ago he had promised to write a little scene of operetta for an entertainment at his club in Paris, and then quite forgotten his pledge. Four days before the evening of the fete, the anxious committee sent for the score. "I quite forgot it," Saint-Saëns answered gayly, "but it 's not too late now," and in two hours he had filled twenty long pages of music paper. He can write in the fashion of Bach, Mozart, Rossini, Verdi, Schumann, Wagner, whom you will. But, say his detractors, there is no Saint-Saëns himself, with an individuality of his own. "As you like," retorts the composer, who loves controversy for its own sake. "I have studied the music of all these men, but I am not the prophet of any one of them. I can see the good and the bad, the strong and the weak in them all." In fact Saint-Saëns has steadily been a man of irritable enthusiasms that gradually turn into irritable dislikes. He is fond of making musical discoveries, and then, when the rest of the world has also opened its eyes, heartily renouncing them. For years, for example, he could not praise Schumann's quintet for piano and strings often or loudly enough. Then he could not endure the hearing of it. He was the apostle of Wagner when Wagner had still to conquer France. He deplored his influence when that conquest was well under way.

Perhaps there are some mischief, caprice and love of disputation for its own sake in such changing views, and Saint-Saëns comes honestly by these qualities out of his Norman descent and his early life in the Latin Quarter of Paris. His family were Normans from Dieppe, and he spent his youth in the Latin Quarter. As a boy he was a gamin, who loved to bear his part in every mischief that happened to be going, and he can be gamin still in the cast of his mind and speech. His mother and his great-aunt, who had a discriminating taste and a deep knowledge of music, first trained him, and when he was still a child he showed the nicety of his ear and his general musical aptitude. One afternoon, as Mme. Saint-Saëns used to tell the story, she had a caller who limped. Camille was listening attentively in the next room. "Ah!" he commented after the guest had departed, "that gentleman walks in crotchets and quavers." Another story of her son's childhood that Mme. Saint-Saëns liked to tell when she was the mistress of his household first in the Faubourg St. Honoré and then in the Rue Monsieur-le-Prince, recalled his early aptness to distinguish and imitate tonalities. One day she so set all the clocks within his hearing that they would strike twelve in succession and without interruption. Camille listened eagerly, and then promptly reproduced the different sounds with his voice in the nicest gradations and distinctions of tone. From the beginning there was no question of his musical career.

Mme. Saint-Saëns, a very simple and dignified figure with courtly manners and a fondness for old fashions in dress, was long the hostess at her son's "Mondays" He liked society, and as soon as he had gained his place in the world of Paris an interesting, alert and cultivated company came every week to his salon—not only musicians and amateurs of music, but men and women of distinction in the other arts and in the finer life of Paris generally. By nine the rooms were pleasantly full and the guests usually lingered past midnight. There was much good and sprightly talk about music and many other things. Saint-Saëns himself had a hundred interests; everything with intelligence in it or behind it appealed to him. He loved the other arts as well as music, and he was familiar with them. He wrote as well as he talked, and talked as well as he composed. He had written much musical criticism and plied his pen often in musical controversy. He had a taste for science from boyhood, and he mastered the formal part of music with surprising speed and exactitude. He had dabbled in mathematics and played with astronomy. He had written an archæological treatise on the Greek theatre and contributed to scientific magazines. All this many-sidedness animated and broadened the talk at these "Mondays." The host's memory was long and took fire at a spark, so that he was fertile in anecdotes—mischievous and little sarcastic tales that he pointed with a half smile of malice and a queer, quick settling of his glasses on his nose. Sooner or later the conversation drifted to music, and there was talk of composers, new and old, and of their work. Saint-Saëns was always buying or receiving new music from Germany, from Russia, from anywhere. Soon he went to the piano and began to play it, however intricate or unfamiliar, with the clearness, precision, purity of tone and plasticity of ornament that are the best traits in his playing and that offset a measure of dryness and a lack of largeness and of warm emotion. He wrote verses, too, occasional sonnets and what the anthologies call poems of travel, and now and then he would repeat them. Sometimes these evenings passed in gay nonsense. One Monday long ago, there was a fantastic performance of Offenbach's Homeric travesty of "La Belle Hélène" with Bizet, the composer of "Carmen," to sing and act that coquettish heroine, while Saint-Saëns himself took the part of the sour and grumbling Calchas. For another Monday he wrote his parody of a certain sort of grewsome Italian opera that pushed the text to fantastic extremes of melodrama, while the music capered through sugary or inflated melody. "Gabriella di Vergy" was the title of the burlesque, and it was a "lyric tragedy" of the faithless wife of a crusader, who took a lover while her husband was in Palestine, and was duly compelled to devour his heart when her angry liege lord returned and slew him—all appropriately scored for piano and harp only.

Two years ago last summer Saint-Saëns went to London on a somewhat similar errand to that which now brings him to America. Covent Garden was about to mount his pseudo-classic opera, "Paris and Helen," that he had written for Mme. Melba and he was supervising the rehearsals. There were two or three concerts of his chamber music as well and he took the piano or the organ and sometimes both at each. It was the height of the season and Saint-Saëns went from dinner to the opera and from the opera to some evening party with a vitality and an evident eagerness and pleasure unusual in a man of his years. Everywhere he was the man of the world who loved the world and knew its ways—the world of cultivated people. There was not a trace in him of the affectations, the eccentricities or the natural under-breeding of many a musician. There was not a mark in his appearance of his profession. He might have been a banker, a lawyer, a man of letters—of any calling so long as he was man of the world. His bright eyes sparkled mischievously through his glasses. There was a touch of mockery in the curve of his mouth and the lines about it. He liked to caress his square silky beard and his soft moustache, white in comparison with the circle of gray hair about his head. His forehead was broad and high and his nose sharp, prominent and aquiline. He was pale of face, and his movements hinted at his years, but his figure was still trim and straight and his shoulders firm and square. Whether he talked or whether he listened, he was alert with nervous energy and quick sensitiveness to each new impression and newcomer. A certain dryness of speech and of manner suited the lurking innuendo and the touch of cynical observation and reflection in his talk. It ranged far and wide. It touched many things and many men lightly and adroitly. It flickered with spontaneous and amusing paradox. And it was never "musical shop."

H. T. P.

October 28-06.

GIVE NOBLE READING OF BRAHMS' WORK

Orchestra's Performance of Great Symphony Never Surpassed Here.

DR. MUCK'S ANALYSIS FULL OF LIFE AND FIRE

Heroic Conception of the Grand Finale—Strauss, Berlioz Played.

BY PHILIP HALE.

The programme of the third Symphony concert, given last night in Symphony Hall, Dr. Muck conductor, was as follows:

Symphony in C minor, No. 1.....Brahms
Tone poem, "Don Juan".....Strauss
Three excerpts from "The Damnation of Faust".....Berlioz

Mr. Arthur Whiting, in the course of his remarks last week on the employment of the damper pedal of the piano to gain color effects, took occasion to say that Brahms was at times sensuous in his music, although he has been called austere and dry. Mr. Whiting believes that the reproach of dryness is due usually to the performance of Brahms' music rather than to the music itself. It is true that when Mr. Whiting played piano pieces of Brahms in illustration of his theories concerning the damper pedal the music was anything but sensuous.

There are various kinds of sensuousness in music as in human life. Some years ago Josephin Peladan, the fantastical Sar of dark corners, likened the music of Brahms to a gypsy woman dancing in tight-fitting corsets. He detected latent heat beneath the formal exterior.

The sensuousness of Brahms is cerebral. It might be called Platonic. However, he regulated the conduct of his private life; no woman disturbed his musical landscape. Even in songs with words of an amatory nature, his music is contemplative rather than emotional. There is no frank outburst of passionate longing or sensuous regret.

Now sensuousness alone does not make a composer great. Some of the most distinguished have not been sensuous in the meaning of the word as understood by such widely different men as Wagner and Massenet. There is a noble sensuousness in which spirit and not matter alone enters. Such sensuousness vitalizes pages of Beethoven and Cesar Franck. This quality is of close kin to mysticism. The lives of certain saints reveal this. This species of sensuousness is not dependent on color effects. It may be observed in the line of musical thought without consideration of the harmonic or the orchestral dress.

Neither the earthly nor the spiritual kind is to be observed in the music of Johannes Brahms. Like the master in the parable, he was an austere man. His two chief and distinguishing characteristics are a depressing pessimism—for there may be a reassuring and stimulating pessimism, as in the counsels and maxims of Schopenhauer—and an unusual mastery over the structure and architecture of music.

Dr. Muck could, of course, not bring out of his first symphony anything that is not contained within it; but he gave a most illuminative interpretation of the work, an interpretation that shed light on the admirable qualities of the composer and also on his limitations.

I have never heard in this country or in Germany a more intelligent and masterly performance of this much discussed work. The manner in which Dr. Muck analyzed before the audience the structure of the first movement was inimitable. His analysis was not didactic; it was not that of a person who is eager to die in defence of the sonata form. On the contrary, it was full of life, imagination and enthusiasm. It was, furthermore, remarkably elastic, and all this may be said of his interpretation of the other movements. His whole conception of the finale was on a grand and heroic scale, and he forced, in his quiet, modest manner, this impression on the audience. He mastered his hearers by something more than overwhelming sonority and realization of a superb climax. He sang his lyric orchestral passages as a skilled singer, with understanding and soul. He did not forget to prepare cunningly his backgrounds. He was not too anxious over that which is comparatively unimportant.

And the interpretation of these two movements was the crowning glory of an engrossing concert.

In the andante, which in spite of certain passages of meditative beauty is on the whole inherently uninteresting and tedious, he displayed his qualities of leadership and his insistence on a lyrical performance with the liberties in rhythm and in accentuation that are taken by all poetical and creative interpreters. The third movement might well be omitted in all performances of this symphony. Even the saddest-eyed Brahmsite can find few words in excuse of its dryness.

Strauss' "Don Juan" was fresh in the memory of the audience. The performance was highly spirited, but the music itself has produced a greater effect on former occasions. The intensity was too seldom relieved; the contrasts were not always sharply defined. What Disraeli said of the conversation of a certain colonel or captain in "Tancred" might be applied to the greater portion of the work as it was played last night: "Nothing could have been more noisy in a genteel way." Yet the section with the oboe solo was finely imagined, and the whole performance was one of great force and dash.

The excerpts from "The Damnation of Faust" are perhaps too well known, nor was the performance in any way unusual.

The audience was enthusiastic after the symphony and warmly applausive after the other selections.

The programme of the concert this week will include the overture to "Der Freischuetz," Schubert's "unfinished" symphony and Schumann's symphony in B flat major. Mme. Olive Fremstad will sing Agathe's scene and aria from

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Boston Sunday ...
October 28, 1906.

...me. Fremstad will sing at the Symphony concert this week. Born in Norway, about 25 years ago, she came to this country when she was 12 years old. Her parents settled in Minnesota. In her own country she had played the piano in public as a child wonder. Her first appearance in this country was as a singer at a Seidl concert. She went to Germany to study with Lilli Lehmann. In 1895 she sang in the "Ring" at Bayreuth, as one of the Rhine daughters. She was engaged at the Cologne Opera House until Neissart engaged her for Munich. Her first appearance at the Metropolitan, New York, was on Nov. 25, 1903, as Sieglinde. Mme. Fremstad sang in Boston as early as May 9, 1892, in a performance of Bruch's "Arminius." She made her first appearance here as an opera singer April 7, 1904, as Sieglinde. She afterward appeared as Venus (April 15). She appeared here as Kundry, March 9, 1906.

Miss Katharine Goodson, who will play here at a Symphony concert in January, is a young Englishwoman who studied in Vienna under Leschetitzki. Returning home she made her debut at a popular concert in St. James' Hall. She then made a tour of English provincial towns and of the Netherlands. In 1900 she went to Berlin and there and also in Paris she met with much success. During the last five years she has led the life of a virtuoso, and played in Germany, Austria, the Netherlands, France and Italy. She has been successful both in orchestral concerts led by Nikisch, Richter, Steinbach, Wood and in chamber music with Ysaye, Gerardy, Thomson, Becker, Kubelik, Marsick, the Bohemian quartet and others.

SUNDAY GLOBE—OCTOBER 28, 1906.

THIRD SYMPHONY CONCERT.

Dr Muck gave Boston for his third program a delightful walk—or perhaps dance—through modern music, beginning with Brahm's symphony No. 1, in C minor, which Dr von Buelow called the "Tenth symphony, not as though it should be put after the Ninth; I should put it between the Second and Eroics." Then came Richard Strauss' "Don Juan" tone poem, feverish and sensuous, and finally Berlioz' three bits of "The Damnation of Faust," the minuet of the will o' the wisps, the ballet of sylphs and the Rakoczy march—a different Rakoczy march from that purveyed by so-called Hungarians with a tzimballon.

The effect of this arrangement was, after tearing his audience to pieces with the wonderful Brahms music, delighting them a little fearsomely through the scenes of Don Juan's hunt for the perfect woman, the conductor sent them from his presence delighting over the delicate melodies of the Faust dances, and with the marching rhythms of the famous old Magyar melody beating below their footsteps. It was a good order.

Dr Muck grows on one. He has his men in better touch with himself already, and has inspired the orchestra with some of his own electric, dramatic feeling. The performance is not so smooth, not so rigid either; there is perhaps a hairsbreadth visible in the attacks, but there is more fervor and abandon, and the result is more inspiring, except perhaps to the precisan.

His reading made the Brahms symphony seem like the exposition of the character and life of a great robust, masculine, uncouth woman, never understood, constantly striving to the finer things she perceived, but of which nobody believed her capable; constantly surprising one by revelations of unsuspected tendernesses, womanliness, even religious feeling, and at the end doomed to die still without the sympathy of a single soul, but triumphant in her own self-knowledge. The finale went with indescribable fire.

The "Don Juan" music was playing with great unisons, and swift appreciations of sudden, inconsequent thoughts, and the audience applauded at its close as though they had just waked up to Dr Muck for the first time. Best of all, however—O, cultured Boston—they liked the deliciously delicate humor of the fading ballet of sylphs, expiring on the soft night air.

Miss Olive Fremstad is to be the soloist this week; she will sing the "Wie nahte mir der Schlummer" aria from Weber's "Freischuetz," the overture to which begins the concert. She will also sing a group of songs, with [illegible] Schubert unfinished, [illegible] Schumann No. [illegible] complete the pro-

BOSTON SYMPHONY QUARTET.

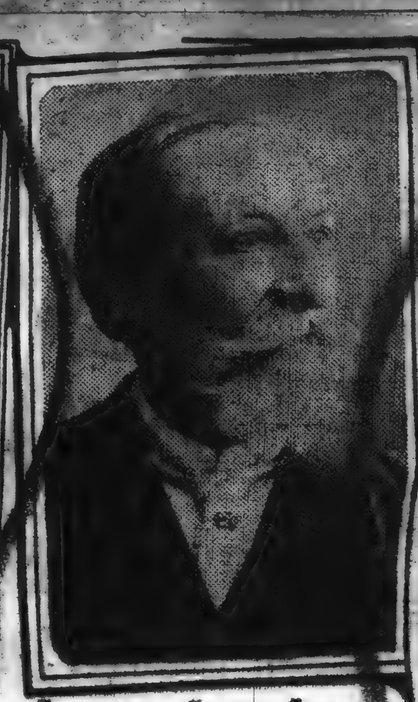
The first of the season's concerts by the Boston symphony quartet will be given tomorrow evening in Chickering hall at 8 o'clock. The season in Boston will open propitiously, for great interest in the work of the quartet is manifest. Messrs Hess, Roth, Ferir and Warnke have been together since the first of September, having spent the whole of that month working on their season's repertory. In the first week of October five concerts were given successfully in the middle west.

The assisting artist at the first concert will be Mr Heinrich Gebhard. The program will be as follows: Josef Suk, quartet for strings, B-flat major, Op 11 (first time); Schubert, quartet in C minor, Op Posth; Cesar Franck, quintet for piano and strings, F minor.

MUSIC NOTES.

The concert of Camille Saint-Saens and the Boston Symphony Orchestra announced for next Tuesday night has been postponed, on account of the composer's sickness, till Monday evening, Nov. 26. Seats that have already been engaged will be reserved unless notice be given to the contrary. The programme will be made up of the following works of Saint-Saens: Overture to "The Barbarians," "Omphale's Spinning Wheel," "Danse Macabre"; three organ pieces played by the composer—prelude and fugue, "O Salutaris" and Fantasia in B flat major; symphony in C minor, No. 3.

KATHARINE GOODSON
PIANIST



CAMILLE SAINT-SAENS

OLIVE FREMSTAD
SOPRANO

Writer of Operas, Master of Piano, A Creative Artist And Man of World

BY PHILIP HALE.

Camille Saint-Saens, the illustrious Frenchman who now visits the United States for the first time, is more than a musician. He himself would be the first to smile blandly at the remarks of Angelo de Gubernatis in his "Zoological Mythology"; "Midas, the musical critic, the predestined ass"; and he would smile, pondering this statement of the high-priest pantheism: "The ass as a musician, the ass as a musical critic, Pan the musician, and Pan preferred by the ass are the same person."

For Saint-Saens has not been satisfied with the making of music or the career of a virtuoso. An enemy—and Saint-Saens naturally, inevitably has enemies, for he speaks and writes bongstly and with a frankness that is sometimes appalling—might quote with reference to him the words of Juvenal:

Grammarian, painter, augur, rhetorician,
Rope dancer, conjurer, fiddler, and physician,
All trades his own, your hungry Greekling counts;
And bid him mount the sky—the sky he mounts!

Organist, pianist, caricaturist, dabbler in science, amateur of art, enamored of mathematics and astronomy, playwright and comedian, feuilletonist, traveller, archeologist—Saint-Saens is truly an indefatigable, restless man. Now he examines into the scenery of the ancient theatres, and now he discusses the problems and mysteries of life. He does not hesitate to say that Gounod will live by his oratorios, not by his operas; he refuses to aid in the erection of a statue to his old friend Cesar Franck on the ground that Franck's music is not purely French in spirit; he astonishes Paris by unstinted praise of ultra-modern Italian operas performed by Sonzogno's visiting company. Now he speculates concerning some astronomical phenomenon, and only a few weeks ago he described in the Figaro his attempt to tame spiders in spite of his lifelong aversion to them. No one can excel him in eulogy, and he is a formidable adversary. What could be neater than his attack on the Parisian audience for its indifference toward Bizet's "Djamileh"? Witness these lines from a sonnet published in a volume of his poems: "The bourgeois, ruminating in his narrow stall, pot-bellied, ugly, separated to his regret from the horde, opens a glassy eye, eats a sugar plum, then settles himself again for sleep believing that the orchestra is still a-tuning."

A Biographical Note.

Saint-Saens is now in his 72d year. He was born at Paris Oct. 9, 1835, in the Latin Quarter, and his familiar speech is still distinguished by the chaff of that famous district. He is of a Norman family—and is there not a strong dash of Hebrew blood in his veins? He did not have his father for a long time, and he was reared and educated by his mother, a painter, and his great-aunt, an excellent pianist, who gave him his first lessons.

He has told us in a charming essay that his ear was unusually sensitive; that he delighted in naming the precise tone of any sonorous object, glass, sconce, clock; that when he was asked the note of a bell he answered: "It has more than one." Tales have been told to prove that he was an infant phenomenon. He described a man walking in an adjoining room as making a quarter note and an eighth as he moved.

The boy's health was delicate, and he spent much time in the woods of Clamart and Meudon, listening to the voices of nature. He began to take piano lessons when he was 3 years old. When he was 7 years old he took lessons of Stamaty and lessons in composition of Maleden—two teachers unknown to fame. They encouraged his good taste and a love of

Saint-Saens made his first appearance in public as a pianist on May 6, 1846, when he was in his 11th year. There was an orchestra. He played concertos by Mozart and Beethoven, and pieces by Handel, Bach and Kalkbrenner.

He entered the conservatory and studied with Halevy and Benoist. He took the first prize for organ playing, but he twice competed in vain for the Prix de Rome. His successful rivals were Leonce Cohen and Sieg. Who knows of them today? In 1853 he was appointed organist of Saint-Merry, and from 1858 to 1877 he was organist of the Madeleine. In 1861 he was piano teacher at the Niedermeyer school. His fame as a pianist and an organist was established throughout Europe, indeed to his injury as a composer. In 1870 he served in the national guard; in 1881 he was chosen member of the institute. The 50th anniversary of his first appearance as a pianist was celebrated in 1896 with pomp and ceremony, and for the occasion he brought out his fifth piano concerto and second sonata for piano and violin.

As a virtuoso he has been applauded in the chief European cities, from the time of his first visit to St. Petersburg in 1875 to that of his triumph in Berlin only a few days ago. For his recreation and his health he has spent winters from the Canaries to Cochin China. His face is as familiar in Cairo as in Algiers.

His Personality.

The man himself is of less than average height, thin, nervous, with large and exposed forehead. His hair was worn habitually short even when it was thicker. His eyes are almost level with his face. His eagle-beak would have excited the admiration of Sir Charles Napier, who once exclaimed: "Ah, a man with plenty of nose."

Irritable, whimsical, ironical, paradoxical, indulging himself in sudden changes of opinion, he is faithful toward friends, appreciative, as a rule, of the merits of rivals, kindly disposed toward young composers and zealous in practical assistance. He is a man who knows the world and shines in conversation; he is fond of society, but without any illusions concerning it; he is at ease and on equal terms with leaders in art, literature, politics.

His Monday receptions were famous in Paris and "All Paris" was eager to attend them; yet he was never so happy as in the Bohemian days when he took the part of Calchias to Bizet's or Regnault's Helen in Offenbach's delightful version of the tale of the injured Menelaus, or impersonating, in extraordinary costume, Marguerite surprised by the jewels. When he was in Moscow in 1875 he and Tschaikowsky brought out a little ballet "Pygmaleon and Galatea" on the stage of the Conservatory. Saint-Saens danced Galatea; Tschaikowsky was the amorous sculptor; Nicholas Rubinstein was the orchestra. There were no spectators. A scene for the Historical Painter!

An untiring student of Bach, he parodied Italian opera in "Gabriella di Vergy" and in "Carnaval des Animaux" he reproduced the cries, songs, howls, grunts, cluckings, bellowings of the animal kingdom.

A born Parisian and a Parisian from crown to sole, he is a nomad at heart.

As a Pianist.

When Liszt, Rubinstein, Von Buelow were all living, they considered Saint-Saens their equal. They marvelled at certain gifts and acquirements.

But he is now over 70, you say. Some months ago he played in London, and Mr. Baughan then wrote: "To the marvels of his quick wits and penetrating knowledge of all styles of music, he has now added the miracle of a pianist who has kept his fluency of technic at the age of 72. * * * And not only does he play with fluent technic and a wonderful [illegible] resources of his instrument, but with the spirit of enjoyment [illegible] concert in which he takes part is ever dull. He is full of a nervous force which has a direct effect upon his audience."

Mr. Vernon Blackburn, also hearing him, paid a remarkable tribute to him in the course of an excellent study of Saint-Saens, which was published in the New Music Review of last September. The tribute should be known to all who are interested in music.

"He is a great and very attractive pianist. To say so much is to aver that he is in his own way a great interpreter. His fingers are nimble; he has the elastic feeling for music which carries him through period upon period of varying schools of musical art. So rapid, so volatile, so quick is his playing that, as we all know, even so stern a critic as Hector Berlioz gave him for this reason, especial praise; and although Berlioz was constantly under the immediate impression of his own emotions, his general criticism on music has lasted through so many years that one can really place him side by side with Wagner as a writer upon the highest plan of musical criticism. One would think that, for a pianist with any ambitions, a simple hearing of Saint-Saens in his piano interpretations [illegible] education. These rapid fingers, that slender manner of playing which is now (alas!) too quickly dying out of the world, that exquisite classic art, have come, since Saint-Saens first made his great and impressive debut as a piano player. In these days we are not content, unless some child of 15 summers is able to attract our attention by blustering on the piano; in fact, we are up in arms on the side of the youthful prodigy. Now, if there is one artist in the world who should be able to destroy this most pernicious modern idea, his name is Saint-Saens. He brings as a pianist an experience and a delicate talent which cannot easily be overpraised, and which is so peaceful in its results, and so charming in execution that he seems to lift a forefinger warning the future against violence, and bidding us to remember that art is not to be gained by the storming of any capitol, but is to be gained only by realizing, within a certain circle, the fulness and the richness of one's own musical temperament. This has been the work of Saint-Saens as a player of the piano."

His Operas.

The ambition of the average French musician is, first [illegible], to win glory in the opera house. After the death of Gossec, how many Frenchmen tried their hand at symphonic or chamber music before Saint-Saens made it reputable, fashionable, even enviable in Paris? Lalo was a conspicuous exception. Of late years many composers have written for orchestra and for chamber-clubs, but when his colleagues in youth and middle-age thought only of the theatre Saint-Saens hankered after a reputation as a composer of both absolute and programme music. His first important work was not an opera, not an operetta; it was a symphony, and his second important work was also a symphony; then followed church music, another symphony, chamber music, a violin concerto, etc. Not until 1865 did he begin work on an opera, "Le Timbre d'Argent," which was not produced until 1877. "L'Ancetre," his latest opera, was produced at Monte Carlo last February.

Saint-Saens has composed a dozen or more operas, but only "Samson and Delilah" is known to music lovers in the United States and to the majority of them the work is an oratorio. Another opera may have been performed in New Orleans, but, if so, only for a night or two.

His reputation, in all probability, will rest upon his pieces for orchestra, his concertos, his chamber music.

An opera of Saint-Saens is an epitome of his career; infinite interest in thematic development that is of no avail in dramatic and emotional moments; infinite pains in the detail of instrumentation; extreme care for the expression rather than for the thought itself. It is highly characteristic of this composer that one of the most effective moments in "Samson and Delilah" is when the woman of Sorek and the High Priest sing a prayer in canon form to a persistent orchestral figure.

The word "cleverness" is overworked. All young English composers are now described as "clever," and after this word is applied, the critic begins his catalogue of musical faults, offences, crimes, sins with the familiar "but." Yet the word "clever" may be often justly applied to the music of Saint-Saens in operatic as in absolute form. There is "Phryne," composed for Sibyl Sanderson, the interpreter of Massenet's more erotic, one might say pornographic, muse. The opera won little or no favor outside of Paris, and there the one marked impression was that made by the frank exposure of the voluptuous body of the prima donna. In this opera the peculiar irony of the composer is displayed in the bassoon theme which accentuates the exhortation of Discephile urging his wild nephew to lead a virtuous life: this theme returns when the nephew realizes the hypocrisy of the old Satyr and defiles the bust erected to him by applauding citizens. When in the same opera the composer tries to write in the vein of Offenbach, as in the finale of the first act, the hearer longs for Offenbach himself, whose "canaillerie" is honest and human, whose melody is spontaneous, whose rhythm is irresistible, whose setting of music to the text is more pertinent.

The Musician.

In 1867 Berlioz called Saint-Saens "one of the greatest musicians of our epoch." The same opinion was pronounced by sane judges in 1897, and it has been more recently pronounced. On the other hand, there are some who say that he is too much of a musician to be a great composer or creator. The praise of Gounod, "Saint-Saens will write at will work a la Rossini, a la Verdi, a la Schumann, a la Wagner," is reckoned by them as a reproach, as a courteous manner of saying, "Saint-Saens has the unfortunate faculty of assimilation." The late Hugues Imbert, in a careful study of this composer, admits that there is no graver censure than to say of an artist: "He is incapable of being himself."

As far as an intimate knowledge of the science of music is concerned, as far as fluency and ease in expressing musically this knowledge, Saint-Saens is beyond doubt the greatest of French musicians. His nearest rival is Vincent d'Indy. The scientific knowledge of Berlioz was not wide or deep-rooted; he sank when he was not buoyed up by some intense poetic idea, as he rose far above the great majority of composers in wildness and splendor of imagination. The nature of Cesar Franck was more spiritual and mystical; it was more emotional, and it rose to sublime heights known to Beethoven, but Franck had not always the exquisite sense of proportion which characterizes the music of Saint-Saens. For purely mechanical beauty and elegance in the expression of thoughts which are very seldom emotional or dramatic, Saint-Saens is unrivalled.

He has been influenced greatly by predecessors and contemporaries. First of all by Bach, whose influence is to be observed in unexpected moments; his wig is seen even among the Grecian scenic accessories in "Phryne." Saint-Saens is saturated with this old music. There is no sedulous aping. He has studied Bach so deeply and so persistently that it is natural for him to use the same language, to mould sentences in the same fashion; and sometimes, as in the majestic opening of the piano concerto in G minor, you would swear that Bach himself had penned the measures, for spirit and form here work together.

There is also the influence of Beethoven, Schumann, Berlioz, Liszt, Wagner. Schumann gave him hints which he elaborated, especially in the treatment of rhythm. Liszt taught him the symphonic poem.

There is a certain unmistakable individuality that rises above these influences. There is the presence of a nature [illegible] intelligent, peculiarly elegant, cynically fastidious; so studied in dress, manner, speech, that you suspect an utter absence of emotion, and you would forgive solecisms, carelessness or eccentricity in dress, bursts of native coarseness, if there were only one direct and overwhelming appeal, if there were a revelation of elemental qualities.

The Symphonic Poems.

The symphonic poems of Saint-Saens were inspired by admiration for Liszt and by close friendship and example. Some look skew-eyed at these admirable compositions. There is Gustave Kahn, a born verbal melodist, a poet singularly susceptible to color impressions, a poet, to quote George Moore, "who takes the French language as a violin, and lets the bow of his emotion run at wild will upon it, producing strange acute strains, unpremeditated harmonies comparable to nothing but some Hungarian rhapsody." Well, Kahn found little in "Omphale's Spinning Wheel" but "singular music, a sort of protest against ordinary evening music, mixed with protests of the double-bass unkindly received by the cymbals—but why insist on the mistake of a musician who has had so many fine hours?" A French music critic of repute insists that the popularity of the "Danse Macabre" rests wholly on the waltz rhythm.

The symphonic poems do not reveal large imagination; the composer is not a highly imaginative person; they are remarkable instances of musical ingenuity and shrewdness, the majority of them are made with unsurpassable skill; they also display a sense of irony, and this sense is as a saving salt in programme music. The composer of symphonic poems is often like unto the man

you hear Hercules grunting in rage?" he asks you. "You are welcome to the pleasure, if you do hear him. Is the oboe the mocking voice of Omphale? Just as you please. There are many things in this piece of mine: name them if it suits you." He smiles at you; he smiles still more genially if you cry out against his cynicism.

In "Phaeton" he starts the rash youth on the arrogant ride, but he himself does not jump into the chariot; on the contrary, he shakes his head, prophesies, watches curiously for the end.

In a safe place he observes the skeletons dancing the infernal jig while Death fiddles, and he does not forget to tell the cock the time to crow. The shudder of the hearer is one of cerebral appreciation. There is no goose flesh, no sinking of heart and stomach, no turning of knees to water, as when the Ghost stalks in Tschaikowsky's "Hamlet," or the gong in the "Pathetic" symphony announces annihilation.

Has He Melody?

Saint-Saens has been accused of poverty in melody. The charge is in a way unjust.

There are abundant instances of sharply defined and individual melody, which is drawn rather than colored. This melody is generally without perfume, and without passion. Strains like those in the mouth of the wooing Delilah are seldom found in the complete works of this composer.

The melody of Saint-Saens too often resembles an opening at chess. It is valuable chiefly for contrapuntal complications that may result. The technical skill of the composer is so great that he jauntily takes thematic material of small signicance and develops it in a too scholastic mood and fashion. There is play of mere abstract intellect, a solving of problems that interest only the propounder. The element of surprise enters only into the workmanship. The programme might state: "Camille Saint-Saens will now work out an exercise in the sight of the audience."

When Saint-Saens is dry, the dryness is not that of second-rate makers of music; it is the dryness of a man whose wit and intelligence are unusual and recognized, but he insists on abstruse thought and delights in self-absorption.

Mr. Baughan has well considered this point. "As a creative artist, he is Protean. He can write in any style you will, even borrowing something from Wagner, and yet catching the spirit of 18th century music. In all his compositions the technical workmanship is of the neatest, and has many ingenious touches, and he is a master of sauve, pleasant melody, which would be highly original if it had something more saliently characteristic." But when Mr. Baughan adds that Saint-Saens lacks a "strong individuality, which has prevented him from being a very great composer," he neglects to praise the inimitable elegance, the rare polish, the unerring sense of proper distribution, shown both in structure and in orchestration, which set Saint-Saens apart from other composers.

An Honorable Career.

As Mr. Blackburn puts it, Saint-Saens has "loomed largely in the eye of the world, and his fame has gone out to many lands."

"He is an exquisite; possibly just as we remember in these days Beau Brummel or George IV. as exquisites of their time, so Saint-Saens may hand down a reputation of the same kind. Beau Brummel designed the fashions of his time, and George IV. countersigned them. The fashions are gone; everything which is not modern—and only eternal art is modern—comes and goes with the springtime, with the summer, with the autumn, with the winter; we can never renew our fashions; that is the pathos of living just for one's own generation. It is a pathos that sometimes goes beyond the sense of tragedy and seems to belong to the eternal darkness of which Belial spoke in Milton's immortal phrase:

Sad cure! For who would lose, though full of pain,
This intellectual being; those thoughts that wander
Through Eternity or to perish rather,
Swallowed up and lost in the dark womb
Of Uncrested Night.

"Alas! it is the tragedy of the artist whose creative power can never be equal to his ambitions. The thought of Saint-Saens will never wander through eternity; but one may in respect of his honorable and fine career remember that his influence may continue where his actual thought must perish."

Here is Mr. Blackburn at his best, as far as literary expression is concerned; but may not something more be said in appreciation of the long and honorable career of the distinguished man who will soon honor the city by his visit.

Saint-Saens is a musician of uncommon technical equipment, clearness in expression, logic, fine taste. He is a master of rhythm and a rare appreciator of tonal color. With him form is more than thought. His wit and brilliance dazzle; but he seldom touches the heart or sweeps away the judgment. He is not a great creator.

A name always to be memtioned with affectionate respect! In the face of practical difficulties, discouragements, misunderstandings, sneers, he has worked constantly to the best of his unusual ability for musical righteousness in its pure form.

Although he built on the foundations of German music, he never denied his own nationality, and in the best qualities of his art, clearness and taste, he is essentially French.

During years when Frenchmen were contributing little concert music of significance or worth, when purely orchestral music and chamber music had few admirers in the concert hall, Saint-Saens was tireless in raising the standard of French music, and in leading audiences to the understanding and the enjoyment of the higher forms of musical expression.

Nor was he ashamed to endeavor to introduce German thoughtfulness in music for the advantage and the glory of the country which he dearly loves.

The young are irreverent, even when they are musicians. It is the fashion for a few of the young French writers to mention Saint-Saens flippantly or as with a pat on the back, and the careless remark: "Good old man! Now go to bed!"

They forget that the success of d'Indy, Faure, Debussy was made possible by the labor and the talent of Saint-Saens. They do not stop to think that the symphony in C minor, the piano concerto in G minor, "Omphale's Spinning Wheel" will long en-

The Baltimore Sun,
October 1 1906.

[illegible] Boston is [illegible] scornful, Chauncey-like, concerning this metropolis. From Boston we hear that "Saint-Saëns, who is coming to this country for twenty concerts, is to make his début in America in Boston at a special concert which the Symphony Orchestra will give in Symphony Hall on Oct. 31. "It has," continues our authority, "been generally announced that he would make his American début in New York, but Manager C. A. Ellis has made other arrangements possible."

So Saint-Saëns, like Carl Muck, must see the Hub first and our more speedy Rim of Creation afterward.

Conductor Muck made a successful début in Boston. He was, said the *Transcript* in an editorial broadside, "So quiet, even so stiff, yet tense with nervous energy." And the audience's behavior was enthusiastic. "It would be considered enthusiasm even in New York."

Dr. Muck, so his friends Down East say, is an enthusiastic traveller, and in this he has the warm support of Mrs. Muck. He is considering a plan of return to Germany next spring by way of the Pacific, stopping at the Philippines, and going even so far as Australia.

The only thing that makes him doubtful is the awful heat one encounters in the Red Sea in the summer. Paderewski, when he went to Australia three years ago, went through the Red Sea in May, and he has told Dr. Muck that the memory of it is a nightmare to him.

Mrs. Muck is tremendously interested in the various Polar expeditions. She says that the only reason she regrets being a woman is that she cannot hope to go far into the North. On the orchestra's first trip this winter she might profit by the opportunity to meet Mrs. Robert E. Peary and the Snow Baby, who know the high latitudes as well as they do their home in Washington.

Newspaper Cutting Bureau in the World

From [illegible]

Address [illegible]

Date OCT 27 1906

HAD things gone as they ought in the way of hurrying to completion the proposed Academy of Music the forthcoming series of Philharmonic concerts would have taken place in a superb new edifice—with society donning its best bib and tucker for the occasion and the great foyer having all the appearance of an evening reception. But alas! it is back to the Baptist Temple again. Fortunately Brooklyn society has stood nobly by the Philharmonics since fire drove them out of their accustomed place and the concerts will again be given, under the fashionable auspices so essential to the success of most musical undertakings in the metropolis of the new world. The opening concert, on the evening of Friday November ninth will be unusual in that there will be no soloist, the idea being that there shall be nothing to detract from the interest in Dr. Karl Muck, the distinguished German conductor who will then make his first appearance here at the head of the Boston Symphony Orchestra of ninety-four musicians. At the third concert, January eleventh, Paderewski will make one of his very few scheduled appearances in this country; Mrs. Samaroff, the wife of the great Russian conductor, will be heard at the second concert December seventh; Adamowski will play at the fourth, on the twenty-second of February, while for the last in the series, March twenty-second, the soloist is not yet announced. The time for the renewal of subscriptions expired last Saturday and places are now being assigned to new subscribers for the season.

Newspaper Cutting Bureau in the World

From [illegible]

Address [illegible]

Date OCT 27 1906

The annual route book of the Boston Symphony Orchestra which has just been issued, shows that a total of 109 concerts have already been arranged for the present season. In this total are included the two special pension fund concerts in Boston and the special concert in honor of Saint-Saens, which will be given in Symphony Hall on Next Tuesday evening, October 30, the distinguished French composer making his American debut in Boston. Twenty-four public rehearsals and twenty-four concerts will be given in Boston, ten concerts in New York, six in Cambridge, five each in Philadelphia, Baltimore, Washington and Brooklyn, three each in Hartford, Providence and Worcester, two in Portland, Me., and one each in Rochester, Cleveland, Detroit, Chicago, Indianapolis, Cincinnati, Bridgeport, Springfield, Poughkeepsie, Fitchburg and Northampton. It is probable that several more concerts will be arranged for the latter part of the season. The first concert here will be on Friday night, November 9.

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Address PHILADELPHIA, PA.

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From [illegible]

Address [illegible]

Date OCT 28 1906

Among Mme. Nelson's concert engagements for the coming season are three appearances with the Boston Symphony Orchestra—two in Boston and one in Baltimore; one with the Pittsburg Orchestra in Pittsburg, and one with the Cincinnati Orchestra in Cleveland.

Newspaper Cutting Bureau in the World

From [illegible]

Address [illegible]

Date NOV 1 1906

MUSIC

THE opening concert of the Boston Symphony Orchestra this season is an event of unusual interest owing to the first appearance of its new leader, Dr. Muck. His musical reputation, the other side of the water, has long been established, and a warm welcome is practically a foregone conclusion. Mr. Gericke's departure was deeply regretted, for he was largely responsible, as we all know, for bringing this orchestra to its present perfection. It is well that his baton has fallen to such an able successor.

Le roi est mort, vive le roi!

Newspaper Cutting Bureau in the World

From [illegible]

Address PHILADELPHIA

Date OCT 28

Saint-Saens Changes Plans.

NEW YORK, Oct. 27.—M. Camille Saint-Saens, the French composer and pianist, is still confined to his apartments at the Hotel Gotham with throat trouble. He will be unable to make his American debut with the Boston Symphony Orchestra, as he intended, but will make his first appearance in this city on November 3.

The First Established and Most Complete Newspaper Cutting Bureau in the World

From [illegible]

Address PHILADELPHIA, PA.

Date OCT 28 1906

Professor Willy Hess, the concert master of the Boston Symphony Orchestra and leader of the Boston Symphony Quartet, is very popular in Boston, both as a man and a musician, and at the first concert he always received "a hand" when he took his place at the head of the first violins. This year there was a delay before the applause began. During the summer he has shaved his beard, with the result that he looked at least ten years younger, and at first the audience failed absolutely to recognize him, so changed was his appearance.

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The First Established and Most Complete Newspaper Cutting Bureau in the World

From [illegible]

Address BROOKLYN, N. Y.

Date OCT 29 1906

PEN PICTURE OF CARL MUCK.

New Boston Symphony Orchestra Leader, Who will be Heard in Brooklyn.

Clearly Dr. Muck would have us try him at the very start as a conductor of Wagner, but only one of the three Wagnerian numbers on the first programme is operatic, says a writer in the Boston Evening Transcript. Willing, too, he seems to mount to stalking horses of many conductors—Beethoven's Fifth Symphony, Mozart's "Jupiter," Brahm's First and Schumann's First. Apparently he has no overmastering ardor for the tone-poem, or for the freer modern forms generally. Distinctly the four programmes are the programmes of a classicist.

Dr. Muck, as he sits in the orchestra pit of the Royal Opera House at Berlin or in the semi-darkness of the Baireuth sanctuary, is a man in his 40s, clean shaven, dark skinned, dark haired, strong of jaw, sharply cut of feature, short-sighted to the need of glasses, but with eyes sparkling brightly through them; slim as a boy, lithe, buoyant, alert and nervous in all that he does. In his leisure he talks much (and he smokes much) with a humorous vivacity and recurring touches of sarcasm that long ago commended his society to his Emperor at Berlin.

Distinctly he is a man of clear and critical intellect—qualities that have a just place, along with many others of many sorts, in a conductor. At his work, either in rehearsal or in public performance, in the concert room or at the opera house, Dr. Muck is all for the task in hand. His diligence is as unflagging, his conscientiousness as persistent, as Mr. Gericke's own. His beat is precision itself, and his sense of rhythm of the keenest.

For twenty years and more he has been studying his scores and playing the music that they contain with unwearying acuteness. He knows it to the last detail; he insists that each detail shall have its due place in the whole tonal fabric, and yet he does not lose the larger proportions of the web. His ear is as acute as his mind, and he has a keen sense for beautiful, delicately graduated and entirely euphonic tone such as for years has been the characteristic virtue of our orchestra. He has studied the secrets of instruments and voices.

Birth and youth in a household of the cultivated German middle class gave Dr. Muck intellectual and artistic tastes and bent. His training at the universities of Leipsic and Heidelberg—he is a doctor of philosophy by degree earned, and not a doctor of music by honorary title—confirmed and strengthened them. He labored as a chorus master at Zurich, as a conductor at minor Austrian opera houses with a traveling opera company, before the call to the Opera in Berlin gave him an established position.

At first he was fain to be a wandering virtuoso of the piano. His father insisted upon the prosaic work at Zurich. The chance illness of the regular conductor there disclosed the young Muck's aptitude for conducting. It was Angelo Neumann, discoverer of musicians of promise, that commended him to the Berlin Opera. There he has worked for fourteen years. Hénschel, Gericke, Nikisch and Paur all came first to our orchestra comparatively untried and unpracticed, with their finer skill to gain, their fuller way to make.

Dr. Muck comes with a career achieved, with long-standing reputation earned and with entire mastery of the technique and the routine of his art. Every orchestra that has played under him, if only for a single concert, has respected the man and the conductor. His players at Berlin have added personal devotion. His assistants at Baireuth are loyalty itself.

The duties of the chief conductor at the Berlin Opera are confining, but from time to time Dr. Muck has visited the musical capitals of Europe, in the new fashion of the "star" conductor. He has taken a Wagner "cycle" or two at Covent Garden; Paris has heard him; he has wandered as far East as Moscow, and the Philharmonic Society of Vienna—an orchestra more akin to ours than any other band in Europe—has cherished him. Why, then—not to burke the question that has been raised steadily in Boston since Dr. Muck was chosen to succeed Mr. Gericke—why, then, has he not attained the celebrity of Weingartner, Nikisch, Mahler or Strauss as a "virtuoso" conductor? The answer is the simplest to those that know Dr. Muck's temperament, traits and standards. Half the stock in trade of the glorified "virtuoso" conductor is his personality. Display it he must, if he would keep his standing and his following. He cannot be impersonal, if he would.

Whether he smokes a cigarette or "interprets" a huge tone-poem, whether he conducts a Wagner cycle or buys a new cravat, he must be subjective. If he unfolds a handkerchief or a principal theme he must do it in an individual way. Of intense and unflagging subjectivity, "virtuoso" conductors, with all their great qualities, are really made.

In contrast, Dr. Muck has the objective temperament, an objective mind, and objective standards. No man of his eminence is more averse to personal exploitation. No conductor of his rank is less for himself or more for the work in hand. Dr. Muck, all fidelity to the music before him, all zeal to impart fully and faithfully the form and the substance of it, the design that the composer purposed in it, the mood in which he wrote, the emotions he would summon. The conductor is but the guiding medium; his band but the means; the rest is all the composer's.

Yet this objective and intellectual temperament has some of the defects of its virtues. "If only he would calculate a little less coolly," said one of the companions at Baireuth, this summer, "if only he pursued absolute accuracy a little less passionately, if only"—and he ended abruptly. Muck has always proved

[46]

The Baltimore Sun,

October---1906.

Now Boston is "thinking scornful," Mulvaney-like, concerning this metropolis. From Boston we hear that "Saint-Saëns, who is coming to this country for twenty concerts, is to make his début in America in Boston at a special concert which the Symphony Orchestra will give in Symphony Hall on Oct. 31. "It has," continues our authority, "been generally announced that he would make his American début in New York, but Manager C. A. Ellis has made other arrangements possible."

So Saint-Saëns, like Carl Muck, must see the Hub first and our more speedy Rim of Creation afterward.

Conductor Muck made a successful début in Boston. He was, said the *Transcript* in an editorial broadside, "So quiet, even so stiff, yet tense with nervous energy." And the audience's behavior was enthusiastic. "It would be considered enthusiasm even in New York."

Dr. Muck, so his friends Down East say, is an enthusiastic traveller, and in this he has the warm support of Mrs. Muck. He is considering a plan of return to Germany next spring by way of the Pacific, stopping at the Philippines, and going even so far as Australia.

The only thing that makes him doubtful is the awful heat one encounters in the Red Sea in the summer. Paderewski, when he went to Australia three years ago, went through the Red Sea in May, and he has told Dr. Muck that the memory of it is a nightmare to him.

Mrs. Muck is tremendously interested in the various Polar expeditions. She says that the only reason she regrets being a woman is that she cannot hope to go far into the North. On the orchestra's first trip this winter she might profit by the opportunity to meet Mrs. Robert E. Peary and the Snow Baby, who know the high latitudes as well as they do their home in Washington.

From

Address

Date

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Newspaper Cutting Bureau in the World

Prof. Willy Hess, the concert master of the Boston Symphony Orchestra, is very popular and is always assured of much applause when he takes his place. There was a delay before the applause began this year at the opening concert, because during the Summer he shaved his beard, with the result that he looked ten years younger and at first the audience failed absolutely to recognize him.

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HAD things gone as they ought in the way of hurrying to completion the proposed Academy of Music the forthcoming series of Philharmonic concerts would have taken place in a superb new edifice—with society donning its best bib and tucker for the occasion and the great foyer having all the appearance of an evening reception. But alas! it is back to the Baptist Temple again. Fortunately Brooklyn society has stood nobly by the Philharmonics since fire drove them out of their accustomed place and the concerts will again be given, under the fashionable auspices so essential to the success of most musical undertakings in the metropolis of the new world. The opening concert, on the evening of Friday November ninth will be unusual in that there will be no soloist, the idea being that there shall be nothing to detract from the interest in Dr. Karl Muck, the distinguished German conductor who will then make his first appearance here at the head of the Boston Symphony Orchestra of ninety-four musicians. At the third concert, January eleventh, Paderewski will make one of his very few scheduled appearances in this country; Mrs. Samaroff, the wife of the great Russian conductor, will be heard at the second concert December seventh; Adamowski will play at the fourth, on the twenty-second of February, while for the last in the series, March twenty-second, the soloist is not yet announced. The time for the renewal of subscriptions expired last Saturday and places are now being assigned to new subscribers for the season.

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Newspaper Cutting Bureau in the World

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The First Established and Most Complete Newspaper Cutting Bureau in the World

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Among Mme. Melba's concert engagements for the coming season are three appearances with the Boston Symphony Orchestra—two in Boston and one in Baltimore; one with the Pittsburg Orchestra in Pittsburg, and one with the Cincinnati Orchestra in Cleveland.

[46]

Newspaper Cutting Bureau in the World

From

Address

Date

Saint-Saens Changes Plans.

NEW YORK, Oct. 27.—M. Camille Saint-Saens, the French composer and pianist, is still confined to his apartments at the Hotel Gotham with throat trouble. He will be unable to make his American debut but with the Boston Symphony Orchestra, as he intended, but will make his first appearance in this city on November 3.

Newspaper Cutting Bureau in the World

Professor Willy Hess, the concert master of the Boston Symphony Orchestra and leader of the Boston Symphony Quartet, is very popular in Boston, both as a man and a musician, and at the first concert he always received "a hand" when he took his place at the head of the first violins. This year there was a delay before the applause began. During the summer he has shaved his beard, with the result that he looked at least ten years younger, and at first the audience failed absolutely to recognize him, so changed was his appearance.

MUSIC

THE opening concert of the Boston Symphony Orchestra this season is an event of unusual interest owing to the first appearance of its new leader, Dr. Muck. His musical reputation, the other side of the water, has long been established, and a warm welcome is practically a foregone conclusion. Mr. Gericke's departure was deeply regretted, for he was largely responsible, as we all know, for bringing this orchestra to its present perfection. It is well that his baton has fallen to such an able successor.

Le roi est mort, vive le roi!

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Yet this objective and intellectual temperament has some of the defects of its virtues. "If only he would calculate a little less coolly," said one of the companions at Baireuth, this summer, "if only he pursued absolute accuracy a little less passionately, if only"—and he ended abruptly—"but Muck has always proved equal to the occasion and he will to yours in Boston."

First Established and Most Complete Newspaper Cutting Bureau in the World

Brooklyn, N. Y.

PEN PICTURE OF CARL MUCK.

New Boston Symphony Orchestra Leader, Who will be Heard in Brooklyn.

Clearly Dr. Muck would have us try him at the very start as a conductor of Wagner, but only one of the three Wagnerian numbers on the first programme is operatic, says a writer in the Boston Evening Transcript. Willing, too, he seems to mount to stalking horses of many conductors—Beethoven's Fifth Symphony, Mozart's "Jupiter," Brahm's First and Schumann's First. Apparently he has no overmastering ardor for the tone-poem, or for the freer modern forms generally. Distinctly the four programmes are the programmes of a classicist.

Dr. Muck, as he sits in the orchestra pit of the Royal Opera House at Berlin, or in the semi-darkness of the Baireuth sanctuary, is a man in his 40s, clean shaven, dark skinned, dark haired, strong of jaw, sharply cut of feature, short-sighted to the need of glasses, but with eyes sparkling brightly through them; slim as a boy, lithe, buoyant, alert and nervous in all that he does. In his leisure he talks much (and he smokes much) with a humorous vivacity and recurring touches of sarcasm that long ago commended his society to his Emperor at Berlin.

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PHILADELPHIA, PA
OCT 29 1906

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For Years Connected With Berlin Royal Opera House, He Occupies High Place in World of Music.

Under His Direction Famous Aggregation From the Hub Has Reached Higher Standard Than it Held in Years.

By William R. Lester

WHEN the Boston Orchestra opens its season here, on November 5, another conductor will be seen in place of Gericke, the "faultily faultless, icily regular."

He is Karl Muck, of Berlin, son of a Councilor, Heidelberg University graduate and musical pupil at Leipsic of Richter and Reinecke.

Dr. Muck has been conductor at the Berlin Royal Opera House since 1892, having attained that high distinction when but 33 years old. The other conductor is Richard Strauss. Dr. Muck directs in Berlin the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

DR. CARL MUCK

As a guest he has conducted philharmonic concerts in St. Petersburg, Moscow, Copenhagen and Paris; in Bremen eight stage performances of Rubenstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904 and 1906. In recent seasons he has been one of the conductors of the Vienna philharmonic concerts.

All this convincing show of primacy has a solid foundation, as appears from the admiring comment of the Boston press on Dr. Muck's handling of the big Boston band—an orchestral force capable of answering any and all artistic demands of the most exacting of conductors.

Under his direction, it appears, the ninety-six musicians play with extraordinary spirit, vitality, verve, fire and all that sort of thing. It is a novel experience for concertgoers at the Hub—the director is alive and not a mere human metronome. For the first time since Arthur Nikisch drifted away, Symphony Hall, in Boston, is resounding to the music of the future.

Almost boyish in his enthusiasm, Muck contemplates with delight the prospect of a tour of 125 concerts that might appal even the phlegmatic Thomas. He speaks no English at that.

But he draws a bank president's salary and loves his work—a fortunate collocation of affairs.

Newspaper Cutting Bureau in the World
From
Address
Date

The Boston Symphony Orchestra is already booked for one hundred and nine concerts this season, including twenty-four public rehearsals and twenty-four concerts in Boston, ten concerts in New York, and [illegible] in Philadelphia, Baltimore, Washington and Brooklyn.

Newspaper Cutting Bureau in the World
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The annual route book of the Boston Symphony Orchestra, which has just been issued, shows that a total of 109 concerts have already been arranged for the present season. In this total are included the two special pension fund concerts in Boston and the special concert in honor of Saint-Saens, which will be given in Symphony Hall on next Tuesday evening, October 30, the distinguished French composer making his American debut in Boston. The first concert here will occur on Tuesday afternoon, November 6.

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
MONDAY, OCTOBER 29, 1906

The Symphony Concert

Muck's reading and the orchestra's playing of Brahms's symphony in C-minor transcended all else in the Symphony concert on Saturday night. Even Strauss's "Don Juan," which seemed less nervously and intensely played than it was on Friday, was tame for the moment in comparison. Nothing that Dr. Much has done since he came here, not even his performance of Beethoven's fifth symphony at the first concert, matched this re-creation of Brahms's music. His listeners heard it as they have never heard the symphony before. The familiar qualities that we have come now to know in Dr. Muck's conducting shone through it—a lucidity that disclosed every detail and every subtlety of development and yet adjusted each to its place in the whole musical design; an elasticity that gave a life and a freshness that were re-creating to almost every measure; a songful quality of tone, as the Germans say, that changed the slow movement, parts of the first allegro and the noted transition into the finale with a very deep and potent beauty; and a superb sonority that lifted that finale into a mighty hymn. Greater and rarer qualities than these went besides, into the performance. Dr. Muck saw and felt the music objectively, as he does all music, but the directness of his vision and the intensity of his feeling seemed to bring the very imaginings, the very emotion, with which Brahms wrote. Here was the exaltation of mood, idea and speech that are in the music; the high aloofness rising now to grandeur or content again with serener meditation; the power that is mighty because it is so calm and so sure; the weight of thought and the warmth of feeling as the thought takes life in the tones; and the sublimity—there is no milder word—that the symphony becomes at moments when a conductor and orchestra so rear it before the ears, the imagination and the emotions of their hearers. The structure and the beauty of the performance followed the thought and the passion—and greater—that it would express, positive utterance and

Newspaper Cutting Bureau in the World
From
Address

Boston Orchestra's Concerts.

The annual route book of the Boston Symphony Orchestra, which has just been issued, shows that a total of 100 concerts have been arranged for the season. In this total are included the two special pension fund concerts in Boston and the special concert in honor of St. Saens, which will be given in Symphony Hall next Tuesday evening, the distinguished French composer making his American debut in Boston.

Twenty-four public rehearsals and 24 concerts will be given in Boston, 10 concerts in New York, 6 in Cambridge, 5 each in Philadelphia, Baltimore, Washington and Brooklyn, 3 each in Hartford, Providence and Worcester, 2 in Portland, Maine, and 1 each in Rochester, Cleveland, Detroit, Chicago, Indianapolis, Cincinnati, Bridgeport, Springfield, Poughkeepsie, Fitchburg and Northampton. It is probable that several more concerts will be arranged for the latter part of the season. The first concert here will be on Wednesday night, November 7.

TRAVELER,
OCTOBER 29, 1906.

BRAHMS, Strauss and Berlioz numbers made up the programme for the third Symphony concert, said programme being Brahms' C minor symphony, the Strauss tone poem, "Don Juan" and selections from "Damnation of Faust." It was an evening where the good things came first and came in such abundance as to fairly sweep the auditor off his feet. Dr. Muck's interpretation of the Brahms' symphony was a revelation even to the most ardent Brahms' enthusiast and must have brought hundreds of new worshippers to the foot of the throne. It not only polished up the old and well-recognized beauties until they assumed new lustre, but brought out heretofore hidden and unappreciated beauties until the whole number seemed simply wonderful. Small wonder indeed that the audience was carried away with enthusiasm and recalled and recalled Dr. Muck. After the concert Saturday night Dr. Muck will have to be placed in first place as a reader of Brahms. Nothing equal to it has been seen in this city.

Naturally enough, after such a feast the Strauss number seemed tame. Truth to tell, the orchestra did not seem to get as much out of the number as heretofore. But then, the exceptional rendering of the symphony had so stirred its hearers that perhaps they were not in quite the right frame of mind to thoroughly appreciate the lesser work. The magnetism of the opening selection still ruled.

Dr. Muck's reading of the Berlioz number was clearly his own. It was quite differnt from what we have heard and did not do the work full justice. But here again it was a case of the lesser following the greater and possibly suffering from the comparison.

ADVERTISER
OCTOBER 29, 1906

THE SYMPHONY CONCERT.

Programme.

Brahms. Symphony No. 1, C minor.
Strauss. Tone Poem. "Don Juan."
Berlioz. Minuet, Ballet of Sylphs and Rakoczy March, from "Damnation of Faust."

After Saturday's concert no one can doubt for an instant that Dr. Karl Muck, in certain schools, is as great as any conductor in the world. Nothing but superlatives can present to the reader the absolute triumph achieved by the reading of Brahms' C minor Symphony. One must bear in mind that this is the most intricate of the composer's four symphonies, that the first movement contains some of the subtlest figure development that exists in symphony. Yet, on this occasion, the work became clear, its coherency manifest, its beauty overwhelming.

For the time this intellectual composition swept all the other modern "tone-poets" out of sight. How futile Mahler's keyless musical stories seemed, or the figure jugglery of D'Indy, after such a feast! Not that one school of composition can abolish another, but many of the moderns only attempt what Brahms has entirely accomplished. We only wished that the programme-book contained D'Indy's recent attack on Germans in Music and that the second symphony of that composer might have followed as a practical commentary.

There was no soloist upon the programme, nor was one necessary. Dr. Muck is teaching us to appreciate orchestral music "per se." The interest was continuous from the very first measures, and the introduction to the symphony was authoritative even from its first notes.

The slow movement seemed less powerful than the other three, for this is the purely emotional part of a symphony, and in direct pathos or intensity of emotion Brahms is not the rival of a Tschaikowsky or a Grieg. Yet there is far more depth of feeling in the work than one would at first concede. The scherzo, the weakest movement, made greater effect than ever before.

But the great finale was the glory of the performance and of the concert. There were many new points of reading here. There was a different tempo in the pizzicato effects from that which we have had and the horn theme was made much broader.

The summing up at the end, where the salient points of the entire work pass in review, was inexpressibly powerful. Yet there was not the slightest eccentricity or sensationalism apparent in the reading; there was no effort to inject "personality" into the interpretation; there was simply a faithful, intelligent and poetic endeavor to make all the subtleties of the symphony clear. And the result was that the audience went fairly wild over the work.—and its conductor. Dr. Muck was recalled to the platform amid a frenzy of enthusiasm.

The rest of the concert was less remarkable. Even with the interval of corridor-promenading between, the Strauss work suffered by the giant power of the symphony. We may say, in parenthesis, that the placing of such an earnest work at the beginning of a programme is a distinct advantage, since the auditor comes unjaded to its complexities; yet the Gerickan idea that the effect of a masterpiece ought not to be disturbed by any following numbers, had also its confirmation by the comparative tepidity of the numbers which succeeded, although these were the most sensational of the programme.

The tone-picture of the amatory experimentalist, Don Juan, who is given over to wine, woman, but only occasionally to song, and who finally dies of paresis, was not done as perfectly as we have had it in the recent past.

The horns blew their theme till their lips were almost bleeding, and Mr. Longy played the beautiful love-theme on the oboe to perfection, but Hasheesh was not as attractive as usual after the healthy food of the first part of the feast.

Berlioz (like Bizet and Franck in other directions) is one of the French composers who has something to say. Like Richard Strauss he does not allow either sensationalism or complexity to be his sole object. Wagner's sneer that he "ciphered with notes" has long since been recognized as unjust. We have had some of the most perfect orchestral interpretations of Berlioz, in Boston, that can be imagined, and therefore the good execution of the three last numbers of the concert was by no means a revelation, in spite of very good performance. Compliments must be paid to the flute and piccolo (in the Mephisto theme of the minuet) to Mr. Schuecker's exquisite harp harmonics, and to the muted violin passages of the Ballet.

The Rakoczy march was well interpreted, yet we have heard more effect made with that final mysterious crescendo with its portentous bass-drum strokes. An extended crescendo with perfect gradation of power, such as is here demanded, is a most difficult thing to execute.

But as regards the force of the strong passages nothing was left to be desired. If the Hungarians played like that when they advanced to battle they were evidently not planning to surprise their enemies, for they would certainly attract notice some 10 miles away. But since Berlioz wanted this triumphal racket we suppose conductors must allow it to him.

Louis C. Elson.

Newspaper Cutting Bureau in the World
AMERICA

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He is Karl Muck, of Berlin, son of a Councilor, Heidelberg University graduate and musical pupil at Leipsic of Richter and Reinecke.

Dr. Muck has been conductor at the Berlin Royal Opera House since 1892, having attained that high distinction when but 33 years old. The other conductor is Richard Strauss. Dr. Muck directs in Berlin the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

DR. CARL MUCK

As a guest he has conducted philharmonic concerts in St. Petersburg, Moscow, Copenhagen and Paris; in Bremen eight stage performances of Rubenstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904 and 1906. In recent seasons he has been one of the conductors of the Vienna philharmonic concerts.

All this convincing show of primacy has a solid foundation, as appears from the admiring comment of the Boston press on Dr. Muck's handling of the big Boston band—an orchestral force capable of answering any and all artistic demands of the most exacting of conductors.

Under his direction, it appears, the ninety-six musicians play with extraordinary spirit, vitality, verve, fire and all that sort of thing. It is a novel experience for concertgoers at the Hub—the director is alive and not a mere human metronome. For the first time since Arthur Nikisch drifted away, Symphony Hall, in Boston, is resounding to the music of the future.

Almost boyish in his enthusiasm, Muck contemplates with delight the prospect of a tour of 125 concerts that might appal even the phlegmatic Thomas. He speaks no English at that.

But he draws a bank president's salary and loves his work—a fortunate collocation of affairs.

Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

The Boston Symphony Orchestra is already booked for one hundred and nine concerts this season including twenty-four public rehearsals and twenty-four concerts in Boston, ten concerts in New York, and five each in Philadelphia, Baltimore, Washington and Brooklyn.

Newspaper Cutting Bureau in the World

Address .....

The annual route book of the Boston Symphony Orchestra, which has just been issued, shows that a total of 109 concerts have already been arranged for the present season. In this total are included the two special pension fund concerts in Boston and the special concert in honor of Saint-Saens, which will be given in Symphony Hall on next Tuesday evening, October 30, the distinguished French composer making his American debut in Boston. The first concert here will occur on Tuesday afternoon, November 6.

Boston Transcript
224 WASHINGTON STREET, BOSTON, MASS.
MONDAY, OCTOBER 29, 1906

The Symphony Concert

Dr. Muck's reading and the orchestra's playing of Brahms's symphony in C-minor transcended all else in the Symphony concert on Saturday night. Even Strauss's "Don Juan," which seemed less nervously and intensely played than it was on Friday, was tame for the moment in comparison. Nothing that Dr. Much has done since he came here, not even his performance of Beethoven's fifth symphony at the first concert, matched this re-creation of Brahms's music. His listeners heard it as they have never heard the symphony before. The familiar qualities that we have come now to know in Dr. Muck's conducting shone through it—a lucidity that disclosed every detail and every subtlety of development and yet adjusted each to its place in the whole musical design; an elasticity that gave a life and a freshness that were re-creating to almost every measure; a songful quality of tone, as the Germans say, that changed the slow movement, parts of the first allegro and the noted transition into the finale with a very deep and potent beauty; and a superb sonority that lifted that finale into a mighty hymn. Greater and rarer qualities than these went besides, into the performance. Dr. Muck saw and felt the music objectively, as he does all music, but the directness of his vision and the intensity of his feeling seemed to bring the very imaginings, the very emotion, with which Brahms wrote. Here was the exaltation of mood, idea and speech that are in the music; the high aloofness rising now to grandeur or content again with serener meditation; the power that is mighty because it is so calm and so sure; the weight of thought and the warmth of feeling as the thought takes life in the tones; and the sublimity—there is no milder word—that the symphony touches at moments when a conductor and his men so rear it before the ears, the minds and the emotions of their hearers. The power and the beauty of the performance matched the thought and the passion—at its purest and whitest—that it would express. The fusion of matter, utterance and [illegible] was complete. The symphony be[illegible] and an epic that had

Newspaper Cutting Bureau in the World

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Boston Orchestra's Concerts.

The annual route book of the Boston Symphony Orchestra, which has just been issued, shows that a total of 109 concerts have been arranged for the season. In this total are included the two special pension fund concerts in Boston and the special concert in honor of St. Saens, which will be given in Symphony Hall next Tuesday evening, the distinguished French composer making his American debut in Boston.

Twenty-four public rehearsals and 24 concerts will be given in Boston, 10 concerts in New York, 6 in Cambridge, 5 each in Philadelphia, Baltimore, Washington and Brooklyn, 3 each in Hartford, Providence and Worcester, 2 in Portland, Maine, and 1 each in Rochester, Cleveland, Detroit, Chicago, Indianapolis, Cincinnati, Bridgeport, Springfield, Poughkeepsie, Fitchburg and Northampton. It is probable that several more concerts will be arranged for the latter part of the season. The first concert here will be on Wednesday night, November 7.

TRAVELER, OCTOBER 29, 1906.

BRAHMS, Strauss and Berlioz numbers made up the programme for the third Symphony concert, said programme being Brahms' C minor symphony, the Strauss tone poem, "Don Juan" and selections from "Damnation of Faust." It was an evening where the good things came first and came in such abundance as to fairly sweep the auditor off his feet. Dr. Muck's interpretation of the Brahms' symphony was a revelation even to the most ardent Brahms' enthusiast and must have brought hundreds of new worshippers to the foot of the throne. It not only polished up the old and well-recognized beauties until they assumed new lustre, but brought out heretofore hidden and unappreciated beauties until the whole number seemed simply wonderful. Small wonder indeed that the audience was carried away with enthusiasm and recalled and recalled Dr. Muck. After the concert Saturday night Dr. Muck will have to be placed in first place as a reader of Brahms. Nothing equal to it has been seen in this city.

Naturally enough, after such a feast the Strauss number seemed tame. Truth to tell, the orchestra did not seem to get as much out of the number as heretofore. But then, the exceptional rendering of the symphony had so stirred its hearers that perhaps they were not in quite the right frame of mind to thoroughly appreciate the lesser work. The magnetism of the opening selection still ruled.

Dr. Muck's reading of the Berlioz number was clearly his own. It was quite differnt from what we have heard and did not do the work full justice. But here again it was a case of the lesser following the greater and possibly suffering from the comparison.

ADVERTISER, OCTOBER 29, 1906

THE SYMPHONY CONCERT.

Programme.

Brahms. Symphony No. 1, C minor.
Strauss. Tone Poem, "Don Juan."
Berlioz. Minuet, Ballet of Sylphs and Rakoczy March, from "Damnation of Faust."

After Saturday's concert no one can doubt for an instant that Dr. Karl Muck, in certain schools, is as great as any conductor in the world. Nothing but superlatives can present to the reader the absolute triumph achieved by the reading of Brahms' C minor Symphony. One must bear in mind that this is the most intricate of the composer's four symphonies, that the first movement contains some of the subtlest figure development that exists in symphony. Yet, on this occasion, the work became clear, its coherency manifest, its beauty overwhelming.

For the time this intellectual composition swept all the other modern "tone-poets" out of sight. How futile Mahler's keyless musical stories seemed, or the figure jugglery of D'Indy, after such a feast! Not that one school of composition can abolish another, but many of the moderns only attempt what Brahms has entirely accomplished. We only wished that the programme-book contained D'Indy's recent attack on Germans in Music and that the second symphony of that composer might have followed as a practical commentary.

There was no soloist upon the programme, nor was one necessary. Dr. Muck is teaching us to appreciate orchestral music "per se." The interest was continuous from the very first measures, and the introduction to the symphony was authoritative even from its first notes.

The slow movement seemed less powerful than the other three, for this is the purely emotional part of a symphony, and in direct pathos or intensity of emotion Brahms is not the rival of a Tschaikowsky or a Grieg. Yet there is far more depth of feeling in the work than one would at first concede. The scherzo, the weakest movement, made greater effect than ever before.

But the great finale was the glory of the performance and of the concert. There were many new points of reading here. There was a different tempo in the pizzicato effects from that which we have had and the horn theme was made much broader.

The summing up at the end, where the salient points of the entire work pass in review, was inexpressibly powerful. Yet there was not the slightest eccentricity or sensationalism apparent in the reading; there was no effort to inject "personality" into the interpretation; there was simply a faithful, intelligent and poetic endeavor to make all the subtleties of the symphony clear. And the result was that the audience went fairly wild over the work,—and its conductor. Dr. Muck was recalled to the platform amid a frenzy of enthusiasm.

The rest of the concert was less remarkable. Even with the interval of corridor-promenading between, the Strauss work suffered by the giant power of the symphony. We may say, in parenthesis, that the placing of such an earnest work at the beginning of a programme is a distinct advantage, since the auditor comes unjaded to its complexities; yet the Gerickan idea that the effect of a masterpiece ought not to be disturbed by any following numbers, had also its confirmation by the comparative tepidity of the numbers which succeeded, although these were the most sensational of the programme.

The tone-picture of the amatory experimentalist, Don Juan, who is given over to wine, woman, but only occasionally to song, and who finally dies of paresis, was not done as perfectly as we have had it in the recent past.

The horns blew their theme till their lips were almost bleeding, and Mr. Longy played the beautiful love-theme on the oboe to perfection, but Hasheesh was not as attractive as usual after the healthy food of the first part of the feast.

Berlioz (like Bizet and Franck in other directions) is one of the French composers who has something to say. Like Richard Strauss he does not allow either sensationalism or complexity to be his sole object. Wagner's sneer that he "ciphered with notes" has long since been recognized as unjust. We have had some of the most perfect orchestral interpretations of Berlioz in Boston, that can be imagined, and therefore the good execution of the three last numbers of the concert was by no means a revelation, in spite of very good performance. Compliments must be paid to the flute and piccolo (in the Mephisto theme of the minuet) to Mr. Schuecker's exquisite harp harmonics, and to the muted violin passages of the Ballet.

The Rakoczy march was well interpreted, yet we have heard more effect made with that final mysterious crescendo with its portentous bass-drum strokes. An extended crescendo with perfect gradation of power, such as is here demanded, is a most difficult thing to execute.

But as regards the force of the strong passages nothing was left to be desired. If the Hungarians played like that when they advanced to battle they were evidently not planning to surprise their enemies, for they would certainly attract notice some 10 miles away. But since Berlioz wanted this triumphal racket we suppose conductors must allow it to him.

Louis C. Elson.

BRAHMS' BEAUTIES SHOWN BY DR. MUCK

Symphony Auditors Treated to a Positive Revelation by Magic of Famed Conductor.

The third Symphony concert proved the mettle of Conductor Muck in an entirely new and fascinating way. For it was as an interpreter of Brahms that he suddenly flashed out as the one of most brilliant musical lights Boston has ever known. He took the "austere," the "crabbed," the "unlovely"—such are the words of the Brahmsophobes—first Symphony, and made it rich, glowing, poetic, thrilling. Even the opening movement, which is on the whole long-winded and severely intellectual, was read with such beautiful clarity, such skilful contrasting of what color effects there were inherent, that it was not only not tedious, but eminently a thing to like. No less fine were the readings of the second and third movements, but the crowning glory was the finale, which Dr. Muck made so full of fire, so eloquent with tremendous crescendos, so steadily working to the last splendidly sonorous climax, that the most hardened habitues of Symphony Hall on Saturday evenings were carried away with the excitement and made to rub their eyes when it was all over and ask themselves if this were really Brahms. However, preconceived theories vanished completely against the great fact that one of the most overwhelming musical effects Boston has known had just been produced.

From that point the interest declined. Richard Strauss' "Don Juan" actually suffered after the Brahms revelation. With all its amazing uproar, its rich ornamentation and its purple tones, it seemed empty of ideas for once. It was read and played with much skill, but not with superlative power or poetry, which was rather surprising, as Dr. Muck was thought to be a great interpreter of the Strauss idea.

The performance of the Berlioz "Damnation of Faust" excerpa was brilliant, yet not altogether truthful. For instance, the will-o'-the-wisps made an unnatural amount of noise in their minuet, which was turned into a showpiece for orchestral fireworks. The famous march went with fine swing and fervor.

BOSTON DAILY ADVERTISER
OCTOBER 30, 1906

BOSTON SYMPHONY QUARTETTE

The first concert by the Symphony Quartette for the season, was heard last evening in Chickering Hall. Mr. Heinrich Gebhard was the assisting artist. The members of the quartette, Prof. Willy Hess, Mr. Otto Roth, Mr. Emile Ferir and Mr. Heinrich Warnke, are the same as last season. The Symphony Quartette since its inception has been associated with Jordan Hall, but there is evidently enough of the nomad among its members to occasionally spur them to "want to move," and in consequence, Chickering Hall will harbor them until that spirit is again made manifest.

The evening's programme brought in effective contrast, Bohemian, German and French compositions. Josef Suk, Schubert and Cæsar Franck sharing the honors. Josef Suk, a Bohemian, whose B-flat major quartette was the first programme number, has been for many years second violin in the celebrated Bohemian string quartette. He first studied with his father, who was an excellent musician; afterwards attended the Prague Conservatory, graduating from it as a pupil of Dvorak, who, not content with being his instructor, later became his father-in-law. Suk has written a symphony, much chamber music and compositions for piano and voice. His suite, "A Fairy Tale," was played here in 1902 by the Symphony Orchestra. The first movement of the quartette, more involved in treatment, was least understood at first hearing than the other three. The Intermezzo, crisp and concise, with much charming and skilful treatment, was followed by An Adagio, full of lyric beauty.

The last movement "Allegro giocoso" made a fit climax to the whole. Suk's music is leniently human, as is the Russian, which the Bohemian closely resembles. Its merrymaking suggests peasant dances, and through it all is a tinge of sombreness. Mr. Suk is one of the gifted present day composers, although having been a disciple of Dvorak, his work now rests wholly upon its own merit.

The manscript of Schubert's unfinished quartette, written in 1820, which consists of but the first movement, opening with a beautiful melody for violin, was in the possession of Brahms up to the time it was published in 1868. It was played for the first time in Boston by the Kneisels in the season of 1890-91.

The special feature of the evening was Caesar Franck's quintette, with Mr. Gebhard at the piano. It is interesting to know that, at its first hearing in Paris, in 1880, Saint Saens, who is about to visit with us, was the pianist. This quintette in F minor, one of Franck's best known compositions, is by present day critics considered one of the noblest pieces of chamber music. This sweeping commendation would have meant much to Franck at an earlier time, when his genius—though ripe enough to produce such a work—was struggling for recognition.

In the Lento are haunting reminders of the melody in Franck's sonata for piano and violin (1st movement), which resemblance is drowned in the crashing chords that follow, however. The quintette does not allow for a display of piano virtuocisity—a background—if massive chord work and subdued arpeggio seem to prove its mission on this occasion to be a "filling in" rather than a "showing off."

It is needless to cite Mr. Gebhard's artistic qualifications; he is, without question, one of finest most respected pianists, and his ensemble playing is of the highest [illegible]

Chickering Hall: The Symphony [illegible]

The Boston Symphony Quartet [illegible] first concert of the season last night in Chickering Hall, with the following programme:

Quartet in B-flat major, Op. 11.....Josef Suk
Quartet movement in C minor.....Schubert
Quintet for piano and strings.....César Franck
Piano, Mr. Heinrich Gebhard.

Josef Suk, the second violin of the famous Bohemian Quartet, pupil and son-in-law of the late Antonin Dvorak, is a young composer of some versatility, having tried his hand at a piano quartet, a piano trio, a serenade for strings, a dramatic overture, an overture to Shakspeare's "The Winter's Tale," suites for piano, choruses for men's voices and mixed voices, in addition to the symphony and suite given by the Boston Symphony Orchestra. His latest work is a eulogy of Prague in symphonic poem form; there are themes typical of the city in interpretation of the prophecy of Libussa, the first Bohemian princess, of the affection and pride which the inhabitants of Prague feel for their city, of Prague ravaged by the Hussite wars, and finally of the smiling metropolis when peace and prosperity are once more with her. All this reminds one of Mr. Joseph Bennett's analysis of Elgar's overture, "Cockaigne." Suk's string quartet introduced here by the Adamowski Quartet Dec. 22, 1903, is pleasant, agreeable music, in which the influence of his teacher is frequently apparent. The workmanship is excellent, but the music for the most part is prettily conventional and unoriginal, rising to its greatest height of sentiment and beauty in the slow movement. The performance, in spite of occasional trifling uncertainties in the ensemble, was admirable.

The Schubert movement, a fragment of an unfinished quartet, might undoubtedly possess interest to the Schubert enthusiast, especially on account of a slight passing reminiscence in the second theme from the slow movement of Mozart's "Jupiter" symphony, an avowed favorite with the younger master, but its intrinsic merit hardly warrants a place upon the programme except in the guise of an intermezzo between more important works. It was played, nevertheless, with exquisite finish.

César Franck's quintet was played for the sixth time in this city, the previous pianists have been Mr. Aimé Lachaume, Mr. Harold Bauer (twice), Mr. Felix Fox and Mr. Feruccio Busoni. This quintet requires no analysis of its qualities, no argument to point out the solidity, grace of outline, and unity of its construction, to convince one of the human eloquence, the exalted spirituality or the poignant melancholy of its voices, to prepare the listener alike for the rare beauty and individual character of its melody, the idiomatic and striking harmonic treatment, or for the intense dramatic feeling which characterizes the whole. The product of the master's ripest style, it has only needed performance to assure it a secure position in that immortal list of the greatest chamber music. It is not a simple matter to interpret César Franck. Indisputably Gallic in his artistic principles and personal standpoint, he is quintessentially Gallic in his chamber-music, the standpoint of which is totally different from the Teutonic. The French conception of chamber music style demands the dramatic instinct, a different order of ensemble, a more emotional atmosphere, and in the case of Franck that lofty mysticism which is often the logical outcome of a sensuous temperament. It is not derogatory to the artistic intelligence of Professor Hess and his associates to assert that for a complete interpretation of this work the performers must possess more than versatility, more than breadth of view, more than faculty for assimilation, they must have an instinctive predelection for the French style. César Franck, in common with other great men, is universal, but he is also distinctively French. To recreate his individuality, to utter his personal message is a task for the initiated. The performance of the quintet showed evident sincerity, patient devotion, and there were moments of undeniable effectiveness, but on the whole there was an approximation of the spirit rather than a reproduction of it. But inasmuch as inborn temperament and environment are the chief elements in a sympathetic interpretation, it is highly creditable to Professor Hess and his quartet that they were so far in accord with the sentiment of the composer.

Mr. Gebhard has a deservedly high reputation as a pianist in recital and with orchestra, but his choice of the César Franck quintet of necessity forces comparison with the interpretation of other pianists. Meritorious as his performance was in many respects, he did not always convince that his interpretation was authentic. He does not seem at home in the Franckian idiom. He showed due appreciation of contrasts, of the dramatic feeling so palpably in evidence, but he did not enthrall the imagination, he did not show Franck the mystic, absorbed in his dream of unearthly beauty, oblivious to worldy glory. His sense of ensemble, lapsed at intervals, his tone did not always blend harmoniously with the strings. Long reflection and patient meditation are necessary to do justice to this singularly noble work. There must be intellectual maturity as well as the technical ease which Mr. Gebhard now possesses. He was at his best in the first movement in which his sense of dramatic climax had fullest opportunity.

E. B. H.

Newspaper Cutting Bureau in the Wo

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NOV 3 - 1906

[illegible] The Boston Symphony Orchestra, under its new conductor, Dr. Karl Muck, gives its first concert of the season in New York at [illegible] Thursday evening, and repeats it on Saturday afternoon.

TUESDAY, OCT. 30, 1906.

Symphony Quartet Concert.

The Boston Symphony Quartet (Messrs. Hess, Roth, Ferir, Warnke) gave its first concert this season last night in Chickering Hall. Mr. Heinrich Gebhard, pianist, assisted. The programme was as follows: Suk's quartet in B flat major, op. 11; Schubert's quartet-Satz in C minor (op. posth.); Cesar Franck's piano quintet in F minor.

Suk's work was composed for the Bohemian Quartet, of which he is the second violinist. A Bohemian by birth and education, a son-in-law of Dvorak, who taught him composition, he naturally wrote in the Bohemian spirit, proud of his country, unlike certain Italians, who, when they attempt to compose music in a serious form, deny their birthright and look for inspiration, but in vain, across the Alps.

The first movement is fresh and attractive. There is varied and interesting thematic presentation, rather than deep thought or uncommon skill, in the development of the themes. The intermezzo is piquant, and the adagio, the most ambitiously emotional portion of the work, rises to intensity in rhapsodic manner. The finale is national in spirit, but not perfunctorily so. The quartet was produced here by the Adamowskis, Dec. 22, 1903.

Schubert's fragment, which was probably written when he was 17 years old, and Franck's quintet were more familiar to the audience. The former is played usually as a "filler," in place of a more important work that would lengthen unduly the programme. The latter is one of the chief glories of chamber music. In depth of emotion, in its mixture of towering sublimity and intimate human expression, it is approached only by the later chamber music of Beethoven. Mr. Gebhard, the pianist, was in sympathy with his associates and the composer.

The Symphony quartet began a season that promises much enjoyment. Several new works of interest will be produced and both the classic and romantic schools will be well represented. The quartet's ensemble steadily improves under the intelligent and enthusiastic leadership of Mr. Hess. Last evening's audience was of good size, and showed keen appreciation of both programme and performance. The second concert will be on Monday evening, Nov. 19.

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The first of a series of five concerts which the Boston Symphony Orchestra will give at the Lyric during the present season will take place next Wednesday evening, November 7, at 8:15 o'clock. Interest in these concerts has never run so high at it has this year, and its practical manifestation has been found in the largest subscription sale that the orchestra has ever enjoyed in Baltimore. This is due partly, of course, to the fact that at two of the concerts such supreme artists as Paderewski and Melba will be the soloists, but it may mainly be attributed to the presence of Dr. Karl Muck, of the Royal Opera, Berlin, who comes to America this year on a special leave of absence from the German Emperor to conduct Boston's great orchestra.

Newspaper Cutting Bureau in the World

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The only new conductor we shall be called upon to judge is Dr. Muck, the leader, for a year, of the Boston Orchestra. Though one of the "Parsifal" pilots at Bayreuth for a number of years, Dr. Muck is understood to be rather conservative and unemotional. He will thus serve as a foil to the fiery Safonoff, who is to conduct the Philharmonic Society for three years. Mr. Safonoff, however, is by no means always ablaze, or suggestive of the impetuous Cossack; he knows when calmness is called for.

Newspaper Cutting Bureau in the World

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N. YORK COMMERCIAL

NOV 2 - 1906

Musical Notes.

DR. KARL MUCK of the Boston Symphony Orchestra has made known the programmes which he will conduct at the Boston band's first pair of concerts in New York this season, when he will make his local début as a conductor and be, so to say, his own soloist. Next Thursday night he will present the programme that he chose for his Boston début — Beethoven's Fifth Symphony and Wagner's "Faust Overture," "Siegfried Idyl," and "Meistersinger" prelude. The following Saturday afternoon he will conduct Brahms's First Symphony, Weber's overture to "Oberon," Richard Strauss's "Don Juan," and Weber's overture to "Der Freischütz."

Here in Boston

Dr. Muck makes his first appearance in New York as the conductor of the Symphony Orchestra, next Thursday evening and the following Saturday afternoon. At the first of the two concerts, he will repeat the programme that he made for his début here—Beethoven's fifth symphony, and the prelude to "Die Meistersinger," "A Siegfried Idyl" and a "Faust" overture out of Wagner. At the second concert, he takes Brahms's first symphony and Strauss's tone-poem, "Don Juan," out of his programme here last week, and adds to them Weber's overtures to his operas, "Der Freischütz" and "Oberon." The two symphonies will disclose Dr. Muck's amplest and finest powers as a conductor, and by the compositions from Wagner and by Strauss's tone-poem, New York may judge his feeling and capacity for the music of our own generation.

Newspaper Cutting Bureau in the World

Brooklyn, N.

The orchestral season of 1906-1907 will open on next Friday evening, Nov. 9, when the Boston Symphony Orchestra makes its first visit of the year to Brooklyn and gives its concert in the Baptist Temple. Interest in the coming series of concerts is running higher than it has in many years, and it has found practical manifestation in an extremely large subscription sale for the series. Undoubtedly this increase may be attributed to the presence, as conductor of the orchestra, of Dr. Karl Muck, of the Royal Opera, Berlin, who has come to this country to be at the head of the orchestra for the present season, through special permission given him by the German Emperor.

If it was true early in the season to say that the coming of Dr. Muck was to be regarded as the most important feature of the present musical season, it is still more so to-day, after he has conducted four programmes in Boston and shown his quality as a musician, as a scholar and as a man. Boston has unquestionably the most conservative musical public in this country, a public which has its training in the twenty-five years of concerts its orchestra has given. It has become almost a tradition that nothing can arouse a Symphony audience in that city to wilder enthusiasm than that which finds its expression in the polite tapping together of hands. This is one of the several traditions which Dr. Muck broke on his first appearance there on Friday evening, Oct. 12, and Saturday evening, Oct. 13.

At both of these performances, at the finish of Beethoven's C minor symphony, he was roundly cheered. And again, the following week, his performance of the Haydn Symphony roused enthusiasm to a pitch which usually comes only from the highly emotional music of modern composers. And this again was repeated at the third concert, after the performance of Brahms' C minor symphony, which is to be played here in Brooklyn, the conviction having been generally expressed in Boston that for the first time they were realizing what Brahms meant. Dr. Muck, to use the vernacular, has "made good" in every sense of the word.

So far in his programme Dr. Muck has not ventured far from the beaten path, thinking it best to get thoroughly en rapport with his men before venturing into the realm of the highly colored music of to-day. His programme for Brooklyn contains nothing new, but it is promised that the familiar works will be presented in a new way. The programme is as follows: Brahms, Symphony in C Minor, No. 1; Weber, Overture to "Oberon"; Richard Strauss, Tone-Poem "Don Juan"; Weber, Overture to Der Freischuetz.

The first of a series of five recitals or the Philharmonic programmes as given by the Boston Symphony Orchestra, is to take place on Wednesday afternoon, at 4 o'clock, at Association Hall. The programme interpreted will be that of the first concert, on Friday evening next, with William J. Henderson, music editor of the New York "Sun," as lecturer, and Mme. Stoffregen, as pianist.

Newspaper Cutting Bureau in the World

From

Address

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[48]

The Boston Journal
OCTOBER 29, 1906.

BRAHMS' BEAUTIES SHOWN BY DR. MUCK

Symphony Auditors Treated to a Positive Revelation by Magic of Famed Conductor.

The third Symphony concert proved the mettle of Conductor Muck in an entirely new and fascinating way. For it was as an interpreter of Brahms that he suddenly flashed out as the one of most brilliant musical lights Boston has ever known. He took the "austere," the "crabbed," the "unlovely"—such are the words of the Brahmsophobes—first Symphony, and made it rich, glowing, poetic, thrilling. Even the opening movement, which is on the whole long-winded and severely intellectual, was read with such beautiful clarity, such skilful contrasting of what color effects there were inherent, that it was not only not tedious, but eminently a thing to like. No less fine were the readings of the second and third movements, but the crowning glory was the finale, which Dr. Muck made so full of fire, so eloquent with tremendous crescendos, so steadily working to the last splendidly sonorous climax, that the most hardened habitues of Symphony Hall on Saturday evenings were carried away with the excitement and made to rub their eyes when it was all over and ask themselves if this were really Brahms. However, preconceived theories vanished completely against the great fact that one of the most overwhelming musical effects Boston has known had just been produced.

From that point the interest declined. Richard Strauss' "Don Juan" actually suffered after the Brahms revelation. With all its amazing uproar, its rich ornamentation and its purple tones, it seemed empty of ideas for once. It was read and played with much skill, but not with superlative power or poetry, which was rather surprising, as Dr. Muck was thought to be a great interpreter of the Strauss idea.

The performance of the Berlioz "Damnation of Faust" excerpt was brilliant, yet not altogether truthful. For instance, the will-o'-the-wisps made an unnatural amount of noise in their minuet, which was turned into a showpiece for orchestral fireworks. The famous march went with fine swing and fervor.

BOSTON DAILY ADVERTISER
OCTOBER 30, 1906

BOSTON SYMPHONY QUARTETTE

The first concert by the Symphony Quartette for the season, was heard last evening in Chickering Hall. Mr. Heinrich Gebhard was the assisting artist. The members of the quartette, Prof. Willy Hess, Mr. Otto Roth, Mr. Emile Ferir and Mr. Heinrich Warnke, are the same as last season. The Symphony Quartette since its inception has been associated with Jordan Hall, but there is evidently enough of the nomad among its members to occasionally spur them to "want to move," and in consequence, Chickering Hall will harbor them until that spirit is again made manifest.

The evening's programme brought in effective contrast, Bohemian, German and French compositions. Josef Suk, Schubert and Caesar Franck sharing the honors. Josef Suk, a Bohemian, whose B-flat major quartette was the first programme number, has been for many years second violin in the celebrated Bohemian string quartette. He first studied with his father, who was an excellent musician; afterwards attended the Prague Conservatory, graduating from it as a pupil of Dvorak, who, not content with being his instructor, later became his father-in-law. Suk has written a symphony, much chamber music and compositions for piano and voice. His suite, "A Fairy Tale," was played here in 1902 by the Symphony Orchestra. The first movement of the quartette, more involved in treatment, was least understood at first hearing than the other three. The Intermezzo, crisp and concise, with much charming and skilful treatment, was followed by An Adagio, full of lyric beauty.

The last movement "Allegro giocoso" made a fit climax to the whole. Suk's music is leniently human, as is the Russian, which the Bohemian closely resembles. Its merrymaking sugggests peasant dances, and through it all is a tinge of sombreness. Mr. Suk is one of the gifted present day composers, although having been a disciple of Dvorak, his work now rests wholly upon its own merit.

The manscript of Schubert's unfinished quartette, written in 1820, which consists of but the first movement, opening with a beautiful melody for violin, was in the possession of Brahms up to the time it was published in 1868. It was played for the first time in Boston by the Kneisels in the season of 1890-91.

The special feature of the evening was Caesar Franck's quintette, with Mr. Gebhard at the piano. It is interesting to know that, at its first hearing in Paris, in 1880, Saint Saens, who is about to visit with us, was the pianist. This quintette in F minor, one of Franck's best known compositions, is by present day critics considered one of the noblest pieces of chamber music. This sweeping commendation would have meant much to Franck at an earlier time, when his genius—though ripe enough to produce such a work—was struggling for recognition.

In the Lento are haunting reminders of the melody in Franck's sonata for piano and violin (1st movement), which resemblance is drowned in the crashing chords that follow, however. The quintette does not allow for a display of piano virtuocisity—a background—if massive chord work and subdued arpeggio seem to prove its mission on this occasion to be a "filling in" rather than a "showing off."

It is needless to cite Mr. Gebhard's artistic qualifications; he is, without question, one of finest most respected pianists, and his ensemble playing is of the highest order. His musical playing, balance of tone and appreciation of parts was most

J. K. H.

TRANSCRIPT,
OCTOBER 30, 1906

Chickering Hall: The Symphony Quartet

The Boston Symphony Quartet gave its first concert of the season last night in Chickering Hall, with the following programme:

Quartet in B-flat major, Op. 11.....Josef Suk
Quartet movement in C minor.....Schubert
Quintet for piano and strings.....César Franck
Piano, Mr. Heinrich Gebhard.

Josef Suk, the second violin of the famous Bohemian Quartet, pupil and son-in-law of the late Antonin Dvorak, is a young composer of some versatility, having tried his hand at a piano quartet, a piano trio, a serenade for strings, a dramatic overture, an overture to Shakspeare's "The Winter's Tale," suites for piano, choruses for men's voices and mixed voices, in addition to the symphony and suite given by the Boston Symphony Orchestra. His latest work is a eulogy of Prague in symphonic poem form; there are themes typical of the city in interpretation of the prophecy of Libussa, the first Bohemian princess, of the affection and pride which the inhabitants of Prague feel for their city, of Prague ravaged by the Hussite wars, and finally of the smiling metropolis when peace and prosperity are once more with her. All this reminds one of Mr. Joseph Bennett's analysis of Elgar's overture, "Cockaigne." Suk's string quartet introduced here by the Adamowski Quartet Dec. 22, 1903, is pleasant, agreeable music, in which the influence of his teacher is frequently apparent. The workmanship is excellent, but the music for the most part is prettily conventional and unoriginal, rising to its greatest height of sentiment and beauty in the slow movement. The performance, in spite of occasional trifling uncertainties in the ensemble, was admirable.

The Schubert movement, a fragment of an unfinished quartet, might undoubtedly possess interest to the Schubert enthusiast, especially on account of a slight passing reminiscence in the second theme from the slow movement of Mozart's "Jupiter" symphony, an avowed favorite with the younger master, but its intrinsic merit hardly warrants a place upon the programme except in the guise of an intermezzo between more important works. It was played, nevertheless, with exquisite finish.

César Franck's quintet was played for the sixth time in this city, the previous pianists have been Mr. Aimé Lachaume, Mr. Harold Bauer (twice), Mr. Felix Fox and Mr. Feruccio Busoni. This quintet requires no analysis of its qualities, no argument to point out the solidity, grace of outline, and unity of its construction, to convince one of the human eloquence, the exalted spirituality or the poignant melancholy of its voices, to prepare the listener alike for the rare beauty and individual character of its melody, the idiomatic and striking harmonic treatment, or for the intense dramatic feeling which characterizes the whole. The product of the master's ripest style, it has only needed performance to assure it a secure position in that immortal list of the greatest chamber music. It is not a simple matter to interpret César Franck. Indisputably Gallic in his artistic principles and personal standpoint, he is quintessentially Gallic in his chamber-music, the standpoint of which is totally different from the Teutonic. The French conception of chamber music style demands the dramatic instinct, a different order of ensemble, a more emotional atmosphere, and in the case of Franck that lofty mysticism which is often the logical outcome of a sensuous temperament. It is not derogatory to the artistic intelligence of Professor Hess and his associates to assert that for a complete interpretation of this work the performers must possess more than versatility, more than breadth of view, more than faculty for assimilation, they must have an instinctive predelection for the French style. César Franck, in common with other great men, is universal, but he is also distinctively French. To recreate his individuality, to utter his personal message is a task for the initiated. The performance of the quintet showed evident sincerity, patient devotion, and there were moments of undeniable effectiveness, but on the whole there was an approximation of the spirit rather than a reproduction of it. But inasmuch as inborn temperament and environment are the chief elements in a sympathetic interpretation, it is highly creditable to Professor Hess and his quartet that they were so far in accord with the sentiment of the composer.

Mr. Gebhard has a deservedly high reputation as a pianist in recital and with orchestra, but his choice of the César Franck quintet of necessity forces comparison with the interpretation of other pianists. Meritorious as his performance was in many respects, he did not always convince that his interpretation was authentic. He does not seem at home in the Franckian idiom. He showed due appreciation of contrasts, of the dramatic feeling so palpably in evidence, but he did not enthrall the imagination, he did not show Franck the mystic, absorbed in his dream of unearthly beauty, oblivious to worldy glory. His sense of ensemble, lapsed at intervals, his tone did not always blend harmoniously with the strings. Long reflection and patient meditation are necessary to do justice to this singularly noble work. There must be intellectual maturity as well as the technical ease which Mr. Gebhard now possesses. He was at his best in the first movement in which his sense of dramatic climax had fullest opportunity.

E. B. H.

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The Boston Symphony Orchestra, under its new conductor, Dr. Karl Muck, gives its first concert of the season in New York at Carnegie Hall, next Thursday evening, repeating it on Saturday afternoon.

BOSTON HERALD
Published Every Day in the Year.
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TUESDAY, OCT. 30, 1906.

Symphony Quartet Concert.

The Boston Symphony Quartet (Messrs. Hess, Roth, Ferir, Warnke) gave its first concert this season last night in Chickering Hall. Mr. Heinrich Gebhard, pianist, assisted. The programme was as follows: Suk's quartet in B flat major, op. 11; Schubert's quartet-Satz in C minor (op. posth.); Cesar Franck's piano quintet in F minor.

Suk's work was composed for the Bohemian Quartet, of which he is the second violinist. A Bohemian by birth and education, a son-in-law of Dvorak, who taught him composition, he naturally wrote in the Bohemian spirit, proud of his country, unlike certain Italians, who, when they attempt to compose music in a serious form, deny their birthright and look for inspiration, but in vain, across the Alps.

The first movement is fresh and attractive. There is varied and interesting thematic presentation, rather than deep thought or uncommon skill, in the development of the themes. The intermezzo is piquant, and the adagio, the most ambitiously emotional portion of the work, rises to intensity in rhapsodic manner. The finale is national in spirit, but not perfunctorily so. The quartet was produced here by the Adamowskis, Dec. 22, 1903.

Schubert's fragment, which was probably written when he was 17 years old, and Franck's quintet were more familiar to the audience. The former is played usually as a "filler," in place of a more important work that would lengthen unduly the programme. The latter is one of the chief glories of chamber music. In depth of emotion, in its mixture of towering sublimity and intimate human expression, it is approached only by the later chamber music of Beethoven. Mr. Gebhard, the pianist, was in sympathy with his associates and the composer.

The Symphony quartet began a season that promises much enjoyment. Several new works of interest will be produced and both the classic and romantic schools will be well represented. The quartet's ensemble steadily improves under the intelligent and enthusiastic leadership of Mr. Hess. Last evening's audience was of good size, and showed keen appreciation of both programme and performance. The second concert will be on Monday evening, Nov. 19.

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The first of a series of five concerts which the Boston Symphony Orchestra will give at the Lyric during the present season will take place next Wednesday evening, November 7, at 8:15 o'clock. Interest in these concerts has never run so high at it has this year, and its practical manifestation has been found in the largest subscription sale that the orchestra has ever enjoyed in Baltimore. This is due partly, of course, to the fact that at two of the concerts such supreme artists as Paderewski and Melba will be the soloists, but it may mainly be attributed to the presence of Dr. Karl Muck, of the Royal Opera, Berlin, who comes to America this year on a special leave of absence from the German Emperor to conduct Boston's great orchestra.

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The only new conductor we shall be called upon to judge is Dr. Muck, the leader, for a year, of the Boston Orchestra. Though one of the "Parsifal" pilots at Bayreuth for a number of years, Dr. Muck is understood to be rather conservative and unemotional. He will thus serve as a foil to the fiery Safonoff, who is to conduct the Philharmonic Society for three years. Mr. Safonoff, however, is by no means always ablaze, or suggestive of the impetuous Cossack; he knows when calmness is called for.

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Musical Notes.

DR. KARL MUCK of the Boston Symphony Orchestra has made known the programmes which he will conduct at the Boston band's first pair of concerts in New York this season, when he will make his local début as a conductor and be, so to say, his own soloist. Next Thursday night he will present the programme that he chose for his Boston début — Beethoven's Fifth Symphony and Wagner's "Faust Overture," "Siegfried Idyl," and "Meistersinger" prelude. The following Saturday afternoon he will conduct Brahms's First Symphony, Weber's overture to "Oberon," Richard Strauss's "Don Juan," and Weber's overture to "Der Freischütz."

EVENING TRANSCRIPT
NOVEMBER 2, 1906

Here in Boston

Dr. Muck makes his first appearances in New York as the conductor of the Symphony Orchestra, next Thursday evening, and the following Saturday afternoon. At the first of the two concerts, he will repeat the programme that he made for his début here—Beethoven's fifth symphony, and the prelude to "Die Meistersinger," "A Siegfried Idyl" and a "Faust" overture out of Wagner. At the second concert, he takes Brahms's first symphony and Strauss's tone-poem, "Don Juan," out of his programme here last week, and adds to them Weber's overtures to his operas, "Der Freischütz" and "Oberon." The two symphonies will disclose Dr. Muck's amplest and finest powers as a conductor, and by the compositions from Wagner and by Strauss's tone-poem, New York may judge his feeling and capacity for the music of our own generation.

Newspaper Cutting Bureau in the World

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The orchestral season of 1906-1907 will open on next Friday evening, Nov. 9, when the Boston Symphony Orchestra makes its first visit of the year to Brooklyn and gives its concert in the Baptist Temple. Interest in the coming series of concerts is running higher than it has in many years, and it has found practical manifestation in an extremely large subscription sale for the series. Undoubtedly this increase may be attributed to the presence, as conductor of the orchestra, of Dr. Karl Muck, of the Royal Opera, Berlin, who has come to this country to be at the head of the orchestra for the present season, through special permission given him by the German Emperor.

If it was true early in the season to say that the coming of Dr. Muck was to be regarded as the most important feature of the present musical season, it is still more so to-day, after he has conducted four programmes in Boston and shown his quality as a musician, as a scholar and as a man. Boston has unquestionably the most conservative musical public in this country, a public which has its training in the twenty-five years of concerts its orchestra has given. It has become almost a tradition that nothing can arouse a Symphony audience in that city to wilder enthusiasm than that which finds its expression in the polite tapping together of hands. This is one of the several traditions which Dr. Muck broke on his first appearance there on Friday evening, Oct. 12, and Saturday evening, Oct. 13.

At both of these performances, at the finish of Beethoven's C minor symphony, he was roundly cheered. And again, the following week, his performance of the Haydn Symphony roused enthusiasm to a pitch which usually comes only from the highly emotional music of modern composers. And this again was repeated at the third concert, after the performance of Brahms' C minor symphony, which is to be played here in Brooklyn, the conviction having been generally expressed in Boston that for the first time they were realizing what Brahms meant. Dr. Muck, to use the vernacular, has "made good" in every sense of the word.

So far in his programme Dr. Muck has not ventured far from the beaten path, thinking it best to get thoroughly en rapport with his men before venturing into the realm of the highly colored music of to-day. His programme for Brooklyn contains nothing new, but it is promised that the familiar works will be presented in a new way. The programme is as follows: Brahms, Symphony in C Minor, No. 1; Weber, Overture to "Oberon"; Richard Strauss, Tone-Poem "Don Juan"; Weber, Overture to Der Freischuetz.

The first of a series of five recitals or the Philharmonic programmes as given by the Boston Symphony Orchestra, is to take place on Wednesday afternoon, at 4 o'clock, at Association Hall. The programme interpreted will be that of the first concert, on Friday evening next, with William J. Henderson, music editor of the New York "Sun," as lecturer, and Mme. Stoffregen, as pianist.

Newspaper Cutting Bureau in the World

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The first of a series of five lecture recitals on the Philharmonic programmes, as given by the Boston Symphony Orchestra, is to take place on Wednesday afternoon, at 4 o'clock, at Association Hall. The programme interpreted will be that of the first concert, on Friday evening next, with William J. Henderson, music editor of the New York Sun, as lecturer, and Mme. Stoffregen as pianist.

[48]

N. Y.

The orchestral season of 1906-1907, will open on next Friday evening, November 9, when the Boston Symphony Orchestra makes its first visit of the year to Brooklyn and gives its concert in the Baptist Temple. Interest in the coming series of concerts is running higher than it has in many years and it has found practical manifestation in an extremely large subscription sale for the series. Undoubtedly this increase may be attributed to the presence, as conductor of the orchestra, of Dr. Karl Muck, of the Royal Opera, Berlin, who has come to this country to be at the head of the orchestra for the present season through special permission given him by the German Emperor. The impression he has already made in Boston promises to be a lasting one.

So far in his programmes, Dr. Muck has not ventured far from the beaten path, thinking it best to get thoroughly en rapport with his men before venturing into the realm of the highly colored music of to-day. His programme for Brooklyn contains nothing new but it is promised that the familiar works will be presented in a new way. The programme is as follows:

Symphony in C minor, No. 1.....Brahms
Overture to "Oberon".....Weber
Tone poem, "Don Juan".....Richard Strauss
Overture to "Der Freischuetz".....Weber

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Dr. Carl Muck, who had agreed to yield his own new conductor's stick to Dr. Saint-Saëns before the wireless message from Newfoundland upset a Boston concert this week, is coming to town himself on Thursday as the next distinguished visitor of the year. Presently the two men will get together for another date in Boston. Dr. Muck has come from Germany under a release for one year of his Berlin Royal Opera contract. He is known to some Americans as a "Parsifal" conductor at Bayreuth.

No star but the new conductor will be seen on the Boston orchestra's return. His début, will be, as already announced, in the Beethoven and Wagner programme on Thursday night and the Brahms, Weber and Strauss on Saturday afternoon. The first bill, by the way, is a repetition of Muck's American début, when Mr. W. E. Walter wrote: "Boston audiences are not the most demonstrative in the world, but the new Symphony Hall now knows what cheers are at a symphony concert." The Carnegie Hall sale has already broken records for ten concerts here.

Brooklyn has the first of five Boston Symphony concerts on Friday next in the Baptist Temple. The music will be the Brahms symphony No. 1, Weber's "Oberon" overture and Wagner's "Siegfried Idyl" and prelude to "The Mastersingers of Nuremberg."

Newspaper Cutting Bureau in the World

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BROOKLYN INSTITUTE NOTES.

First Philharmonic Concert and Opening Service—Illustrated Lectures Features of Weekly Calendar.

Musically, the week in Brooklyn Institute affairs is to be up to the high standard so far maintained during this season. The first of the Boston Symphony Orchestra concerts under the joint auspices of the Broklyn Philharmonic Society and the Institute is to be given in the Baptist Temple on Friday evening. Dr. Karl Muck will direct in person and the evening's feature will be a musical reception to the distinguished leader. No soloist will be heard in this concert.

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Tribune

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As visitors to Boston know often to their sorrow, it is absolutely impossible to secure seats for the public rehearsals of the Boston Symphony Orchestra, which are held on Friday afternoons and unless one speaks far ahead it is equally impossible to get any of the two-score seats for the Saturday evening concerts which are held out from the by the management for the benefit of who do not buy seats for the season. some condition now exists in Washington, where five concerts are given during the in the New National Theatre. Practically the entire theatre is sold out by subscription [illegible]

[illegible] YORK SUN

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The first concert of the Boston Symphony Quartet will take place at Mendelssohn Hall on November 9 at 8 P. M. The programme will consist of Suk's B flat quartet, which will be heard for the first time, Schubert's quartet movement in C minor and Franck's piano quintet. Heinrich Gebhard will be the pianist.

[49]

N. Y.

NOV 8 - 1906

Brooklyn's first orchestral concert of the season will occur next Friday evening, when the Boston Symphony Orchestra will open their series here. The occasion will be marked by the appearance of a new conductor, Dr. Karl Muck, concerning whose coming enough reference has been made to cause more than the usual anticipation of these concerts. Dr. Muck is of the Royal Opera, Berlin, and comes here for a season, through special permission of the German Emperor. In the prime of life, 47 years old, Dr. Muck is backed by a fine European record and reports from Boston state that he has made a fine impression there, where he appeared at the first concert of the season on October 12. Boston frankly admits that it is conservative. We are told that it has become almost a tradition that nothing can arouse a Symphony audience in that city to wilder enthusiasm than that which finds its expression in the polite tapping together of hands. This is one of the several traditions which Dr. Muck broke on his first appearance there on Friday evening, October 12, and Saturday evening, October 13. At both of these performances, at the finish of Beethoven's C minor Symphony, he was roundly cheered. And again, the following week, his performance of the Haydn Symphony roused enthusiasm to a pitch which usually comes from the highly emotional music of modern composers. And this again was repeated at the third concert, after the performance of Brahm's C minor Symphony, which is to be played here in Brooklyn, the conviction having been generally expressed in Boston that for the first time they were realizing what Brahms meant. To use the vernacular, Dr. Muck has "made good," we are told, in every sense of the word. Thus says Boston. So far in his programmes Dr. Muck has not ventured far from the beaten path, thinking it best to get thoroughly en rapport with his men before venturing into the realm of the highly colored music of to-day. His programme for Brooklyn contains nothing new, but it is promised that the familiar works will be presented in a new way. There will be no soloist at the opening concert here, orchestral music alone being permitted to make its own eloquent appeal. The programme is as follows: Brahms's Symphony in C Minor, No. 1, Weber Overture to Oberon, Richard Strauss' Tone-Poem Don Juan, Weber Overture to Der Freischuetz.

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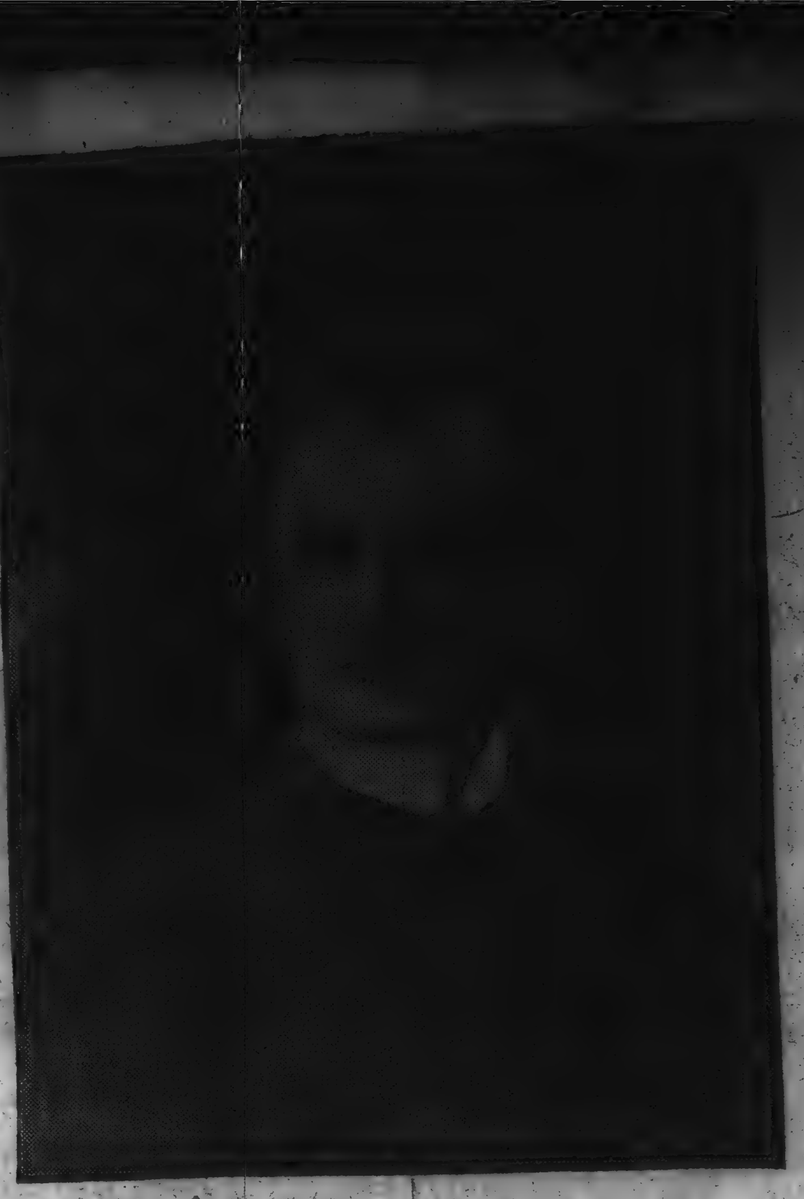
The Boston Symphony Orchestra makes its first visit of the season to Brooklyn and gives its concert in the Baptist Temple next Friday evening. Interest in the coming series of concerts is running higher than it has in many years, and it has found practical manifestation in an extremely large subscription sale for the series. Undoubtedly this increase may be attributed to the presence, as conductor of the orchestra, of Dr. Karl Muck, in succession to Mr. Gericke.

Boston has unquestionably the most conservative musical public in this country, a public which has its training in the twenty-five years of concerts its orchestra has given. It has become almost a tradition that nothing can arouse a Symphony audience in that city to wilder enthusiasm than that which finds its expression in the polite tapping together of hands. This is one of the several traditions which Dr. Muck broke on his first appearance there on Friday evening, Oct. 12, and Saturday evening, Oct. 13. At both of these performances, at the finish of Beethoven's C minor Symphony, he was roundly cheered. And again, the following week, his performance of the Haydn Symphony roused enthusiasm which again was repeated at the third concert, after the performance of Brahms' C minor Symphony, which is to be played here in Brooklyn.

So far in his programmes Dr. Muck has not ventured far from the beaten path, thinking it best to get thoroughly en rapport with his men before venturing into the realm of the highly colored music of to-day. His programme for Brooklyn contains nothing new, but it is promised that the familiar works will be presented in a new way. The programme is as follows: Symphony in C minor, No. 1, Brahms; Overture to "Oberon," Weber; tone-poem, "Don Juan," Richard Strauss; Overture to "Der Freischuetz," Weber.



DR. KARL MUCK.
New Conductor of Boston Symphony Orchestra.

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The Boston Symphony Orchestra will play next Thursday evening and Saturday afternoon at Carnegie Hall, with Dr. Karl Muck making his New York debut as its conductor. Dr. Muck, who has secured a year's leave from the Berlin Royal Opera, has been warmly welcomed in Boston. There will be no soloist at either concert to divide honors with him. The programmes:

THURSDAY EVENING.
Symphony in C minor, No. 5....Beethoven
Eine Faust Overture.....Wagner
Siegfried Idyll.....Wagner
Prelude to "The Mastersingers of Nuremberg".....Wagner

SATURDAY AFTERNOON.
Symphony in C minor, No. 1.....Brahms
Overture to "Oberon".....Weber
Tone Poem "Don Juan".....R. Strauss
Overture to "Der Freischuts".....Weber

Besides Dr. Muck there will apparently be another important newcomer on the Boston Symphony platform—but only apparently, for the first violinist is still Prof. Willy Hess, although he has transformed his face by removing his beard. Good; a bearded concert master is not inspiring.

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The first of three concerts of chamber music by the Boston Symphony Quartet will take place next Friday afternoon, November 9, in Mendelssohn Hall. The quartet is the same as last year, Prof. Willy Hess being first violin, Otto Roth second, Emile Ferir viola and Heinrich Warnke violoncello. The four members have had daily rehearsal since September.

The pianist at the first concert will be Heinrich Gebhard, of Boston. The programme:

Quartet in B flat major, op. 11 (first time).....Josef Suk
Quartet satz in C minor, op. Posth.....Schubert
Quintet for piano and strings in F minor.....Franck

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The first concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, November 8, and Saturday afternoon, November 10. The soloist will be the new conductor, Carl Muck, or in other words there will be no soloist. The programme at the evening concert will be Beethoven's fifth symphony and three Wagner numbers—"Eine Faust" overture, "Siegfried Idyll" and "Meistersinger" prelude. On Saturday afternoon the orchestra will play Brahms's C minor symphony, Weber's "Oberon" overture, Strauss's "Don Juan" and Weber's overture to "Der Freischütz."

MUSICAL NEWS AND GOSSIP

Debut of Dr. Muck—Operatic Reform in Paris—Caruso's Record—Paris Concert Halls—Berlin Programmes—Talking Machines and Pianos

The first two Boston Symphony concerts of the season will be given in Carnegie Hall next Thursday evening and Saturday afternoon. These will be the introductory appearances in New York of Dr. Karl Muck of the Royal Opera, Berlin, who is the conductor of the Boston Symphony Orchestra for the present season, having come to America on a special leave of absence, granted him last spring by the German Emperor after a long series of negotiations. The Thursday programme includes Beethoven's fifth symphony and three Wagner numbers—the "Faust Overture," "Siegfried Idyll," and "Meistersinger" prelude. On Saturday the pieces will be the first Brahms symphony, Strauss's "Don Juan," and Weber's overtures to "Oberon" and "Freischütz."

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Date

The first two Boston Symphony concerts of the season will be given in Carnegie Hall on next Thursday evening at 8:15 o'clock and Saturday afternoon at 2:30 o'clock respectively. These will be the introductory appearances in New York of Dr. Karl Muck, of the Royal Opera, Berlin, who is the conductor of the Boston Symphony Orchestra for the present season, having come to America on a special leave of absence granted him last spring by the German Emperor after a long series of negotiations. As these concerts are planned primarily to introduce Dr. Muck to the New York patrons of the Boston Symphony, there will be no solo performer at either concert. The programme for Thursday night will be the same as that used by Dr. Muck for his first concert in Boston. It is as follows:

Symphony in C Minor, No. 5.....Beethoven
Eine Faust Overture.....Wagner
Siegfried Idyll.....Wagner
Prelude to "Die Meistersinger".....Wagner

The second programme—that for Saturday afternoon—is as follows:

Symphony in C Minor, No. 1.....Brahms
Overture to "Oberon".....Weber
Tone Poem, "Don Juan".....R. Strauss
Overture to "Der Freischütz".....Weber

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Overture to "Oberon".....Weber
Tone poem, "Don Juan".....Richard Strauss
Overture to "Der Freischuetz".....Weber

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Almost equal in interest for the music

Newspaper Cutting Bureau in the World

As visitors to Boston know often to their sorrow, it is absolutely impossible to secure seats for the public rehearsals of the Boston Symphony Orchestra, which are held on Friday afternoons and unless one speaks far ahead it is equally impossible to get any of the two-score seats for the Saturday evening concerts which are held out from the sale by the management for the benefit of those who do not buy seats for the season. This same condition now exists in Washington where five concerts are given during the winter in the New National Theatre. Practically the entire theatre is sold out by subscription for the whole series. Nor are any of the tickets in the hands of speculators.

Brooklyn's first orchestral concert of the season will occur next Friday evening, when the Boston Symphony Orchestra will open their series here. The occasion will be marked by the appearance of a new conductor, Dr. Karl Muck, concerning whose coming enough reference has been made to cause more than the usual anticipation of these concerts. Dr. Muck is of the Royal Opera, Berlin, and comes here for a season, through special permission of the German Emperor. In the prime of life, 47 years old, Dr. Muck is backed by a fine European record and reports from Boston state that he has made a fine impression there, where he appeared at the first concert of the season on October 12. Boston frankly admits that it is conservative. We are told that it has become almost a tradition that nothing can arouse a Symphony audience in that city to wilder enthusiasm than that which finds its expression in the polite tapping together of hands. This is one of the several traditions which Dr. Muck broke on his first appearance there on Friday evening, October 12, and Saturday evening, October 13. At both of these performances, at the finish of Beethoven's C minor Symphony, he was roundly cheered. And again, the following week, his performance of the Haydn Symphony roused enthusiasm to a pitch which usually comes from the highly emotional music of modern composers. And this again was repeated at the third concert, after the performance of Brahm's C minor Symphony, which is to be played here in Brooklyn, the conviction having been generally expressed in Boston that for the first time they were realizing what Brahms meant. To use the vernacular, Dr. Muck has "made good," we are told, in every sense of the word. Thus says Boston. So far in his programmes Dr. Muck has not ventured far from the beaten path, thinking it best to get thoroughly en rapport with his men before venturing into the realm of the highly colored music of to-day. His programme for Brooklyn contains nothing new, but it is promised that the familiar works will be presented in a new way. There will be no soloist at the opening concert here, orchestral music alone being permitted to make its own eloquent appeal. The programme is as follows: Brahm's Symphony in C Minor, No. 1, Weber Overture to Oberon, Richard Strauss' Tone-Poem Don Juan, Weber Overture to Der Freischuetz.

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The Boston Symphony Orchestra makes its first visit of the season to Brooklyn and gives its concert in the Baptist Temple next Friday evening. Interest in the coming series of concerts is running higher than it has in many years, and it has found practical manifestation in an extremely large subscription sale for the series. Undoubtedly this increase may be attributed to the presence, as conductor of the orchestra, of Dr. Karl Muck, in succession to Mr. Gericke.

Boston has unquestionably the most conservative musical public in this country, a public which has its training in the twenty-five years of concerts its orchestra has given. It has become almost a tradition that nothing can arouse a Symphony audience in that city to wilder enthusiasm than that which finds its expression in the polite tapping together of hands. This is one of the several traditions which Dr. Muck broke on his first appearance there on Friday evening, Oct. 12, and Saturday evening, Oct. 13. At both of these performances, at the finish of Beethoven's C minor Symphony, he was roundly cheered. And again, the following week, his performance of the Haydn Symphony roused enthusiasm which again was repeated at the third concert, after the performance of Brahms' C minor Symphony, which is to be played here in Brooklyn.

So far in his programmes Dr. Muck has not ventured far from the beaten path, thinking it best to get thoroughly en rapport with his men before venturing into the realm of the highly colored music of to-day. His programme for Brooklyn contains nothing new, but it is promised that the familiar works will be presented in a new way. The programme is as follows: Symphony in C minor, No. 1, Brahms; Overture to "Oberon," Weber; tone-poem, "Don Juan," Richard Strauss; Overture to "Der Freischuetz," Weber.

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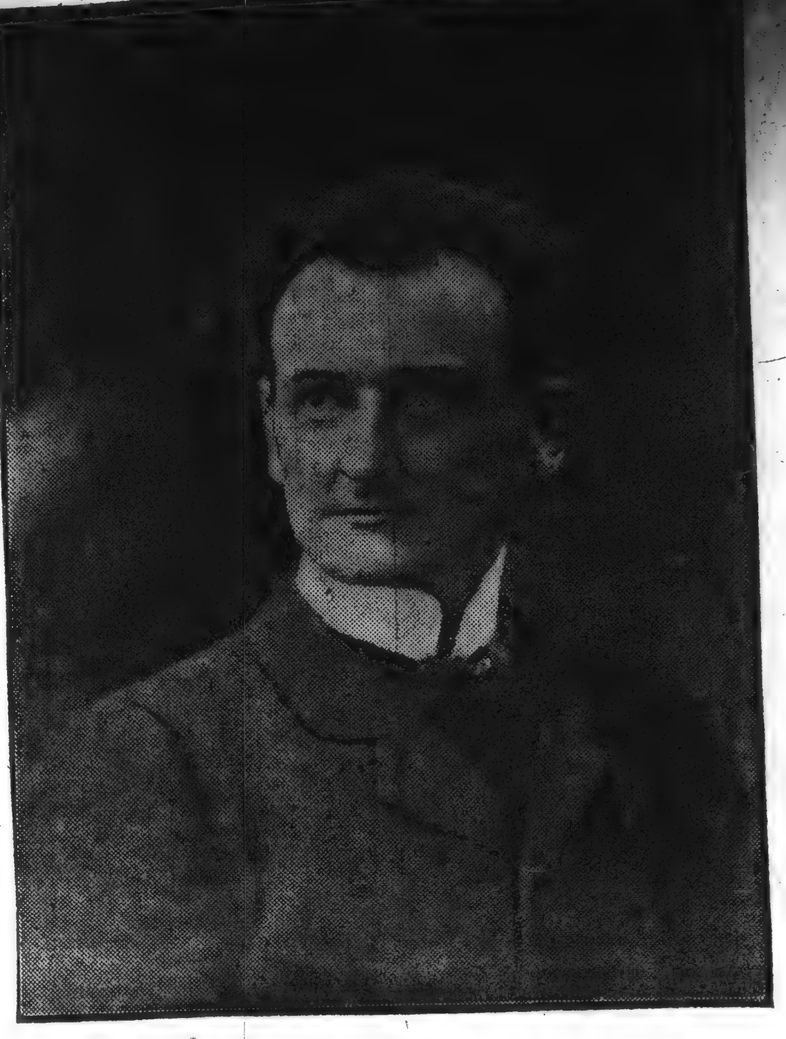
The first concert of the Boston Symphony Quartet will take place at Mendelssohn Hall on November 9 at 8 P. M. The programme will consist of Suk's B flat quartet, which will be heard for the first time, Schubert's quartet movement in C minor and Franck's piano quintet. Heinrich Gebhard will be the pianist.



DR. KARL MUCK.
New Conductor of Boston Symphony Orchestra.

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The Boston Symphony Orchestra will play next Thursday evening and Saturday afternoon at Carnegie Hall, with Dr. Karl Muck making his New York debut as its conductor. Dr. Muck, who has secured a year's leave from the Berlin Royal Opera, has been warmly welcomed in Boston. There will be no soloist at either concert to divide honors with him. The programmes:

THURSDAY EVENING.

Symphony in C minor, No. 5....Beethoven
Eine Faust Overture.....Wagner
Siegfried Idyll .....Wagner
Prelude to "The Mastersingers of Nuremberg" .....Wagner

SATURDAY AFTERNOON.

Symphony in C minor, No. 1.....Brahms
Overture to "Oberon" .....Weber
Tone Poem "Don Juan" .....R. Strauss
Overture to "Der Freischutz" .....Weber

Besides Dr. Muck there will apparently be another important newcomer on the Boston Symphony platform—but only apparently, for the first violinist is still Prof. Willy Hess, although he has transformed his face by removing his beard. Good; a bearded concert master is not inspiring.

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The first of three concerts of chamber music by the Boston Symphony Quartet will take place next Friday afternoon, November 9, in Mendelssohn Hall. The quartet is the same as last year, Prof. Willy Hess being first violin, Otto Roth second, Emile Ferir viola and Heinrich Warnke violoncello. The four members have had daily rehearsal since September.

The pianist at the first concert will be Heinrich Gebhard, of Boston. The programme:

Quartet in B flat major, op. 11 (first time .....Josef Suk
Quartet satz in C minor, op. Posth, ...Schubert
Quintet for piano and strings in F minor .....Franck

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The first concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, November 8, and Saturday afternoon, November 10. The soloist will be the new conductor, Carl Muck, or in other words there will be no soloist. The programme at the evening concert will be Beethoven's fifth symphony and three Wagner numbers—"Eine Faust" overture, "Siegfried Idyll" and "Meistersinger" prelude. On Saturday afternoon the orchestra will play Brahms's C minor symphony, Weber's "Oberon" overture, Strauss's "Don Juan" and Weber's overture to "Der Freischutz."

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MUSICAL NEWS AND GOSSIP

Debut of Dr. Muck—Operatic Reform in Paris—Caruso's Record—Paris Concert Halls—Berlin Programmes—Talking Machines and Pianos

The first two Boston Symphony concerts of the season will be given in Carnegie Hall next Thursday evening and Saturday afternoon. These will be the introductory appearances in New York of Dr. Karl Muck of the Royal Opera, Berlin, who is the conductor of the Boston Symphony Orchestra for the present season, having come to America on a special leave of absence, granted him last spring by the German Emperor after a long series of negotiations. The Thursday programme includes Beethoven's fifth symphony and three Wagner numbers—the "Faust Overture," "Siegfried Idyll," and "Meistersinger" prelude. On Saturday the pieces will be the first Brahms symphony, Strauss's "Don Juan," and Weber's overtures to "Oberon" and "Freischütz."

From

Address

Date

The first two Boston Symphony concerts of the season will be given in Carnegie Hall on next Thursday evening at 8:15 o'clock and Saturday afternoon at 2:30 o'clock respectively. These will be the introductory appearances in New York of Dr. Karl Muck, of the Royal Opera, Berlin, who is the conductor of the Boston Symphony Orchestra for the present season, having come to America on a special leave of absence granted him last spring by the German Emperor after a long series of negotiations. As these concerts are planned primarily to introduce Dr. Muck to the New York patrons of the Boston Symphony, there will be no solo performer at either concert. The programme for Thursday night will be the same as that used by Dr. Muck for his first concert in Boston. It is as follows:

Symphony in C Minor, No. 5.....Beethoven
Eine Faust Overture.....Wagner
Siegfried Idyll .....Wagner
Prelude to "Die Meistersinger".....Wagner

The second programme—that for Saturday afternoon—is as follows:

Symphony in C Minor, No. 1.....Brahms
Overture to "Oberon".....Weber
Tone Poem, "Don Juan".....R. Strauss
Overture to "Der Freischütz".....Weber

Strings, Wood, Wind and Brasses

THE first two Boston Symphony concerts of the season will be given in Carnegie Hall on next Thursday evening, November 8, at quarter past eight, and Saturday afternoon, November 10, at half-past two, respectively. There will be the introductory appearances in New York of Dr. Karl Muck, of the Royal Opera, Berlin, who is the conductor of the Boston Symphony Orchestra for the present season, having come to America on a special leave of absence, granted him last spring by the German Emperor after a long series of negotiations.

As these concerts are planned primarily to introduce Dr. Muck to the New York patrons of the Boston Symphony, there will be no solo artist at either concert, as it is deemed undesirable to divide the interest. The programme for Thursday night will be the same as that used by Dr. Muck for his first concert in Boston. It is as follows:—

Symphony in C minor, No. 5	Beethoven
Eine Faust Overture	Wagner
Siegfried Idyll	Wagner
Prelude to "The Meistersingers of Nuremburg,"	Wagner

The second programme—that for Saturday afternoon, November 10—is as follows:—

Symphony in C minor, No. 1	Brahms
Overture to "Oberon"	Weber
Tone-Poem "Don Juan"	R. Strauss
Overture to "Der Freischutz"	Weber

The first of the three concerts of chamber music which the Boston Symphony Quartet will give in New York during the present season will take place next Friday afternoon, November 9, in Mendelssohn Hall at three o'clock.

The assisting artist at the first concert will be Heinrich Gebhard, of Boston. Joseph Suk's quartet in B flat major, op. 11 (first time); Schubert's quartet Satz in C minor, op. Posth, and Frank's quintet for piano and strings in F major, will make up the programme.

The New Conductor of the Boston Symphony

MORE than ordinary interest is attached to the Boston Symphony concerts this season, due to the presence of Dr. Karl Muck, of Berlin, who has come to America on a year's leave of absence from the Royal Opera of that city to be the conductor of Boston's orchestra.

It is thirteen years since the Boston Symphony brought a new conductor to New York—if the visit, last year, of Vincent d'Indy be excepted—the last one having been Emil Paur, now of the Pittsburg Orchestra. When the orchestra first came to this city to give a concert in Steinway Hall, Mr. Gericke, then in his first term of service, was at its head.

During the last three years of Mr. Gericke's first engagement the orchestra became firmly established in the affections of New York's music lovers, and under Nikisch, Paur and, again, Gericke, its patronage here has grown steadily until, indeed, New York has come to regard it as partly its own.

There is no reason to doubt that the brilliant achievements of the past will be duplicated under Dr. Muck. He comes to this country with a splendid reputation won in a career of twenty-six years in some of the most exacting posts of Europe. Beginning at the bottom round of the ladder as chorus master in the opera in Zürich, his advancement was so rapid that in twelve years he was appointed one of the principal conductors of the Royal Opera in Berlin, which post he now holds.

While it is true that he is best known as an operatic conductor his experience in concert work has been very thorough and in Europe he is esteemed as highly in concert as in opera. In the early years of his career, when he was the chief conductor of Graz, he began to make a name for himself in symphonic music. In Prague, where he was principal conductor of the German Opera from 1886 to 1892, he was also the conductor of the Philharmonic concerts and gave them a standing which they had never had before. Later, when he went to Berlin, he began to receive invitations from the leading orchestras of Europe, and to-day he is one of the most sought after of the "star" conductors.

Newspaper Cutting Bureau in the World
NORTH AMERICA
PHILADELPHIA,
NOV 4 - 1906

The first Boston symphony concert of the season is to be given at the Academy of Music tomorrow evening. This will be the introductory appearance in Philadelphia of Dr. Karl Muck, of the Royal Opera, Berlin, who is the conductor of the Boston Symphony Orchestra for the present season, having come to America on a special leave of absence granted him last spring by the German Emperor after a long series of negotiations.

The programme for tomorrow night will be the same as that used by Dr. Muck for the first concert in Boston. It is as follows:

Symphony in C minor, No. 5	Beethoven
Eine Faust Overture	Wagner
Siegfried Idyll	Wagner
Prelude to "The Meistersingers of Nuremburg"	Wagner

The second programme—that for Saturday afternoon, Nov. 10, is as follows:

Symphony in C minor, No. 1	Brahms
Overture to "Oberon"	Weber
Tone-Poem "Don Juan"	R. Strauss
Overture to "Der Freischutz"	Weber

Newspaper Cutting Bureau in the World
PHILADELPHIA PRESS
NOV 4 - 1906

I had the honor last Saturday to be the guest of the management of the Boston Symphony Orchestra at one of its concerts. I was deeply impressed, as any one who goes to these concerts cannot fail to be, by the attitude of the audience. It can only be described as reverent, earnest and scholarly.

In the first place, the whole audience was quietly seated several minutes before the entrance of that masterly musician who now directs the orchestra, probably one of the finest means of musical exppression that could be put into the hands of a master musician.

The symphony performed was Brahm's First, a work austere in outline, classic and bridled in its manipulation of high emotion, but still infused with the strongest and deepest feeling. Dr. Muck has proved himself in Boston to be neither a faddist nor a reactionary. He is neither the eulogist nor the resurrectionist of styles and schools long since dead, nor is he an apostle of a new wangel. He is sound, genial, scholarly, broad, illuminate and self mastered, and in all senses a most welcome addition to the vigorous American music life of ours.

There are no boxes in Symphony Hall. This unifies the audience, and prevents that display of self and clothes which in so many places mars the enjoyment and irritates the temper of those who take their serious music for what it is, the most uplifting, impersonal and ennobling of all the arts. It is also the practice in Boston to remain silent for a few moments before the commencement of a symphony, a practice well calculated to put the auditor in a receptive frame of mind.

The first two Boston symphony concerts of the season will be given in Carnegie Hall on next Thursday evening, Nov. 8, at 8.15, and Saturday afternoon, Nov. 10, at 2.30, respectively. These will be the introductory appearances in New York of Dr. Karl Muck, of the Royal Opera, Berlin, who is the conductor of the Boston Symphony Orchestra for the present season, having come to America on a special leave of absence, granted him last Spring by the German Emperor after a long series of negotiations. Really extraordinary interest has been manifested in his coming to New York.

As these concerts are planned primarily to introduce Dr. Muck to the New York patrons of the Boston Symphony Orchestra, there will be no soloist at either concert. The programme for Thursday night will be the same as that used by Dr. Muck for his first concert in Boston. It is as follows:

Symphony in C minor, No. 5	Beethoven
Eine Faust Overture	Wagner
Siegfried Idyll	Wagner
Prelude to "The Meistersingers of Nuremburg"	Wagner

The second programme—that for Saturday afternoon, Nov. 10, is as follows:

Symphony in C minor, No. 1	Brahms
Overture to "Oberon"	Weber
Tone-Poem "Don Juan"	R. Strauss
Overture to "Der Freischutz"	Weber

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The first of the three concerts of chamber music which the Boston Symphony Quartette will give in New York during the present season will take place next Friday afternoon, in Mendelssohn Hall. The composition of the quartette is the same as last year, Prof. Willy Hess being the first violin; Otto Roth, the second; Emile Ferir, the viola, and Heinrich Warnke, the violoncello. Programme: Quartets by Schubert (C minor) and Suk (B flat major); quintet by Franck (E minor).

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Musical Notes.

The first two Boston Symphony concerts of the season will be given in Carnegie Hall on next Thursday evening, November 8, at 8.15, and Saturday afternoon, November 10, at 2.30, respectively. These will be the introductory appearances in New York of Dr. Karl Muck, of the Royal Opera, Berlin, as conductor of the Boston Symphony Orchestra. As these concerts are planned primarily to introduce Dr. Muck to the New York patrons of the Boston Symphony, there will be no solo artists at either concert.

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NOV 4 - 1906

The annual route book of the Boston Symphony Orchestra, which has just been issued, shows that a total of 109 concerts have already been arranged for the present season. Ten concerts will be given in New York.

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The first of its three concerts of chamber music will be given by the Boston Symphony Quartet in Mendelssohn Hall on Friday afternoon, with Heinrich Gebhard, of Boston, pianist, as the assisting artist. Professor Willy Hess announces the following programme:—Josef Suk's B flat major quartet, opus 11; Schubert's posthumous "Quartet Satz," in C minor, and Cesar Franck's quintet in F minor.

NEW YORK
NOV 4 - 1906

The Boston Symphony Orchestra begins its present New York season on Thursday night when its new conductor, Dr. Karl Muck, will be seen for the first time in New York. Dr. Muck comes from the Royal Opera in Berlin, where he holds a prominent position. He is also counted among the famous "star" conductors who tour Europe, and so great is his prominence that, during the first brace of New York concerts, the Boston Symphony Orchestra will have no soloist other than its conductor. For the Thursday evening concert at Carnegie Hall the following programme will be played: Beethoven's Fifth Symphony and three Wagner numbers—"Faust" overture, "Siegfried Idyll" and the prelude to "The Mastersingers of Nuremberg." At the Saturday matinee concert Brahms's First Symphony, Weber's overtures to "Oberon" and "Freischuetz," and Richard Strauss's "Don Juan" will be presented.

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With the first Boston Orchestra concerts taking place on Thursday evening and Saturday afternoon of this week, the musical season can fairly be said to have opened. These entertainments will be especially interesting as introducing Dr. Karl Muck, of Dresden, the organization's new conductor. It is said that the local subscription list is the largest this series of concerts has had since Mr. Arthur Nikisch's conductorship of the orchestra.

Thursday night's programme will be the same with which Dr. Muck made his début in Boston. It consists of Beethoven's C minor symphony and three Wagner numbers, the "Faust" overture, "Siegfried Idyll" and "Meistersinger" overture. Saturday's programme will contain the First Symphony of Brahms, Weber's overture to "Oberon," Richard Strauss' tone poem "Don Juan," and Weber's overture to "Der Freischütz."

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Das Boston Symphonie Orchester wird in dieser Saison 108 Concerte geben, und die Concerttour wird sich von Portland, Me., bis Chicago ausdehnen. In New York wird sich das Orchester Dienstag Abend, 8. November, und Samstag Nachmittag, 10. November, hören lassen. Dem Debut Dr. Karl Muck's, des neuen Leiters des Orchesters, wird mit ganz besonderem Interesse entgegengesehen.

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NOV 1 - 1906
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Here are Dr. Carl Muck's Boston symphony programmes for his debuts as conductor in New York next week:

Beethoven's symphony in C minor, No. 5, will open the first concert next Thursday night. The rest of the music is Wagner's, including "A Faust Overture," "Siegfried Idyll" and prelude to "Mastersingers of Nuremberg."

The second programme, for Saturday afternoon, Nov. 10, is as follows: Brahms symphony in C minor, No. 1; Weber, overture to "Oberon"; R. Strauss, tone-poem, "Don Juan," and Weber, overture to "Der Freischütz."

Newspaper Cutting Bureau in the Wo
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Karl Muck and the Boston Symphony Orchestra made their first appearance in town about sunrise this morning, in transferring from Grand Central to Jersey Central on their first tour out of Boston this season. They play here on

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NOVEMBER 4, 1906. NO. 5; VOL 42

The sale of season tickets for the three concerts which the Longy Club will give in Potter Hall this season will open at the box office of Symphony Hall tomorrow morning, Nov. 5. The dates of the concerts are Wednesday evening, Nov. 14, Jan. 2 and Feb. 6.

The public sale of seats for the Saint-Saens concert in Symphony Hall, postponed from Oct. 30 to Monday evening, Nov. 26, will open at the box office of Symphony Hall on Friday, Nov. 9. A considerable number of seats had already been allotted on mail orders when the unexpected postponement of the concert was announced. These will be held at the box-office at the pleasure of the owners.

SUNDAY HERALD
NOVEMBER 4, 1906

The Symphony orchestra will make its first trip this week. It will therefore give no concerts here on Friday afternoon and Saturday evening. The programme of the concerts Nov. 16-17 will be as follows: Weber's overture to "Oberon"; Chopin's piano concerto in E minor, No. 1 (Mme. Szumowska, pianist); Sinding's symphony in D minor.

The programme of the Boston Symphony quartet's second concert in Chickering Hall, Monday evening, the 19th, will include Beethoven's quartet in F minor, op. 95; Hugo Kaun's quartet in D major, op. 41, No. 2 (first time); Dvorak's piano quartet in E flat major, op. 87. Mr. H. G. Tucker will be the pianist.

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THE BOSTON SYMPHONY ORCHESTRA.

The first two Boston Symphony concerts of the season will be given in Carnegie Hall on next Thursday evening, Nov. 8, at 8:15, and Saturday afternoon, Nov. 10, at 2:30. These will be the first appearances in New York of Dr. Karl Muck of the Royal Opera, Berlin, who is the conductor of the Boston Symphony Orchestra for the present season, having come to America on a special leave of absence, granted him last Spring by the German Emperor after a long series of negotiations.

As these concerts are planned primarily to introduce Dr. Muck to the New York patrons of the Boston Symphony, there will be no solo artist at either concert. The programme for Thursday night will be the same as that used by Dr. Muck for his first concert in Boston. It is as follows:

Symphony in C minor, No. 5	Beethoven
Eine Faust Overture	Wagner
Siegfried Idyll	Wagner
Prelude to "The Meistersingers of Nuremberg"	Wagner

The second programme, that for Saturday afternoon, Nov. 10, is as follow:

Symphony in C minor, No. 1	Brahms
Overture to "Oberon"	Weber
Tone-Poem, "Don Juan"	R. Strauss
Overture to "Der Freischutz"	Weber

W YORK PR
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NOV 6 - 1906

BROOKLYN INSTITUTE.—A concert by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, will be given in the Baptist Temple on next Friday evening. On Saturday at 3 and 8.15 Garrett P. Serviss will lecture with color pictures in Asso

Newspaper Cutting Bureau in the World

Strings, Wood, Wind and Brasses

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Symphony in C minor, No. 5.....Beethoven
Eine Faust Overture.....Wagner
Siegfried Idyll.....Wagner
Prelude to "The Meistersingers of Nuremburg."
Wagner

The second programme—that for Saturday afternoon, November 10—is as follows:—

Symphony in C minor, No. 1.....Brahms
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Tone-Poem "Don Juan".....R. Strauss
Overture to "Der Freischutz".....Weber

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The assisting artist at the first concert will be Heinrich Gebhard, of Boston. Joseph Suk's quartet in B flat major, op. 11 (first time); Schubert's quartet Satz in C minor, op. Posth, and Frank's quintet for piano and strings in F major, will make up the programme.

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Newspaper Cutting Bureau in the World

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The programme for tomorrow night will be the same as that used by Dr. Muck for his first concert in Boston. It is as follows:

Beethoven.....Symphony in C minor, No. 5
Wagner.....Eine Faust Overture
Wagner.....Siegfried Idyll
Wagner.....Prelude to "The Meistersingers of Nuremberg"

Newspaper Cutting Bureau in the World

I had the honor last Saturday to be the guest of the management of the Boston Symphony Orchestra at one of its concerts. I was deeply impressed, as any one who goes to these concerts cannot fail to be, by the attitude of the audience. It can only be described as reverent, earnest and scholarly.

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There are no boxes in Symphony Hall. This unifies the audience, and prevents that display of self and clothes which in so many places mars the enjoyment and irritates the temper of those who take their serious music for what it is, the most uplifting, impersonal and ennobling of all the arts. It is also the practice in Boston to remain silent for a few moments before the commencement of a symphony, a practice well calculated to put the auditor in a receptive frame of mind.

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As these concerts are planned primarily to introduce Dr. Muck to the New York patrons of the Boston Symphony Orchestra, there will be no soloist at either concert. The programme for Thursday night will be the same as that used by Dr. Muck for his first concert in Boston. It is as follows:

Symphony in C minor, No. 5.....Beethoven
Eine Faust Overture.....Wagner
Siegfried Idyll.....Wagner
Prelude to "The Mastersingers of Nuremberg"
Wagner

The second programme—that for Saturday afternoon, Nov. 10, is as follows:

Symphony in C minor, No. 1.....Brahms
Overture to "Oberon".....Weber
Tone-Poem "Don Juan".....R. Strauss
Overture to "Der Freischutz".....Weber

Musical Notes.

The first two Boston Symphony concerts of the season will be given in Carnegie Hall on next Thursday evening, November 8, at 8.15, and Saturday afternoon, November 10, at 2.30, respectively. These will be the introductory appearances in New York of Dr. Karl Muck, of the Royal Opera, Berlin, as conductor of the Boston Symphony Orchestra. As these concerts are planned primarily to introduce Dr. Muck to the New York patrons of the Boston Symphany, there will be no solo artists at either concert.

The annual route book of the Boston Symphony Orchestra, which has just been issued, shows that a total of 109 concerts have already been arranged for the present season. Ten concerts will be given in New York.

London, 1881; New York,

Newspaper Cutting Bureau in the World

The first of its three concerts of chamber music will be given by the Boston Symphony Quartet in Mendelssohn Hall on Friday afternoon, with Heinrich Gebhard, of Boston, pianist, as the assisting artist. Professor Willy Hess announces the following programme:—Josef Suk's B flat major quartet, opus 11; Schubert's posthumous "Quartet Satz," in C minor, and Cesar Franck's quintet in F minor.

The Boston Symphony Orchestra begins its present New York season on Thursday night when its new conductor, Dr. Karl Muck, will be seen for the first time in New York. Dr. Muck comes from the Royal Opera in Berlin, where he holds a prominent position. He is also counted among the famous "star" conductors who tour Europe, and so great is his prominence that during the first brace of New York concerts, the Boston Symphony Orchestra will have no soloist other than its conductor. For the Thursday evening concert at Carnegie Hall the following programme will be played: Beethoven's Fifth Symphony and three Wagner numbers—"Faust" overture, "Siegfried Idyll" and the prelude to "The Mastersingers of Nuremberg." At the Saturday matinee concert Brahms's First Symphony, Weber's overtures to "Oberon" and "Freischuetz," and Richard Strauss's "Don Juan" will be presented.

* * *

With the first Boston Orchestra concerts taking place on Thursday evening and Saturday afternoon of this week, the musical season can fairly be said to have opened. These entertainments will be especially interesting as introducing Dr. Karl Muck, of Dresden, the organization's new conductor. It is said that the local subscription list is the largest this series of concerts has had since Mr. Arthur Nikisch's conductorship of the orchestra.

Thursday night's programme will be the same with which Dr. Muck made his début in Boston. It consists of Beethoven's C minor symphony and three Wagner numbers, the "Faust" overture, "Siegfried Idyll" and "Meistersinger" overture. Saturday's programme will contain the First Symphony of Brahms, Weber's overture to "Oberon," Richard Strauss' tone poem "Don Juan," and Weber's overture to "Der Freischütz."

The first of the three concerts of chamber music which the Boston Symphony Quartette will give in New York during the present season will take place next Friday afternoon, in Mendelssohn Hall. The composition of the quartette is the same as last year. Prof. Willy Hess being the first violin; Otto Roth, the second; Emile Ferir, the viola, and Heinrich Warnke, the violoncello. Programme: Quartets by Schubert (C minor) and Suk (B flat major); quintet by Franck (F minor).

Newspaper Cutting Bureau in the Wo

Das Boston Symphonie Orchester wird in dieser Saison 108 Concerte geben, und die Concerttour wird sich von Portland, Me., bis Chicago ausdehnen. In New York wird sich das Orchester Dienstag Abend, 8. November, und Samstag Nachmittag, 10. November, hören lassen. Dem Debut Dr. Karl Muck's, des neuen Leiters des Orchesters, wird mit ganz besonderem Interesse entgegengesehen.

* * *

Here are Dr. Carl Muck's Boston symphony programmes for his débuts as conductor in New York next week:

Beethoven's symphony in C minor, No. 5; will open the first concert next Thursday night. The rest of the music is Wagner's, including "A Faust Overture," "Siegfried Idyll" and prelude to "Mastersingers of Nuremberg."

The second programme, for Saturday afternoon, Nov. 10, is as follows: Brahms symphony in C minor, No. 1; Weber, overture to "Oberon"; R. Strauss, tone-poem, "Don Juan," and Weber, overture to "Der Freischütz."

Karl Muck and the Boston Symphony Orchestra made their first appearance in town about sunrise this morning, in transferring from Grand Central to Jersey Central on their first tour out of Boston this season. They play here on Thurs-

The Boston Post
The Representative Democratic Paper of New England
Issued Sunday by Post Publishing Co.
NOVEMBER 4, 1906. NO. 5; VOL 42

The sale of season tickets for the three concerts which the Longy Club will give in Potter Hall this season will open at the box office of Symphony Hall tomorrow morning, Nov. 5. The dates of the concerts are Wednesday evening, Nov. 14, Jan. 2 and Feb. 6.

* * * *

The public sale of seats for the Saint-Saens concert in Symphony Hall, postponed from Oct. 30 to Monday evening, Nov. 26, will open at the box office of Symphony Hall on Friday, Nov. 9. A considerable number of seats had already been allotted on mail orders when the unexpected postponement of the concert was announced. These will be held at the box-office at the pleasure of the owners.

SUNDAY HERALD NOVEMBER 4, 1906.

The Symphony orchestra will make its first trip this week. It will therefore give no concerts here on Friday afternoon and Saturday evening. The programme of the concerts Nov. 16-17 will be as follows: Weber's overture to "Oberon"; Chopin's piano concerto in E minor, No. 1 (Mme. Szumowska, pianist); Sinding's symphony in D minor.

The programme of the Boston Symphony quartet's second concert in Chickering Hall, Monday evening, the 19th, will include Beethoven's quartet in F minor, op. 95; Hugo Kaun's quartet in D major, op. 41, No. 2 (first time); Dvorak's piano quartet in E flat major, op. 87. Mr. H. G. Tucker will be the pianist.

The sale of season tickets for the three concerts which the Longy Club will give in Potter Hall this season will open at the box office of Symphony Hall tomorrow morning. The dates of the concerts are Wednesday evening, Nov. 14, Jan. 2 and Feb. 6.

The public sale of seats for the Saint-Saens concert in Symphony Hall, postponed from Oct. 30 to Modnay evening, Nov. 26, will open at the box office of Symphony Hall on Friday, the 9th. A considerable number of seats had already been allotted on mail orders when the unexpected postponement of the concert was announced. These will be held at the box office at the pleasure of the owners. Those that so desire may have their money back. Others will have the seats which would have gone to them had the concert been given

THE BOSTON SYMPHONY ORCHESTRA.

The first two Boston Symphony concerts of the season will be given in Carnegie Hall on next Thursday evening, Nov. 8, at 8:15, and Saturday afternoon, Nov. 10, at 2:30. These will be the first appearances in New York of Dr. Karl Muck of the Royal Opera, Berlin, who is the conductor of the Boston Symphony Orchestra for the present season, having come to America on a special leave of absence, granted him last Spring by the German Emperor after a long series of negotiations.

As these concerts are planned primarily to introduce Dr. Muck to the New York patrons of the Boston Symphony, there will be no solo artist at either concert. The programme for Thursday night will be the same as that used by Dr. Muck for his first concert in Boston. It is as follows:

Symphony in C minor, No. 5.....Beethoven
Eine Faust Overture.....Wagner
Siegfried Idyll.....Wagner
Prelude to "The Mastersingers of Nuremberg".....Wagner

The second programme, that for Saturday afternoon, Nov. 10, is as follow:

Symphony in C minor, No. 1.....Brahms
Overture to "Oberon".....Weber
Tone-Poem, "Don Juan".....R. Strauss
Overture to "Der Freischutz".....Weber

NOV 6 - 1906

BROOKLYN INSTITUTE.—A concert by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, will be given in the Baptist Temple on next Friday evening. On Saturday at 3 and 8.15 Garrett P. Serviss will lecture, with color pictures, in Asso-

[50]

...ER 4, 1906.

...any program con... novelties, familiar ... by Weber, Schubert and ...Schumann being the selections. ...Olive Fremstad was the soloist. ...uck was on safe and conservative ...ound with this program, for the ...r compositions could be classed as ...yable to the general concert at- ...nt who finds scant pleasure in ...ve musical—or nonmusical—prob- ...and the orchestra could play them ...stand" and felt at ease following the ...nductor's baton. The numbers were ...overture to Weber's opera, "Der ...schuta," and a scene and aria from ...me work; Schubert's unfinished B ...inor symphony and his "Erlking" ...ng; two songs by Schumann and the ...me composer's first symphony.

Mme Fremstad's voice shows the rich ...uality of the contralto through most ...the registers and, excepting in some ...ttle passages, the tone was clear, true ...nd sweet. The Weber aria was sung ...ith splendid expression and dramatic ...ffect, although not in an operatic vein. ...The mezzo voice was used in Schu- ...mann's "Mondnacht" with great skill, ...and in the "Erlking" the vocal con- ...trasts were defined admirably. It was ...only in sustained high soprano work ...that Mme Fremstad failed to give satis- ...faction, and that was more by contrast ...than by actual performance. Her re- ...ception was very cordial.

The long program was made thor- ...oughly enjoyable by the seemingly per- ...fect work of the orchestra and its thor- ...ough sympathy with Dr Muck's read- ...ings. There were no "surprises" in the ...interpretations, and nothing radical in ...the performance of any number. The ...beauty of the horn passages in the We- ...ber overture calls for special mention in ...that piece. The unfinished Schubert ...symphony was played, as it always is ...by the orchestra, with exquisite refine- ...ment and sentiment, and Schumann's ...symphony was little, if any, less worthy ...of commendation. Mr Zach played the ...piano parts to the songs in his usual ef- ...fective manner. The orchestra will ...play this week. Mme Szumowska ...is the soloist at the fifth rehears... ...concert.

SAINT-SAENS CONCERT.

The public sale of seats for the Saint-Saens concert in Symphony hall, post- poned from Oct 30 to Monday evening, Nov 26, will open Friday, Nov 9. A con- siderable number of seats had already been allotted on mail orders when the unexpected postponement of the concert was announced. These will be held at the box office at the pleasure of the owners. Those that so desire may se- cure the money back. Others will have the seats which would ha... ...to them had the concert be... ...on the ...

THE LONGY CLUB.

The sale of season tickets for the three concerts which the Longy club will give in Potter hall this season will open at Symphony hall tomorrow morn- ing. The dates of the concerts are Wednesday evening, Nov 14, Jan ... ...

BOSTON AMERICAN—
NOVEMBER 4, 1906.

By Kent Perkins.

It was a lyric evening at the fourth Symphony concert of the season in Sym- phony Hall last night. For those good folk to whom tuneful melody is all in all, the programme was one long uninterrupt- ed pleasure.

They were unvexed by any staid classi- cism that, according to their view, leans too far backward in its dignity to be pleasing; they were untroubled by any geometric figuration or brazen blare of the ultra-modern striving for novelty. They drank deep drafts of glorious song from Weber, Schubert and Schumann, and were content without surfeit.

Now Dr. Muck dearly loves a song—a real song—and it delights his soul to help the Symphony Orchestra sing it with all the moving force that high artistry can command. So he threw himself into the work of last evening with a fervor and illumination of interpretation that de- veloped new beauties in the well-known melodies given forth by the musicians.

The "popular" character of the pro- gramme and the presence of Mme. Olive Fremstad as soloist served to fill every seat in the hall.

First came Weber's ever gratifying overture to "Der Freischutz." Then Mme. Fremstad sang the lovely recitative and aria from the same opera, "How tranquilly I slumbered" and "Softly sighing." Her dramatic expression was satisfying and not overdrawn, while her singing of the air made familiar by immemorial use as a church hymn gave extreme pleasure.

Schubert's Unfinished Symphony in B minor, in which if in any human song the music of the spheres may be heard, was played with uplifting effect.

Mme. Fremstad sang Schumann's "Ich Grolle Nicht" and "Mondnacht" and Schu- bert's "Erlking." She was accompanied only with the piano and it seemed more like a recital at this point than a Symphony Concert. She was at her best in the "Erlking" with its dramatic possi- bilities and was recalled repeatedly by a hearty applause.

Schumann's Symphony No. 1, wherein the hope and beauty and glory of Spring are pictured in matchless melody and har- mony, called forth the highest efforts both of Dr. Muck and the orchestra with re- sults that will long be remembered by their hearers.

Next Friday and Saturday the orchestra will be on tour; so there will be neither rehearsal nor concert.

SUNDAY HERALD---BOSTON, NOVEMBER 4, 1906.

FREMSTAD APPEARS AS SOPRANO

Contralto Is a Victim to Her Misplaced Ambition.

BY PHILIP HALE

The programme of the fourth Sym- phony concert, Dr. Muck, conductor, in Symphony Hall last evening, was as follows:

Overture to "Der Freischuetz"..... Weber
Scene and aria from "Der Freischuetz" Weber
Unfinished symphony in B minor..Schubert
Songs—"Schumann's "Ich Grolle Nicht" and "Mondnacht" and Schubert's "Erl- koenig."
Symphony in B flat major, No 1..Schumann

There are some who say, and not without reason, that the appearance of a singer or violinist, or pianist, or violoncellist, at a Symphony concert is an intrusion unless the individual display of art be necessary to the en- semble, as in the finale of the Ninth symphony or in Vincent d'Indy's sym- phony on a mountain folksong for piano and orchestra.

Whenever a commanding personal- ity comes between orchestral pieces the interest of the great majority of the audience is centred on the singer, pianist, violinist. The expectant pay little attention to the opening over- ture or symphony, and the composi- tion that stands between the two ap- pearances of the man or woman serves for rest or for the accumula- tion of fresh enthusiasm which will soon be expended.

The audience is especially curious about opera singers, for these singing women even while they are in the exer- cise of their calling are enveloped in a legendary mist. The fact that an opera singer of more than ordinary dramatic ability disappoints the hearer as a rule when she ventures upon the platform of a concert hall is not considered by the audience, which has eyes and not ears alone. There is the distinguished prima donna, Mme. X., not Mme. X. as Sieg- linde, or Carmen, or Aida, but Mme. X. without a make-up. There is pleasant speculation as to her age, the cost of her gown and the dwelling place of her dressmaker. Incidentally the audience hears her sing. Accustomed to make dramatic points in the opera house without a fine regard for the niceties of vocal art, she often forgets that dramatic animation in song seems ex- travagant or grotesque in the concert hall.

The force of an operatic situation, the intensity of dramatic action, the sump- tuousness of scenery and costumes, the encouraging and abetting orchestra— these conceal in a large measure vocal deficiencies which in concert are only too apparent. Few distinguished prima- donnas excel in concert. Still fewer shine in an intimate song-recital.

The public demands the presence of soloists in the course of a season of symphony concerts, whether the city be Berlin or Boston, Paris or New York. The managers, wise in their generation, gratify this demand. The list of solo- ists in the preliminary announcement excites more comment than would a complete list of the orchestral pieces to be played.

When the distinguished singer does ap- pear the programme is usually disar- ranged for her, and it is without coher- ent plan, without significance. Mme. X. gives a concert assisted by the or- chestra.

Mme. Olive Fremstad was the singer last night, and it may at once be said than is generally the case. than is generally is generally the case.

The programme arranged by Dr. Muck before he left Berlin was one of very familiar pieces, so familiar that to dis- cuss their character would be an act of impertinence toward the reader.

The overture to "Der Freischuetz" might well be shelved for a few seasons. At the next concert we are to have the equally familiar overture to "Oberon." One—two—then let the overture to "Euryanthe" be played Nov. 24, and let Carl Maria von Weber be retired on three strikes.

Inasmuch as Dr. Muck felt that the overture to "Der Freischuetz" should be played once more in Boston—was the performance the 11th or 15th at these Saturday night concerts?—what more fit- ting than that Mme. Fremstad should sing Agathe's scene and aria from the same esteemed opera?

Inasmuch as familiar symphonies by Schubert and Schumann were chosen by Dr. Muck—they were played ex- tremely well last season—what more appropriate than songs by Schumann and Schubert? Evenings with the old masters! Weber and Weber! Schubert and Schubert! Schumann and Schu- mann!

Mme. Fremstad, who won her repu- tation as a contralto, has of late years grown uneasy. The laurels of so- pranos would not let her sleep. Hav- ing tried flights in the higher vocal aether, she now announces herself as a dramatic soprano.

She chose for an aria the one from "Der Freischuetz." The allegro of this aria is inherently unvocal. It is clum- sily written for the voice, and certain passages are of a purely instrumental character. The music taxes any true soprano. Last night there was the con- stant suggestion during the perform- ance of a singer laboring to achieve something which was beyond her nat- ural limitations. And so in the "Mond- nacht" of Schumann and in the "Erl- king" there was laborious expression. The pity of it, and the more the pity be- cause this ineffective exhibition was all unnecessary. Mme. Fremstad was gifted by nature with a voice of surpassing beauty. Her ambition has led her to dis- dain this natural beauty in the desire to achieve an impossible triumph. As a result she has lost in a measure the rich and imposing quality of the lower tones, and the upper tones are not mu- sical or of any true dramatic force. As her voice now is it seems prematurely worn and uneven. This much may be said in praise of her performance: that she respected the limitations of the con- cert stage, and was not extravagantly dramatic. While her delivery of the "Erl King"—a song, by the way, that was sung for many years only by men—was not by any means masterly, it was never, as is now too often the case, a mere exhibition of ventriloquism.

Dr. Muck was not wholly in the vein. The first movement of the overture was taken so slowly that the horn song suf- fered from lack of continuity, nor was the rest of the overture demoniacally sinister and irresistibly triumphant. Schubert's symphony has been better played here. The reading was ove- laborate, mannered and at times senti- ment fell into sentimentalism. Dr. Muck was more fortunate with Schumann's symphony, for the first movement was played with much spirit. All in all an uninteresting concert.

Orchestra Gives Numbers Well Worn by Repetition.

The Boston Journal
NOVEMBER 5, 1906.

GERMAN CLASSICS AT THE SYMPHONY

"Der Freischutz" Saturday and "Oberon" Announced for Next Performance.

The fourth Symphony concert was evi- dently devised by Dr. Muck as an edu- cator. Boston was to be given a good, wholesome dose of the German classi- cists, something pleasant to take, and at the same time eminently helpful to the musical system. So he began with the overture to "Freischutz." No sym- phony-goer need be told how ancient, how hackneyed, how almost completely uninspiring this work is. Unless it is read with consummate poetic art—as Weingartner read it here last season—it is nowadays perilously close to being a bore. Dr. Muck and his men failed to breathe into it any extraordinary vitality or beauty and it left its hearers indifferent. The program book an- nounces another Weber warhorse, the "Oberon" overture, for the next con- cert. It should be accompanied by a lecture on the beauty and power of this suddenly rediscovered composer.

The two beautiful fragments of Schu- bert's B minor symphony are always full of pathetic charm, no matter under what conductor, if he be adequate at all. In this case the movements were more roughly played and less coherent- ly outlined than we have been used to hearing them. They made their way by their own great charm, but they have been given with more nobility at these concerts. The Schumann "Spring" sym- phony, with its irrepressible spirit and fascinating romanticism, went much better. The conductor evidently felt the meaning of the music to the full, and his interpretation of it, while not invariably bringing out the crystalline purity of the music, was full of fire and joyous abandon. The third move- ment, especially, with its complexity of rythm and phrase, was particularly well done.

Mme. Olive Fremstad was the soloist, and her choice of songs seemed modeled on Dr. Muck's choice of orchestral pieces. She first gave the familiar Weber aria from "Freischutz," a thing that now arouses no emotion in the hearer save that of ennui, unless some singer of consummate ability presents it. Mme. Fremstad, excellent and im- pressive as she is in grand opera, has not now the voice nor the style for concert singing, and she lent no distinc- tion to the work. She was at her best in the Schubert song, "Ich grolle nicht."

Phila. Inquirer,
November 6, 1906.

BOSTON SYMPHONY ORCHESTRA

Its First Concert for the Season at the Academy Last Night

The Boston Symphony Orchestra open- ed its twenty-second local season at the Academy of Music last evening, when it gave its first concert in this city under the direction of its new conductor, Dr. Karl Muck. There was a fair sized audience present, which extended the newcomer a polite welcome, and which followed the performance with a re- spectful and seemingly interested atten- tion, but it cannot be said that the pro- ceedings were marked by anything at all suggestive of enthusiasm, whether on the stage or in the audience. Dr. Muck had boldly challenged all kinds of compari- sons by selecting Beethoven's C-minor symphony as the leading feature of his program, but the sequel left some doubt as to the prudence as well as the bold- ness of the challenge.

His interpretation of that well-known work was thoroughly competent, capable and business-like. It was sane, sound and safe, bringing out all the details of the score with appreciative intelligence and admirable lucidity, showing a fine sense of tone colors and dynamic propor- tion, and carefully refraining from any kind of exaggeration or eccentricity. Dr. Muck not only did not at all obtrude his own personality; he appeared to be sedulous to efface it and to exhibit noth- ing more and nothing less than the beau- ty and significance of the music. These are qualities to be commended and they entitle Dr. Muck to a hearty meed of praise. Yet there must have been many in the audience whom his carefully cor- rect performance must have left unsatis- fied and who could recall other perform- ances, less polished and refined, perhaps, but preferable by reason of their greater eloquence, of their own impressive power of their more poignant pathos.

Dr. Muck may have some emotion con- cealed about his person, but it is too carefully disguised to be easily detected, and the impression which he communi- cates is that of an impassibility on which sentiment has no hold. Yet there is no denying the fineness and finish of his work, and his rendering of the symphony, if less than convincing, was more than respectable. The other numbers on the program were Wagner's incoherent and inconsequential "Faust" overture, the same composer's "Siegfried Idyll," which, although it contains much that is exquisite, becomes tiresome through its interminable length and its multi- plied repetitions, and the "Meistersinger" prelude, all of which were rendered with the utmost loveliness of tone and an ab- solute impeccability of execution.

TRANSCRIPT,
NOVEMBER 6, 1906

Dr. Muck in Philadelphia

The Symphony Orchestra began its monthly visit to other cities in Phila- delphia last evening when Dr. Muck con- ducted for the first time there. His pro- gramme was that in which he made his debut here—Beethoven's fifth symphony, and, from Wagner, a "Faust" overture, the "Siegfried Idyl" and the prelude to "The Mastersingers." Here are some of the comments of the Philadelphia news- papers this morning:

The Ledger—Dr. Muck is, of course, entirely master of the orchestra, and is not afraid to let it play out. There was little suppression, except in the very soft passages which were extremely sup- pressed. Otherwise the accent was near- ly constant, and, while the symphony was played with the utmost precision and with a noble volume of sound, there was no marked suggestion of poetic insight and the emotional appeal was rather ob- scured by the prevailing vehemence. The general impression made by the con- ductor at this first hearing was not so much temperamental as authoritative, as befits the official dignity at Berlin. It is very likely that this impression may be altogether changed by better acquaint- ance when we have heard him in a wider range, but we are probably safe in con- cluding that he has also a Prussian re- spect for authority, and will not be a dangerous innovator. The personal im- pression was entirely pleasing and won the cordial recognition of the large audience.

The Press—The programme was essen- tially a Wagner programme, in which music the conductor and the orchestra were at home and thoroughly as one, yet the reading of the symphony was inevitably the touchstone of judgment. And Dr. Muck's inspired and poetic interpretation placed him among those who believe the colossus of the old school had a message which should be revealed and not distorted in the light of modern utterance. Hence the symphony was wrought in a noble manner as befits it. All was lucidly sung from first to last and the climax was su- perb.

The Record—All who are familiar with classical music know the Fifth Symphony of Beethoven almost by heart and most people have their own conceptions of how it should be played; nor are the "Faust" overture of Wagner, the "Siegfried Idyl" and the prelude to "Die Meistersinger," by the same composer, by any means stran- gers to music patrons. By making such a selection Dr. Muck directly challenged comparison with other conductors, and it must be admitted the result justified his intent. There can be no doubt that Dr. Muck is a great conductor. The applause which greeted his appearance was perfunc- tory and the audience was a little apathetic during the first two movements of the sym- phony. As Beethoven's immortal work progressed, however, the orchestra warmed up and the audience grew more enthusias- tic and less critical; and with good reason. Seldom if ever has a finer rendition of the last two movements of this symphony been heard in this city.

The North American—The programme in- cluded Beethoven's Fifth Symphony, ren- dered somewhat conventionally and with the academic precision of expert instru- mentalists, and Wagner's "Faust" overture, the "Siegfried Idyl" and the "Meistersinger" overture—the last a revelation in musical interpretation. This prelude to Wagner's only opera comique has never been played here with the grace, vitality, rhythmic fidel- ity and tonal sonority imparted to it by the Boston players under Dr. Muck's baton. The rendering of the "Meistersinger" music was all the more surprising in view of the conventionality of the previous numbers. Conductor Muck presented the Beethoven symphony reverentially and with classical conventionality, but his interpretations of the Wagner [illegible] independently, in- dependent [illegible]

[51]

SUNDAY GLOBE—
NOVEMBER 4, 1906.

The fourth Symphony program contained no musical novelties, familiar compositions by Weber, Schubert and Robert Schumann being the selections. Mme Olive Fremstad was the soloist. Dr Muck was on safe and conservative ground with this program, for the larger compositions could be classed as enjoyable to the general concert attendant who finds scant pleasure in abtruse musical—or nonmusical—problems, and the orchestra could play them "offhand" and felt at ease following the conductor's baton. The numbers were the overture to Weber's opera, "Der Freischutz," and a scene and aria from the same work; Schubert's unfinished B minor symphony and his "Erlking" aria; two songs by Schumann and the same composer's first symphony.

Mme Fremstad's voice shows the rich quality of the contralto through most of the registers and, excepting in some forte passages, the tone was clear, true and sweet. The Weber aria was sung with splendid expression and dramatic effect, although not in an operatic vein. The mezzo voice was used in Schumann's "Mondnacht" with great skill, and in the "Erlking" the vocal contrasts were defined admirably. It was only in sustained high soprano work that Mme Fremstad failed to give satisfaction, and that was more by contrast than by actual performance. Her reception was very cordial.

The long program was made thoroughly enjoyable by the seemingly perfect work of the orchestra and its thorough sympathy with Dr Muck's readings. There were no "surprises" in the interpretations, and nothing radical in the performance of any number. The beauty of the horn passages in the Weber overture calls for special mention in that piece. The unfinished Schubert symphony was played, as it always is by the orchestra, with exquisite refinement and sentiment, and Schumann's symphony was little, if any, less worthy of commendation. Mr Zack played the piano parts to the songs in his usual efficient manner. The orchestra will [illegible] away this week. Mme Szumowska [illegible] be the soloist at the fifth rehearsal concert.

SAINT-SAENS' CONCERT.

The public sale of seats for the Saint-Saens concert in Symphony hall, postponed from Oct 30 to Monday evening, Nov 26, will open Friday, Nov 9. A considerable number of seats had already been allotted on mail orders when the unexpected postponement of the concert was announced. These will be held at the box office at the pleasure of the owners. Those that so desire may secure the money back. Others will have the seats which would have [illegible] to them had the concert been given on the [illegible]

THE LONGY CLUB.

The sale of season tickets for the three concerts which the Longy club will give in Potter hall this season will open at Symphony hall tomorrow morning. The dates of the concerts are Wednesday evening, Nov 14, Jan 9, Feb 6.

S BOSTON AMERICAN—
NOVEMBER 4, 1906.

By Kent Perkins.

It was a lyric evening at the fourth Symphony concert of the season in Symphony Hall last night. For those good folk to whom tuneful melody is all in all, the programme was one long uninterrupted pleasure.

They were unvexed by any staid classicism that, according to their view, leans too far backward in its dignity to be pleasing; they were untroubled by any geometric figuration or brazen blare of the ultra-modern striving for novelty. They drank deep drafts of glorious song from Weber, Schubert and Schumann, and were content without surfeit.

Now Dr. Muck dearly loves a song—a real song—and it delights his soul to help the Symphony Orchestra sing it with all the moving force that high artistry can command. So he threw himself into the work of last evening with a fervor and illumination of interpretation that developed new beauties in the well-known melodies given forth by the musicians.

The "popular" character of the programme and the presence of Mme. Olive Fremstad as soloist served to fill every seat in the hall.

First came Weber's ever gratifying overture to "Der Freischutz," Then Mme. Fremstad sang the lovely recitative and aria from the same opera, "How tranquilly I slumbered" and "Softly sighing." Her dramatic expression was satisfying and not overdrawn, while her singing of the air made familiar by immemorial use as a church hymn gave extreme pleasure.

Schubert's Unfinished Symphony in B minor, in which if in any human song the music of the spheres may be heard, was played with uplifting effect.

Mme. Fremstad sang Schumann's "Ich Grolle Nicht" and "Mondnacht" and Schubert's "Erlking." She was accompanied only with the piano and it seemed more like a recital at this point than a Symphony Concert. She was at her best in the "Erlking" with its dramatic possibilities and was recalled repeatedly by a hearty applause.

Schumann's Symphony No. 1, wherein the hope and beauty and glory of Spring are pictured in matchless melody and harmoney, called forth the highest efforts both of Dr. Muck and the orchestra with results that will long be remembered by their hearers.

Next Friday and Saturday the orchestra will be on tour; so there will be neither rehearsal nor concert.

SUNDAY HERALD---BOSTON, NOVEMBER 4, 1906.

FREMSTAD APPEARS AS SOPRANO

Contralto Is a Victim to Her Misplaced Ambition.

BY PHILIP HALE

The programme of the fourth Symphony concert, Dr. Muck, conductor, in Symphony Hall last evening, was as follows:

Overture to "Der Freischuetz".....Weber
Scene and aria from "Der Freischuetz" Weber
Unfinished symphony in B minor..Schubert
Songs—"Schumann's "Ich Grolle Nicht" and "Mondnacht" and Schubert's "Erlkoenig."
Symphony in B flat major, No 1.Schumann

There are some who say, and not without reason, that the appearance of a singer or violinist, or pianist, or violoncellist, at a Symphony concert is an intrusion unless the individual display of art be necessary to the ensemble, as in the finale of the Ninth symphony or in Vincent d'Indy's symphony on a mountain folksong for piano and orchestra.

Whenever a commanding personality comes between orchestral pieces the interest of the great majority of the audience is centred on the singer, pianist, violinist. The expectant pay little attention to the opening overture or symphony, and the composition that stands between the two appearances of the man or woman serves for rest or for the accumulation of fresh enthusiasm which will soon be expended.

The audience is especially curious about opera singers, for these singing women even while they are in the exercise of their calling are enveloped in a legendary mist. The fact that an opera singer of more than ordinary dramatic ability disappoints the hearer as a rule when she ventures upon the platform of a concert hall is not considered by the audience, which has eyes and not ears alone. There is the distinguished prima donna, Mme. X., not Mme. X. as Sieglinde, or Carmen, or Aida, but Mme. X. without a make-up. There is pleasant speculation as to her age, the cost of her gown and the dwelling place of her dressmaker. Incidentally the audience hears her sing. Accustomed to make dramatic points in the opera house without a fine regard for the niceties of vocal art, she often forgets that dramatic animation in song seems extravagant or grotesque in the concert hall.

The force of an operatic situation, the intensity of dramatic action, the sumptuousness of scenery and costumes, the encouraging and abetting orchestra—these conceal in a large measure vocal deficiencies which in concert are only too apparent. Few distinguished primadonnas excel in concert. Still fewer shine in an intimate song-recital.

The public demands the presence of soloists in the course of a season of symphony concerts, whether the city be Berlin or Boston, Paris or New York. The managers, wise in their generation, gratify this demand. The list of soloists in the preliminary announcement excites more comment than would a complete list of the orchestral pieces to be played.

When the distinguished singer does appear the programme is usually disarranged for her, and it is without coherent plan, without significance. Mme. X. gives a concert assisted by the orchestra.

Mme. Olive Fremstad was the singer last night, and it may at once be said than is generally the case.
than is generally is generally the case.

The programme arranged by Dr. Muck before he left Berlin was one of very familiar pieces, so familiar that to discuss their character would be an act of impertinence toward the reader.

The overture to "Der Freischuetz" might well be shelved for a few seasons. At the next concert we are to have the equally familiar overture to "Oberon." One—two—then let the overture to "Euryanthe" be played Nov. 24, and let Carl Maria von Weber be retired on three strikes.

Inasmuch as Dr. Muck felt that the overture to "Der Freischuetz" should be played once more in Boston—was the performance the 14th or 15th at these Saturday night concerts?—what more fitting than that Mme. Fremstad should sing Agathe's scene and aria from the same esteemed opera?

Inasmuch as familiar symphonies by Schubert and Schumann were chosen by Dr. Muck—they were played extremely well last season—what more appropriate than songs by Schumann and Schubert? Evenings with the old masters! Weber and Weber! Schubert and Schubert! Schumann and Schumann!

Mme. Fremstad, who won her reputation as a contralto, has of late years grown uneasy. The laurels of sopranos would not let her sleep. Having tried flights in the higher vocal aether, she now announces herself as a dramatic soprano.

She chose for an aria the one from "Der Freischuetz." The allegro of this aria is inherently unvocal. It is clumsily written for the voice, and certain passages are of a purely instrumental character. The music taxes any true soprano. Last night there was the constant suggestion during the performance of a singer laboring to achieve something which was beyond her natural limitations. And so in the "Mondnacht" of Schumann and in the "Erlking," there was laborious expression. The pity of it, and the more the pity because this ineffective exhibition was all unnecessary. Mme. Fremstad was gifted by nature with a voice of surpassing beauty. Her ambition ahs led her to disdain this natural beauty in the desire to achieve an impossible triumph. As a result she has lost in a measure the rich and imposing quality of the lower tones, and the upper tones are not musical or of any true dramatic force. As her voice now is it seems prematurely worn and uneven. This much may be said in praise of her performance: that she respected the limitations of the concert stage, and was not extravagantly dramatic. While her delivery of the "Erl King"—a song, by the way, that was sung for many years only by men—was not by any means masterly, it was never, as is now too often the case, a mere exhibition of ventriloquism.

Dr. Muck was not wholly in the vein. The first movement of the overture was taken so slowly that the horn song suffered from lack of continuity, nor was the rest of the overture demoniacally sinister and irresistibly triumphant. Schubert's symphony has been better played here. The reading was over elaborate, mannered and at times sentiment fell into sentimentalism. Dr. Muck was more fortunate with Schumann's symphony, for the first movement was played with much spirit. All in all an uninteresting concert.

Orchestra Gives Numbers Well Worn by Repetition.

The Boston Journal
NOVEMBER 5, 1906.

GERMAN CLASSICS AT THE SYMPHONY

"Der Freischutz" Saturday and "Oberon" Announced for Next Performance.

The fourth Symphony concert was evidently devised by Dr. Muck as an educator. Boston was to be given a good, wholesome dose of the German classicists, something pleasant to take, and at the same time eminently helpful to the musical system. So he began with the overture to "Freischutz." No symphony-goer need be told how ancient, how hackneyed, how almost completely uninspiring this work is. Unless it is read with consummate poetic art—as Weingartner read it here last season—it is nowadays perilously close to being a bore. Dr. Muck and his men failed to breathe into it any extraordinary vitality or beauty and it left its hearers indifferent. The program book announces another Weber warhorse, the "Oberon" overture, for the next concert. It should be accompanied by a lecture on the beauty and power of this suddenly rediscovered composer.

The two beautiful fragments of Schubert's B minor symphony are always full of pathetic charm, no matter under what conductor, if he be adequate at all. In this case the movements were more roughly played and less coherently outlined than we have been used to hearing them. They made their way by their own great charm, but they have been given with more nobility at these concerts. The Schumann "Spring" symphony, with its irrepressible spirit and fascinating romanticism, went much better. The conductor evidently felt the meaning of the music to the full, and his interpretation of it, while not invariably bringing out the crystalline purity of the music, was full of fire and joyous abandon. The third movement, especially, with its complexity of rythm and phrase, was particularly well done.

Mme. Olive Fremstad was the soloist, and her choice of songs seemed modeled on Dr. Muck's choice of orchestral pieces. She first gave the familiar Weber aria from "Freischutz," a thing that now arouses no emotion in the hearer save that of ennui, unless some singer of consummate ability presents it. Mme. Fremstad, excellent and impressive as she is in grand opera, has not now the voice nor the style for concert singing, and she lent no distinction to the work. She was at her best in the Schubert song, "Ich grolle nicht," later.

Phila. Inquirer,
November 6, 1906.

BOSTON SYMPHONY ORCHESTRA

Its First Concert for the Season at the Academy Last Night

The Boston Symphony Orchestra opened its twenty-second local season at the Academy of Music last evening, when it gave its first concert in this city under the direction of its new conductor, Dr. Karl Muck. There was a fair sized audience present, which extended the newcomer a polite welcome, and which followed the performance with a respectful and seemingly interested attention, but it cannot be said that the proceedings were marked by anything at all suggestive of enthusiasm, whether on the stage or in the audience. Dr. Muck had boldly challenged all kinds of comparisons by selecting Beethoven's C-minor symphony as the leading feature of his program, but the sequel left some doubt as to the prudence as well as the boldness of the challenge.

His interpretation of that well-known work was thoroughly competent, capable and business-like. It was sane, sound and safe, bringing out all the details of the score with appreciative intelligence and admirable lucidity, showing a fine sense of tone colors and dynamic proportion, and carefully refraining from any kind of exaggeration or eccentricity. Dr. Muck not only did not at all obtrude his own personality; he appeared to be sedulous to efface it and to exhibit nothing more and nothing less than the beauty and significance of the music. These are qualities to be commended and they entitle Dr. Muck to a hearty meed of praise. Yet there must have been many in the audience whom his carefully correct performance must have left unsatisfied and who could recall other performances, less polished and refined, perhaps, but preferable by reason of their greater eloquence, of their own impressive power, of their more poignant pathos.

Dr. Muck may have some emotion concealed about his person, but it is too carefully disguised to be easily detected, and the impression which he communicates is that of an impassibility on which sentiment has no hold. Yet there is no denying the fineness and finish of his work, and his rendering of the symphony, if less than convincing, was more than respectable. The other numbers on the program were Wagner's incoherent and inconsequential "Faust" overture, the same composer's "Siegfried Idyll," which, although it contains much that is exquisite, becomes tiresome through its interminable length and its multiplied repetitions, and the "Meistersinger" prelude, all of which were rendered with the utmost loveliness of tone and an absolute impeccability of execution.

TRANSCRIPT, NOVEMBER 6, 1906

Dr. Muck in Philadelphia

The Symphony Orchestra began its monthly visit to other cities in Philadelphia last evening when Dr. Muck conducted for the first time there. His programme was that in which he made his début here—Beethoven's fifth symphony, and, from Wagner, a "Faust" overture, the "Siegfried Idyl" and the prelude to "The Mastersingers." Here are some of the comments of the Philadelphia newspapers this morning:

The Ledger—Dr. Muck is, of course, entirely master of the orchestra, and is not afraid to let it play out. There was little suppression, except in the very soft passages which were extremely suppressed. Otherwise the accent was nearly constant, and, while the symphony was played with the utmost precision and with a noble volume of sound, there was no marked suggestion of poetic insight and the emotional appeal was rather obscured by the prevailing vehemence. The general impression made by the conductor at this first hearing was not so much temperamental as authoritative, as befits the official dignity at Berlin. It is very likely that this impression may be altogether changed by better acquaintance when we have heard him in a wider range, but we are probably safe in concluding that he has also a Prussian respect for authority, and will not be a dangerous innovator. The personal impression was entirely pleasing and won the cordial recognition of the large audience.

The Press—The programme was essentially a Wagner programme, in which music the conductor and the orchestra were at home and thoroughly as one, yet the reading of the symphony was inevitably the touchstone of judgment. And Dr. Muck's inspired and poetic interpretation placed him among those who believe the colossus of the old school had a message which should be revealed and not distorted in the light of modern utterance. Hence the symphony was wrought in a noble manner as befits it. All was lucidly sung from first to last and the climax was superb.

The Record—All who are familiar with classical music know the Fifth Symphony of Beethoven almost by heart and most people have their own conceptions of how it should be played; nor are the "Faust" overture of Wagner, the "Siegfried Idyl" and the prelude to "Die Meistersinger," by the same composer, by any means strangers to music patrons. By making such a selection Dr. Muck directly challenged comparison with other conductors, and it must be admitted the result justified his intent. There can be no doubt that Dr Muck is a great conductor. The applause which greeted his appearance was perfunctory and the audience was a little apathetic during the first two movements of the symphony. As Beethoven's immortal work progressed, however, the orchestra warmed up and the audience grew more enthusiastic and less critical; and with good reason. Seldom if ever has a finer rendition of the last two movements of this symphony been heard in this city.

The North American—The programme included Beethoven's Fifth Symphony, rendered somewhat conventionally and with the academic precision of expert instrumentalists, and Wagner's "Faust" overture, the "Siegfried Idyl" and the "Meistersinger" overture—the last a revelation in musical interpretation. This prelude to Wagner's only opera comique has never been played here with the grace, vitality, rhythmic fidelity and tonal sonority imparted to it by the Boston players under Dr. Muck's baton. The rendering of the "Meistersinger" music was all the more surprising in view of the conventionality of the previous numbers. Conductor Muck presented the Beethoven symphony reverentially and with classical conventionality; but his interpretations of the Wagner numbers evinced originality, independence and absolute command of the vast resources of a modern orchestra.

[51]

THE SYMPHONY CONCERT.

PROGRAMME.

Weber. "Freischutz Overture."
Wagner. Prayer scene from "Der Freischutz."
Schubert. Unfinished Symphony.
Schumann. "Moonlight and "Ich grolle nicht."
Schubert. "Erl-king."
Schumann. Symphony in B flat.
Soloist, Mme. Olive Fremstadt.

It was at least a consistent programme, all good, all of the early romantic school, and nothing new or incendiary. Dr. Muck runs to symphonies. He has given Boston two at a single concert, and Cambridge heard three at a sitting. At this concert we had one and a half. It was not too much, for the Schumann symphony is short, both symphonies above-named are beautiful and they are well contrasted.

There was no such suprise and triumph, on this occasion, as when a week before, the great performance of the Brahms symphony took place. We have had the best possible performances and readings of the two symphonic works of this programme, and the present interpretation seemed rather careful and intelligent than inspired. The Weber overture was read somewhat after the Weingartner manner, all contrasts being made as sharp as possible, and the slow portions drawn out to an extreme length. The horn quartette was excessively slow, and scarcely gained by this. But the pizzicato effects on the contrabasses and the theatrical phrases which follow were powerful and the entire reading, if not the reviewer's ideal of the number, was striking and neither affected nor experimental; the conductor evidently knew exactly what he was aiming at, and had succeeded in imparting his views to his orchestra.

It was quite logical to follow the overture with an aria which contained one of its themes. But we may confess that we no longer become very enthusiastic about the mild-mannered Agatha and her target-shooting sweetheart. In the field of dramatic and theatrical power the world has passed beyond Weber, although his overtures, because of their conciseness, and because they combine good development with their melodious themes, will probably never be superseded.

Mme. Fremstadt was unequal in her execution; at times tepid and making the linked sweetness too long drawn out, and at times vehement rather than broad-toned. Her group of three songs did not seem to fit the orchestral surroundings, although Mr. Zach "did his possible" with the piano accompaniments. "Ich Grolle Nicht" is not a female song. Its bitter denunciation, its fury of triumph (a musical amplification of Tennyson line—"Perish in thy self-contempt!" are entirely masculine, and while Mme. Fremstadt evidently had an artistic ideal of the scope of the work, she could not attain it.

"The Erl-king," too, in spite of the greatness of Mme. Schroeder-Devrient in its measures, is not properly a female song. Here the artist deflected from pitch once or twice, and gave a remarkable "Parlando" effect to the statement that the child was dead—in the last measure.

If ever there was a musical picture of a calm, still moonlight night, it is in the "Mondnacht" of Schumann, and if ever there was a song that was unfitted to a Symphony concert in Symphony Hall, it is this one. Mme. Fremstadt sang it artistically, with full comprehension of its delicacy and subtleness, but, to use a commercial metaphor, this composition belongs to the retail, not to the wholesale, trade.

There are many orchestral works in the same predicament. We fancy that some of the Mozart and Haydn symphonies, some even of the Mendelssohn overtures, and certainly all of the Bach orchestral numbers, would gain greatly if they could be heard performed by a smaller orchestra in a much smaller hall. Such an organisation can yet be established in Boston, without trenching upon the field of our great Symphony Orchestra, and we hope that it may soon come into existence.

Everything seemed a trifle slow at this concert, and the unfinished Symphony formed no exception. Schubert charms by his melodic directness, and only gains by simplicity of interpretation. Here, if ever, it is impossible to gild refined gold or add a perfume to the violet.

The Schumann symphony was the finest part of the concert. It is a work that can never grow old; and familiarity only increases enthusiasm in this case. Its charm perhaps lies in the fact that it appeals both to emotion and intellect. Its melodies are beautiful, natural and unstrained, yet symphonic shape and symphonic development are there in full measure. The scoring is very simple, compared with the vivid hues of the present, but we would gladly exchange all the tone-colors of Strauss or Mahler for a little more of the tune-instinct of Schumann or Schubert.

Louis C. Elson.

Newspaper Clipping Bureau in the World

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...LA YORK COMMERCIAL

NOV 6-

DR. KARL MUCK of the Boston Symphony Orchestra was well known as a pianist before he became famous as a conductor, and shortly after he arrived in Boston Prof. Willy Hess, concertmeister of the orchestra and leader of the Boston Symphony Quartet, asked him to play the piano in one of the modern works which the quartet is to give in Boston this season. Dr. Muck looked doubtful and asked to see the score. He read it over and then said: "Yes; I will if you put it into your last concert. These young fellows that are writing music ask so much of the poor pianist. Only virtuosos will suit them, and, ach Gott! my fingers are getting stiff. I'll have to take a course of scales before the concert and you must give me time."

SONGS AND SINGERS.

Again we are on the brink of a musical season. Indeed, this community already has taken a step into the musical ocean, preparing to make the final leap into its depths. The swim will be a long and fatiguing one, with two operatic tides to cross, many orchestral currents to battle with, and almost innumerable solo whirlpools to brave. Having so vast an expanse of sound to traverse, it is not surprising if we should hesitate on the edge, should shudder and draw back at the first contact with the chilling deep. Unquestionably a few will become exhausted before even the surface has been left behind. Others will turn back after struggling with a few breakers, and many, overcome by the musical elements, will cry for help midway on their journey. But most of us are facing the voyage bravely, with senses alert for the delights to come. Let us hope that the journey will be as invigorating and refreshing as the prospect leads one to believe and that no icebergs will retard the passage. Of one thing we may be sure: Whether the season of musical voyaging does or does not prove uniformly interesting, there will be several affairs of absorbing interest—ones that would compensate for a multitude of shortcomings.

This week may fairly be called the opening week of the musical year, though the New York Symphony Orchestra began its season in Carnegie Hall on last Saturday night and no less a man was introduced to the public than Camille Saint-Saens, veteran French composer. One of the most important affairs in every year of New York's musical life—the opening of the Boston Orchestra's season—marks the coming seven days as the time for this city's musical cohorts to assemble. Besides, the appearance of that Mephistophelian virtuoso of the keyboard, Moris Rosenthal, acts as a call to the thousands who are worshipers of the hero of the piano. There will be special interest in the pair of Boston Symphony concerts on account of the first appearance here of the new conductor, Dr. Karl Muck, who has won enthusiastic approval in Boston. Most of us have read much and heard much about Muck—a muckle of Muck—since the engagement of Gericke's successor was announced. From the opinions of others we have gained a distinct impression of the man and the musician. But our personal feeling as to his interpretations may be at variance with the prevailing feeling in Boston, Berlin and other musical centres, though our estimate of the man should not differ essentially from that formed elsewhere.

Dr. Muck has arranged programmes for his two appearances this week, which are not only excellent in themselves but well adapted for displaying his power and personality. By placing Beethoven's fifth symphony at the beginning of his first programme Dr. Muck steps boldly to the front, ready to accept the verdict of his listeners immediately, without trying to influence them in his favor by some introductory offering less formidable. There are few auditors at concerts of the Boston orchestra who are not thoroughly familiar with Beethoven's symphonies, and few who have not their own or somebody else's idea of the way in which those symphonies should be interpreted. That the C minor symphony is one of the most familiar of the nine need hardly be said. Dr. Muck, therefore, has elected to introduce himself in a work exacting in its demands and in which it will be hard to meet the requirements of a sophisticated audience. He does not shirk the crucial moment; he invites it. It is a point in his favor. Beethoven's symphony, by way of agreeable contrast, is followed by Wagner's ever welcome "Eine Faust Overture." This work, with its swirling outburst of cumulative passion, cannot fail to throw light on Muck's temperamental make-up. New Yorkers have heard it from many a conductor, from the calmest to the most fiery wielder of the baton, and from many an orchestra, good, bad, mediocre.

No less indicative of his traits as a leader than Beethoven's symphony and Wagner's overture should be Muck's performance of the "Siegfried Idyll," the third number on Thursday night's programme. This exquisite composition should give to the leader an opportunity to reveal some of the characteristics his admirers have praised in him as a conductor of "Parsifal." Certainly we shall be disappointed if he fails to give us a more poetically felt, pliant, reposeful interpretation of this little masterpiece than Weingartner gave last season at the head of the New York Symphony Orchestra. We await, too, with suspense, Muck's performance of the "Meistersinger" prelude, which will close the Boston orchestra's first programme. Will he take it at the slow-plodding, cut-and-dried tempo that Theodore Thomas adopted so many years ago; in the over-exuberant, propulsive fashion dear to Alfred Hertz and other latter-day composers; or shall we hear this incomparable work of genius once more as Anton Seidl used to let us hear it—not dragging in tempo, not hasty and nervous, but sedate, serious, grave, rhythmically incisive, and at the same time full of life, energy and romantic enthusiasm? We doubt whether Muck will follow Hertz's tactics. Judging from what we hear from Europe he is prone to take his tempi slow—sometimes more so than is satisfactory to his critics. We may hope, then, that he will follow in Seidl's footsteps rather than in those of Thomas.

In one respect at least Dr. Muck already has forged ahead of his predecessor, Gericke, so far as New Yorkers are concerned. He has chosen a good, solid programme for Saturday afternoon—one calculated to satisfy the judicious lover of music. It was Gericke's custom to arrange light, frothy musical concoctions for his matinees. For this he was criticised often, but the invariable answer was to the effect that nothing else would meet the approval of a matinee audience. The change which Muck seems to have begun in that respect may solve the question practically. Brahms's Symphony in C minor, No. 1, which will open the Saturday concert, will give still another fine chance to study the new leader. If, besides proving satisfactory as a Beethoven and Wagner leader, he wins laurels as a reader of Brahms in a city where that composer is honored and cultivated, his will be an unusual achievement. Weber's "Oberon" and "Freischuts" overtures will add further evidence pointing one way or another to that already collected, besides letting the audience enjoy two pieces of music the divine inspiration of which becomes more and more evident at every hearing. The name of Richard Strauss, Muck's fellow worker in the Berlin Opera House, also has been incorporated in this excellent afternoon programme. That extraordinary composer will have something to say through the medium of the Boston Symphony Orchestra, and Dr. Muck, in his irresistible "Don Juan" tone-poem, which will be played (a good arrangement it seems) between the two Weber overtures.

In Berlin, where he appeared recently with the local Philharmonic Orchestra under Nikisch, Saint-Saens created much the same impression as he did here on Saturday night. His "Africa" fantaisie is characterised by Spanuth as a "veritable Sahara" in respect of invention; his fifth piano concerto as composed only of "elegant, though at times cleverly conceived phrases," and his overture to "The Barbarians" as "empty of meaning." Saint-Saens, this critic comments, "appears to be quite unconscious of the fact that he has long since outlived his usefulness as a composer." As a pianist, we are informed, he is still "very energetic and useful. There is no trace of senility in his performance. He has strength and temperament, only one never finds the soft, singing tone in Saint-Saens's playing."

MAX SMITH.

Philadelphia Ledger,

November 6, 1906.

THE BOSTON SYMPHONY ORCHESTRA CONCERT

Dr. Karl Muck, the New Conductor, Presents a Programme of Beethoven and Wagner.

Dr. Karl Muck, of the Berlin Opera, who is engaged as conductor of the Boston Symphony Orchestra this year, made his first appearance here in that capacity at the Academy of Music last evening at the opening concert of the orchestra's twenty-second annual series. During the many years that this fine organization has been under the direction of Mr. Gericke, to whose intelligent and careful discipline it owes so much, both of its unexcelled richness and beauty of tone and its exactness of execution, there has been a constant desire to hear it play under a conductor of more elastic method and temperamental enthusiasm. How far Doctor Muck is likely to satisfy this desire one may perhaps hesitate to say after a single concert, although last night's programme was made up of music so entirely familiar that the individual contribution of the conductor should not be hard to appraise.

The C minor symphony, indeed, is one of the works that a conductor, whether conservative or radical, is very apt to select as an example of his own mode of treatment—one of those big works that admit of widely varied interpretation according to the intellectual or emotional conception of the interpreter. Doctor Muck, who is a slight, young man of attractive appearance, quiet in manner, but very alert, with a sharp, decisive beat, played the symphony with authority and emphasis, without any attempt to give to the music other significance than the written notes express. He is, of course, entirely master of the orchestra, and is not afraid to let it play out. There was little suppression, except in the very soft passages, which were extremely suppressed. Otherwise the accent was nearly constant, and, while the symphony was played with the utmost precision and with a noble volume of sound, there was no marked suggestion of poetic insight, and the emotional appeal was rather obscured by the prevailing vehemence.

Doctor Muck has the very highest reputation as an operatic conductor, and the clearness and sharpness of his orchestral work must be of great value in a Wagnerian performance, though the Wagner music he played last night was for the orchestra only—the "Faust Overture," the "Siegfried Idyl" and the prelude to "Meistersinger," all recently familiar. The performance of the overture was also strongly accented, clean cut and forceful, rather than graceful or poetically interpretative. The general impression made by the conductor at this first hearing was not so much temperamental as authoritative, as befits the official dignity at Berlin. It is very likely that this impression may be altogether changed by better acquaintance when we have heard him in a wider range, but we are probably safe in concluding that he has also a Prussian respect for authority, and will not be a dangerous innovator. The personal impression was entirely pleasing, and won the cordial recognition of the large audience.

Phila. No. American,

November 6, 1906.

BOSTON SYMPHONY SCORES AT ACADEMY

First Concert Under New Director, Dr. Karl Muck, is Big Success.

WAGNER AND BEETHOVEN

ORCHESTRAL music of excellent quality was heard at the Academy of Music last evening—the first concert of the season by the Boston Symphony Orchestra, under its new director, Dr. Karl Muck.

The programme included Beethoven's Fifth Symphony, rendered conventionally and with the somewhat academic precision of expert instrumentalists, and Wagner's "Faust" overture, the "Siegfried" idyl and the "Meistersinger" overture—the last a revelation in musical interpretation.

This prelude to Wagner's only opera comique has never been played here with the grace, vitality, rhythmic fidelity and tonal sonority imparted to it by the Boston players under Dr. Muck's baton.

The rendering of the "Meistersinger" music was all the more surprising in view of the conventionality of the previous numbers. Conductor Muck presented the Bethoven symphony reverentially, and with classical conventionality; but his interpretations of the Wagner numbers evinced originality, independence and absolute command of the vast resources of a modern orchestra.

There was lack of balance at times between strings and brass choirs—as in the third movement of the symphony—but for the most part the technical proficiency of the orchestral force was conspicuous. In the more familiar passages the conductor's baton was unused and unnecessary.

New-York Daily Tribune.

FRIDAY, NOVEMBER 9, 1906.

The Boston Orchestra.

New York gave a handsome greeting to the Boston Symphony Orchestra and its new conductor, Dr. Karl Muck, at the first concert of its twenty-first New York season in Carnegie Hall last night. The vast room was crowded, pleasurable anticipation was on tiptoe, and the newcomer was made to feel that a warm place was established for him in the hearts of the thousands who have admired the organization over which he is to preside this season for a long and happy time. The list of pieces was the same that Dr. Muck had chosen to introduce himself in Boston a fortnight ago. Familiar music all of it—Beethoven's C minor symphony, Wagner's "Faust" overture, "Siegfried Idyl" and "Meistersinger" prelude. It is with such music that most of the foreign conductors who visit us choose to invite attention to their methods and ideals. If they come to proclaim new readings they can do it in these familiar strains; if they come to testify their adherence to time-hallowed tradition, they can do it also. Dr. Muck, it would seem from last night's exposition has no desire to play the iconoclast or instigate a revolution. He made no effort to make new disclosures or find strange philosophies in familiar texts. His band was brilliant, as of yore. It struck like a thunderbolt when called upon to do so, and its euphony fell delightfully into the ear. There were moments in the symphony when it seemed as if conservatism and convention were receiving a little more than their due, but, strangely enough, this was in the very movement that evoked the warmest enthusiasm from the hearers—the second. In the first there was something which might be set down as a new reading, or, at least, like a reading not hit upon by any of Dr. Muck's predecessors. Beethoven's indication and Wagner's plea for a stern and grim performance of the hold on the last note of the characteristic theme were respected, in a manner, but no sooner had the note been sounded than there was a breathless and precipitate continuation of the theme. Though sustained, the effect was not that of a fermata at all. It seemed to be measured off, played by rule of thumb, and therefore was unimpressive. A pause, no matter how slight, would have presented the figure in its naked, stark puissance, enforced its physiognomy, proclaimed its significance as the central thought of the whole magnificent work. The singular precipitancy, studiously compelled by Dr. Muck, robbed the movement of the lofty and essential quality of repose, which beautified all the rest of the music of the evening. The fact that the second movement seemed to give greater pleasure than the immeasurably finer and greater first indicated that the audience felt the deficiency. The "Faust" overture was played with superb warmth and poetry, and received a full measure of appreciation. There was in the concert the promise of a

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BOSTON DAILY ADVERTISER
NOVEMBER 5, 1906

THE SYMPHONY CONCERT.

PROGRAMME.

Weber. "Freischuetz Overture."
Weber. Prayer scene from "Der Freischuetz."
Schubert. Unfinished Symphony.
Schumann. "Moonlight and "Ich grolle nicht."
Schubert. "Erl-king."
Schumann. Symphony in B flat.
Soloist, Mme. Olive Fremstadt.

It was at least a consistent programme, all good, all of the early romantic school, and nothing new or incendiary. Dr. Muck runs to symphonies. He has given Boston two at a single concert, and Cambridge heard three at a sitting. At this concert we had one and a half. It was not too much, for the Schumann symphony is short, both symphonies above-named are beautiful and they are well contrasted.

There was no such suprise and triumph, on this occasion, as when a week before, the great performance of the Brahms symphony took place. We have had the best possible performances and readings of the two symphonic works of this programme, and the present interpretation seemed rather careful and intelligent than inspired. The Weber overture was read somewhat after the Weingartner manner, all contrasts being made as sharp as possible, and the slow portions drawn out to an extreme length. The horn quartette was excessively slow, and scarcely gained by this. But the pizzicato effects on the contrabasses and the theatrical phrases which follow were powerful and the entire reading, if not the reviewer's ideal of the number, was striking and neither affected nor experimental; the conductor evidently knew exactly what he was aiming at, and had succeeded in imparting his views to his orchestra.

It was quite logical to follow the overture with an aria which contained one of its themes. But we may confess that we no longer become very enthusiastic about the mild-mannered Agatha and her target-shooting sweetheart. In the field of dramatic and theatrical power the world has passed beyond Weber, although his overtures, because of their conciseness, and because they combine good development with their melodious themes, will probably never be superseded.

Mme. Fremstadt was unequal in her execution; at times tepid and making the linked sweetness too long drawn out, and at times vehement rather than broad-toned. Her group of three songs did not seem to fit the orchestral surroundings, although Mr. Zach "did his possible" with the piano accompaniments. "Ich Grolle Nicht" is not a female song. Its bitter denunciation, its fury of triumph (a musical amplification of Tennyson line—"Perish in thy self-contempt!" are entirely masculine, and while Mme. Fremstadt evidently had an artistic ideal of the scope of the work, she could not attain it.

"The Erl-king," too, in spite of the greatness of Mme. Schroeder-Devrient in its measures, is not properly a female song. Here the artist deflected from pitch once or twice, and gave a remarkable "Parlando" effect to the statement that the child was dead—in the last measure.

If ever there was a musical picture of a calm, still moonlight night, it is in the "Mondnacht" of Schumann, and if ever there was a song that was unfitted to a Symphony concert in Symphony Hall, it is this one. Mme. Fremstadt sang it artistically, with full comprehension of its delicacy and subtleness, but, to use a commercial metaphor, this composition belongs to the retail, not to the wholesale, trade.

There are many orchestral works in the same predicament. We fancy that some of the Mozart and Haydn symphonies, some even of the Mendelssohn overtures, and certainly all of the Bach orchestral numbers, would gain greatly if they could be heard performed by a smaller orchestra in a much smaller hall. Such an organization can yet be established in Boston, without trenching upon the field of our great Symphony Orchestra, and we hope that it may soon come into existence.

Everything seemed a trifle slow at this concert, and the unfinished Symphony formed no exception. Schubert charms by his melodic directness, and only gains by simplicity of interpretation. Here, if ever, it is impossible to gild refined gold or add a perfume to the violet.

The Schumann symphony was the finest part of the concert. It is a work that can never grow old; and familiarity only increases enthusiasm in this case. Its charm perhaps lies in the fact that it appeals both to emotion and intellect. Its melodies are beautiful, natural and unstrained, yet symphonic shape and symphonic development are there in full measure. The scoring is very simple, compared with the vivid hues of the present, but we would gladly exchange all the tone-colors of Strauss or Mahler for a little more of the tune-instinct of Schumann or Schubert.

Louis C. Elson.

Newspaper Cutting Bureau in the World

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DR. KARL MUCK of the Boston Symphony Orchestra was well known as a pianist before he became famous as a conductor, and shortly after he arrived in Boston Prof. Willy Hess, concertmeister of the orchestra and leader of the Boston Symphony Quartet, asked him to play the piano in one of the modern works which the quartet is to give in Boston this season. Dr. Muck looked doubtful and asked to see the score. He read it over and then said: "Yes; I will if you put it into your last concert. These young fellows that are writing music ask so much of the poor pianist. Only virtuosos will suit them, and, ach Gott! my fingers are getting stiff. I'll have to take a course of scales before the concert and you must give me time."

NEW YORK TIMES

SONGS AND SINGERS.

Again we are on the brink of a musical season. Indeed, this community already has taken a step into the [illegible]al ocean, preparing to make the final leap into its depths. The swim will be a long and fatiguing one, with two operatic tides to cross, many orchestral currents to battle with, and almost innumerable solo whirlpools to brave. Having so vast an expanse of sound to traverse, it is not surprising if we should hesitate on the edge, should shudder and draw back at the first contact with the chilling deep. Unquestionably a few will become exhausted before even the surface has been left behind. Others will turn back after struggling with a few breakers, and many, overcome by the musical elements, will cry for help midway on their journey. But most of us are facing the voyage bravely, with senses alert for the delights to come. Let us hope that the journey will be as invigorating and refreshing as the prospect leads one to believe and that no icebergs will retard the passage. Of one thing we may be sure: Whether the season of musical voyaging does or does not prove uniformly interesting, there will be several affairs of absorbing interest—ones that would compensate for a multitude of shortcomings.

This week may fairly be called the opening week of the musical year, though the New York Symphony Orchestra began its season in Carnegie Hall on last Saturday night and no less a man was introduced to the public than Camille Saint-Saens, veteran French composer. One of the most important affairs in every year of New York's musical life—the opening of the Boston Orchestra's season—marks the coming seven days as the time for this city's musical cohorts to assemble. Besides, the appearance of that Mephistophelian virtuoso of the keyboard, Moriz Rosenthal, acts as a call to the thousands who are worshipers of the hero of the piano. There will be special interest in the pair of Boston Symphony concerts on account of the first appearance here of the new conductor, Dr. Karl Muck, who has won enthusiastic approval in Boston. Most of us have read much and heard much about Muck—a muckle of Muck—since the engagement of Gericke's successor was announced. From the opinions of others we have gained a distinct impression of the man and the musician. But our personal feeling as to his interpretations may be at variance with the prevailing feeling in Boston, Berlin and other musical centres, though our estimate of the man should not differ essentially from that formed elsewhere.

Dr. Muck has arranged programmes for his two appearances this week, which are not only excellent in themselves but well adapted for displaying his power and personality. By placing Beethoven's fifth symphony at the beginning of his first programme Dr. Muck steps boldly to the front, ready to accept the verdict of his listeners immediately, without trying to influence them in his favor by some introductory offering less formidable. There are few auditors at concerts of the Boston orchestra who are not thoroughly familiar with Beethoven's symphonies, and few who have not their own or somebody else's idea of the way in which those symphonies should be interpreted. That the C minor symphony is one of the most familiar of the nine need hardly be said. Dr. Muck, therefore, has elected to introduce himself in a work exacting in its demands and in which it will be hard to meet the requirements of a sophisticated audience. He does not shirk the crucial moment; he invites it. It is a point in his favor. Beethoven's symphony, by way of agreeable contrast, is followed by Wagner's ever welcome "Eine Faust Overtuere." This work, with its swirling outburst of cumulative passion, cannot fail to throw light on Muck's temperamental make-up. New Yorkers have heard it from many a conductor, from the calmest to the most fiery wielder of the baton, and from many an orchestra, good, bad, mediocre.

No less indicative of his traits as a leader than Beethoven's symphony and Wagner's overture should be Muck's performance of the "Siegfried Idyll," the third number on Thursday night's programme. This exquisite composition should give to the leader an opportunity to reveal some of the characteristics his admirers have praised in him as a conductor of "Parsifal." Certainly we shall be disappointed if he fails to give us a more poetically felt, pliant, reposeful interpretation of this little masterpiece than Weingartner gave last season at the head of the New York Symphony Orchestra. We await, too, with suspense, Muck's performance of the "Meistersinger" prelude, which will close the Boston orchestra's first programme. Will he take it at the slow-plodding, cut-and-dried tempo that Theodore Thomas adopted so many years ago; in the over-exuberant, propulsive fashion dear to Alfred Hertz and other latter-day composers; or shall we hear this incomparable work of genius once more as Anton Seidl used to let us hear it—not dragging in tempo, not hasty and nervous, but sedate, serious, grave, rhythmically incisive, and at the same time full of life, energy and romantic enthusiasm? We doubt whether Muck will follow Hertz's tactics. Judging from what we hear from Europe he is prone to take his tempi slow—sometimes more so than is satisfactory to his critics. We may hope, then, that he will follow in Seidl's footsteps rather than in those of Thomas.

In one respect at least Dr. Muck already has forged ahead of his predecessor, Gericke, so far as New Yorkers are concerned. He has chosen a good, solid programme for Saturday afternoon—one calculated to satisfy the judicious lover of music. It was Gericke's custom to arrange light, frothy musical concoctions for his matinees. For this he was criticised often, but the invariable answer was to the effect that nothing else would meet the approval of a matinee audience. The change which Muck seems to have begun in that respect may solve the question practically. Brahms's Symphony in C minor, No. 1, which will open the Saturday concert, will give still another fine chance to study the new leader. If, besides proving satisfactory as a Beethoven and Wagner leader, he wins laurels as a reader of Brahms in a city where that composer is honored and cultivated, his will be an unusual achievement. Weber's "Oberon" and "Freischutz" overtures will add further evidence pointing one way or another to that already collected, besides letting the audience enjoy two pieces of music the divine inspiration of which becomes more and more evident at every hearing. The name of Richard Strauss, Muck's fellow worker in the Berlin Opera House, also has been incorporated in this excellent afternoon programme. That extraordinary composer will have something to say through the medium of the Boston Symphony Orchestra, and Dr. Muck, in his irresistible "Don Juan" tone-poem, which will be played (a good arrangement it seems) between the two Weber overtures.

In Berlin, where he appeared recently with the local Philharmonic Orchestra under Nikisch, Saint-Saens created much the same impression as he did here on Saturday night. His "Africa" fantaisie is characterized by Spanuth as a "veritable Sahara" in respect of invention; his fifth piano concerto as composed only of "elegant, though at times cleverly conceived phrases," and his overture to "The Barbarians" as "empty of meaning." Saint-Saens, this critic comments, "appears to be quite unconscious of the fact that he has long since outlived his usefulness as a composer." As a pianist, we are informed, he is still "very energetic and useful. There is no trace of senility in his performance. He has strength and temperament, only one never finds the soft, singing tone in Saint-Saens's playing."

MAX SMITH.

Philadelphia Ledger,

November 6, 1906.

THE BOSTON SYMPHONY ORCHESTRA CONCERT

Dr. Karl Muck, the New Conductor, Presents a Programme of Beethoven and Wagner.

Dr. Karl Muck, of the Berlin Opera, who is engaged as conductor of the Boston Symphony Orchestra this year, made his first appearance here in that capacity at the Academy of Music last evening at the opening concert of the orchestra's twenty-second annual series. During the many years that this fine organization has been under the direction of Mr. Gericke, to whose intelligent and careful discipline it owes so much, both of its unexcelled richness and beauty of tone and its exactness of execution, there has been a constant desire to hear it play under a conductor of more elastic method and temperamental enthusiasm. How far Doctor Muck is likely to satisfy this desire one may perhaps hesitate to say after a single concert, although last night's programme was made up of music so entirely familiar that the individual contribution of the conductor should not be hard to appraise.

The C minor symphony, indeed, is one of the works that a conductor, whether conservative or radical, is very apt to select as an example of his own mode of treatment—one of those big works that admit of widely varied interpretation according to the intellectual or emotional conception of the interpreter. Doctor Muck, who is a slight, young man of attractive appearance, quiet in manner, but very alert, with a sharp, decisive beat, played the symphony with authority and emphasis, without any attempt to give to the music other significance than the written notes express. He is, of course, entirely master of the orchestra, and is not afraid to let it play out. There was little suppression, except in the very soft passages, which were extremely suppressed. Otherwise the accent was nearly constant, and, while the symphony was played with the utmost precision and with a noble volume of sound, there was no marked suggestion of poetic insight, and the emotional appeal was rather obscured by the prevailing vehemence.

Doctor Muck has the very highest reputation as an operatic conductor, and the clearness and sharpness of his orchestral work must be of great value in a Wagnerian performance, though the Wagner music he played last night was for the orchestra only—the "Faust Overture," the "Siegfried Idyl" and the prelude to "Meistersinger," all recently familiar. The performance of the overture was also strongly accented, clean cut and forceful, rather than graceful or poetically interpretative. The general impression made by the conductor at this first hearing was not so much temperamental as authoritative, as befits the official dignity at Berlin. It is very likely that this impression may be altogether changed by better acquaintance when we have heard him in a wider range, but we are probably safe in concluding that he has also a Prussian respect for authority, and will not be a dangerous innovator. The personal impression was entirely pleasing, and won the cordial recognition of the large audience.

Phila. No. American,

November 6, 1906.

BOSTON SYMPHONY SCORES AT ACADEMY

First Concert Under New Director, Dr. Karl Muck, is Big Success.

WAGNER AND BEETHOVEN

ORCHESTRAL music of excellent quality was heard at the Academy of Music last evening—the first concert of the season by the Boston Symphony Orchestra, under its new director, Dr. Karl Muck.

The programme included Beethoven's Fifth Symphony, rendered somewhat conventionally and with the academic precision of expert instrumentalists, and Wagner's "Faust" overture, the "Siegfried" idyl and the "Meistersinger" overture—the last a revelation in musical interpretation.

This prelude to Wagner's only opera comique has never been played here with the grace, vitality, rhythmic fidelity and tonal sonority imparted to it by the Boston players under Dr. Muck's baton.

The rendering of the "Meistersinger" music was all the more surprising in view of the conventionality of the previous numbers. Conductor Muck presented the Bethoven symphony reverentially, and with classical conventionality; but his interpretations of the Wagner numbers evinced originality, independence and absolute command of the vast resources of a modern orchestra.

There was lack of balance at times between strings and brass choirs—as in the third movement of the symphony—but for the most part the technical proficiency of the orchestral force was conspicuous. In the more familiar passages the conductor's baton was unused and unnecessary.

New-York Daily Tribune.

FRIDAY, NOVEMBER 9, 1906.

The Boston Orchestra.

New York gave a handsome greeting to the Boston Symphony Orchestra and its new conductor, Dr. Karl Muck, at the first concert of its twenty-first New York season in Carnegie Hall last night. The vast room was crowded, pleasurable anticipation was on tiptoe, and the newcomer was made to feel that a warm place was established for him in the hearts of the thousands who have admired the organization over which he is to preside this season for a long and happy time. The list of pieces was the same that Dr. Muck had chosen to introduce himself in Boston a fortnight ago. Familiar music all of it—Beethoven's C minor symphony, Wagner's "Faust" overture, "Siegfried Idyl" and "Meistersinger" prelude. It is with such music that most of the foreign conductors who visit us choose to invite attention to their methods and ideals. If they come to proclaim new readings they can do it in these familiar strains; if they come to testify their adherence to time-hallowed tradition, they can do it also. Dr. Muck, it would seem from last night's exposition has no desire to play the iconoclast or instigate a revolution. He made no effort to make new disclosures or find strange philosophies in familiar texts. His band was brilliant, as of yore. It struck like a thunderbolt when called upon to do so, and its euphony fell delightfully into the ear. There were moments in the symphony when it seemed as if conservatism and convention were receiving a little more than their due, but, strangely enough, this was in the very movement that evoked the warmest enthusiasm from the hearers—the second. In the first there was something which might be set down as a new reading, or, at least, like a reading not hit upon by any of Dr. Muck's predecessors. Beethoven's indication and Wagner's plea for a stern and grim performance of the hold on the last note of the characteristic theme were respected, in a manner, but no sooner had the note been sounded than there was a breathless and precipitate continuation of the theme. Though sustained, the effect was not that of a fermata at all. It seemed to be measured off, played by rule of thumb, and therefore was unimpressive. A pause, no matter how slight, would have presented the figure in its naked, stark puissance, enforced its physiognomy, proclaimed its significance as the central thought of the whole magnificent work. The singular precipitancy, studiously compelled by Dr. Muck, robbed the movement of the lofty and essential quality of repose, which beautified all the rest of the music of the evening. The fact that the second movement seemed to give greater pleasure than the immeasurably finer and greater first indicated that the audience felt the deficiency. The "Faust" overture was played with superb warmth and poetry, and received a full measure of appreciation. There was in the concert the promise of a gracious season.

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Philadelphia Press,
November 6, 1906.

DR. MUCK'S DEBUT

The Boston Orchestra Heard at the Academy Under the New Director.

Beethoven .....Symphony in C Minor, No. 5
Wagner .....Eine Faust Overture
Wagner .....Siegfried Idyll
Wagner .....
Prelude to "The Mastersingers of Nuremberg"
Conductor, Dr. Carl Muck.

A wonder-child, violinist, composer, pianist and what not at 11, a conductor at 21, at 33 director of the Royal Opera House at Berlin, a Wagner specialist with the Bayreuth hallmark, and at the same time a well-rounded musician who knows all phases of his art, aged 47, but not looking 37, or, for that matter, even 27, Dr. Carl Muck appeared for the first time before a Philadelphia audience last evening at the Academy of Music as the new conductor of the Boston Symphony Orchestra.

Whether, as the phrase goes, the appearance is "significant of much" depends on the viewpoint. The orchestra, as ever a virtuoso organization, is a familiar possession and survives many conductorships; but, naturally, the appearance of a leader of such unquestioned gifts as Muck, with such personal magnetism, marks a new era for the orchestra. The old lovely quality of tone was there in all its opulence last evening, but there seemed an accentuation of the dynamic range of the stresses, both in the choirs and in the orchestra as a whole, without unnecessary extravagances of interpretation, but which resulted in the symphony in a triumphant climax for all concerned; nothing finer than the reading having been heard here in years!

Of course the style and character of the interpretation was not visibly embodied by any violent acts of Dr. Muck on the stand, for he belongs, in a large measure, to the school of Thomas. He believes that it is at the rehearsals the leader should impress his ideas on the orchestra even to the hair-raising pitch, leaving for the concert the very decided if not continuous hint, the friendly fillip to the imagination through lift or wave of hand or impressive beat of baton. There is moreover in Dr. Muck's magnetic way at times a certain metronomic primness and precision that almost conceals the fire within and the inspiration which gets at the intent and content of the composer.

The program was essentially a Wagner program, in which music the conductor and orchestra were at home and thoroughly as one, yet the reading of the symphony was inevitably the touchstone of judgment. And Dr. Muck's inspired and poetic interpretation placed him among those who believe the colossus of the old school had a message which should be revealed and not distorted in the light of modern utterance. Hence the symphony was wrought in a noble manner as befits it. Fate neither thumped too heavily on the door with mailed hand nor hysterically threatened in more frenetic manner. All was lucidly sung from first to last and the climax was superb. The orchestra is very evidently in safe hands and 'tis a pity Dr. Muck has only a year's leave of absence. Such work as that at the close of the andante of the symphony was uplifting. Dapper, elegant, scholarly, all through the evening the effect of the new master hand was notable and the recognition by the audience was immediate and most enthusiastic, repeated applause giving his recall the suggestion of a night with a prima donna soloist.

The Sun.

SATURDAY, NOVEMBER 10, 1906.

BOSTON SYMPHONY QUARTET.

Its First Concert Introduces a New Work by Suk.

The Boston Symphony Quartet gave the first concert of its present season in Mendelssohn Hall yesterday afternoon. The programme consisted of Josef Suk's B flat major quartet, opus 11, Schubert's quartet movement in C minor, and César Franck's piano quintet in F minor The assisting pianist was Heinrich Gebhard of Boston. The concert, regarded in its entirety, was not an entertainment to be remembered with unmixed delight, though it was filled with manifestations of artistic intention and careful preparation.

Josef Suk is the leader of the famous Bohemian Quartet, which wisely enjoys its European reputation and does not come to America. He has one excellent quality, namely, that he does not try to write like Brahms. This is one of the things that altogether too many composers attempt in these days. Suk prefers to try to compose after the manner of his admired master, Antonin Dvorak, and this also is not easy to do.

The quartet heard yesterday is rich in suggestions of Bohemian nationality but poor in almost everything else that goes to make chamber music of lasting value. Its best movement is the second, an intermezzo, that later substitute for the classic scherzo. This is written judiciously for the four instruments and is cheerful and ingratiating in style. The other three movements are laboriously constructed and in spite of some tuneful thematic matter are, in plain language, dull.

The playing of Prof. Willy Hess and his three associates has not altered in any material trait. It is still vigorous, warmly colored and ambitious, but it still shows the same tendency to wander from the pitch. Prof. Hess is the leader of the quartet in this as well as in other respects.

The Sun.

FRIDAY, NOVEMBER 9, 1906.

THE BOSTON ORCHESTRA.

FIRST APPEARANCE HERE OF DR. CARL MUCK.

New Conductor Makes Favorable Impression—Unobtrusive but Commanding, He Interprets Without Sensationalism—Beethoven and Wagner on Programme.

The Boston Symphony Orchestra gave the first concert of its twenty-first season in this city at Carnegie Hall last night. The concert introduced to this public the new conductor of the orchestra, Dr. Carl Muck, who came lately from the Vienna Philharmonic. Dr. Muck is especially noted for his conducting at Bayreuth, where he was for several seasons the principal assistant of Frau Cosima Wagner in the festival productions of her famous husband's creations. There was, therefore, some natural curiosity among the knowing to hear the new conductor's interpretetions of the Wagner numbers on the programme, for it was in the impassioned music of the ultra modern school that Wilhelm Gericke, late conductor in Boston, often fell short of public expectation.

Dr. Muck, however, was prepared also to meet the inevitable inquiry as to his attitude toward the classics. His programme began with Beethoven's fifth symphony, after which came three Wagner numbers, "Eine Faust" overture, the "Siegfried Idyl" and the prelude to "Die Meistersinger." The new conductor met the demands of the evening with composure. His appearance is that of a polished man of thought, a scholar and a gentleman. His manner of conducting is unobtrusive, but firm and assured. He does nothing to furnish the public eye with pictures. His business is with the orchestra and the music. He is anything but a poseur. This is comforting. His predecessor was also retiring, and a fear that there might be a disagreeable change in this matter was removed last night.

These facts are recorded in dereference to the readiness of many music lovers too formulate their verdicts on conductors by what they see quite as much as by what they hear. Those who rely too largely on sight will get an impression that Dr. Muck is not what is somewhat indefinitely described as a temperamental conductor. But we often have somewhat too much of the temperament which exploits itself in wild wavings of the arms and contortions of the body. Let us be thankful that we have a new conductor who does not divert consideration from the music to himself.

In so far as the impressions of a first concert may be trusted we are likely to find that Dr. Muck will not in the deeper qualities of conducting lead us away from the composition to the sensational interpretation. While there were certain personal idiosyncrasies in the reading of Beethoven's fifth symphony, there was nothing disturbing. Everything was sane and well regulated. Everything showed reverence for the master and a sincere desire to present his noble work chastely and honestly. It was a straightforward, vigorous, yet polished performance that Dr. Muck conducted. There was much care in the elaboration of the adante and plenty of boldness in the attack of the finale. We have all heard more tragedy in the first movement and more mystery in the scherzo, but the unfailing beauty of style and the exquisite balance, transparency and richness of tone of the Boston organization were in full evidence.

For those who hungered for temperamental interpretation there was satisfying food in the reading of the "Faust "overture. It was superbly conceived and its poignant emotions were voiced in telling tones. The orchestra played up to the conductor magnificently. The "Siegfried Idyl" was somewhat deficient in contrast and the climax seemed unusually tame, but the finesse of the performance was admirable. The "Meistersinger" prelude was of course well played, but New York music lovers have often heard it given in more stirring fashion.

On the whole, however, Dr. Muck made an excellent impression. That he is a conductor of the first rank has long been conceded in Germany and it will not be questioned here after his interpretations of last night. His second concert, which is set down for to-morrow afternoon, will be awaited with interest. As for the Boston Symphony Orchestra, it is the same splendid body as of old and the glories of its tone do not seem likely to be dimmed under the new baton.

BOSTON DAILY ADVERTISER
NOVEMBER 10, 1906

The fifth Symphony programme, which will be played on next Friday afternoon and Saturday evening, will bring a symphony which is not familiar to the patrons of the Symphony concerts, having been played here but once, in January, 1899. It is Sinding's in D minor, No. 1. The solo artist will be Mme. Antoinette S[illegible] favorite pianist in Bost[illegible]

The first of the three concerts which the Longy Club will give this season will take place in Potter Hall Wednesday at 8:15 p.m. As ever, Mr. Longy has discovered a number of interesting novelties, and has resurrected a number of older works, which, so far as the present day audiences are concerned, are as new as those which have been written within the last few years. The programme for this first concert is particularly interesting, and is of unusual variety.

The World
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FRIDAY, NOVEMBER 9, 1906.

DR. MUCK KINDLES GREAT ENTHUSIASM.

New Conductor of Boston Symphony Produces Exquisite Effects with Brass and String.

Dr. Karl Muck, the Boston Symphony Orchestra's new conductor, appeared for the first time in New York last night at the opening concert of this orchestra's twenty-first season. Carnegie Hall was crowded, and there was more enthusiasm than has attended any Boston Symphony concert in recent years.

Dr. Muck, who comes from the Berlin Royal Opera-House, was a great conductor long before Boston and New York made the discovery. He is slight and tall, with black hair, a pronounced chain and is free from affectations. He is very undemonstrative with his baton, indulging in as few movements as possible, but is graceful and commanding

There can be no doubt about his temperament, for that was clearly proven in th eprelude to Wagner's "The Mastersingers," there is no lack of poetic feeling—that fact was shown in the "Siegfried Idyl;" and h has reverence for the clasics without indulging in dry-as-dus treadings—and that was made clear in his interpretation of Beethoven's Fifth Symphony.

He did nothing sensational, l save in the "Mastersingers" prelude when he allowed the orchestra to play while he refrained from beating time for a brief space. This is a common trick abroad, and it is usually regarded as a pretty compliment to the virtuosity of the orchestra players.

How that band from Boston did play last night! Dr. Muck unleashed the brass choir so that it was a joy to the ear. And the strings—probably the most wonderful set of orchestral string instruments in the world—were agai exquisite.

Beethoven's Fifth Symphony, the opening number of the programme, was impressively read. Dr. Muck departed from the conventional in several of his tempi, and he emphasized some details with stunning effect. The fact that there was no soloist did not in the leas create the feeling of a vacancy in the programme.

THE WORLD
NOVEMBER 10, 1906.

BOSTON SYMPHONY QUARTET HEARD AGAIN.

Players Show Marked Improvement Over Last Season—Programme Contains Novelty.

The Boston Symphony Quartet gave the first of this season's string concerts yesterday afternoon at Mendelssohn Hall. The quartet is composed of Prof. Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, 'cello.

This ensemble is the same as it was last year, but the work of the quartet yesterday showed a marked improvement in the playing. There was not so much impetuousness or corresponding roughness, and at times the playing was delightful.

The programme contained a novelty—a quartet by Joseph Suk—which was played here for the first time. It proved to be an interesting work with charmingg second and third movements. It is full of emotional moments, and its final movement is full of dash and swing.

The next number was a posthumous quartet movement by Schubert, which showed the work of the quartet to the best advantage. The programme concluded with Cesar Frank's quintet, the piano part of which was played by Heinrich Gebhard.

The New York Times
NEW YORK, FRIDAY, NOV. 9, 1906.

BOSTON SYMPHONY'S NEW CONDUCTOR

Dr. Karl Muck Makes His First Appearance in New York.

NO SOLOISTS ON PROGRAMME

A Strong and Impressive Reading of Beethoven's Fifth Symphony and Selections by Wagner.

An important part of the activities of the New York musical season began last evening, when the Boston Symphony Orchestra gave its first concert in Carnegie Hall. The orchestra has gained friends and adherents even over last year, and the hall held nearly as many people as it can accommodate. Last evening's performance was of special moment to all its friends in New York, because it brought about the first appearance here of Dr. Karl Muck, and it made the first disclosure as to what manner of man and musician it is who is to guide the work of the organization the coming season.

Dr. Muck was hospitably greeted and accepted the greeting with dignity and reserve. He is tall and spare, almost ascetic in the lines of his strong face, and looks more the doctor of philosophy he is than the musician. The least of his concerns is, to all appearances, the audience behind him, and there is little or nothing in his conducting that is calculated for effect in this direction. His manner toward the orchestra is straightforward and explicit; his beat is rarely graceful; it is sometimes angular. It certainly has none of the eloquence and suggestiveness that some suppose to reside in the conductor's stick. Whatever effect Dr. Muck's conducting has upon the audience comes through the ear and not through the eye. He is clearly a man of authority and intellectual force, and he has that classical merit in a conductor of knowing what he wants and getting it. He is an analyst and a thinker about his art. He had taken strongly about every measure that he played last evening, and what he had thought was realized in the performance. Whether he is also a man of warm and convincing temperament who can rise on occasion to glowing powers of eloquence as an interpreter was not so clearly established last evening. Yet there was not lacking that which stirred the audience to enthusiasm.

The programme was that which he gave at his first performance in Boston in October, unrelieved or uninterpreted by the offices of a solo performer, comprising Beethoven's fifth symphony, and, by Wagner, "A Faust Overture," the Sigfried Idyl, and the prelude to "Die Meistersinger." It was a performance in respect of finish, of elaboration of detail, of the general adjustment of the lesser proportions to the whole, that at every point compelled admiration. It may also be said that it was more finely and definitely finished than it was a few weeks ago in Boston, whence it may be inferred that Dr. Muck is not satisfied with first results, and that he is imbued with something of that "passion for perfection" that is a tradition with the Boston Orchestra.

There can only be praise for his readings of the several numbers of his programme. The performance of the symphony was an admirable one, full of the spirit and robustness of the music, elastic in tempo, minutely shaded in nuance, with all its climaxes and contrasts skillfully prepared. It was not a "Wagnerized" version, even in the treatment of the "motto" or detached theme with which the symphony opens; nor does Dr. Muck seek for inner voices in the orchestration to be exploited at the expense of the symmetry of the whole. He is not afraid to let the more powerful instruments of the orchestra be heard powerfully when occasion requires; yet he has a sense, if not the highest sense, of balance of orchestral tone and beauty of orchestral color. He did nothing startling in the symphony, for there is nothing startling to be done by him who is only for eliciting its beauty and who holds to the text and its plain mandates. But it seemed, at last, with all the skill expended upon it, that it was not a performance that imparted everything the symphony has to say.

Dr. Muck gave a superbly dramatic reading of the "Faust" overture, capturing its spirit of gloomy passion entirely and filling it with an infinity of strongly wrought details, which were never allowed to stop the coursing of the dramatic blood. It may be imagined that his leanings are to the dramatic. He put a deal of patience into the "Siegfried Idyl," whose charms, undeniable and delectable though they are, are mercilessly long. And in the "Meistersinger" prelude he was again more in his element. He takes the tempo faster than most, with a loss of perhaps something of the most characteristic spirit of the work, though there is a splendidly propulsive energy gained by doing as he does. He has no superabundance of lingering verbatos in this piece, and he brings out with the utmost clearness the contrapuntal complications in the middle of it that are sometimes mud rather than a pelluoid stream of many-voiced melody. There was much enthusiasm aroused by this performance, and there was apparently a feeling that Mr. Higginson had intrusted his men to safe hands.

[53]

Transcript
324 Washington Street, Boston, Mass.
FRIDAY, NOVEMBER 9, 1906

MUSIC AND DRAMA

DR. MUCK MAKES HIS FIRST APPEARANCE IN NEW YORK

A Crowded Hall and an Enthusiastic Audience—What the Reviewers Say—Hearty Praise for the Conductor in Wagner's Music and Varying Views of His Reading of Beethoven's Fifth Symphony—Familiar Qualities and a New Vitality in the Orchestra

Dr. Muck conducted for the first time, last evening, in New York—the test that he has most dreaded and by which he has set most store since he made his first appearance here. Carnegie Hall was filled almost to the last seat, and the audience that the Symphony Orchestra attracts in New York is of exceptional musical intelligence and discrimination. It received Dr. Muck warmly, and its applause continued general and hearty. Again the conductor repeated the programme of his first concert here—Beethoven's fifth symphony and, from Wagner, the "Faust" overture, the "Siegfried Idyl" and the prelude to "Die Meistersinger." Again, too, his men did their utmost for him. This morning the principal reviewers have favorable impressions to record. The Sun, for example, says:

"In so far as the impressions of a first concert may be trusted we are likely to find that Dr. Muck will not in the deeper qualities of conducting lead us away from the composition to the sensational interpretation. While there were certain personal idiosyncrasies in the reading of Beethoven's fifth symphony, there was nothing disturbing. Everything was sane and well regulated. Everything showed reverence for the master and a sincere desire to present his noble work chastely and honestly. It was a straightforward, vigorous, yet polished performance that Dr. Muck conducted. There was much care in the elaboration of the andante and plenty of boldness in the attack of the finale. We have all heard more tragedy in the first movement and more mystery in the scherzo, but the unfailing beauty of style and the exquisite balance, transparency and richness of tone of the Boston organization were in full evidence. For those who hungered for temperamental interpretation there was satisfying food in the reading of the 'Faust' overture. It was superbly conceived and its poignant emotions were voiced in telling tones. The orchestra played up to the conductor magnificently. The 'Siegfried Idyl' was somwhat deficient in contrast and the climax seemed unusually tame, but the finesse of the performance was admirable. The 'Meistersinger' prelude was of course well played, but New York music lovers have often heard it given in more stirring fashion. On the whole, however, Dr. Muck made an excellent impression. That he is a conductor of the first rank has long been conceded in Germany, and it will not be questioned here after his interpretations of last night. As for the Boston Symphony Orchestra, it is the same splendid body as of old, and the glories of its tone do not seem likely to be dimmed under the new baton."

The Times—Dr. Muck is clearly a man of authority and intellectual force, and he has that classical merit in a conductor of knowing what he wants and getting it. He is an analyst and a thinker about his art. He had taken thought strongly about every measure that he played last evening, and what he had thought was realized in the performance. Whether he is also a man of warm and convincing temperament who can rise on occasion to glowing powers of eloquence as an interpreter was not so clearly established last evening. Yet there was not lacking that which stirred the audience to enthusiasm. His was a performance in respect of finish, of elaboration of detail, of the general adjustment of the lesser proportions to the whole that at every point compelled admiration. It may also be said that it was more finely and definitely finished than it was a few weeks ago in Boston, whence it may be inferred that Dr. Muck is not satisfied with first results, and that he is imbued with something of that "passion for perfection" that is a tradition with the Boston Orchestra.

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The Herald, which fondly fancies that Dr. Muck comes from Dresden, has its reserves: It would have been hard to select a programme, it says, better calculated to disclose the new conductor's personality, aims and methods. In some respects he disappointed expectations by his treatment of it; in others he satisfied them. That the orchestra would be governed by other ideals than those of Mr. Gericke was made plain in the Beethoven symphony. Dr. Muck aimed at a bigger tone and a more dashing manner than Mr. Gericke ever allowed his men. He got it, but at the price of some lost refinement and elegance of technique. There are many Boston orchestra patrons who were forever complaining that they never really heard the brass. These will now be in clover, for the brass instruments are unleashed by Dr. Muck. There are others who set store by the wonderful polish of detail which has recently marked the orchestra's playing. These were the disappointed ones last night, for much of it was lacking. One even suspected the woodwind choir of being out of tune. On the other hand, Dr. Muck showed himself a Wagner conductor of great imagination. He made the scores of the "Idyl" and the "Faust" overture pulsate with life and interest, even when they departed from tradition.

In the Tribune, Mr. Krehbiel is decidedly short-breathed. A "hold" in the first movement of the symphony absorbs him nearly to the exclusion of all else: Dr. Muck, it would seem from last night's exposition, he writes, has no desire to play the iconoclast, or instigate a revolution. He made no effort to make new disclosures or find strange philosophies in familiar texts. His band was brilliant, as of yore. It struck like a thunderbolt when called upon to do so, and its euphony fell delightfully into the ear. There were moments in the symphony when it seemed as if conservatism and convention were receiving a little more than their due, but, strangely enough, this was in the very movement that evoked the warmest enthusiasm from the hearers—the second. In the first there was something which might be set down as a new reading, or, at least, like a reading not hit upon by any of Dr. Muck's predecessors. Beethoven's indication and Wagner's plea for a stern and grim performance of the hold on the last note of the characteristic theme were respected, in a manner, but no sooner had the note been sounded than there was a breathless and precipitate continuation of the theme. Though sustained, the effect was not that of a fermata at all. It seemed to be measured off, played by rule of thumb, and therefore was unimpressive. A pause, no matter how slight, would have presented the figure in its naked, stark puissance, enforced its physiognomy, proclaimed its significance as the central thought of the whole magnificent work. The singular precipitancy, studiously compelled by Dr. Muck, robbed the movement of the lofty and essential quality of repose, which beautified all the rest of the music of the evening. The fact that the second movement seemed to give greater pleasure than the immeasurably finer and greater first indicated that the audience felt the deficiency. The "Faust" overture was played with superb warmth and poetry, and received a full measure of appreciation. There was in the concert the promise of a gracious season.

The World continues: There can be no doubt about Dr. Muck's temperament, for that was clearly proven in the prelude to Wagner's "The Mastersingers," there is no lack of poetic feeling—that fact was shown in the "Siegfried Idyl"; and he has reverence for the classics without indulging in dry-as-dust readings—that was made clear in his interpretation of Beethoven's Fifth Symphony. He did nothing sensational, save in the "Mastersingers" prelude when he allowed the orchestra to play while he refrained from beating time for a brief space. This is a common trick abroad, and it is usually regarded as a pretty compliment to the virtuosity of the orchestra players. How that band from Boston did play last night! Dr. Muck unleashed the brass choir so that it was a joy to the ear. And the strings—probably the most wonderful set of orchestral string instruments in the world—were again exquisite. Beethoven's Fifth Symphony, the opening number of the programme, was impressively read. Dr. Muck departed from the conventional in several of his tempi, and he emphasized some details with stunning effect.

The Globe says: It was soon evident that another and a contrasting temperament was ruling the virtuoso orchestra. Here was a man that took an almost epicurean delight in the different choirs and their several voices. He won from the strings a tone that dropped honey; to the woodwind, he allowed in solo passages the freedom of movement and style, that go by inalienable right to the greatest artists in the world of song; and as for the brass, he gloried in its strength and brilliance, as his predecessor did, and its mellowness and depth. Never probably had the orchestra included color and shading in such variety, from a pianissimo fairly saturated in sweetness to a fortissimo overwhelming in its penetrating sonority. Striking as these changes were they were not without their drawbacks. In this same fortissimo, one missed the perfectly blended richness of Mr. Gericke's fortissimo; one had more than a glimpse of the "Grain" so to say, running through its sheeny strength of texture.

In Dr. Muck's conducting, one felt first all the enormous energy that expressed itself as a rule in a short, sharp, angular beat, for Dr. Muck is almost as sparing [illegible] of [illegible] Weingartner. His other dominant traits are a keen analytical grasp of the elements in the music before him and a vivid sense of effectiveness. One misses in him, to some extent, the unity of conception, as well as the somewhat ascetic dignity that gave singular coherency and strength to a performance directed by Mr. Gericke. Nor did Dr. Muck reveal that subtle insistent vitality that Mr. Weingartner injects into a reading by its seeming inevitableness causing phrase to rise from phrase and period to emerge into period as if determined by the impulse of life itself.

Again and again, Dr. Muck seemed essentially a conductor of opera. He made his points with an evident feeling for dramatic effectiveness, with much the same care and emphasis with which an actor of solid training makes his. At times, this very sense of effectiveness tended to defeat itself. In the finale of Beethoven's fifth symphony, for instance, the music would have been even more eloquent if left to tell its own story. But by a too "expressive" reading the conductor perceptibly missed the goal he sought.

DR. MUCK'S DEBUT IN NEW YORK

A Dissenting Voice from the Evening Post

Too late for insertion with the other comment of the New York papers upon Dr. Muck's first appearance there last night, the Evening Post sends us these fragments of its review of the concert:

A glance at the programme showed that it would not be possible to estimate Dr. Muck's powers and peculiarities at one hearing, because only two composers were represented. As regards the Beethoven symphony, it is useless to deny that many of us are rather tired of it; not that we have changed our minds as to its being a very great work, but simply because we have heard it too often. We expect a conductor to invest it with new interest by an individual reading—by a revelation of hidden beauties, and by novel details of phrasing, by a use of that tempo rubato to which Beethoven himself was addicted, and which Wagner and his followers have still further emphasized. From this point of view Dr. Muck was disappointing. There was little individuality in his reading, while he leaned toward the metronomic manner rather than to the Beethoven-Wagner rubato. And yet, with the aid of the admirable playing of the Boston men, he made the symphony sound fresh and interesting. It was like rejuvenating a somewhat faded bouquet by dipping it into water. How did he do it? Chiefly by an animation which seems to be his characteristic, and which he knows how to impart to his men.

Dr. Muck being one of Cosima Wagner's staff, his Wagner readings were looked forward to with special interest. When it was announced that Dr. Muck would take the place of Mr. Gericke, the thought that probably first occurred to many was: "At last the Boston folk will have a chance to hear the brass in Wagner's scores." And no doubt the new conductor is in this respect more satisfactory than his predecessor. Yet climax building, such as Seidl, Mottl and Hertz have been wont to thrill us with, does not appear to be his strong point. This was particularly noticeable in the "Meistersinger" prelude, which was also taken too fast for our taste and with insufficient contrasting of motives; the pomp and grandeur were not sufficiently revealed. In the "Faust" overture the serene, meditative portions, with their exquisite modulations, were the most impressively rendered. The kaleidoscopic beauties of the "Siegfried Idyll" were not shown to their best advantage; there was a lack of the subtle contrasts, the miniature climaxes, as one might say, by means of which Seidl used to make this sinfonietta domestica seem so divinely beautiful that one wished it would go on forever.

POLICE AT THE SYMPHONIES

Carriage Patrons Have Created a Condition Dangerous to Other Attendants

Each succeeding Symphony concert finds the number of vehicles at the hall greatly increased and some of those attendants who have approached the hall on foot have complained to Police Commissioner O'Meara of the danger to which they are subjected in tracing their way across the connecting avenues to the building. These complaints seem to have been made without a realization of the police arrangements which are already in force at the hall on concert nights and the commissioner took occasion today to make explanation. As he observes, the concerts were not instituted for the purpose of affording the opportunity of display which some attendants have a fondness for making with their equipages, but as this condition is one which the police must treat as they find it the department is doing its best to cope with the crush of vehicles, unnecessary as the latter may be.

The commissioner says:

"Complaint has been received of the danger on account of the great number of carriages and automobiles, encountered by persons leaving the Symphony concerts Saturday nights and seeking to enter street cars in Huntington and Massachusetts avenues. Because of the new conductor, or the higher price of tickets, or the flush times, or the love of display which the founder and supporter of the concerts publicly deprecated this week, the carriage patrons and especially the automobile patrons have increased in number this year far beyond the previous experience of the police. So that from the beginning of this year's series a sergeant and seven patrolmen have been assigned to Symphony Hall for every concert; and that is a liberal detail for such a purpose in the busiest hours for the police on the busiest night of the week. This detail will be continued for the present under the direction of the captain of the division; but meanwhile foot passengers should remember this: That if they ignore the police protection which is afforded at regular crossings, and in their eagerness to catch particular cars, push through the lines of carriages at unguarded ponts, they run their own risk."

NEW YORK HERALD
NEW YORK, FRIDAY, NOVEMBER 9, 1906.

DR. KARL MUCK'S NEW YORK DEBUT

Dresden Conductor Leads the Boston Symphony Orchestra in Carnegie Hall.

MR. GERICKE'S SUCCESSOR

Gets Bigger Tone and More Dashing Manner at the Expense of Some Loss of Refinement.

Under the baton of its new conductor, Dr. Karl Muck, of Dresden, and before a brilliant audience which filled Carnegie Hall to overflowing, the Boston Symphony Orchestra opened last night its twenty-first season in New York.

The return of this admirable organization is always a matter of great interest to local concert goers and it held out special inducements last night. Through the opportunity given to make the acquaintance of a noted European conductor, and to witness the inauguration of his régime.

Attention was the better focussed on Dr. Muck since there was no soloist and because the programme contained music which has been made thoroughly familiar to Boston Symphony Orchestra audiences.

Beethoven's Fifth Symphony opened the list, and this was followed by a strongly contrasted group of Wagner numbers, the "Faust" overture, the "Siegfried Idyl" and the prelude to "Die Meistersinger."

It would have been hard to select a programme better calculated to disclose the new conductor's personality, aims and methods. In some respects he disappointed expectations by his treatment of it; in others he satisfied them. That the orchestra would be governed by other ideals than those of Mr. Gericke was made plain in the Beethoven Symphony. Dr. Muck aimed at a bigger tone and a more dashing manner than Mr. Gericke ever allowed his men. He got it, but at the price of some lost refinement and elegance of technique.

There are many Boston orchestra patrons who were forever complaining that they never really heard the brass. These will now be in clover, for the brass instruments are unleashed by Dr. Muck. There are others who set store by the wonderful polish of detail which has recently marked the orchestra's playing. These were the disappointed ones last night, for much of it was lacking. One even suspected the wood wind choir of being out of tune.

On the other hand Dr. Muck showed himself a Wagner conductor of great imagination. He made the scores of the "Idyl" and the "Faust" overture pulsate with life and interest even when they departed from tradition.

In person the Dresden musician proved to be a man of slight figure, commanding manner and dignified gesture. He was heartily welcomed and warmly applauded.

BOSTON JOURNAL—NOVEMBER 10, 1906

NEXT WEEK'S SYMPHONY.

The fifth Symphony program, which will be played on next Friday afternoon and Saturday evening, will bring a symphony which is not familiar to the patrons of the Symphony concerts, having been played here but once, in January, 1899. It is Sinding's in D minor, No. 1. The solo artist will be Mme. Antoinette Szumowska, a favorite pianist in Boston. The program will be:

Overture, "Oberon".....Weber
Concerto for pianoforte in E minor, No. 1.....Chopin
Symphony in D minor.....Sinding

THE LONGY CLUB CONCERTS.

The first of the three concerts which the Longy Club will give this season will take place in Potter Hall next Wednesday evening, Nov. 14, at 8.15 o'clock. As ever, Mr. Longy has discovered a number of interesting novelties and has resurrected a number of older works, which, so far as the present day audiences are concerned are as new as those which have been written within the last few years. The program for this first concert is particularly interesting and is of unusual variety. It is as follows:

Quintet in E major, on French popular themes, for flute, oboe, clarinet, horn and bassoon.....Woollett
Air Varie (Suite 5).....Handel
Menuetto.....Weber
Four Small Pieces.....Grieg
(For flute, oboe, two clarinets and two bassoons.)
Allegro from Sonata No 2 in E flat major.....Bach
Romance.....Schumann
Highlander's March (from Scotch scenes).....Godard
Messrs. G. Longy and A. de Voto.
Octet (op. 103) in E flat major, for two oboes, two clarinets, two horns and two bassoons.....

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...SATURDAY, NOV. 10, 1906.

...SYMPHONY QUARTET

...Its Third New York Season ...Concert in Mendelssohn Hall.

...Boston Symphony Quartet began its ...d season in New York yesterday aft...noon. The personnel of the quartet re...s as it was last season; with Prof. ...Hess are Messrs. Otto Roth, Emile ...ric, and Heinrich Warnke, all leading ...yers of their respective instruments ...the Boston Symphony Orchestra, and ...ence all admirable players. They have ...devoted hard work to perfecting their ...aying together in quartet—for a ...tring quartet party is not made ...by the immediate assemblage of four ...players, however excellent. And New ...ork music lovers have had the op...portunity to observe the progress they ...ave made toward finish and euphony. ...There was occasion yesterday to observe ...t, for their playing showed more of those ...qualities than it has in the past.

The programme consisted of a new string quartet by Josef Suk, the single movement in C minor from a quartet that Schubert projected, but never carried further, and César Franck's pianoforte quintet, in which M. Heinrich Gebhard of Boston played the pianoforte part. Suk's quartet is an agreeable though scarcely an important addition to the list of modern works in this form. It is, as is natural in the work of a composer who is also a quartet player, well made, well put together for the four instruments, and the part writing is fluent and effective. As is likewise natural in a composer who is the son-in-law of Antonin Dvorak, it shows some of the traits of that master's music; some of the melodic turns, some of the harmonic devices. Yet it may be that the influence is more Bohemian than personal, and that Mr. Suk drew the spirit of his mournful first movement and some of his rhythmic fancies that appear in the march movement, the intermezzo, and elsewhere, from the circumambient Bohemian atmosphere. But the work lacks distinction and individuality.

César Franck's quintet had not been heard here for several years. And repeated hearing of it does not enforce the lesson of the supreme greatness that Franck's admirers find in it—they who would put it by the side of Beethoven's greatest chamber music in originality and loftiness of conception. That there are passages of profound beauty in it, of mystical elevation, of fine and strongly original harmonic color, is true. But the work as a whole contains much that is dry and even labored; tedious elaboration and reworking of arid thematic material, sometimes at wearisome length. For the noble and strongly appealing passages in which the quintet abounds the listener has to pay by stretches of dullness. The quintet was played with devotion and enthusiasm by Prof. Hess and his comrades, and to the whole Mr. Gebhard contributed artistically and with a spirit that matched that of the others.

NEW YORK HERALD

NEW YORK, SATURDAY, NOVEMBER 10, 1906.

BOSTON QUARTET'S FIRST CONCERT

An Enjoyable Musical Matinee Given in Mendelssohn Hall by Symphony Players.

SOMETHING NEW PROVIDED

Joseph Suks' Quartet, a Novelty to the Local Concert Room, Proves an Interesting Number.

At its first chamber music concert of the season in Mendelssohn Hall yesterday afternoon the Boston Symphony Quartet played in a manner deserving of high praise. Professor Willy Hess and his associates have apparently reached a better mutual understanding even than last year. They play with more unanimity and with far greater freedom than ever before, and their tone is generally well balanced and often of delightfully mellow quality.

An interesting quartet by Joseph Suk, new to the local concert room, emphasized this advance toward perfect chamber music ensemble. In its own right this composition proved well worth a hearing. Its melodies are fresh and graceful, their development is ingenious, and the contrasting qualities of tone of the four instruments are skilfully combined.

With Mr. Heinrich Gebhard at the piano, Cesar Frank's sombre quintet in F minor was given, the pianist contributing praiseworthy playing to the ensemble except when he rather overdid his share of things at times. Schubert's posthumous "Quartet Satz," in C minor for strings, was played between the Suk and Frank numbers.

BOSTON HERALD

Published Every Day in the Year.

VOL. CXX., No. 133.

SATURDAY, NOV. 10, 1906.

...Longy Club will give its first con... season in Potter Hall on ... evening. The programme ... pieces by Weath... Handel, ... Bach, Sch... Godard, ... Symphony

SATURDAY, NOVEMBER 10, 1906.

YESTERDAY'S CONCERTS.

The Boston Symphony Quartet gave its first concert for this season at Mendelssohn Hall yesterday afternoon. It is an organization which bears a name that has most honorable associations, and it has had a predecessor which, without the name, lifted chamber music to a plane never occupied by it before in the United States. Naturally much has been expected of it, and, with equal naturalness, wanting the ensemble effects which can come only from experience, there has been some disappointment in all its performances. So there was yesterday, but it was gratifying to note improvement, especially over the last concert of last season, which was wofully disappointing. The direct and virile purpose stamped upon the work of the little band at the outset by its leader, Professor Hess, was there, but also somewhat more of finish. The chief lack is still euphony, that charm which ought to belong to music which, because of its nature, is prevented from enjoying the adventitious aid of varied instrumental color. A string quartet ought always to give us music like that suggested by Milton in his description of the opening of the gates of heaven: "Harmonious sound, on golden hinges moving." Yesterday's concert brought forth a novelty which did not seem particularly impressive—a quartet in B flat by Josef Suk, of the Bohemian Quartet, and son-in-law of the lamented Dr. Dvorak, who ought to have lived longer to impress upon his intimate disciples his own devotion to the beautiful. The other numbers were the posthumous quartet allegro by Schubert and Cesar Franck's pianoforte quintet in F minor, in which the pianoforte was intelligently, tastefully and affectionately played by Mr. Heinrich Gebhard, of Boston.

...r Cutting Bureau in the World

FIRST BOSTON CONCERT.

Dr. Muck Will Conduct The Symphony Programme.

The first of the series of five concerts which the Boston Symphony Orchestra will give in the Lyric during the present season will take place on next Wednesday evening, at 8.15 o'clock. Interest in these concerts has never run so high as it has this year, and its practical manifestation has been found in the largest subscription sale the Orchestra has ever enjoyed in Baltimore. This is due partly, of course, to the fact that at two of the concerts such artists as Paderewski and Melba will be the soloists; but it may mainly be attributed to the presence of Dr. Karl Muck of the Royal Opera, Berlin, who comes to America this year on special leave of absence from the German Emperor to conduct Boston's great Orchestra.

As has been the practice this year at all the first appearances of Dr. Muck, there will be no soloist at this first concert, for it has been planned primarily to introduce the new conductor, and it is not deemed advisable to divide the interest. The programme that he has chosen is with one exception that which he used for his first concert in Boston, the exception being Wagner's "A Faust Overture," for which he has substituted Strauss' "Don Juan." The programme is as follows:

Symphony in C minor, No. 5...Beethoven
Tone-Poem, "Don Juan".Richard Strauss
Siegfried Idyll.....Wagner
Prelude to "The Mastersingers of Nuremburg".....Wagner

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THE WORLD OF MUSIC

First Appearance Here of Conductor Karl Muck.

SCHEEL'S MODERN PROGRAM

Probability That the First Opera of the Season Will be of the French School and That M. Samuel Bovy Will Direct.

Dr. Karl Muck, of the Royal Opera, Berlin, who is the new conductor of the Boston Symphony Orchestra, will make his initial apearance here to-morrow night at the Academy of Music, where the first concert of the season by that orchestra will be given. He comes here with a record of brilliant successes in Boston, and, as there will be no soloist there will be nothing to divert attention from him. His opening program is the same that was used at the opening concert in Boston, and includes Beethoven's Symphony in C minor, No. 5, and three Wagnerian selections, a "Faust" overture, the "Siegfried Idyll," and the prelude to "The Mastersingers of Nuremberg."

...ER. STAATSZEITU...

NOV 2 - 190...

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H. R. H.

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...paper Cutting Bureau in the World

AMERICAN

BALTIMORE, MD.

NOV 4 - 190...

The Boston Symphony Orchestra.

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It is only fair to believe that the extraordinary and even unexpected success which Dr. Muck had in Boston will be repeated here in Baltimore. Boston has unquestionably the most conservative musical public in this country, a public which has had its training in the 25 years of concerts which its Orchestra has given. It has become almost a tradition that nothing can arouse a symphony audience in Boston to wilder enthusiasm than that which finds its expression in the polite clapping together of hands. This is one of the several traditions that Dr. Muck broke on his first appearances there on Friday afternoon, October 12, and Saturday evening, October 13. At both of these performances, at the finish of Beethoven's C minor symphony, he was roundly cheered. Again, the following week, his performance of Haydn's Symphony in G major aroused enthusiasm to a pitch which usually comes only from the highly emotional music of modern composers. This again was repeated at the third concert, after the performance of Brahm's C minor Symphony and of Richard Strauss' tone-poem "Don Juan." Altogether, Dr. Muck has exceeded the highest expectations, and it is only fair to say that expectations regarding him were very high from the time his engagement was first announced.

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   Symphony in G minor, No. 5.
2. Richard Strauss—
   Tone-poem "Don Juan."
3. Wagner—
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...SHINGTON, D. C.

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"And yet, as one watched him conduct, one wondered how he did it. No conductor, not even Theodore Thomas, has been less demonstrative."

The New York Times

NEW YORK, SATURDAY, NOV. 10, 1906.

BOSTON SYMPHONY QUARTET.

Begins Its Third New York Season with a Concert in Mendelssohn Hall.

The Boston Symphony Quartet began its third season in New York yesterday afternoon. The personnel of the quartet remains as it was last season; with Prof. Willy Hess are Messrs. Otto Roth, Emile Férir, and Heinrich Warnke, all leading players of their respective instruments in the Boston Symphony Orchestra, and hence all admirable players. They have devoted hard work to perfecting their playing together in quartet—for a string quartet party is not made by the immediate assemblage of four players, however excellent. And New York music lovers have had the opportunity to observe the progress they have made toward finish and euphony. There was occasion yesterday to observe it, for their playing showed more of those qualities than it has in the past.

The programme consisted of a new string quartet by Josef Suk, the single movement in C minor from a quartet that Schubert projected, but never carried further, and César Franck's pianoforte quintet, in which M. Heinrich Gebhard of Boston played the pianoforte part. Suk's quartet is an agreeable though scarcely an important addition to the list of modern works in this form. It is, as is natural in the work of a composer who is also a quartet player, well made, well put together for the four instruments, and the part writing is fluent and effective. As is likewise natural in a composer who is the son-in-law of Antonin Dvorak, it shows some of the traits of that master's music; some of the melodic turns, some of the harmonic devices. Yet it may be that the influence is more Bohemian than personal, and that Mr. Suk drew the spirit of his mournful first movement and some of his rhythmic fancies that appear in the march movement, the intermezzo, and elsewhere, from the circumambient Bohemian atmosphere. But the work lacks distinction and individuality.

César Franck's quintet had not been heard here for several years. And repeated hearing of it does not enforce the lesson of the supreme greatness that Franck's admirers find in it—they who would put it by the side of Beethoven's greatest chamber music in originality and loftiness of conception. That there are passages of profound beauty in it, of mystical elevation, of fine and strongly original harmonic color, is true. But the work as a whole contains much that is dry and even labored; tedious elaboration and reworking of arid thematic material, sometimes at wearisome length. For the noble and strongly appealing passages in which the quintet abounds the listener has to pay by stretches of dullness. The quintet was played with devotion and enthusiasm by Prof. Hess and his comrades, and to the whole Mr. Gebhard contributed artistically and with a spirit that matched that of the others.

NEW YORK HERALD

NEW YORK, SATURDAY, NOVEMBER 10, 1906.

BOSTON QUARTET'S FIRST CONCERT

An Enjoyable Musical Matinee Given in Mendelssohn Hall by Symphony Players.

SOMETHING NEW PROVIDED

Joseph Suks' Quartet, a Novelty to the Local Concert Room, Proves an Interesting Number.

At its first chamber music concert of the season in Mendelssohn Hall yesterday afternoon the Boston Symphony Quartet played in a manner deserving of high praise. Professor Willy Hess and his associates have apparently reached a better mutual understanding even than last year. They play with more unanimity and with far greater freedom than ever before, and their tone is generally well balanced and often of delightfully mellow quality.

An interesting quartet by Joseph Suk, new to the local concert room, emphasized this advance toward perfect chamber music ensemble. In its own right this composition proved well worth a hearing. Its melodies are fresh and graceful, their development is ingenious, and the contrasting qualities of tone of the four instruments are skilfully combined.

With Mr. Heinrich Gebhard at the piano, Cesar Frank's sombre quintet in F minor was given, the pianist contributing praiseworthy playing to the ensemble except when he rather overdid his share of things at times. Schubert's posthumous "Quartet Satz," in C minor for strings, was played between the Suk and Frank numbers.

BOSTON HERALD

Published Every Day in the Year.

VOL. CXX., No. 133.

SATURDAY, NOV. 10, 1906.

The Longy Club will give its first concert this season in Potter Hall on Wednesday evening. The programme will include pieces by Woollett, Handel, Weber, Grieg, Bach, Schumann, Godard, Beethoven.

Tickets are now on sale at Symphony

New-York Daily Tribune.

SATURDAY, NOVEMBER 10, 1906.

YESTERDAY'S CONCERTS.

The Boston Symphony Quartet gave its first concert for this season at Mendelssohn Hall yesterday afternoon. It is an organization which bears a name that has most honorable associations, and it has had a predecessor which, without the name, lifted chamber music to a plane never occupied by it before in the United States. Naturally much has been expected of it, and, with equal naturalness, wanting the ensemble effects which can come only from experience, there has been some disappointment in all its performances. So there was yesterday, but it was gratifying to note improvement, especially over the last concert of last season, which was wofully disappointing. The direct and virile purpose stamped upon the work of the little band at the outset by its leader, Professor Hess, was there, but also somewhat more of finish. The chief lack is still euphony, that charm which ought to belong to music which, because of its nature, is prevented from enjoying the adventitious aid of varied instrumental color. A string quartet ought always to give us music like that suggested by Milton in his description of the opening of the gates of heaven: "Harmonious sound, on golden hinges moving." Yesterday's concert brought forth a novelty which did not seem particularly impressive—a quartet in B flat by Josef Suk, of the Bohemian Quartet, and son-in-law of the lamented Dr. Dvorak, who ought to have lived longer to impress upon his intimate disciples his own devotion to the beautiful. The other numbers were the posthumous quartet allegro by Schubert and Cesar Franck's pianoforte quintet in F minor, in which the pianoforte was intelligently, tastefully and affectionately played by Mr. Heinrich Gebhard, of Boston.

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FIRST BOSTON CONCERT.

Dr. Muck Will Conduct The Symphony Programme.

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As has been the practice this year at all the first appearances of Dr. Muck, there will be no soloist at this first concert, for it has been planned primarily to introduce the new conductor, and it is not deemed advisable to divide the interest. The programme that he has chosen is with one exception that which he used for his first concert in Boston, the exception being Wagner's "A Faust Overture," for which he has substituted Strauss' "Don Juan." The programme is as follows:

Symphony in C minor, No. 5...Beethoven
Tone-Poem, "Don Juan".Richard Strauss
Siegfried Idyll.....Wagner
Prelude to "The Mastersingers of Nuremburg".....Wagner

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THE WORLD OF MUSIC

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Bei dieser Gelegenheit soll ein Gerücht dementirt werden, das mir in den letzten Tagen zu Ohren kam; Frau Fama, die geschwätzige alte Dame, wollte wissen, daß Dr. Karl Muck in der Saison 1907—1908 an das Metropolitan Opernhaus beurlaubt werden soll. Dieses Gerücht allein hätte kaum auf Glaubwürdigkeit Anspruch erheben können, wenn Frau Fama nicht mit Einzelheiten aufgewartet hätte, die ihm den Schein der Möglichkeit verliehen hätten; man erzählte, daß zwischen Direktor Conried und der Berliner Intendanz eine Art Austausch vereinbart wurde, wonach Dr. Muck fünf Monate nach New York Urlaub erhalten und dafür Enrico Caruso an sechzehn Abenden an der Berliner Oper auftreten soll. Dieser Handel schien ein guter und ein begreiflicher, aber Frau Fama hat sich wieder als das unzuverlässige Frauenzimmer erwiesen, als das man sie längst kennt: es ist — wie mir von verschiedenen Seiten versichert wird — kein Wörtlein wahr an dem Gerücht. Dr. Muck ist zwar entzückt von Amerika, aber er hat über seine nächstjährigen Pläne noch nichts beschlossen; er ist kontraktlich verpflichtet nach Berlin zurückzukehren. Von Direktor Conried, den er persönlich nicht kennt, hat er nicht nur nicht jetzt, sondern überhaupt noch nie zuvor irgend welches Anerbieten erhalten, und es wäre wohl anzunehmen, daß der Direktor zuerst mit Herrn Muck verhandeln würde, ehe er sich an die Berliner Intendanz wendet. Es wäre mehr als fraglich, ob Muck sich, unter dem herrschenden Star-System, dazu verstehen könnte, einem Ruf an die Oper zu folgen. Und von allem Anderen abgesehen drängt sich dabei noch die Frage auf: Wozu? . . . . . Unsere Oper hat in Alfred Hertz einen Dirigenten, der allen Ansprüchen vollauf genügt und der seit Anton Seidl der erste Opernleiter ist, der sich beim amerikanischen Publikum Geltung verschafft hat. Es wäre gewiß interessant, Muck auch als Dirigent in der Oper kennen zu lernen, aber es wäre der Oper — speziell der deutschen — damit weiter kein Dienst erwiesen; Alfred Hertz hat die deutsche Oper so hoch gebracht, wie man es irgendwie erwarten kann, so hoch, wie sie je vor ihm gewesen — ob es unter den obwaltenden Umständen ein Darüberhinaus überhaupt giebt?! Let well enough alone!

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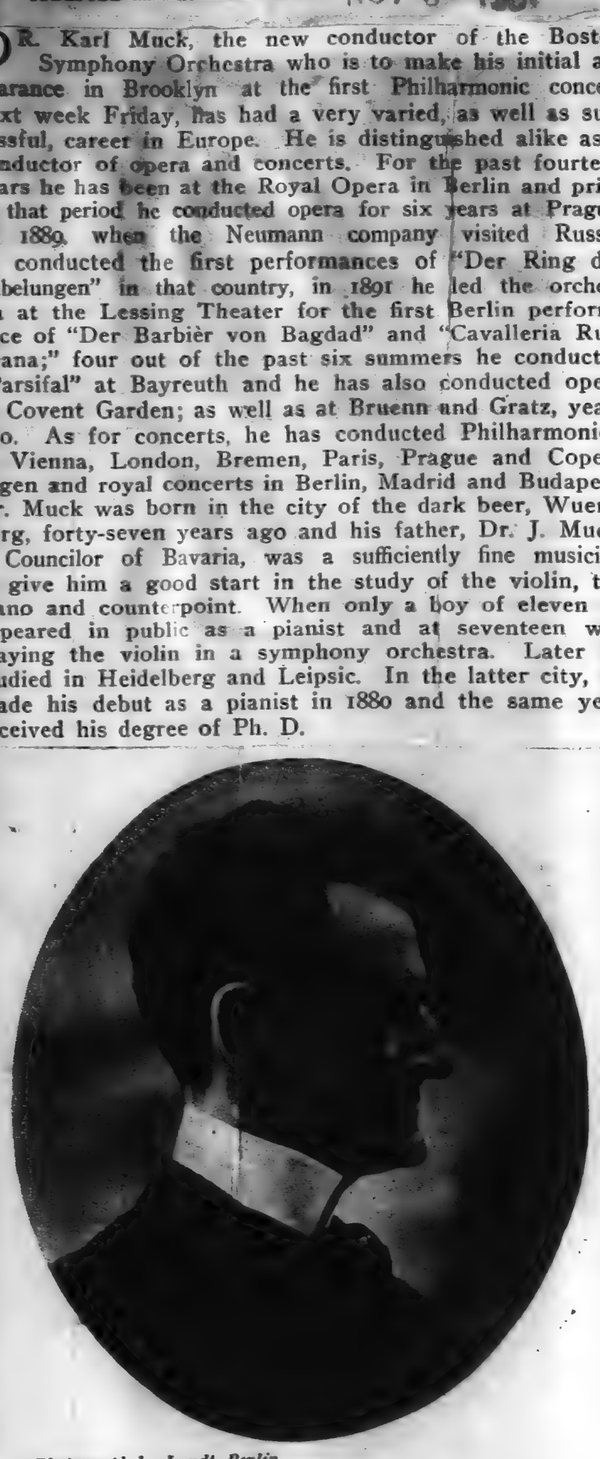
"And yet, as one watched him conduct, one wondered how he did it. No conductor, not even Theodore Thomas, has been less demonstrative."

Newspaper Cutting Bureau in the World
From
Address Brooklyn, N. Y. NOV 3 - 1906

DR. Karl Muck, the new conductor of the Boston Symphony Orchestra who is to make his initial appearance in Brooklyn at the first Philharmonic concert next week Friday, has had a very varied, as well as successful, career in Europe. He is distinguished alike as a conductor of opera and concerts. For the past fourteen years he has been at the Royal Opera in Berlin and prior to that period he conducted opera for six years at Prague. In 1889, when the Neumann company visited Russia, he conducted the first performances of "Der Ring des Nibelungen" in that country, in 1891 he led the orchestra at the Lessing Theater for the first Berlin performance of "Der Barbièr von Bagdad" and "Cavalleria Rusticana;" four out of the past six summers he conducted "Parsifal" at Bayreuth and he has also conducted opera at Covent Garden; as well as at Bruenn and Gratz, years ago. As for concerts, he has conducted Philharmonic's in Vienna, London, Bremen, Paris, Prague and Copenhagen and royal concerts in Berlin, Madrid and Budapest. Dr. Muck was born in the city of the dark beer, Wuerzburg, forty-seven years ago and his father, Dr. J. Muck, a Councilor of Bavaria, was a sufficiently fine musician to give him a good start in the study of the violin, the piano and counterpoint. When only a boy of eleven he appeared in public as a pianist and at seventeen was playing the violin in a symphony orchestra. Later he studied in Heidelberg and Leipsic. In the latter city, he made his debut as a pianist in 1880 and the same year received his degree of Ph. D.



Photograph by Lundt, Berlin.

DR. KARL MUCK.

Newspaper Cutting Bureau in the World
From
Address
Date

THE most important musical event of the week will be the opening concert of the Boston Symphony Orchestra tomorrow night in the Academy of Music with the introductory appearance in this city of Dr. Karl Muck, the new conductor. Four concerts have been already given by Doctor Muck in Boston, and the enthusiasm of his audiences has been steadily on the increase. The new leader is declared to be an earnest student and a man with an infinite capacity for taking pains with the smallest orchestral detail, no less than a magnetic and inspiring interpreter. A soloist has been dispensed with for tomorrow's concert, as was the case at Doctor Muck's first appearance in Boston, it being held undesirable to divide the attention of the audience. The programme of the Boston premiere will be duplicated. It is divided between Beethoven and Wagner, the mighty Fifth Symphony being followed by the "Faust Overture," the "Siegfried Idyl" and the prelude to "Die Meistersinger." As Doctor Muck has won especial fame as a Wagnerian interpreter, his choice of these selections is not without significance.

Newspaper Cutting Bureau in the World
POST
ss WASHINGTON, D. C. NOV 4 - 19

Boston Symphony Orchestra.

The Boston Symphony Orchestra makes its first visit to Washington for the season of 1906-1907 next Tuesday afternoon, giving its concert in the New National Theater. New interest is added in the appearance of Dr. Karl Muck, the new conductor, fresh from his recent success in Boston.

In accordance with the practice prevailing with the orchestra this year, there will be no soloist at this first concert, for it has been planned primarily to introduce Dr. Muck to Washington. The programme is as follows:

Brahms.....Symphony in C minor, No. 1
Haydn.....Symphony in G major (B and H No. 13)
Weber.....Overture to "Der Freischuetz"

Newspaper Cutting Bureau in the World
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WASHINGTON, D. C.
NOV 4-1906

Boston Symphony Concerts.

The winter season of concerts by the Boston Symphony Orchestra will open on next Tuesday afternoon at the New National Theater, which will be the second appearance in Washington of this organization in many years.

Dr. Karl Muck, the new director, has announced the following programme, and in common with the practice which prevails with the orchestra, there will be no soloist at this first concert, for it has been planned primarily to introduce Dr. Muck to Washington:

Haydn, Symphony in G major (B. and H. No. 13).
Weber, overture to "Der Freischuetz."
Brahms' Symphony in C minor, No. 1.

Newspaper Cutting Bureau in the World
From Press
Address
Date

The first Boston Symphony concert of the season will be given in the Academy of Music on to-morrow (Monday) evening, at 8.15. This will be the introductory appearance in Philadelphia of Dr. Karl Muck, of the Royal Opera, Berlin, who is the conductor of the Boston Symphony Orchestra for the present season, having come to America on a special leave of absence granted him last spring by the German Emperor after a long series of negotiations. Quite unusual interest has been manifested in his coming to this city. In fact, not since Mr. Nikisch was conductor of the Orchestra has there been anything like it and the prospects are that the Boston Symphony Orchestra will have the most prosperous season in Philadelphia that has been its fortune for several years past.

At this first concert in Philadelphia there will be no solo artist, for it has been planned primarily to introduce Dr. Muck to the Philadelphia patrons of the Boston Symphony and it has been deemed undesirable to divide the attention of the audience. The program for to-morrow (Monday) night will be the same as that used by Dr. Muck for his first concert in Boston. It is as follows:

Beethoven.....Symphony in C Minor, No. 5
Wagner.....Eine Faust Overture
Wagner.....Siegfried Idyll
Wagner.....Prelude to "The Mastersingers of Nuremberg"

The First Established and Most Complete Newspaper Cutting Bureau in the World
PHILADELPHIA
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THE BOSTON ORCHESTRA

Dr. Carl Muck Makes Favorable Impression on His Debut.

The Boston Symphony Orchestra, under the directorship of its new leader, Dr. Carl Muck, made its first appearance in its series of Monday evening concerts before a Philadelphia audience last night at the Academy of Music. There was no soloist on the programme. Dr. Muck, the new leader, was the centre of attraction. It was wise for the management of the orchestra to allow this first performance of the season to be dominated entirely by its new conductor.

This programme gave us a chance, after the wide advertising that had been given him, to make a clearly concise judgment of a man who has hitherto been known to us only by reputation.

Dr. Muck last night proved himself very well worthy of the fame that has preceded him. His manner is most modest; his beat is not obtrusive, yet, at the same time, one knows that he is completely in control of his orchestra, and even his unexpressive back shows that he is master of his musicians.

If Dr. Muck had had an ordinary European orchestra to conduct he could not possibly have achieved the results that he did last night.

But with such a perfect organization as the Boston Symphony Orchestra, he was at liberty to show himself at his best.

Dr. Muck's conducting is, in its way, forceful and convincing. It is strong and individual. It is a most welcome relief from the classicism of Mr. Gericke.

But Dr. Muck's interpretation is not entirely satisfactory. He has many points in his favor, but he is too inclined to make very big distinctions between pianissimo and fortissimo. In fact, one might almost say that he is too much inclined to overuse the punctuation points of music. His sentences are flowing but subdued; his climaxes are so strong in contrast as to be almost obtrusive. The ideas which he brings to us are not epoch-making, but they are fresh, young, strong and imbued with the spirit of the new era. Therefore they are most welcome, especially in contrast with what the Boston Symphony Orchestra has been offering us for a number of years past.

The programme, made up of the fifth Beethoven symphony and three familiar numbers by Wagner, offered nothing new, but on this very account was, perhaps, particularly well chosen, in that it gave us liberty to put our whole attention on Dr. Muck and to compare him in well-known works with others we have heard.

Again let it be said that Dr. Muck is most welcome and most worthy of support.

Newspaper Cutting Bureau in the World
WASHINGTON, D. C.
NOV 4 - 19

Will high hats be eliminated at the Boston Symphony concerts this year? One of last season's concert goers writes to the management: "We were exceedingly annoyed by a very tall (sitting) lady in a big hat who insisted upon wearing it. She sat about the second or third in the front row. If she is going to sit there again this year please move us nearer the center and give some one else a turn. Please don't move us to the left, as there were more big hats there. I am one of those unfortunates who can't listen entirely with the soul, but want to see, too. I am sure I am not alone in this. I heard the men behind me swear, and if you could do a little missionary hat work I think you would endear yourself to many people."

Newspaper Cutting Bureau in the World

National—The Boston Symphony Orchestra.

The concert season of 1906-1907 will open Tuesday afternoon, when the Boston Symphony Orchestra makes its first visit to Washington and gives its concert in the new National Theater. Interest in Washington ran high a year ago when this famous organization returned to this city, after an absence of many years. This year it seemed to run even higher, and the house has been practically sold out on subscription for all of the five concerts the orchestra will give here. After the splendid concerts which were given under Mr. Gericke's direction a year ago, it was but natural that more of the music lovers of this city should desire to go to the present series, and added to this is the coming of Dr. Karl Muck, the new conductor, of whom Washington has been hearing so much of late and who made such an extraordinary and even unexpected success in Boston.

In common with the practice which prevails with the orchestra this year there will be no soloist at this first concert, for it has been planned primarily to introduce Dr. Muck to Washington. The program is as follows:

Symphony in G major (B. and H. No. 13).....Haydn
"Overture to Der Freischuetz"...Weber
Symphony in C minor, No. 1.....Brahms

Newspaper Cutting Bureau in the World
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BOSTON SYMPHONY

Dr. Karl Mock Makes His Local Debut as Director.

It was rather a daring thing for the new leader of the Boston Symphony Orchestra, Dr. Karl Muck, fresh from the Royal Opera House, at Berlin, to make his Philadelphia debut as a conductor with so familiar a musical selection as that which constituted the program of the concert given last evening at the Academy of Music. All who are familiar with classical music know the Fifth Symphony of Beethoven almost by heart, and most people have their own conceptions of how it should be played; nor are the Faust Overture of Wagner, the Siegfried Idyl and the prelude to Die Meistersinger by the same composer by any means strangers to music patrons. Yet these four numbers were all that appeared on last night's program—soloist, too, there was none. By making such a selection Dr. Muck directly challenged comparison with other conductors, and, it must be admitted, the result justified his intent, albeit it that to it may be attributed the fact that the opening concert of the Boston Symphony in this city had rather a slimmer audience than that which greets it usually.

There can be no doubt that Dr. Muck is a great conductor. The applause which greeted his appearance was prefunctory and the audience was a little apathetic during the first two movements of the symphony. As Beethoven's immortal work progressed, however, the orchestra warmed up and the audience grew more enthusiastic and less critical; and with good reason. Seldom if ever has a finer rendition of the last two movements of this symphony been heard in this city. Under Dr. Muck's baton the orchestra displayed wonderful refinement of phrasing and gradation of musical shading. In fact its playing was about as near being ideal as one can hope for on this mundane sphere. Back of the leading was both intellect and temperament; a great combination in the artistic world; and this directed what is probably the best orchestra in America playing at its best.

The rest of the concert illustrated that Dr. Muck could interpret Wagner as well as he could Beethoven, the Siegfried idyl, particularly displaying his ability to give the true poetic conception to orchestral music.

Later the orchestra is to play more modern music than it did last evening and one looks forward with interest to the way in which it will render the work of Richard Strauss, under Dr. Muck's baton.

Newspaper Cutting Bureau in the World
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Wagner.....Eine Faust Overture
Wagner.....Siegfried Idyll
Wagner, prelude to "The Mastersingers of Nuremberg"

Newspaper Cutting Bureau in the World
SUN
BALTIMORE, MD

WILL WELCOME DR. MUCK

Baltimore Music Lovers Want To See New Boston Leader.

MacDOWELL'S PATHETIC PLIGHT

America's Greatest Musician And Composer Broken Down—Fritz Scheel And Mme. Gadski.

With the coming of Dr. Karl Muck next Wednesday evening we shall have our first opportunity of hearing the famous orchestra under the inspiring baton of the great Berlin conductor, whose magnetic personality will surely infuse new life into this wonderful band of musicians. The fine program announced — Beethoven, Strauss, Wagner—will probably have far more interest for the general musical public than many of those Mr. Gericke gave us in past seasons. It is as follows:

Symphony in C minor, No. 5.....Beethoven
Tone-poem, Don Juan.....Richard Strauss
Siegfried Idyll.....Wagner
Prelude to The Mastersingers of Nuremburg

Newspaper Cutting Bureau in the World
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THE BOSTON ORCHESTRA

Dr. Karl Muck Makes His First Appearance as Conductor in This City.

Dr. Karl Muck, conducting the Boston Symphony Orchestra, made his bow before Philadelphia's music lovers in the Academy of Music last night and received an enthusiastic welcome. The applause which greeted him was much more than a polite tribute to a distinguished musician, who had come crowned with the approval of Germany's best critics; it was the spontaneous acknowledgment of rare talent adorning a potent personality. In all respects the concert was a notable artistic event.

The program was arranged obviously to give Dr. Muck all possible opportunity to display his powers. It contained only compositions that have been made familiar here by frequent performance and the services of a soloist were dispensed with that the attention of the audience might be concentrated on the orchestra. The symphony was Beethoven's mighty Fifth, which was followed by three Wagner numbers: The "Faust Overture," the "Siegfried Idyl" and the prelude to "Die Meistersinger." As Dr. Muck has won particular fame as a Wagnerian interpreter his selection was significant.

The symphony, of course, was the show piece of the evening and the new conductor's reading of it was highly original and forceful. He made it perfectly clear that he was bound by no traditions that could interfere with his conception of the real significance of the work.

In the Wagner numbers, Dr. Muck fully justified his reputation. The "Faust" overture was played with splendid vigor and clearness. It was here that the conductor demonstrated most fully the complete and sympathetic control he had over the orchestra.

Dr. Muck is a slender man of medium height. His face is smooth and shaven with large features, boldly outlined and indicative of great vigor. The most striking thing about him is his massive head, which is covered with thick dark brown hair. Though he is forty-five years old he looks much younger, and in his movements gives the impression of buoyant youthfulness. In conducting, his manner is restrained, though there can be no mistaking the energy that is back of the quick gestures with which he imposes his will on the orchestra. Dr. Muck received the applause which greeted him last night with every show of [illegible] and seemed rather embarrassed [illegible] was forced several times to step [illegible] the audience and acknowledge its [illegible] Dr. Muck is now absent from the [illegible] Royal Opera House by special permission of the Emperor, but, unfortunately, [illegible] lasts for only one year.

Newspaper Cutting Bureau in the World

From

Address

DR. Karl Muck, the new conductor of the Boston Symphony Orchestra who is to make his initial appearance in Brooklyn at the first Philharmonic concert next week Friday, has had a very varied, as well as successful, career in Europe. He is distinguished alike as a conductor of opera and concerts. For the past fourteen years he has been at the Royal Opera in Berlin and prior to that period he conducted opera for six years at Prague. In 1889, when the Neumann company visited Russia, he conducted the first performances of "Der Ring des Nibelungen" in that country, in 1891 he led the orchestra at the Lessing Theater for the first Berlin performance of "Der Barbier von Bagdad" and "Cavalleria Rusticana;" four out of the past six summers he conducted "Parsifal" at Bayreuth and he has also conducted opera at Covent Garden; as well as at Bruenn and Gratz, years ago. As for concerts, he has conducted Philharmonic's in Vienna, London, Bremen, Paris, Prague and Copenhagen and royal concerts in Berlin, Madrid and Budapest. Dr. Muck was born in the city of the dark beer, Wuerzburg, forty-seven years ago and his father, Dr. J. Muck, a Councilor of Bavaria, was a sufficiently fine musician to give him a good start in the study of the violin, the piano and counter point. When only a boy of eleven he appeared in public as a pianist and at seventeen was playing the violin in a symphony orchestra. Later he studied in Heidelberg and Leipsic. In the latter city, he made his debut as a pianist in 1880 and the same year received his degree of Ph. D.

Photograph by Lundt, Berlin.

DR. KARL MUCK.

Newspaper Cutting Bureau in the World

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THE most important musical event of the week will be the opening concert of the Boston Symphony Orchestra tomorrow night in the Academy of Music with the introductory appearance in this city of Dr. Karl Muck, the new conductor. Four concerts have been already given by Doctor Muck in Boston, and the enthusiasm of his audiences has been steadily on the increase. The new leader is declared to be an earnest student and a man with an infinite capacity for taking pains with the smallest orchestral detail, no less than a magnetic and inspiring interpreter. A soloist has been dispensed with for tomorrow's concert, as was the case at Doctor Muck's first appearance in Boston, it being held undesirable to divide the attention of the audience. The programme of the Boston premiere will be duplicated. It is divided between Beethoven and Wagner, the mighty Fifth Symphony being followed by the "Faust Overture," the "Siegfried Idyl" and the prelude to "Die Meistersinger." As Doctor Muck has won especial fame as a Wagnerian interpreter, his choice of these selections is not without significance.

Newspaper Cutting Bureau in the World

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Boston Symphony Orchesctra.

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Brahms.....Symphony in C minor, No. 1
Haydn.....Symphony in G major (B and H No. 13)
Weber.....Overture to "Der Freischuetz

Newspaper Cutting Bureau in the World

WASHINGTON, D. C.

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Newspaper Cutting Bureau in the W

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At this first concert in Philadelphia there will be no solo artist, for it has been planned primarily to introduce Dr. Muck to the Philadelphia patrons of the Boston Symphony and it has been deemed undesirable to divide the attention of the audience. The program for to-morrow (Monday) night will be the same as that used by Dr. Muck for his first concert in Boston. It is as follows:

Beethoven .....Symphony in C Minor, No. 5
Wagner .....Eine Faust Overture
Wagner .....Siegfried Idyll
Wagner.....Prelude to "The Mastersingers of Nuremberg"

The First Established and Most Complete Newspaper Cutting Bureau in the World

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Dr. Muck last night proved himself very well worthy of the fame that has preceded him. His manner is most modest; his beat is not obtrusive, yet, at the same time, one knows that he is completely in control of his orchestra, and even his unexpressive back shows that he is master of his musicians.

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Dr. Muck's conducting is, in its way, forceful and convincing. It is strong and individual. It is a most welcome relief from the classicism of Mr. Gericke.

But Dr. Muck's interpretation is not entirely satisfactory. He has many points in his favor, but he is too inclined to make very big distinctions between pianissimo and fortissimo. In fact, one might almost say that he is too much inclined to overuse the punctuation points of music. His sentences are flowing but subdued; his climaxes are so strong in contrast as to be almost obtrusive. The ideas which he brings to us are not epoch-making, but they are fresh, young, strong and imbued with the spirit of the new era. Therefore they are most welcome, especially in contrast with what the Boston Symphony Orchestra has been offering us for a number of years past.

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Newspaper Cutting Bureau in the World

POST

WASHINGTON, D. C.

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paper Cutting Bureau in the World

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Newspaper Cutting Bureau in the Wor

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There can be no doubt that Dr. Muck is a great conductor. The applause which greeted his appearance was prefunctory and the audience was a little apathetic during the first two movements of the symphony. As Beethoven's immortal work progressed, however, the orchestra warmed up and the audience grew more enthusiastic and less critical; and with good reason. Seldom if ever has a finer rendition of the last two movements of this symphony been heard in this city. Under Dr. Muck's baton the orchestra displayed wonderful refinement of phrasing and gradation of musical shading. In fact its playing was about as near being ideal as one can hope for on this mundane sphere. Back of the leading was both intellect and temperament; a great combination in the artistic world; and this directed what is probably the best orchestra in America playing at its best.

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Boston Symphony Orchestra

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Tone-poem, Don Juan.....Richard Strauss
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Prelude to The Mastersingers of Nuremburg.....Wagner

Newspaper Cutting Bureau in the Wor

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Telegraph
Phila. Pa.
Nov. 6, 190

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But Dr. Muck's interpretation is not entirely satisfactory. He has many points in his favor, but he is too inclined to make very big distinctions between pianissimo and fortissimo. In fact, one might almost say that he is too much inclined to overuse the punctuation points of music. His sentences are flowing but subdued; his climaxes are so strong in contrast as to be almost obtrusive. The ideas which he brings to us are not epoch-making, but they are fresh, young, strong and imbued with the spirit of the new era. Therefore they are most welcome, especially in contrast with what the Boston Symphony Orchestra has been offering us for a number of years past.

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Again let it be said that Dr. Muck is most welcome and most worthy of support.

NEWS
BALTIMORE, Md.
NOV 7 - 1906

Dr. Karl Muck

he new conductor of the Boston Symphony Orchestra, who will be heard in Baltimore for the first time at tonight's concert at the Lyric.

Herald
Washington, D.
Nov 7, 190

DR. KARL MUCK'S DEBUT.

The New Boston Symphony Conductor Makes Agreeable Impression.

Before an audience which thronged the National Theater, and which accorded the Boston Symphony Orchestra a cordial greeting, Dr. Karl Muck, the new conductor of that organization, made his debut in Washington yesterday afternoon. The advent of a new maestro is a matter of no small importance, and it is pleasant to record the fact that Dr. Muck is a worthy successor to the distinguished and capable men under whose batons the orchestra has speedily progressed toward perfection.

He made a most pleasing impression, being dignified without being distrait, unobtrusive yet confident in his conducting, and withal evidencing a catholicity of spirit that augurs well for future concerts. The latter characteristic was especially noticeable, it being difficult to determine whether the joyous and light-hearted Haydn appealed to him more than the serious and sedate Brahms. It is true that the programme did not offer any novelties.

Haydn's Symphony in G minor, Brahms' Symphony No. 1, in C minor, and Weber's Overture "Der Freischutz," are all well-known to concert-goers. Their very familiarity, however, afforded an opportunity to judge of Dr. Muck as an interpreter. His reading, while conservative, is not hackneyed, and he is a past-master in the art of accentuation.

The Haydn Symphony was interpreted con amore, each number being marked by crispness, delicacy, and spirit. The Brahms work was given in masterly fashion. This is especially true of the second movement, which was marked by reverential solemnity, and the last movement, the breadth and nobility of which received adequate treatment. Brahms does not belong to the group of musicians who are universally beloved. His writing is like blank verse, sonorous and rhythmic, but lacking the fascination of well-balanced rhyme. The last movement of the symphony yesterday afternoon, however, appealed with tremendous force by reason of its inherent strength and beauty. "The Freischutz" overture was presented with an abundance of tone-color, but if Dr. Muck had been seeking dramatic effect he would not have overlooked the two-beat which precedes the fortissimo [illegible] which mark the stirring finale. As to the orchestra itself, it may be said that, like wine, it improves with age. Each member is an artist, and its [illegible] work is characterized by wonderful precision and accuracy. It is remarkable [illegible] temperament of the conductor, [illegible] responsive to [illegible] and individual

[illegible] Cutting Bureau in the World.
POST

SOCIETY HEARS CLASSICS.

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Dr. Karl Muck made his Washington debut as conductor of the Boston Symphony Orchestra yesterday afternoon at the National Theater. The programme opened with Haydn's Symphony in G major and closed with Brahms' First Symphony. Between these came Weber's overture to "Der Freischuetz," which is almost as familiar to the Washington public as Wagner's "Tannhaeuser" overture.

The arrangement of these numbers in order of date, beginning with Haydn, called the earliest exponent of the symphony; extending then to Weber, the founder of the romantic school of German opera, and followed by Brahms, the latter-day classicist, was indicative of historical sequence, illustrative of the progress of music in Germany during the eighteenth and nineteenth centuries.

A careful mastery of every detail in the Haydn symphony made the performance of that work perfect. The naivette and delicacy which often pall in this early style of composition found relief in sudden, contrasted measures of mock fierceness. Dr. Muck found the orchestra so certain of the exact shade and rhythm in this work that he rested his baton on his desk for minutes at a time, merely glancing at this or that group of instruments and turning the pages of his score.

In the overture, the effects were studied and well nigh over-drawn. There was an exaggeration of nicety and almost a domination of suppression until the louder and swifter portions were announced. The newness of the interpretation saved the performance from a threatened tedium owing ot a too frequent hearing of the composition. In the Brahms symphony, both players and conductor reached the pinnacle of the afternoon's achievements.

Dr. Muck followed every turn of the devious solitude of musical phrases in this rendition. It was conducted sympathetically and with the true import of its pages. While there was little human expression of the present generation in yesterday's concert, it teemed with intellectuality and classicism in its severest contour.

Mrs. Roosevelt occupied one of the lower boxes, and had with her Mrs. Boardman, Mrs. and Miss Bishop, Miss Randolph, and Miss Hagner. On the opposite side of the theater were the Baroness von Sternburg and party. Mrs. Samuel Thomas, Mrs. C. A. Williams, and A. Lisner, also occupied boxes, and several well-known leaders in society and musical affairs of the city were to be seen in the audience.

[illegible] Cutting Bureau in the World.
GLOBE

NOV 7 - 1906

A GOOD deal of curiosity has been expressed as to Dr. Karl Muck's opinion of the Boston Symphony Orchestra, which he is conducting this year, especially since he has been conductor of the Vienna Philharmonic Orchestra, admittedly the finest in Europe. Dr. Muck does not talk much and never deals in comparisons, but in a conversation with a visitor from New York a short time ago, he said: "Of course I knew I was coming to a splendid orchestra, but I really had no idea what the Boston Symphony really is. Its wind choirs are the most beautiful, and the strings—I have never heard such strings in all my life!"

An interesting pendant to Dr. Muck's opinion of the orchestra's quality is the record of his success with the orchestra contained in a private letter from one who has been a close and keen observer of the orchestra and its work since its inauguration twenty-four years ago: "Dr. Muck," says our correspondent, "seems to have captured the town. The orchestra all seem delighted with him. He has allowed the men so many favors that they all seem to stand up for him loyally. He allows them to commence rehearsing at 9:30 A. M., instead of 10; lets them play an overture, for instance, through in their way instead of stopping at every phrase; compliments them when he likes their ideas after he has heard them play as they like, and wastes no time in useless talking or explaining. He also lets the lid off the brasses sometimes. Truly, I never enjoyed the orchestra as this year. The Brahms First Symphony was perfection, wonderful. His bringing out of the themes in the complicated opening was superb."

[illegible] Cutting Bureau in the World.
POST

WASHINGTON, D. C.
NOV 7 - 1906

Mrs. Roosevelt occupied a box at the concert of the Boston Symphony Orchestra yesterday afternoon in the National Theater. She was accompanied by Mrs. Boardman, Mrs. Bishop, Mrs. Randolph, and Miss Hagner. Mrs. Roosevelt was gowned in her customary black gown, with small black hat, trimmed with a bunch of ostrich feathers, and looked unusually well. She has gained a few pounds avoirdupois this fall, and also a becoming amount of color, and never looked so well as just now. She and her party came in early. In fact, in ample time for the opening number, as is Mrs. Roosevelt's custom, and they remained until the end and added their approval of Dr. Muck's work with the orchestra in applause, to that of the audience.

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[illegible] Paper Cutting Bureau in the World.
TIMES

WASHINGTON, D. C.
NOV 7 - 1906

GREET DR. MUCK IN MATIN CONCERT.

New Conductor of Boston Symphony Orchestra Pleases Audience.

GAVE DELIGHTFUL PROGRAM

First Concert of Present Season Was One of Organization's Best.

The first concert of the Boston Symphony Orchestra in Washington this season took place yesterday afternoon in the National Theater. An audience in every way worthy of the magnificent organization greeted them. It filled almost every seat in gallery, balcony, and on the floor, and proved that Washinston has taken a foremost place as a supporter of the best in music, when a program of orchestral music without the attraction of a soloist could draw such a splendid house.

Washington audiences have seldom shown such an intense interest in an orchestral concert as this one showed in the first appearance of Dr. Karl Muck, of the Royal Opera of Berlin, who has been loaned by the Kaiser for a year's sojourn in America, to conduct the Boston Symphony. Washington greeted Dr. Muck kindly, but it was not until the close of the Overture to Freischutz that it put the unmistakable stamp of approval upon his work. He chatted and smiled rather familiarly with the men immediately near him, which many concert growers criticize, while others approve as an evidence of perfect sympathy and good feeling between players and conductor.

However he may be criticised personally, his genius as a conductor is undisputed. He has a happy combination of the qualities of his predecessors, temperament, self-control, polish, and an intimate knowledge of music. His temperament dominates the orchestra.

Dr. Muck very apparently does his work with his men at rehearsals, leaving nothing for the concert but the result of the work. He has no acrobatic accomplishments, at least if he has he does not display them on the concert stage. He is quiet, forceful, and has a strong, tempestuous temperament apparently suppressed and under perfect control. He even lays his baton down quietly and rests both hands upon his score frequently, and his men play with the same precision and put warmth of color into their work just the same, showing their conscientious labor in rehearsal.

The program opened with the quaint and stately Symphony in G major, by Haydn, followed by the Overture to Weber's "Der Freischutz," the Brahms Symphony No. 1 in C minor, giving the proper weight to a pleasingly arranged program. "Der Freischutz" was full of new beauties under the magic of his interpretation.

Dr. Muck's reading of the Brahms Symphony was masterly. He brought out every tiny theme and melody with no predominance of one instrument over another except when one had the melody. In fact, the Boston Symphony Orchestra has not played with such perfect satisfaction in Washington for some time, as it did yesterday afternoon. It will have a warm welcome on its next visit for Dr. Muck has made a pronounced hit here as he has in New York and in Boston. He is as great a conductor of orchestra as he is of German opera.

[illegible] N. Y. EV'G SUN
NOV 7 - 1906

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[illegible] Standard Union
[illegible] N. Y.
NOV 8 - 190

William J. Henderson, of the "Sun," lectured at Association Hall yesterday afternoon on the programme at the first concert to be given here by the Boston Symphony Orchestra. Mme. Stoffrejen was at the piano.

...Newspaper Cutting Bureau in the World...
...ess Philadelphia Pa
...Nov 6, 1906

THE BOSTON ORCHESTRA

Dr. Carl Muck Makes Favorable Impression on His Debut.

The Boston Symphony Orchestra, under the directorship of its new leader, Dr. Carl Muck, made its first appearance in its series of Monday evening concerts before a Philadelphia audience last night at the Academy of Music. There was no soloist on the programme. Dr. Muck, the new leader, was the centre of attraction. It was wise for the management of the orchestra to allow this first performance of the season to be dominated entirely by its new conductor.

This programme gave us a chance, after the wide advertising that had been given him, to make a clearly concise judgment of a man who has hitherto been known to us only by reputation.

Dr. Muck last night proved himself very well worthy of the fame that has preceded him. His manner is most modest; his beat is not obtrusive, yet, at the same time, one knows that he is completely in control of his orchestra, and even his unexpressive back shows that he is master of his musicians.

If Dr. Muck had had an ordinary European orchestra to conduct he could not possibly have achieved the results that he did last night.

But with such a perfect organization as the Boston Symphony Orchestra, he was at liberty to show himself at his best.

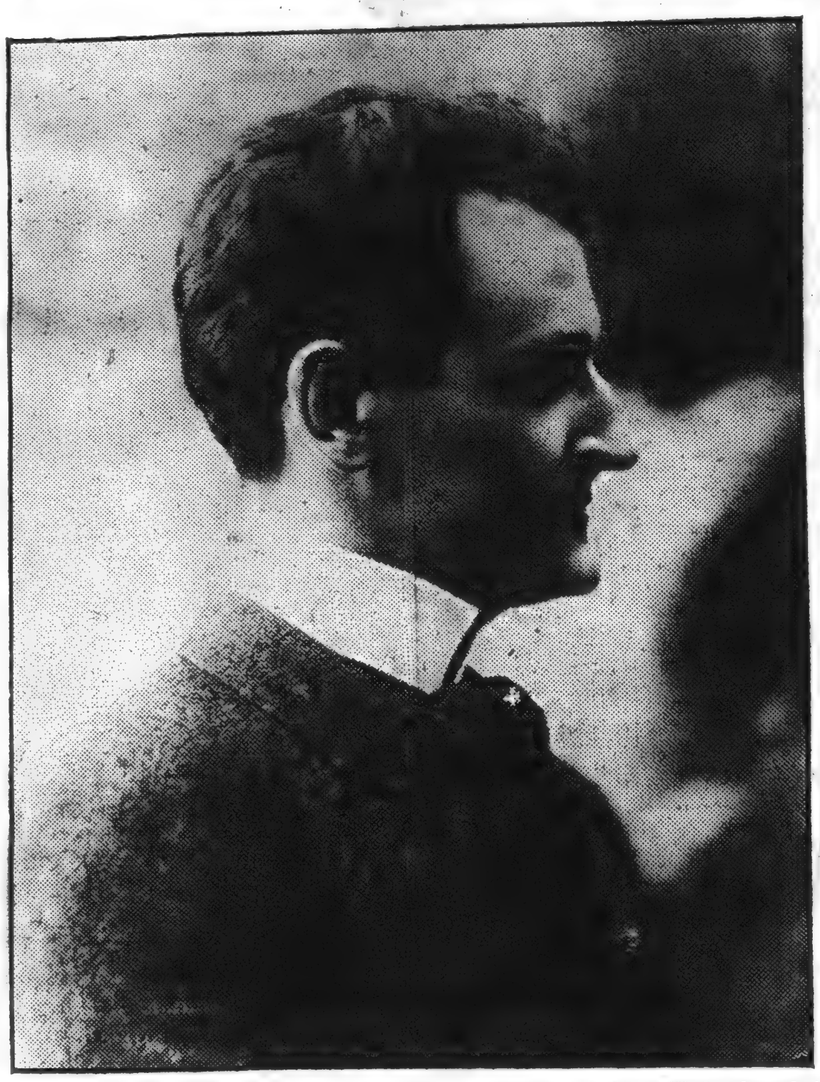
Dr. Muck's conducting is, in its way, forceful and convincing. It is strong and individual. It is a most welcome relief from the classicism of Mr. Gericke.

But Dr. Muck's interpretation is not entirely satisfactory. He has many points in his favor, but he is too inclined to make very big distinctions between pianissimo and fortissimo. In fact, one might almost say that he is too much inclined to overuse the punctuation points of music. His sentences are flowing but subdued; his climaxes are so strong in contrast as to be almost obtrusive. The ideas which he brings to us are not epoch-making, but they are fresh, young, strong and imbued with the spirit of the new era. Therefore they are most welcome, especially in contrast with what the Boston Symphony Orchestra has been offering us for a number of years past.

The programme, made up of the fifth Beethoven symphony and three familiar numbers by Wagner, offered nothing new, but on this very account was, perhaps, particularly well chosen, in that it gave us liberty to put our whole attention on Dr. Muck and to compare him in well-known works with others we have heard.

Again let it be said that Dr. Muck is most welcome and most worthy of support.

Dr. Karl Muck



he new conductor of the Boston Symphony Orchestra, who will be heard in Baltimore for the first time at tonight's concert at the Lyric.

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...Nov 7, 06

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The Haydn Symphony was interpreted con amore, each number being marked by crispness, delicacy, and spirit. The Brahms work was given in masterly fashion. This is especially true of the second movement, which was marked by reverential solemnity, and the last movement, the breadth and nobility of which received adequate treatment. Brahms does not belong to the group of musicians who are universally beloved. His writing is like blank verse, sonorous and rhythmic, but lacking the fascination of well-balanced rhyme. The last movement of the symphony yesterday afternoon, however, appealed with tremendous force by reason of its inherent strength and beauty. "The Freischutz" overture was presented with an abundance of tone-color, but if Dr. Muck had been seeking dramatic effect he would not have overlooked the two-bar rest which precedes the fortissimo chords which mark the stirring finale.

As to the orchestra itself, it may be said that, like wine, it improves with age. Each member is an artist, and its ensemble work is characterized by wonderful precision and accuracy. It is responsive to the temperament of the conductor, and intelligently appreciative of the nuances which give life and individuality to the score.

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Newspaper Cutting Bureau in the World

BALTIMORE,

NOV 7 - 1906

SOCIETY IN WASHINGTON

Mrs. Roosevelt At First Boston Symphony Concert.

[Special Dispatch to the Baltimore Sun.]

Washington, Nov. 6.—Mrs. Roosevelt, wife of the President, occupied a box this afternoon at the first concert this season of the Boston Symphony Orchestra in the National Theatre. She had with her Mrs. Boardman, Mrs. Bishop, Mrs. Randolph and Miss Isabelle Hagner. Mrs. Roosevelt was gowned in black, with small black hat, with black ostrich feathers upon the left upturned side. She is looking particularly well this fall and has a bright color in her face, which has not been noticed there for some years.

Dr. Muck, the new conductor of the symphony, made a pronounced success and was recalled many times by the packed house which greeted him. Among other distinguished persons in the audience were the Baroness von Sternburg, wife of the German Ambassador; the Japanese Ambassador and Viscountess Aoki, Mrs. Hopkins, Rev. Doctor and Mrs. McKim and Lady Durand and Miss Durand.

N. Y. TELEGRAM

NOV 7 - 1906

Dr. Carl Muck, of the Boston Symphony Orchestra, was a distinguished pianist before he became famous as a conductor. Shortly after he arrived in Boston Professor Willy Hess, concert master of the orchestra, asked him to play the piano in one of the modern works which the Boston Symphony Quartet is to give this season. Dr. Muck looked doubtful and asked to see the score. He read it over and then said:—"Yes, I will, if you put it into your last concert. These young fellows that are writing music ask so much of the poor pianist. Only virtuosos will suit them, and—ach, Gott! my fingers are getting stiff. I'll have to take a course of scales before the concert, and you must give me time."

Standard Union Brooklyn

NOV 7 -

MUCK WAS AWED.

Dr. Karl Muck, who is to lead the Boston Symphony Orchestra this year, gave "The Musical Age" this interesting description of how his first sail into the Port of New York impressed him:

"I was awed—yes, awed—by the skyline of your city as the steamer slowly moved up the bay," he said. "It is gigantic, overwhelming, bewildering. It completely embodies the mental picture I had formed of it, the reality filling out magnificently the crevices of detail. The colossal structures, studded with innumerable windows, put me in mind of so many human beehives, the workers within bent on great accomplishment. This, then, is the energy that makes your country what it is. The sight is an inspiration—splendid! splendid!

"This may sound naive to you. Recollect, too, this is my first visit to your shores. Wait until I come again, then probably I shall assume that fashionable blase indifference. Now I am interested in everything, everything."

Newspaper Cutting Bureau in the World

CITIZEN.

Brooklyn, N. Y.

NOV 8 - 1906

FINE LECTURE-RECITAL BY WM. J. HENDERSON.

The first in the series of five lecture recitals on the Boston Symphony Concerts was given at Association Hall yesterday afternoon under the auspices of the Brooklyn Institute, the lecturer being William J. Henderson, music editor of the New York "Sun." Mme. Stoffregen was at the piano. The programme studied was that of the concert at the Baptist Temple tomorrow evening: Symphony No. 1, in C minor, Op. 68, Brahms; overture to "Oberon," Weber; the "Siegfried Idyl" and the prelude to "Der Meistersinger," Wagner. The lecturer assumed that his audience knew the facts about the lives of the three authors, so kept closely to the study of their music. It was said of Brahms that when he is not "pretty" in his music he is something greater and better—grand, noble, majestic, serious. Weber was said to have done a whole lot of things before Wagner did them, "and a great many of Wagner's best ideas were Weber's ideas."

Sun

Baltimore, Md.

Nov. 8, 1906

DR. KARL MUCK THRILLS

Large Audience Greets Boston Symphony Orchestra.

CONCERT ANOTHER TRIUMPH

Program Affords Fine Opportunity To Study New Director's Versatility.

It is questionable whether the Boston Symphony Orchestra was ever greeted by a larger audience in Baltimore than that which attended the first of the present series of concerts, which was given last evening at the Lyric. Every seat in the spacious hall—the main floor, balcony and gallery—was filled, and here and there, scattered about the outer aisles, could be seen persons standing.

Whether this generous outpouring of a music-loving public was due to anticipation of the music it was to hear or whether the throng was attracted by curiosity, merely to get a glimpse of Dr. Karl Muck, the new conductor of that organization, is also questionable. At any rate, it was the two causes—the superb work of the orchestra and the masterful, musicianly qualities displayed by Dr. Muck—that combined to hold the audience almost as if spellbound through one of the most interesting and brilliant concerts ever heard in this city.

As to the reception accorded Dr. Muck, it is sufficient to say he was received with hearty, spontaneous cordiality, without any undue, unnecessary demonstration. Once, when the audience became demonstrative in its applause, and Dr. Muck motioned the members of the orchestra to arise and share the honors with him, there were a half dozen persons scattered about the hall who shouted "Bravo!" but this was the only demonstration, aside from the hearty handclapping which followed each number.

The concert was another triumph for the orchestra and the initial Baltimore triumph for Dr. Muck. Of the fact that the latter has created a most favorable impression here there is no doubt. His work was received, as it well deserved to have been, with the sincere approbation of a critical, but thoroughly musical, audience.

The following program was given:

Symphony No. 5, in C minor, op. 67.....Beethoven
- Allegro con brio.
- Andante con moto.
- Allegro; trio.
- Allegro.

Tone Poem, "Don Juan" (after N. Lenau), op. 20.....Richard Strauss

"A Siegfried Idyl".....Wagner

Prelude to "The Mastersingers of Nuremberg".....Wagner

With the exception of one number, the program was the same as that given by the orchestra at its first concert under Dr. Muck in Boston about a month ago. Its numbers offered a rich contrast and ample opportunity to study the breadth and versatility of the new conductor.

The Beethoven symphony might well be termed a continual string of melodic jewels. Throughout the four movements there is not a dull moment—not an instant that one does not feel, as it were, the wealth of magnificent, pure melody being poured forth. The motives of the first three movements were sketched by Beethoven in 1800 and 1801 and the work was finished in 1807. It was first performed in Vienna in 1808.

Of the four movements the second is perhaps the richest in melody. This movement—the andante—might well be termed one great, glittering gem, outshining, if such a thing were possible, the richness of the others of the same work.

In strong contrast, in point of thematic and harmonic treatment, was the Strauss tone-poem. The inspiration for the work was received from the poem of "Don Juan," by Nicolaus Lenau, and is known as the first of Strauss' symphonic or tone poems. It is imposing in conception and construction and conveys its message of intense human passion and feeling in beautiful, majestic strains, which require practically all the resources of the orchestra, including the triangle, cymbals, glockenspiel and harp.

In the two closing numbers—Wagner's Siegfried idyl and the overture of "Die Meistersinger"—Dr. Muck proved how thoroughly familiar he is with the works of the great Bavarian master. This was to have been expected after the conductor had spent several seasons as leader at Bayreuth. This fact only caused the Wagner numbers to be received with probably more than ordinary interest. That such a work as the Siegfried idyl was truly inspired by Wagner's pleasure at the birth of his son, Siegfried, in whose honor he wrote it, can well be believed. In the work the master has associated much of the thematic treatment to be found in the Siegfried music of "Die Walkure." In fact, nearly all them were, with the exception of the folksong "Sleep, My Child, Sleep."

The prelude was given with all its dash and fire, and one regretted that there was not more of it.

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Newspaper Cutting Bureau in the World

EAGLE.

NOV 8 - 1906

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Newspaper Cutting Bureau in the World

GERMAN HERO

NEW YORK CI

NOV 8 - 1906

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N. Y.

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Newspaper Cutting Bureau in the World

BALTIMORE,

NOV 8 - 1906

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Wagner—
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Wagner—
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ROSS Y ZEITUNG.

NOV 8 - 1906

Das „hohe C" Uncle Sam's.

Dr. Karl Muck, der bekanntlich das Boston Symphony Orchester für diese Saison leiten wird, hat in einem Interview über seinen ersten Eindruck, den er bei seiner Ankunft in New York erhielt, geplaudert, und dabei unumwunden erklärt, daß ihm die Wolkenkratzer mit ihren hunderten von Fenstern ganz besonders als ein Kennzeichen des amerikanischen Strebens auf der Konleiter des Fortschrittes imponirt habe. Allerdings fügte Dr. Muck hinzu, daß dies sein erster etwas naiv klingender Eindruck gewesen sei, wenn er vielleicht im nächsten Jahre wiederkomme, werde sich vielleicht sein Enthusiasmus nach dem Muster des Amerikaners abgekühlt haben.

THE MORNING TELEGRAPH

NEW YORK CIT

NOV 8 - 1

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New York Musicians to Greet German Conductor at Luechow's.

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Newspaper Cutting Bureau in the World

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SOCIETY IN WASHINGTON

Mrs. Roosevelt At First Boston Symphony Concert.

[Special Dispatch to the Baltimore Sun.]

Washington, Nov. 6.—Mrs. Roosevelt, wife of the President, occupied a box this afternoon at the first concert this season of the Boston Symphony Orchestra in the National Theatre. She had with her Mrs. Boardman, Mrs. Bishop, Mrs. Randolph and Miss Isabelle Hagner. Mrs. Roosevelt was gowned in black, with small black hat, with black ostrich feathers upon the left upturned side. She is looking particularly well this fall and has a bright color in her face, which has not been noticed there for some years.

Dr. Muck, the new conductor of the symphony, made a pronounced success and was recalled many times by the packed house which greeted him. Among other distinguished persons in the audience were the Baroness von Sternburg, wife of the German Ambassador; the Japanese Ambassador and Viscountess Aoki, Mrs. Hopkins, Rev. Doctor and Mrs. McKim and Lady Durand and Miss Durand.

Dr. Carl Muck, of the Boston Symphony Orchestra, was a distinguished pianist before he became famous as a conductor. Shortly after he arrived in Boston Professor Willy Hess, concert master of the orchestra, asked him to play the piano in one of the modern works which the Boston Symphony Quartet is to give this season. Dr. Muck looked doubtful and asked to see the score. He read it over and then said:—"Yes, I will, if you put it into your last concert. These young fellows that are writing music ask so much of the poor pianist. Only virtuosos will suit them, and—ach, Gott! my fingers are getting stiff. I'll have to take a course of scales before the concert, and you must give me time."

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MUCK WAS AWED.

Dr. Karl Muck, who is to lead the Boston Symphony Orchestra this year, gave "The Musical Age" this interesting description of how his first sail into the Port of New York impressed him:

"I was awed—yes, awed—by the skyline of your city as the steamer slowly moved up the bay," he said. "It is gigantic, overwhelming, bewildering. It completely embodies the mental picture I had formed of it, the reality filling out magnificently the crevices of detail. The colossal structures, studded with innumerable windows, put me in mind of so many human beehives, the workers within bent on great accomplishment. This, then, is the energy that makes your country what it is. The sight is an inspiration—splendid! splendid!

"This may sound naive to you. Recollect, too, this is my first visit to your shores. Wait until I come again, then probably I shall assume that fashionable blase indifference. Now I am interested in everything, everything."

Newspaper Cutting Bureau in the World

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FINE LECTURE-RECITAL BY WM. J. HENDERSON.

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m Sun

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e Nov 8, 1906

DR. KARL MUCK THRILLS

Large Audience Greets Boston Symphony Orchestra.

CONCERT ANOTHER TRIUMPH

Program Affords Fine Opportunity To Study New Director's Versatility.

It is questionable whether the Boston Symphony Orchestra was ever greeted by a larger audience in Baltimore than that which attended the first of the present series of concerts, which was given last evening at the Lyric. Every seat in the spacious hall—the main floor, balcony and gallery—was filled, and here and there, scattered about the outer aisles, could be seen persons standing.

Whether this generous outpouring of a music-loving public was due to anticipation of the music it was to hear or whether the throng was attracted by curiosity, merely to get a glimpse of Dr. Karl Muck, the new conductor of that organization, is also questionable. At any rate, it was the two causes—the superb work of the orchestra and the masterful, musicianly qualities displayed by Dr. Muck—that combined to hold the audience almost as if spellbound through one of the most interesting and brilliant concerts ever heard in this city.

As to the reception accorded Dr. Muck, it is sufficient to say he was received with hearty, spontaneous cordiality, without any undue, unnecessary demonstration. Once, when the audience became demonstrative in its applause, and Dr. Muck motioned the members of the orchestra to arise and share the honors with him, there were a half dozen persons scattered about the hall who shouted "Bravo!" but this was the only demonstration, aside from the hearty handclapping which followed each number.

The concert was another triumph for the orchestra and the initial Baltimore triumph for Dr. Muck. Of the fact that the latter has created a most favorable impression here there is no doubt. His work was received, as it well deserved to have been, with the sincere approbation of a critical, but thoroughly musical, audience.

The following program was given:

Symphony No. 5, in C minor, op. 67.....Beethoven
Allegro con brio.
Andante con moto.
Allegro; trio.
Allegro.

Tone Poem, 'Don Juan" (after N. Lenau), op. 20.....Richard Strauss

"A Siegfried Idyl".....Wagner

Prelude to "The Mastersingers of Nuremberg".....Wagner

With the exception of one number, the program was the same as that given by the orchestra at its first concert under Dr. Muck in Boston about a month ago. Its numbers offered a rich contrast and ample opportunity to study the breadth and versatility of the new conductor.

The Beethoven symphony might well be termed a continual string of melodic jewels. Throughout the four movements there is not a dull moment—not an instant that one does not feel, as it were, the wealth of magnificent, pure melody being poured forth. The motives of the first three movements were sketched by Beethoven in 1800 and 1801 and the work was finished in 1807. It was first performed in Vienna in 1808.

Of the four movements the second is perhaps the richest in melody. This movement—the andante—might well be termed one great, glittering gem, outshining, if such a thing were possible, the richness of the others of the same work.

In strong contrast, in point of thematic and harmonic treatment, was the Strauss tone-poem. The inspiration for the work was received from the poem of "Don Juan," by Nicolaus Lenau, and is known as the first of Strauss' symphonic or tone poems. It is imposing in conception and construction and conveys its message of intense human passion and feeling in beautiful, majestic strains, which require practically all the resources of the orchestra, including the triangle, cymbals, glockenspiel and harp.

In the two closing numbers—Wagner's Siegfried idyl and the overture of "Die Meistersinger"—Dr. Muck proved how thoroughly familiar he is with the works of the great Bavarian master. This was to have been expected after the conductor had spent several seasons as leader at Baireuth. This fact only caused the Wagner numbers to be received with probably more than ordinary interest. That such a work as the Siegfried idyl was truly inspired by Wagner's pleasure at the birth of his son, Siegfried, in whose honor he wrote it, can well be believed. In the work the master has associated much of the thematic treatment to be found in the Siegfried music of "Die Walkure." In fact, nearly all them were, with the exception of the folksong "Sleep, My Child, Sleep."

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Newspaper Cutting Bureau in the World

NEW YORK

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[illegible], Md
Nov 8, 1906

MUSIC

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[illegible] for Of America's, And, In
[illegible] Of The World's, Finest Or-
[illegible]stra.

[illegible] otherwise that was includ-
[illegible]icke's tours with the Boston
[illegible]y Orchestra in which the great
[illegible] won such affection and such ap-
[illegible] of his masterful ability as he
[illegible] Baltimore. Mr. Gericke was not
[illegible] least sensational, he was ever
[illegible]ness scant in his display of en-
[illegible], but he was always logical
[illegible] to his convictions, and he never
[illegible] to put his conceptions before his
[illegible]s with crystalline clearness.
[illegible] secured the respect and love of
[illegible]rical people through the con-
[illegible] observance of legitimate
[illegible] he will retain his high position
[illegible]steem, whoever may assume his
[illegible]s leader. Mr. Gericke's aims
[illegible] and results were so pure and
[illegible] we will leave them on record
[illegible]ed by no comparisons.

Muck has come to us, bringing an
[illegible] unrivaled reputation as an op-
[illegible] conductor, which he has earned
[illegible] Baireuth and Berlin. The last ten
[illegible]s have brought him rich opportuni-
[illegible], and he has utilized them all to re-
[illegible] and strengthen his art. He ripens
[illegible] broadens with each year's experi-
[illegible], and, like most supremely great
[illegible] remains modest and unaffected
[illegible]ough all of his realized ambition,
[illegible]ing to feel that art is greater than
[illegible] highest accomplishments. Dr. Muck's
[illegible] when before his orchestra per-
[illegible] mirrors his character—he is too
[illegible] to be self-conscious, too well
[illegible] to permit mannerisms to creep
[illegible] his movements, too experienced to
[illegible] in superfluous or meaningless
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[illegible]ian who does not need to em-
[illegible] the impressions made by his
[illegible]us through outward devices. No
[illegible]

other conductor of our times controls
[illegible] so completely while controlling
[illegible]s men.

[illegible] Americans sometimes question the
[illegible]lness of Emperor William's friend-
[illegible]s toward our country, but here we
[illegible] authentic testimony to its exist-
[illegible]: for had Mr. Higginson's offer come
[illegible] any other land, Dr. Muck would
not have been granted his leave of ab-
[illegible].

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was as follows:

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3. Allegro; Trio.
4. Allegro.

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Wagner—"A Siegfried Idyl."

Wagner—Prelude to "The Mastersingers of Nuremberg."

Dr. Muck's reading of the Beethoven Symphony, while showing respect for tradition, was so individual that it presented many features of that great work in a new and interesting light. Dr. Muck could never be irrational, but his conceptions of orchestral works may differ from those expressed by Gericke or Nikisch as much as Rubinstein's renditions of many piano works differed from those of Bulow. If individuality cannot enter into the readings of compositions without upsetting their import, their composers must have built upon a narrow foundation and with faint inspiration. Real music is absolutely unmechanical. It is plastic and adaptable.

"Don Juan" is one of Richard Strauss' later tone-poems. It is full of color-eloquence, and it contains beautiful themes developed as the normal man likes to hear them. As is usual with Strauss, he in "Don Juan" invents new instrumental situations of startling effectiveness. Dr. Muck made this involved work present contrasting pictures with almost startling clarity.

The two Wagner numbers found Dr. Muck on his native heath. They were wonderfully impressive, although some parts of the "Meistersinger" prelude were read faster than we are accustomed to hear them. Altogether, the great Berlin conductor came and conquered in Baltimore, as he had in Boston and Philadelphia.

O. B. B.

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NOV 8- 1906

[illegible]s Angelegenheit des Artists nach Boston, welche bekanntlich auf den 18. d. Mts. angesetzt ist, muß wahrscheinlich verschoben werden.

Es heißt nämlich, daß das Boston Symphonie-Orchester, welches bei dem Konzert zum Besten des Germanischen Museums mitwirkt, nicht im November in Boston anwesend sein kann, da es anderweitige Engagements hat.

Na, aufgeschoben ist nicht aufgehoben!

Mit einem feierlichen Bankett in dem Bankettsaal der Broadway Theaterhalle ging gestern Abend das 40jährige Jubiläum des Deutschen Liederkranz zu Ende.

Gegen siebzig Personen hatten sich zur festlichen Tafel in dem hübsch dekorirten Saal niedergelassen.

Caterer Jappen servirte ein vorzügliches Menu und allgemeine Fröhlichkeit herrschte.

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[illegible]-W YORK PRESS

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NOV 8- 1906

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NOV 8 - 1906

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NOV 9 - 1906

BOSTON STAR.

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Newer
Baltimore, Md
Nov 8, 1906

MUSIC

Dr. Muck's Debut In Baltimore As Conductor Of America's, And, Indeed, Of The World's, Finest Orchestra.

There is no other city that was included in Mr. Gericke's tours with the Boston Symphony Orchestra in which the great leader won such affection and such appreciation of his masterful ability as he did in Baltimore. Mr. Gericke was not in the least sensational, he was even sometimes scant in his display of enthusiasm, but he was always logical and true to his convictions, and he never failed to put his conceptions before his audiences with crystalline clearness. Having secured the respect and love of our musical people through the conscientious observance of legitimate methods, he will retain his high position in our esteem, whoever may assume his duties as leader. Mr. Gericke's aims, virtues and results were so pure and high that we will leave them on record, disturbed by no comparisons.

Dr. Muck has come to us, bringing an almost unrivaled reputation as an operatic conductor, which he has earned at Baireuth and Berlin. The last ten years have brought him rich opportunities, and he has utilized them all to refine and strengthen his art. He ripens and broadens with each year's experience, and, like most supremely great men, remains modest and unaffected through all of his realized ambition, seeming to feel that art is greater than our highest accomplishments. Dr. Muck's manner when before his orchestra perfectly mirrors his character—he is too earnest to be self-conscious, too well poised to permit mannerisms to creep into his movements, too experienced to indulge in superfluous or meaningless demonstrations, and too genial to admit of unemotional moments. Dr. Muck is a musician who does not need to emphasize the impressions made by his genius through outward devices. No other conductor of our times controls himself so completely while controlling his men.

We Americans sometimes question the genuineness of Emperor William's friendliness toward our country, but here we have authentic testimony to its existence; for had Mr. Higginson's offer come from any other land, Dr. Muck would not have been granted his leave of absence.

The programme last night at the Lyric was as follows:

Beethoven—Symphony No. 5, in C minor, Op. 67.
1. Allegro con brio.
2. Andante con moto.
3. Allegro; Trio.
4. Allegro.

Richard Strauss—Tone-poem, "Don Juan" (after N. Lenau), Op. 20.
Wagner—"A Siegfried Idyl."
Wagner—Prelude to "The Mastersingers of Nuremberg."

Dr. Muck's reading of the Beethoven Symphony, while showing respect for tradition, was so individual that it presented many features of that great work in a new and interesting light. Dr. Muck could never be irrational, but his conceptions of orchestral works may differ from those expressed by Gericke or Nikisch as much as Rubinstein's renditions of many piano works differed from those of Bulow. If individuality cannot enter into the readings of compositions without upsetting their import, their composers must have built upon a narrow foundation and with faint inspiration. Real music is absolutely unmechanical. It is plastic and adaptable.

"Don Juan" is one of Richard Strauss' saner tone-poems. It is full of color-eloquence, and it contains beautiful themes developed as the normal man likes to hear them. As is usual with Strauss, he in "Don Juan" invents new instrumental situations of startling effectiveness. Dr. Muck made this involved work present contrasting pictures with almost startling clarity.

The two Wagner numbers found Dr. Muck on his native heath. They were wonderfully impressive, although some parts of the "Meistersinger" prelude were read faster than we are accustomed to hear them. Altogether, the great Berlin conductor came and conquered in Baltimore, as he had in Boston and Philadelphia.

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NOV 8 - 1906

Die Sängerreise des Arions nach Boston, welche bekanntlich auf den 18. d. Mts. angesetzt ist, muß wahrscheinlich verschoben werden.

Es heißt nämlich, daß das Boston Symphonie-Orchester, welches bei dem Konzert zum Besten des Germanischen Museums mitwirkt, nicht im November in Boston anwesend sein kann, da es anderweitige Engagements hat.

Na, aufgeschoben ist nicht aufgehoben!

Mit einem feierlichen Bankett in dem Bankettsaal der Broadway Theaterhalle ging gestern Abend das 40jährige Jubiläum des Deutschen Liederkranz zu Ende.

Gegen siebzig Personen hatten sich zur festlichen Tafel in dem hübsch dekorirten Saal niedergelassen.

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Die monatliche Versammlung der Deutschen Hospital-Gesellschaft von Brooklyn fand am 5. November im Hospitalgebäude unter dem Vorsitz des Präsidenten Herrn Fred. E. Heitmann statt.

Als neue Mitglieder wurden in den Verein aufgenommen: G. Stehlin, 560 Jefferson Str., Henry Vollmer, 81 New Str., Manhattan; A. E. Evertz, 1145 Lafayette Ave.; Valentin Stehlin, 162 St. Nicholas Ave., und Dr. Carl Müller, 2623 Atlantic Ave.

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NEW YORK STAATS-ZEITUNG
NOV 2 - 1904

Bostoner Symphonie-Orchester.

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Polish—the polish that would be expected of a saturated music student—is his most evident capability, and for that reason his work with so technically able an organization as the Boston Symphony must be a delight to him. He has a feeling for the very final accent on and phrasing of an inner voice, and a sense of the lines and relief of the contrapuntal pattern, that must always result in joy for his more highly cultivated musical listener.

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LEGRAM — NOVEMBER

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New York gave a handsome greeting to the Boston Symphony Orchestra and its new conductor, Dr. Karl Muck, at the first concert of its twenty-first New York season in Carnegie Hall last night. The vast room was crowded, pleasurable anticipation was on tiptoe, and the newcomer was made to feel that a warm place was established for him in the hearts of the thousands who have admired the organization over which he is to preside this season for a long and happy time. The list of pieces was the same that Dr. Muck had chosen to introduce himself in Boston a fortnight ago. Familiar music all of it—Beethoven's C minor symphony, Wagner's "Faust" overture, "Siegfried Idyl" and "Meistersinger" prelude. It is with such music that most of the foreign conductors who visit us choose to invite attention to their methods and ideals. If they come to proclaim new readings they can do it in these familiar strains; if they come to testify their adherence to time-hallowed tradition, they can do it also. Dr. Muck, it would seem from last night's exposition has no desire to play the iconoclast or instigate a revolution. He made no effort to make new disclosures or find strange philosophies in familiar texts. His band was brilliant, as of yore. It struck like a thunderbolt when called upon to do so, and its euphony fell delightfully into the ear. There were moments in the symphony when it seemed as if conservatism and convention were receiving a little more than their due, but, strangely enough, this was in the very movement that evoked the warmest enthusiasm from the hearers—the second. In the first there was something which might be set down as a new reading, or, at least, like a reading not hit upon by any of Dr. Muck's predecessors. Beethoven's indication and Wagner's plea for a stern and grim performance of the hold on the last note of the characteristic theme were respected, in a manner, but no sooner had the note been sounded than there was a breathless and precipitate continuation of the theme. Though sustained, the effect was not that of a fermata at all. It seemed to be measured off, played by rule of thumb, and therefore was unimpressive. A pause, no matter how slight, would have presented the figure in its naked, stark puissance, enforced its physiognomy, proclaimed its significance as the central thought of the whole magnificent work. The singular precipitancy, studiously compelled by Dr. Muck, robbed the movement of the lofty and essential quality of repose, which beautified all the rest of the music of the evening. The fact that the second movement seemed to give greater pleasure than the immeasurably finer and greater first indicated that the audience felt the deficiency. The "Faust" overture was played with superb warmth and poetry, and received a full measure of appreciation. There was in the concert the promise of a gracious season.

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„Bostoner" in Brooklyn. Im Baptist Temple, Ecke der dritten Ave, und Schermerhorn Str., giebt heute Abend das Bostoner Symphonie-Orchester das erste der diesjährigen Serie von Konzerten, welche unter den Auspicien des Instituts für Künste und Wissenschaften veranstaltet werden. Der neue geniale Dirigent Dr. Karl Muck hat ein gediegenes Programm zusammengestellt, aus welchem speziell Brahms' Symphonie, No. 1 und Wagner's Vorspiel aus „Die Meistersinger" erwähnt werden sollen.

[60]

N. Y. EV'G SUN
NOV 9 - 1906

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On the same day that witnessed ...lomé's" first full-orchestra rehearsal ... the Metropolitan and a first sensational ...ross lecture in Mendelssohn Hall ... greatest houseful of all-season sub... scribers at Carnegie Hall declared for Muck ... a Wagner conductor. His three Wagner ...pieces were extra-operatic, so to say. Even ...he many-voiced melody of the "Meister...singer" overture has no concurrent welding ...of action and scene before the curtain's ...rise. The detached "Faust Overture," ...which Wagner meant for *Faust* in solitude, ...was again dramatic enough for *Gretchen* ...and *Devil* too. No wonder Liszt's three... part "Faust" symphony and the Berlioz ..."Damnation" are better known. Yet Wag... ner sketched "Faust" in his younger days ...in Paris, wrote it as if with an idle left hand ...while his right spelled "Tannhäuser" and ..."Lohengrin."

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As Mr. Louis C. Elson said at the Boston ...premier, "It was an odd coincidence, and ...a purely accidental one, that the last work ...directed here by Mr. Gericke was the first ...conducted by Dr. Muck. In even the first ...four measures there was exhibited a differ...ence of reading. There was ...so long pause separating the ...first two figures. Beethoven wrote the ...hold over the chord, not over the eighth ...rest, says Dr. Muck, and the interpretation ...is an effective one, yet it is a reading that ...we have not had in Boston for a generation." ...And so "Fate at the door" knocked breath...lessly, impatient of delay. It is not the ...fault of the present generation that it was ...born too late to desire Beethoven alone. ...Once a year, perhaps, the pattern and ...exemplar of all symphonies should be heard.

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THE BOSTON ORCHESTRA.

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New Conductor Makes Favorable Impression—Unobtrusive but Commanding, He Interprets Without Sensationalism—Beethoven and Wagner on Programme.

The Boston Symphony Orchestra gave the first concert of its twenty-first season in this city at Carnegie Hall last night. The concert introduced to this public the new conductor of the orchestra, Dr. Carl Muck, who came lately from the Vienna Philharmonic. Dr. Muck is especially noted for his conducting at Bayreuth, where he was for several seasons the principal assistant of Frau Cosima Wagner in the festival productions of her famous husband's creations. There was, therefore, some natural curiosity among the knowing to hear the new conductor's interpretations of the Wagner numbers on the programme, for it was in the impassioned music of the ultra modern school that Wilhelm Gericke, late conductor in Boston, often fell short of public expectation.

Dr. Muck, however, was prepared also to meet the inevitable inquiry as to his attitude toward the classics. His programme began with Beethoven's fifth symphony, after which came three Wagner numbers, "Eine Faust" overture, the "Siegfried Idyl" and the prelude to "Die Meistersinger." The new conductor met the demands of the evening with composure. His appearance is that of a polished man of thought, a scholar and a gentleman. His manner of conducting is unobtrusive, but firm and assured. He does nothing to furnish the public eye with pictures. His business is with the orchestra and the music. He is anything but a poseur. This is comforting. His predecessor was also retiring, and a fear that there might be a disagreeable change in this matter was removed last night.

These facts are recorded in dereference to the readiness of many music lovers too formulate their verdicts on conductors by what they see quite as much as by what they hear. Those who rely too largely on sight will get an impression that Dr. Muck is not what is somewhat indefinitely described as a temperamental conductor. But we often have somewhat too much of the temperament which exploits itself in wild wavings of the arms and contortions of the body. Let us be thankful that we have a new conductor who does not divert consideration from the music to himself.

In so far as the impressions of a first concert may be trusted we are likely to find that Dr. Muck will not in the deeper qualities of conducting lead us away from the composition to the sensational interpretation. While there were certain personal idiosyncrasies in the reading of Beethoven's fifth symphony, there was nothing disturbing. Everything was sane and well regulated. Everything showed reverence for the master and a sincere desire to present his noble work chastely and honestly. It was a straightforward, vigorous, yet polished performance that Dr. Muck conducted. There was much care in the elaboration of the adante and plenty of boldness in the attack of the finale. We have all heard more tragedy in the first movement and more mystery in the scherzo, but the unfailing beauty of style and the exquisite balance, transparency and richness of tone of the Boston organization were in full evidence.

For those who hungered for temperamental interpretation there was satisfying food in the reading of the "Faust "overture. It was superbly conceived and its poignant emotions were voiced in telling tones. The orchestra played up to the conductor magnificently. The "Siegfried Idyl" was somewhat deficient in contrast and the climax seemed unusually tame, but the finesse of the performance was admirable. The "Meistersinger" prelude was of course well played, but New York music lovers have often heard it given in more stirring fashion.

On the whole, however, Dr. Muck made an excellent impression. That he is a conductor of the first rank has long been conceded in Germany and it will not be questioned here after his interpretations of last night. His second concert, which is set down for to-morrow afternoon, will be awaited with interest. As for the Boston Symphony Orchestra, it is the same splendid body as of old and the glories of its tone do not seem likely to be dimmed under the new baton.

The Globe and Commercial Advertiser
November 9, 1906.

DEBUT OF DR. MUCK.

FOR so many years audiences had taken the leadership of Mr. Gericke as a matter of course when the band from Boston came to town that in spite of long previous preparation it was still something of a shock to see the much younger Dr. Muck, slim in figure, scholastic in bearing, and with indomitable will graven on his sharply cut features, walk quietly down to the conductor's desk and with a rigid gesture of command lift his baton in signal to the expectant men.

It was soon evident, too, that another and a contrasting temperament was ruling the virtuoso orchestra. Here was a man that took an almost epicurean delight in the different choirs and their several voices. He won from the strings a tone that dripped honey; to the woodwind he allowed in solo passages the freedom of movement and style that go by inalienable right to the greatest artists in the world of song, and as for the brass, he gloried in its strength and brilliance, as his predecessor did in its mellowness and depth. Never probably had the orchestra yielded color and shading in such variety from a pianissimo fairly saturated in sweetness to a fortissimo overwhelming in its penetrating sonority.

Striking as these changes were, they were not without their drawback. In this same fortissimo one missed the perfectly blended richness of Mr. Gericke's fortissimo; one had more than a glimpse of the "grain," so to say, running through its sheer strength of texture.

In Dr. Muck's conducting one felt first of all an enormous energy that expressed itself as a rule in a short, sharp, angular beat, for Dr. Muck is almost as sparing of pose and gesture as Mr. Gericke or Mr. Weingartner. His other dominant traits are a keen analytical grasp of the elements in the music before him and a vivid sense of effectiveness. One misses in him to some extent the unity of conception, as well as the somewhat ascetic dignity, that gave singular coherence and strength to a performance directed by Mr. Gericke. Nor did Dr. Muck reveal that subtle, insistent vitality that injects into a reading by Mr. Weingartner its seeming inevitableness, causing phrase to rise from phrase, and period to merge into period as if determined by the impulse of life itself.

Again and again Dr. Muck seemed essentially a conductor of opera. He made his points with an evident feeling for dramatic effectiveness, and much the same care and emphasis with which an actor of solid training makes his. At times this very sense of effectiveness tended to defeat itself. In the finale of Beethoven's Fifth Symphony, for instance, the music would have been even more eloquent if left to tell its own story. By a too "expressive" reading the conductor perceptibly missed the goal he sought.

Yet the performance of the Fifth Symphony was unquestionably notable. There was least that was salient in the first movement. In the following andante Dr. Muck allowed himself unusual freedom in contrasts of dynamics and tempo, at moments with great effectiveness. The transition from the scherzo to the finale again was a climax of thrilling strength, and the finale itself just fell short of the truly sensational in its sweep and power by the slight over-"expressiveness" of the reading already noted. The sudden changes from fortissimo to pianissimo were just too strongly underlined. The audience had time to reflect, whereas it should have been borne helplessly along on the irresistible tide of the music. The performance as a whole lacked, too, the touch of noble austerity that Mr. Gericke would not have failed to impart.

In Wagner's "Faust Overture," which led the second part of the programme, Dr. Muck was successful with fewer reservations. He gave a finely impassioned reading of this tumultuous work of Wagner's youth, and brought out all the appealing beauty of the middle section. The "Siegfried Idyl" which followed, was played with ravishing beauty of tone, though at times its delicacy ran perilously near to daintiness, but there was not enough humor or lightness in the treatment to make the number as a whole seem other than long and garrulous.

It was reserved for the "Meistersinger" prelude, however, to show Dr. Muck convincingly at his best. He secured a performance (at times he secured it with his hands motionless at his sides) that made no sacrifices in clearness or sensuous beauty, and yet in its vigor and its imposing volume of sound was nothing short of stupendous. At the close an audience that had contented itself with rather moderate applause broke into cheers. The prelude proved conclusively that Dr. Muck, in spite of some limitations, is worthy to stand at the head of an orchestra which is by common consent the foremost orchestra in the world.

THE MORNING TELEGRAPH
NEW YORK CITY
NOV

DR. MUCK'S DEBUT IN CARNEGIE HALL

First Appearance in New York of Great German Conductor, With Boston Symphony Orchestra.

ALL EXPECTATIONS FULFILLED

By ALGERNON ST. JOHN-BRENON.

Dr. Carl Muck and the Boston Symphony Orchestra made their first appearance of the season in New York last night at Carnegie Hall.

There was no soloist, as the management of the orchestra concluded—and concluded with discretion and good taste—that the public interest of New York would, on the occasion of their initial concerts, naturally center around the brilliant and accomplished conductor whom Mr. Higginson has induced to come from Berlin and to sojourn among us for a year.

Dr. Carl Muck is a young man, tall, slender to willowness, possessed of a somewhat humorous cast of countenance. His movements on the stage while he conducts the orchestra are not disfigured by any histrionic mannerisms, or any claptrap posturing for the purpose of capturing the evanescent attention of those who imagine that a conductor should be something more than a profound musician, poetically temperamented and possessed of disciplinary authority over a large body of highly intelligent and individualized men.

Mr. Wilhelm Gericke, who for the past few years has directed, governed and drilled the Boston Symphony Orchestra, was frequently accused of artistic frigidity and of a music habit of thought too cold, too unresponsive and too mathematical. However that may be his patient mastership of detail and his devoted energy have made the Boston Symphony Orchestra one of the most perfect instruments of musical expression to be heard, either in America or amid the older artistic civilizations of Europe.

Equal to the Occasion.

It did not take Dr. Muck long to realize this, and, finding his instrument in excellent condition, he did not occupy himself with supererogatory work in an attempt to make nebulous and theoretical improvements. But he has to a large extent suffused his musicians with something of that warmth and glow that a conductor who has spent years of his life in an opera house might justly be supposed to possess, and insofar as this consummation has been achieved he may be said, at present, at least, to have tightened the grasp which this organization has always had upon the intellect and affections of the concert-going public.

The programme consisted of Symphony in C minor, No. 5, Beethoven; Eine Faust Overture, Siegfried Idyll and Prelude to "The Mastersingers of Nuremberg," Wagner.

It was followed by the deepest interest on the part of the vast audience that had gathered together to welcome Dr. Muck. At the end of the andante of the Symphony, which was interpreted with originality, freedom, imagination and poetry, there was a demonstration of approval unusual in Carnegie Hall.

The Siegfried Idyll.

To my mind the particularly graceful and subtle interpretation of the Siegfried Idyll which Dr. Muck vouchsafed, will for many years linger in the memory of those present as a well-nigh perfect realization of this one of the most delicately woven of Wagner's many perfect poems in tone and the work which will always be regarded as the sweetest and purest gift of his richly endowed fancy.

For majesty of utterance and sustained eloquence and beauty of musical diction Dr. Muck's "Prelude to the Mastersingers of Nuremberg" will remain for many years a standard and a criterion.

The Faust overture by Wagner, upon which I feel the efforts of the orchestra were wasted, is a contribution to musical literature without which existence would be perfectly tolerable.

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Karl Muck, Ph.D. (Leipsic), a man of light and leading ideally suited to the temper of critical Boston, had a welcome to New York last night that puzzled observers in two cities. It was a princely ovation, though Carnegie Hall waited to the end before adding its audible shout to those first cheers reported at Symphony Hall a month ago. Here also the Boston Symphony orchestra stood up in honor of its new chief for a single year, but the rising before was a greeting as he entered the stage, while the local tribute was earned at the concert's close. It is amusing to note that a few listeners, of the feline type that see always "the mouse under the king's chair," were howling to-day about "the preponderance of brass," while one man thought the best wood-wind choir in the world had "played out of tune." Idle fancies, both! There was no false note, not even a soloist, to take attention from the conductor and the music he interpreted.

On the same day that witnessed "Salomé's" first full-orchestra rehearsal at the Metropolitan and a first sensational Strauss lecture in Mendelssohn Hall the greatest houseful of all-season subscribers at Carnegie Hall declared for Muck as a Wagner conductor. His three Wagner pieces were extra-operatic, so to say. Even the many-voiced melody of the "Meistersinger" overture has no concurrent welding of action and scene before the curtain's rise. The detached "Faust Overture," which Wagner meant for *Faust* in solitude, was again dramatic enough for *Gretchen* and *Devil* too. No wonder Liszt's three-part "Faust" symphony and the Berlioz "Damnation" are better known. Yet Wagner sketched "Faust" in his younger days in Paris, wrote it as if with an idle left hand while his right spelled "Tannhäuser" and "Lohengrin."

The high mountain top of Dr. Muck's survey was "A Siegfried Idyl," that music "on the steps" which Wagner's domestic orchestra once played before his home exactly as Robert Schumann sang epithalamium in a year of piano and chamber music composition. Here was the intimate occasion. The flawless, brooding harmony stole away to semi-consciousness until there was an impression of silence in this noisy world. In a still, small remainder of sound was left no thought of effort, no sense of means, no interposition of personality, no knowledge even of the "Idyl's" interminable length. And it is very long.

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Mr. Wilhelm Gericke, who for the past few years has directed, governed and drilled the Boston Symphony Orchestra, was frequently accused of artistic frigidity and of a music habit of thought too cold, too unresponsive and too mathematical. However that may be his patient mastership of detail and his devoted energy have made the Boston Symphony Orchestra one of the most perfect instruments of musical expression to be heard, either in America or amid the older artistic civilizations of Europe.

Equal to the Occasion.

It did not take Dr. Muck long to realize this, and, finding his instrument in excellent condition, he did not occupy himself with supererogatory work in an attempt to make nebulous and theoretical improvements. But he has to a large extent suffused his musicians with something of that warmth and glow that a conductor who has spent years of his life in an opera house might justly be supposed to possess, and insofar as this consummation has been achieved he may be said, at present, at least, to have tightened the grasp which this organization has always had upon the intellect and affections of the concert-going public.

The programme consisted of Symphony in C minor, No. 5, Beethoven; Eine Faust Overture, Siegfried Idyll and Prelude to "The Mastersingers of Nuremberg," Wagner.

It was followed by the deepest interest on the part of the vast audience that had gathered together to welcome Dr. Muck. At the end of the andante of the Symphony, which was interpreted with originality, freedom, imagination and poetry, there was a demonstration of approval unusual in Carnegie Hall.

The Siegfried Idyll.

To my mind the particularly graceful and subtle interpretation of the Siegfried Idyll which Dr. Muck vouchsafed, will for many years linger in the memory of those present as a well-nigh perfect realization of this one of the most delicately woven of Wagner's many perfect poems in tone and the work which will always be regarded as the sweetest and purest gift of his richly endowed fancy.

For majesty of utterance and sustained eloquence and beauty of musical diction Dr. Muck's "Prelude to the Mastersingers of Nuremberg" will remain for many years a standard and a criterion.

The Faust overture by Wagner, upon which I feel the efforts of the orchestra were wasted, is a contribution to musical literature without which existence would be perfectly tolerable.

NEW YORK EV'G POST
ess NOV 9 - 1906

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N. Y. EVG. TELEGRAM
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Boston Symphonie-Quartett.

Vor sehr zahlreichem Publikum fand gestern Nachmittag in Mendelssohn Hall die erste Produktion des Bostoner Symphonie-Quartetts statt und brachte einen erlesenen Genuß. Das Quartett präsentirt sich heuer in unverändertem Personalstand: Prof. Willy Heß, erste Violine, Otto Roth, zweite, Emile Ferir, Bratsche, und Heinrich Warnke, Cello.

Das Spiel der Herren klang gestern noch feiner abgetönt als im Vorjahre. Die Fusion ist eine anerkennenswerthe, die Kantilene ist schmelzend, das Staccato scharf und bestimmt. Die Herren haben offenbar sehr fleißig gearbeitet, und die Vereinigung steht gegenwärtig tonlich, technisch und geistig auf hoher Stufe.

Prof. Heß ist als vorzüglicher Primgeiger bekannt; er entfaltete gestern einen besonders blühenden und vollen Ton. Seine Autorität ist ebenso groß als die Diskretion seiner Genossen, die ihm mitunter musikalisch den Hof zu machen belieben. Dies kommt aber mehr oder minder bei allen Quartettvereinigungen vor, welche über einen virtuosen Führer verfügen, und trat gestern durchaus nicht störend hervor.

Die Herren spielten als Novität ein neues Streich-Quartett von Josef Suk, dem talentirten zweiten Geiger des berühmten Böhmischen Streich-Quartetts, eine saubere und geschmackvolle Arbeit, deren Schwäche in einer dürftigen Thematik liegt. Herr Suk hat uns diesmal wirklich nichts Aufregendes zu sagen, er plaudert aber in so liebenswürdiger Weise, daß wir ihm gern lauschen. Namentlich der dritte Satz, Adagio, ma, non troppo, sticht durch pikante Harmonisirung und reizvolle Durchführung hervor und erringt durch die verdienstvolle Aufführung reizvolle Wirkung. Besonders der Bratschist, dem in dem Quartett eine dankbare Aufgabe zugefallen ist, entfaltete neben der führenden Stimme großen Tonzauber, und der Cellist zog in den ihm karg zugemessenen Gelegenheiten einen süßen Ton. Cäsar Franck's Quintett für Piano und Streich-Quartett, wobei Herr Heinrich Gebhart aus Boston den Klavierpart übernommen hatte, ist eine interessante Arbeit.

Der Bostoner Pianist, der hier schon gespielt hat, verfügt über bemerkenswerthe Kraft und gutausgebildete Technik. Die anmuthige Ornamentik der führenden Stimme brachte er sauber und glänzend, wenn auch ohne tiefere Empfindung. Geradezu störend war dagegen seine unverhältnißmäßige Kraftentfaltung im Forte, wodurch er das Quartett zu ungebührlichen Anstrengungen zwang, so daß Kratzen und Rasseln der Saiten hörbar wurde.

Wohl das Beste gaben die Heren in dem herrlichen posthumen Quartettsatz in C-moll von Schubert. Da waren die Spieler in ihrem Elemente, und die Instrumente erklangen in reinstem Wohllaut. Der Beifall, mit dem das Publikum nicht kargte, ertönte nach dieser Nummer am Ueberzeugendsten [illegible]

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Boston Symphonie-Quartett.

Vor sehr zahlreichem Publikum fand gestern Nachmittag in Mendelssohn Hall die erste Produktion des Bostoner Symphonie-Quartetts statt und brachte einen erlesenen Genuß. Das Quartett präsentirt sich heuer in unverändertem Personalstand, Prof. Willy Heß, erste Violine, Otto Roth, zweite, Emile Ferir, Bratsche, und Heinrich Warnke, Cello.

Das Spiel der Herren klang gestern noch feiner abgetönt als im Vorjahre. Die Fusion ist eine anerkennenswerthe, die Kantilene ist schmelzend, das Staktato scharf und bestimmt. Die Herren haben offenbar sehr fleißig gearbeitet, und die Vereinigung steht gegenwärtig tonlich, technisch und geistig auf hoher Stufe.

Prof. Heß ist als vorzüglicher Primgeiger bekannt; er entfaltete gestern einen besonders blühenden und vollen Ton. Seine Autorität ist ebenso groß als die Diskretion seiner Genossen, die ihm mitunter musikalisch den Hof zu machen belieben. Dies kommt aber mehr oder minder bei allen Quartettvereinigungen vor, welche über einen virtuosen Führer verfügen, und trat gestern durchaus nicht störend hervor.

Die Herren spielten als Novität ein neues Streich-Quartett von Josef Suk, dem talentirten zweiten Geiger des berühmten Böhmischen Streich-Quartetts, eine saubere und geschmackvolle Arbeit, deren Schwäche in einer dürftigen Thematik liegt. Herr Suk hat uns diesmal wirklich nichts Aufregendes zu sagen, er plaudert aber in so liebenswürdiger Weise, daß wir ihm gern lauschen. Namentlich der dritte Satz, Adagio, ma, non troppo, sticht durch pikante Harmonisirung und reizvolle Durchführung hervor und erringt durch die verdienstvolle Aufführung reizvolle Wirkung. Besonders der Bratschist, dem in dem Quartett eine dankbare Aufgabe zugefallen ist, entfaltete neben der führenden Stimme großen Tonzauber, und der Cellist zog in den ihm karg zugemessenen Gelegenheiten einen süßen Ton. Cäsar Franck's Quintett für Piano und Streich-Quartett, wobei Herr Heinrich Gebhart aus Boston den Klavierpart übernommen hatte, ist eine interessante Arbeit.

Der Bostoner Pianist, der hier schon gespielt hat, verfügt über bemerkenswerthe Kraft und gutausgebildete Technik. Die anmuthige Ornamentik der führenden Stimme brachte er sauber und glänzend, wenn auch ohne tiefere Empfindung. Geradezu störend war dagegen seine unverhältnismäßige Kraftentfaltung im Forte, wodurch er das Quartett zu ungebührlichen Anstrengungen zwang, so daß Kratzen und Rasseln der Saiten hörbar wurde.

Wohl das Beste gaben die Heren in dem herrlichen posthumen Quartettsatz in C-moll von Schubert. Da waren die Spieler in ihrem Elemente, und die Instrumente erklangen in reinstem Wohllaut. Der Beifall, mit dem das Publikum nicht kargte, ertönte nach dieser Nummer am Ueberzeugtesten und Einmüthigsten.

...ATSZEITUNG
NOV 9 - 1906

Konzertgänge

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...ersten Artikel der Konstitution ...Vereinigten Staaten ist festgesetzt, daß ...des Bundespräsidenten lediglich ...cutive sein soll; der Präsident ist ...nur der höchste ausübende Beamte, ...erste Diener des Staates, er ist nicht ...autokratische Lenker, der unumschränkte ...Herr, dessen Willen die Andern unterthan ...sein müssen. So lange es Komponisten ...und Dirigenten gegeben, ist die Frage die ...brennende gewesen, ob der Dirigent eine ...ähnliche Stellung einnimmt wie der Bundespräsident, ob auch er nur der höchste Exekutivbeamte ist, oder ob er supreme regieren darf über den Komponisten und ihren Werken. Es ist die Frage gewesen, ob der Dirigent sich damit begnügen muß, das Mundstück des Komponisten zu sein, oder ob er dessen Werke frei verdolmetschen kann, wie er sie aufgefaßt sehen möchte.

Herr Hofkapellmeister Dr. juris Karl Muck, der gestern Abend in der ihm eigenen, höchst bescheidenen Art dem New Yorker Publikum seinen Antrittsbesuch machte, zählt zu den großen Selbstverleugnern, die ihr Talent dem des Komponisten unterordnen; ihm ist die Sache, das Werk Selbstzweck und seine Person vollkommen Nebensache.

Seine Person . . . Muck ist ein Mann von siebenundvierzig Jahren und seit fünfzehn Jahren Hofkapellmeister am Königlichen Opernhause in Berlin. Man will es zwar nicht für möglich halten, aber es ist darum nicht weniger wahr, Karl Muck, dessen Genialität längst jenseits von Anerkennung und Zweifel steht, ist in Darmstadt geboren, in Darmstadt, dem langweiligsten aller langweiligen deutschen Residenzstädtchen. Jedem, der ihn zum ersten Male sieht, muß seine große Aehnlichkeit mit Richard Wagner auffallen, welche wohl dadurch erhöht wird, daß Dr. Muck weder Backenbart noch Schnurrbart trägt. Er ist groß und schlank und trägt das unverkennbare Gepräge der Künstlerschaft in seinen feingemeißelten Zügen. Dr. Muck spricht überaus lebhaft, aber mit großer Bescheidenheit über seine Laufbahn, die sich unter den denkbar günstigsten Sternen entwickelt hat. Sein Vater, ein namhafter Jurist, war ein leidenschaftlicher Musiker, dem es die Engherzigkeit seiner Familie (Darmstadt!!!) nicht gegönnt hatte, sich so auszulebeen, wie es seine Wünsche und seine Veranlagung begehrten. Sobald er dies konnte, lebte er einzig und allein mehr der Kunst und dem erwachenden Talent seines Sohnes. Nach der Maturitätsprüfung bezog dieser die Universität Heidelberg, wo er so lange blieb, bis er das Doktorat der Rechte erreicht hatte. Eine Anzahl von Schrammen beweist, daß er auch fleißig den Fechtboden besucht hatte. Nachdem er seine Studien so zum Abschluß gebracht, ließ er sich in's Leipziger Konservatorium aufnehmen, wo man ihm aber bei der Aufnahmsprüfung Schwierigkeiten machte, weil er bereits — zu viel konnte und wußte. Sein Sinn war damals auf das Virtuosenthum im Klavierspiel gerichtet, zu dem ihm Bülow und Rubinstein einstimmig riethen. Aber der Vater entschied: wenn er sich der Musik nicht als Dirigent widmen wolle, so solle er lieber bei der Juristerei bleiben. Und so griff Muck zum Taktstock, nachdem er in Leipzig nur fünf Vierteljahre gebraucht hatte, um das ganze Konservatorium zu absolviren. Dr. Karl Muck hat schon in allen Großstädten Europas Triumphe errungen; er hat in Berlin, Wien, London, Petersburg und Moskau dirigirt, von Zürich, Salzburg, Brünn, Graz und Prag, wo er seine Lehr- und Wanderjahre verbrachte, ganz abgesehen. Muck hat die kühlen Bostonians zu ungewohnter und ungewöhnlicher Begeisterung entflammt, er hat ihnen das, durch den fortgesetzten „Pork and Beans" Genuß gar zu dickflüssige Blut rascher pulsiren machen, und nun sollte er vor dem gestrengen New Yorker Tribunal die Feuerprobe bestehen.

Wie hat den New Yorkern — auf deren Musikverständnis man außerhalb Gothams Mauern mit Nasenrümpfen und Achselzucken herabblickt — der junge Berliner Meister des Taktstockes gefallen? Wenn man selbst keine Ansicht hat, dann befragt man die Wissenden um ihre Meinung; die „Wissenden" sind in diesem Falle die Herren, die auf dem geheiligten Dreifuß der hohen Kritik sitzen . . . eh bien fragen wir!

Damit Sie mir nachher nicht gar zu sehr enttäuscht sein mögen, werde ich Ihnen eins im Voraus sagen: ich kann ganz nach Ihrem Belieben aus den „gesammelten" Kritiken einen ungetrübten Erfolg oder eine grausame Niederlage konstruiren. Also, was steht dem Herrn zu Diensten? Ein ungetrübter Erfolg? Gut; ganz wie Sie befehlen. Nehmen wir zuerst die „Times" zur Hand und hören wir, was Richard Aldrich zu sagen hat: „Die Wiedergabe der C-moll Symphonie von Beethoven war bewundernswerth; seine Auffassung zeigte Kraft und das Verständnis für den Geist der Musik, Elastizität der Tempi, zart abgetönte Nüancirung mit allen sorgsam herausgearbeiteten Klimaxen und Gegensätzen . . . . Muck hat aus der Symphonie alles zu Tage geschürft, was man daraus hervorholen kann."

Hiernach hat Muck mit seiner ersten Programmnummer eine vollendete Leistung geschaffen und einen vollen Erfolg erzielt. Hören wir weiter und zwar diesmal, was der „Telegraph" zu sagen hat; Algernon St. John-Brenon schreibt über die zweite Programmnummer:

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Nach diesem dritten Sieg bliebe nur das Urtheil über die Schlußnummer übrig und zu diesem Zweck ertheile ich der „World" das Wort, die in Arthur H. Ziegler einen der jüngsten, aber auch einen der [illegible] Kritiker besitzt:

„Muck war nirgends „sensationell", außer in dem Vorspiel zu den „Meistersingern", als er das Orchester spielen ließ ohne den Takt zu markiren. Es ist das ein alter Trick in Europa und man sieht darin eine Anerkennung von Seiten des Dirigenten für sein Orchester. Muck bewies sein Temperament in unwiderleglicher Weise gerade bei diesem Vorspiel."

Und so ergiebt sich aus der kombinirten Kritik der Times-Telegraph-Sun-World, daß Mucks erstes Konzert in New York ein gewaltiger, wenn auch gerade kein überwältigender Erfolg war. Sie nörgeln und mäkeln auch an dem neuen, jungen Meister, aber der Eine nörgelt, wo der Andere lobt, der Dritte mäkelt, wo der Vierte lobpreist, warum soll man den abfälligen Urtheilen mehr glauben als dem mindestens ebenso ehrlichen Lob?!

Nach dem Konzert gab es gestern Abend in dem Lüchow'schen Künstlerzimmer einen Empfang, den eine Anzahl Kollegen dem Herrn Hofkapellmeister veranstaltete. Es war eine ganz informelle Affäre, deren Leitung Nahan Franko übernommen hat, der einst als Konzertmeister unter Muck in London gespielt hat und seit jener Zeit für ihn eine tiefe Verehrung hegt. Von den Großen aus dem Reiche der Frau Musika nahmen an dem Feste theil Meister Alfred Hertz, Dr. Otto Neitzel, der deutsche Kunstkritiker und Dozent, der kleine temperamentvolle Arthuro Vigna, Prof. Stojowsky vom Institut für Musik, der populäre Symphoniedirigent X. J. Ahrens, der unvergänglich schöne Alexander Lambert, der ditto Max Bendix, Walter Damrosch's Concertmeister, Sam Franko, der verdienstvolle Leiter der historischen Konzerte und selbstredend Nahan Franko und Alfred Ellis, der Manager der Bostoner. Als Stern neben dem Stern des Abends leuchtete Victor Herbert, der nicht umhin konnte eine seiner berühmten, fidelen und treffenden Reden zu halten. Die ganze Affäre war so gemüthlicher Natur, daß Dr. Muck sich hier noch heimischer fühlt als dies bereits der Fall war, und ich kann Ihnen verrathen, daß es dem Herrn Doktor und Hofkapellmeister hier ganz ausgezeichnet gefällt; er ist einfach entzückt von Amerika. Und die Fachleute, die ihn drüben und hier gehört und bewundert haben, die ihn genau zu schätzen wissen und deren Urtheil, gerade weil es negativ parteiisch ist, erhöhten Werth besitzt, diese Fachleute sind der Meinung, daß Muck des allerhöchsten Lobes werth sei. Nahan Franko sagte ohne eine Spur von Arg, daß es ein Vergnügen, ein Genuß und eine Ehre sei unter solch einem Manne zu spielen.

Muck war wohl etwas abgespannt, denn wenn er frisch und munter, dann ist er ein sehr fesselnder Plauderer und erzählt mit Vorliebe von seinen Petersburger Erfahrungen; er hat dort im Jahre 1889 für Angelo Neumann den „Nibelungenring" mit den Musikern der Kaiserlichen Oper einstudiert und die Aufführungen zuerst in Petersburg und dann in Moskau dirigirt. Die Arbeit erforderte einen viermonatlichen Aufenthalt in Rußland. Muck lobte sehr den Zug ins Große, der in allen den Hofdienst berührenden Dingen in Rußland bemerkbar ist. Nach der ersten Probe stellte er das Verlangen nach einigen Baßtuben und Kontrafagotten, welche ihm bereitwilligst zugesagt wurden. Am nächsten Probetag marschirten im Hofe der Oper sechzig Mann russisches Militär auf, alle mit riesigen Instrumenten bewaffnet. Man hatte sie aus allen Militärkapellen zusammengesucht; er sollte nun die besten auswählen. — In besonders heiterer Erinnerung steht bei Muck die Reise von Petersburg nach Moskau, welche alle Musiker, in einen Extrazug zusammengepfercht, zurücklegen mußten. Unter den Mitgliedern des Orchesters befand sich auch ein kleiner buckliger Pauker, den Muck bei den Proben einigemal, weil derselbe seine Kräfte schonen wollte, besonders scharf aufs Korn genommen hatte. Er war die Zielscheibe des Spotts im Orchester, und wegen Mangels an Raum wurde er von den Kollegen in's Gepäcknetz gelegt, wo er die Nacht hindurch schlief. Als Muck den Zug durchschritt, hörte er ihn im Schlaf brummen: „Angelo und Muck, Muck und Angelo; o, brächten beide sich um!"

H. R. H.

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Dr. Karl Muck, of the Boston Symphony Orchestra, was a distinguished pianist before he became a famous conductor. Soon after arriving in Boston Prof. Willy Hess, concert master of the orchestra, asked Muck to play the piano in one of the modern works which the quartet is to give. After looking at the score he said: "I will, if you put it into your last concert. I'll have to take a course of scales before the concert and you must give me time."

BOSTON TRAVELER.
NOVEMBER 10, 1906.

The fifth Symphony programme ... be played on next Friday afternoon and Saturday evening will bring a symphony which is not familiar to patrons of the Symphony concerts, ... been played here but once, in ... 1889. It is Sinding's in D ... No. 1. The solo artist will be ... Antoinette Szumowska, a favorite pianist in Boston. The programme ... be:

.....Overture, "Oberon"
Concerto for Pianoforte in E ... No. 1.
.....Symphony in D minor

The Symphony Orchestra returns from its present trip to other cities on Tuesday morning, and the fifth pair of Symphony concerts takes place as usual next Friday afternoon and Saturday evening. Another of Weber's overtures, that to "Oberon," begins it, and Chopin's concerto in E minor follows with Mme. Szumowska for the pianist. Then, for the first time since Dr. Muck took the orchestra, he has put an unfamiliar composition on his programme—the symphony in D minor by Sinding, the Danish composer. It has been played here only once, and almost eight years ago.

...Hall, Mr. Longy's club of virtuosi upon wind instruments gives the first of its concerts for the current season. With one or two changes, the club still comprises ten members of the wind choir of the Symphony Orchestra, with Mr. de Voto, the capable pianist. As usual, too, the music from which Mr. Longy has made his programme will come fresh to his hearers, whether it be new or old. For this particular concert he has gone to the classic composers or to moderns of wide range rather than to those that have especially cultivated wind instruments. The list runs:

H. Woollett: Quintet in E major, on French popular themes for flute, oboe, clarinet, horn and bassoon.
Handel: Air Varié (Suite 5); Weber: Menuet; Grieg: Four Small Pieces; for flute, oboe, two clarinets and two bassoons.
Bach: Allegro from Sonata No. 2 in E-flat major; Schumann: Romance; Godard: Highlander's March; for oboe and piano.
Beethoven: Octet (Op. 103), in E-flat major for two oboes, two clarinets, two horns and two bassoons.

Monday evening, Nov. 26, in Symphony Hall, special concert by the Symphony Orchestra in honor of Camille Saint-Saëns, the eminent French composer, at which he will appear as conductor and organist. His overture to his opera, "The Barbarians," his familiar tone-poems, "La Rouet d'Omphale" and "La Danse Macabre;" his ablest symphony that in C-minor, and a group of organ pieces of his own composing make the programme. In all the orchestral numbers the composer will conduct.

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Dr. Karl Muck, of the Boston Symphony Orchestra, was a very distinguished pianist before he became famous as a conductor, and shortly after he arrived in Boston, Prof. Willy Hess, concert master of the orchestra and leader of the Boston Symphony Quartet, asked him to play the piano in one of the modern works which the quartet is to give in Boston this season. Dr. Muck looked doubtful, and asked to see the score. He read it over and then said: "Yes, I will, if you put it into your last concert. These young fellows that are writing music ask so much of the poor pianist. Only virtuosos will suit them, and, ach Gott! my fingers are getting stiff. I'll have to take a course of scales before the concert, and you must give me time."

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MUSIC.

YESTERDAY'S CONCERTS.

The Boston Symphony Quartet gave its first concert for this season at Mendelssohn Hall yesterday afternoon. It is an organization which bears a name that has most honorable associations, and it has had a predecessor which, without the name, lifted chamber music to a plane never occupied by it before in the United States. Naturally much has been expected of it, and, with equal naturalness, wanting the ensemble effects which can come only from experience, there has been some disappointment in all its performances. So there was yesterday, but it was gratifying to note improvement, especially over the last concert of last season, which was wofully disappointing. The direct and virile purpose stamped upon the work of the little band at the outset by its leader, Professor Hess, was there, but also somewhat more of finish. The chief lack is still euphony, that charm which ought to belong to music which, because of its nature, is prevented from enjoying the adventitious aid of varied instrumental color. A string quartet ought always to give us music like that suggested by Milton in his description of the opening of the gates of heaven: "Harmonious sound, on golden hinges moving." Yesterday's concert brought forth a novelty which did not seem particularly impressive—a quartet in B flat by Josef Suk, of the Bohemian Quartet, and son-in-law of the lamented Dr. Dvorak, who ought to have lived longer to impress upon his intimate disciples his own devotion to the beautiful. The other numbers were the posthumous quartet allegro by Schubert and Cesar Franck's pianoforte quintet in F minor, in which the pianoforte was intelligently, tastefully and affectionately played by Mr. Heinrich Gebhard, of Boston.

[63]

Der Spaziergänger

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„Muck war nirgends „sensationell", außer in dem Vorspiel zu den „Meistersingern", als er das Orchester spielen ließ ohne den Takt zu markiren. Es ist das ein alter Trick in Europa und man sieht darin eine Anerkennung von Seiten des Dirigenten für sein Orchester. Muck bewies sein Temperament in unwiderleglicher Weise gerade bei diesem Vorspiel."

Und so ergiebt sich aus der kombinirten Kritik der Times-Telegraph-Sun-World, daß Mucks erstes Konzert in New York ein gewaltiger, wenn auch gerade kein überwältigender Erfolg war. Sie nörgeln und mäkeln auch an dem neuen, jungen Meister, aber der Eine nörgelt, wo der Andere lobt, der Dritte mäkelt, wo der Vierte lobpreist, warum soll man den abfälligen Urtheilen mehr glauben als dem mindestens ebenso ehrlichen Lob?!

Nach dem Konzert gab es gestern Abend in dem Lüchow'schen Künstlerzimmer einen Empfang, den eine Anzahl Kollegen dem Herrn Hofkapellmeister veranstaltete. Es war eine ganz informelle Affäre, deren Leitung Nahan Franko übernommen hat, der einst als Konzertmeister unter Muck in London gespielt hat und seit jener Zeit für ihn eine tiefe Verehrung hegt. Von den Großen aus dem Reiche der Frau Musika nahmen an dem Feste theil Meister Alfred Hertz, Dr. Otto Neitzel, der deutsche Kunstkritiker und Dozent, der kleine temperamentvolle Arthuro Vigna, Prof. Stojowsky vom Institut für Musik, der populäre Symphoniedirigent X. F. Ahrens, der unvergänglich schöne Alexander Lambert, der ditto Max Bendix, Walter Damrosch's Concertmeister, Sam Franko, der verdienstvolle Leiter der historischen Konzerte und selbstredend Nahan Franko und Alfred Ellis, der Manager der Bostoner. Als Stern neben dem Stern des Abends leuchtete Victor Herbert, der nicht umhin konnte eine seiner berühmten, fidelen und treffenden Reden zu halten. Die ganze Affäre war so gemüthlicher Natur, daß Dr. Muck sich hier noch heimischer fühlt als dies bereits der Fall war, und ich kann Ihnen verrathen, daß es dem Herrn Doktor und Hofkapellmeister hier ganz ausgezeichnet gefällt; er ist einfach entzückt von Amerika. Und die Fachleute, die ihn drüben und hier gehört und bewundert haben, die ihn genau zu schätzen wissen und deren Urtheil, gerade weil es negativ parteiisch ist, erhöhten Werth besitzt, diese Fachleute sind der Meinung, daß Muck des allerhöchsten Lobes werth sei. Dr. Nahan Franko sagte ohne eine Spur von Arg, daß es ein Vergnügen, ein Genuß und eine Ehre sei unter solch einem Manne zu spielen.

Muck war wohl etwas abgespannt, denn wenn er frisch und munter, dann ist er ein sehr fesselnder Plauderer und erzählt mit Vorliebe von seinen Petersburger Erfahrungen; er hat dort im Jahre 1889 für Angelo Neumann den „Nibelungenring" mit den Musikern der Kaiserlichen Oper einstudiert und die Aufführungen zuerst in Petersburg und dann in Moskau dirigirt. Die Arbeit erforderte einen viermonatlichen Aufenthalt in Rußland. Muck lobte sehr den Zug ins Große, der in allen den Hofdienst berührenden Dingen in Rußland bemerkbar ist. Nach der ersten Probe stellte er das Verlangen nach einigen Baßtuben und Kontrafagotten, welche ihm bereitwilligst zugesagt wurden. Am nächsten Probetag marschirten im Hofe der Oper sechzig Mann russisches Militär auf, alle mit riesigen Instrumenten bewaffnet. Man hatte sie aus allen Militärkapellen zusammengesucht; er sollte nun die besten auswählen. — In besonders heiterer Erinnerung steht bei Muck die Reise von Petersburg nach Moskau, welche alle Musiker, in einen Extrazug zusammengepfercht, zurücklegen mußten. Unter den Mitgliedern des Orchesters befand sich auch ein kleiner buckliger Paukist, den Muck bei den Proben einigemal, weil derselbe seine Kräfte schonen wollte, besonders scharf aufs Korn genommen hatte. Er war die Zielscheibe des Spotts im Orchester, und wegen Mangels an Raum wurde er von den Kollegen in's Gepäcknetz gelegt, wo er die Nacht hindurch schlief. Als Muck den Zug durchschritt, hörte er ihn im Schlaf brummen: „Angelo und Muck, Muck und Angelo; o, brächten beide sich um!"

H. R. H.

BOSTON TRAVELER, NOVEMBER 10, 1906.

The fifth Symphony pro[illegible] will be played on next Friday afternoon and Saturday evening will bring a symphony which is not familiar to the patrons of the Symphony concerts, having been played here but once, in January, 1899. It is Sinding's in D minor, No. 1. The solo artist will be Mme. Antoinette Szumowska, a favorite pianist in Boston. The programme will be:

Weber.....Overture, "Oberon"
Chopin..Concerto for Pianoforte in E minor, No. 1.
Sinding.....Symphony in D minor

The First Established and Most Reliable Newspaper Cutting Bureau in the World.

From

Address

Date

Dr. Karl Muck, of the Boston Symphony Orchestra, was a distinguished pianist before he became a famous conductor. Soon after arriving in Boston Prof. Willy Hess, concert master of the orchestra, asked Muck to play the piano in one of the modern works which the quartet is to give. After looking at the score he said: "I will, if you put it into your last concert. I'll have to take a course of scales before the concert and you must give me time."

SATURDAY TRANSCRIPT NOVEMBER 10, 1906

Concerts Next Week

The Symphony Orchestra returns from its present trip to other cities on Tuesday morning, and the fifth pair of Symphony concerts takes place as usual next Friday afternoon and Saturday evening. Another of Weber's overtures, that to "Oberon," begins it, and Chopin's concerto in E minor follows with Mme. Szumowska for the pianist. Then, for the first time since Dr. Muck took the orchestra, he has put an unfamiliar composition on his programme—the symphony in D minor by Sinding, the Danish composer. It has been played here only once, and almost eight years ago.

[illegible], at 8.15 in Potter Hall, Mr. Longy's club of virtuosi upon wind instruments gives the first of its concerts for the current season. With one or two changes, the club still comprises ten members of the wind choir of the Symphony Orchestra, with Mr. de Voto, the capable pianist. As usual, too, the music from which Mr. Longy has made his programme will come fresh to his hearers, whether it be new or old. For this particular concert he has gone to the classic composers or to moderns of wide range rather than to those that have especially cultivated wind instruments. The list runs:

H. Woollett: Quintet in E major, on French popular themes for flute, oboe, clarinet, horn and bassoon.
Handel: Air Varié (Suite 5); Weber: Menuet; Grieg: Four Small Pieces; for flute, oboe, two clarinets and two bassoons.
Bach: Allegro from Sonata No. 2 in E-flat major; Schumann: Romance; Godard: Highlander's March; for oboe and piano.
Beethoven: Octet (Op. 103), in E-flat major for two oboes, two clarinets, two horns and two bassoons.

Monday evening, Nov. 26, in Symphony Hall, special concert by the Symphony Orchestra in honor of Camille Saint-Saëns, the eminent French composer, at which he will appear as conductor and organist. His overture to his opera, "The Barbarians," his familiar tone-poems, "La Rouet d'Omphale" and "La Danse Macabre;" his ablest symphony that in C-minor, and a group of organ pieces of his own composing make the programme. In all the orchestral numbers the composer will conduct.

Newspaper Cutting Bureau

TIMES

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NOV 10 1906

Dr. Karl Muck, of the Boston Symphony Orchestra, was a very distinguished pianist before he became famous as a conductor, and shortly after he arrived in Boston, Prof. Willy Hess, concert master of the orchestra and leader of the Boston Symphony Quartet, asked him to play the piano in one of the modern works which the quartet is to give in Boston this season. Dr. Muck looked doubtful, and asked to see the score. He read it over and then said: "Yes, I will, if you put it into your last concert. These young fellows that are writing music ask so much of the poor pianist. Only virtuosos will suit them, and, ach Gott! my fingers are getting stiff. I'll have to take a course of scales before the concert, and you must give me time."

From N. Y. TRIB.

Address

Date

MUSIC.

YESTERDAY'S CONCERTS.

The Boston Symphony Quartet gave its first concert for this season at Mendelssohn Hall yesterday afternoon. It is an organization which bears a name that has most honorable associations, and it has had a predecessor which, without the name, lifted chamber music to a plane never occupied by it before in the United States. Naturally much has been expected of it, and, with equal naturalness, wanting the ensemble effects which can come only from experience, there has been some disappointment in all its performances. So there was yesterday, but it was gratifying to note improvement, especially over the last concert of last season, which was wofully disappointing. The direct and virile purpose stamped upon the work of the little band at the outset by its leader, Professor Hess, was there, but also somewhat more of finish. The chief lack is still euphony, that charm which ought to belong to music which, because of its nature, is prevented from enjoying the adventitious aid of varied instrumental color. A string quartet ought always to give us music like that suggested by Milton in his description of the opening of the gates of heaven: "Harmonious sound, on golden hinges moving." Yesterday's concert brought forth a novelty which did not seem particularly impressive—a quartet in B flat by Josef Suk, of the Bohemian Quartet, and son-in-law of the lamented Dr. Dvorak, who ought to have lived longer to impress upon his intimate disciples his own devotion to the beautiful. The other numbers were the posthumous quartet allegro by Schubert and Cesar Franck's pianoforte quintet in F minor, in which the pianoforte was intelligently, tastefully and affectionately played by Mr. Heinrich Gebhard, of Boston.

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The most important musical events of the coming week will be the first appearance here of Camille Saint-Saens, the great French composer and pianist, and Dr. Karl Muck, the new conductor of the Boston Symphony orchestra, late from the Royal Opera in Berlin. M. Saint-Saens will play three of his own compositions for piano and orchestra, the "Africa" Fantasie, an Allegro Appassionato, and a caprice, "Wedding Cake," at the first pair of concerts of the New York Symphony. The orchestral numbers will be: George Schumann's overture "The Springtime of Love," Saint-Saen's "Omphale," and Beethoven's "Eroica" symphony.

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Josef Suk is the leader of the famous Bohemian Quartet, which wisely enjoys its European reputation and does not come to America. He has one excellent quality, namely, that he does not try to write like Brahms. This is one of the things that altogether too many composers attempt in these days. Suk prefers to try to compose after the manner of his admired master, Antonin Dvorak, and this also is not easy to do.

The quartet heard yesterday is rich in suggestions of Bohemian nationality but poor in almost everything else that goes to make chamber music of lasting value. Its best movement is the second, an intermezzo, that later substitute for the classic scherzo. This is written judiciously for the four instruments and is cheerful and ingratiating in style. The other three movements are laboriously constructed and in spite of some tuneful thematic matter are, in plain language, dull.

The playing of Prof. Willy Hess and his three associates has not altered in any material trait. It is still vigorous, warmly colored and ambitious, but it still shows the same tendency to wander from the pitch. Prof. Hess is the leader of the quartet in this as well as in other respects.

EW YORK WORLD
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The Boston Symphony Quartet gave the first of this season's string concerts yesterday afternoon at Mendelssohn Hall. The quartet is composed of Prof. Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, 'cello.

This ensemble is the same as it was last year, but the work of the quartet yesterday showed a marked improvement in the playing. There was not so much impetuousness or corresponding roughness, and at times the playing was delightful.

The programme contained a novelty—a quartet by Joseph Suk—which was played here for the first time. It proved to be an interesting work with charmingly second and third movements. It is full of emotional moments, and its final movement is full of dash and swing.

The next number was a posthumous quartet movement by Schubert, which showed the work of the quartet to the best advantage. The programme concluded with Cesar Frank's quintet, the piano part of which was played by Heinrich Gebhard.

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BOSTON SYMPHONY QUARTET.

It Begins Its Third New York Season with a Concert in Mendelssohn Hall.

The Boston Symphony Quartet began its third season in New York yesterday afternoon. The personnel of the quartet remains as it was last season; with Prof. Willy Hess are Messrs. Otto Roth, Emile Férir, and Heinrich Warnke, all leading players of their respective instruments in the Boston Symphony Orchestra, and hence all admirable players. They have devoted hard work to perfecting their playing together in quartet—for a string quartet party is not made by the immediate assemblage of four players, however excellent. And New York music lovers have had the opportunity to observe the progress they have made toward finish and euphony. There was occasion yesterday to observe it, for their playing showed more of those qualities than it has in the past.

The programme consisted of a new string quartet by Josef Suk, the single movement in C minor from a quartet that Schubert projected, but never carried further, and César Franck's pianoforte quintet, in which M. Heinrich Gebhard of Boston played the pianoforte part. Suk's quartet is an agreeable though scarcely an important addition to the list of modern works in this form. It is, as is natural in the work of a composer who is also a quartet player, well made, well put together for the four instruments, and the part writing is fluent and effective. As is likewise natural in a composer who is the son-in-law of Antonin Dvorak, it shows some of the traits of that master's music; some of the melodic turns, some of the harmonic devices. Yet it may be that the influence is more Bohemian than personal, and that Mr. Suk drew the spirit of his mournful first movement and some of his rhythmic fancies that appear in the march movement, the intermezzo, and elsewhere, from the circumambient Bohemian atmosphere. But the work lacks distinction and individuality.

César Franck's quintet had not been heard here for several years. And repeated hearing of it does not enforce the lesson of the supreme greatness that Franck's admirers find in it—they who would put it by the side of Beethoven's greatest chamber music in originality and loftiness of conception. That there are passages of profound beauty in it, of mystical elevation, of fine and strongly original harmonic color, is true. But the work as a whole contains much that is dry and even labored; tedious elaboration and reworking of arid thematic material, sometimes at wearisome length. For the noble and strongly appealing passages in which the quintet abounds the listener has to pay by stretches of dullness. The quintet was played with devotion and enthusiasm by Prof. Hess and his comrades, and to the whole Mr. Gebhard contributed artistically and with a spirit that matched that of the others.

NEW YORK HERALD
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BOSTON QUARTET'S FIRST CONCERT

An Enjoyable Musical Matinee Given in Mendelssohn Hall by Symphony Players.

SOMETHING NEW PROVIDED

Joseph Suks' Quartet, a Novelty to the Local Concert Room, Proves an Interesting Number.

At its first chamber music concert of the season in Mendelssohn Hall yesterday afternoon the Boston Symphony Quartet played in a manner deserving of high praise. Professor Willy Hess and his associates have apparently reached a better mutual understanding even than last year. They play with more unanimity and with far greater freedom than ever before, and their tone is generally well balanced and often of delightfully mellow quality.

An interesting quartet by Joseph Suk, new to the local concert room, emphasized this advance toward perfect chamber music ensemble. In its own right this composition proved well worth a hearing. Its melodies are fresh and graceful, their development is ingenious, and the contrasting qualities of tone of the four instruments are skilfully combined.

With Mr. Heinrich Gebhard at the piano, Cesar Frank's sombre quintet in F minor was given, the pianist contributing praiseworthy playing to the ensemble except when he rather overdid his share of things at times. Schubert's posthumous "Quartet Satz," in C minor for strings, was played between the Suk and Frank numbers.

m CITIZEN
dress Brooklyn, N. Y.
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A good deal of curiosity has been expressed as to Dr. Karl Muck's opinion of the Boston Symphony Orchestra all the more since he has been conductor of the Vienna Philharmonic Orchestra, admittedly the finest in Europe. Dr. Muck does not talk much and never deals in comparisons, but in a conversation with a visitor from New York a short time ago, he said: "Of course I knew I was coming to a splendid orchestra, but I really had no idea what the Boston Symphony really is. Its wind choirs are the most beautiful, and the strings—I have never heard such strings in all my life."

m Standard Union
dress Brooklyn, N. Y.
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Brooklyn's brilliant reception to the Boston Symphony Orchestra and its conductor, new to us, last evening, like other events in consecrated places, points the moral and adorns the tale for secular and worldly matters. To be more specific, the incident emphasizes the necessity for an Academy of Music, and for an immediate response to the appeal, to-day, to close up the matter, that the work may proceed. That Brooklyn has a constituency which will generously sustain entertainments of a really high order in music was demonstrated last night, and if there were material from which similar opportunity might be given for drama, the lesson would be inevitably repeated. Moreover, the business side of the proposition offered by the Academy is thoroughly sound. It stands neither to reason nor experience that men whose fortunes are based on real estate values in the borough of their own homes are for the first time in their lives to make a mistake, and to lose either their own money or that of their associates in speculation. In other words, the demonstration on either side, artistic and financial, is complete, and instead of waiting for others, it behooves every intelligently selfish citizen to act for himself and promptly.

m NEW YORK EV'G POST
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Two Concerts.

The Boston Symphony Quartet, consisting of Messrs. Hess, Roth, Férir, and Warnke, gave a concert yesterday afternoon at Mendelssohn Hall. The work of this organization has heretofore been somewhat rough, dry, and too frequently untuneful. There was considerable improvement in these respects yesterday, but it was not ideal playing yet. Rome was not built in a day. The novelty of the occasion was a quartet by Suk, the thematic material of which proved to be too commonplace to make it worthy of detailed consideration.

At Carnegie Hall, in the evening, Miss Edna Richolson gave a concert with the aid of Mr. Walter Damrosch and the New York Symphony Orchestra. The programme included two concertos—Chopin's in F minor and Liszt's in E flat. Miss Richolson differs from most of the young ladies who attempt to play the piano and who think they must excel masculine players in power and virility. She falls into the opposite extreme. Her playing, while smooth and polished and pretty, was too dainty and soft for so large a hall, and therefore missed its effect.

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Brooklyn, N. Y.
NOV 10 1906

BOSTON SYMPHONY ORCHESTRA.

First Concert in Its Brooklyn Season at Baptist Temple.

Last night the best orchestra in the world was in Brooklyn, and it is consoling to know that Brooklyn appreciated the boon. The Baptist Temple, our substitute for an Academy of Music, was full of people and enthusiasm, and Dr. Karl Muck, the new director of the Boston Symphonists, received a welcome that would have astonished him had he known of our local reputation for coldness, for the whole audience arose on his entrance, and it testified liberally to its appreciation of his work. He is worthy of the post, hence it is hoped that a long sojourn in this country has been arranged for him, and when Brooklyn has its orchestra of ninety, let us hope it will be led by as good a man.

Dr. Muck is scholarly, but not pedantic; imperative but not careless; he is dignified, quiet, but he has a firm grasp on his theme and its interpreters; none the less firm when it is not exhibited, for in the "Meistersinger" overture he made little use of the baton, letting the orchestra go its gait, as Seidl would do at times, and disclosing the more clearly its wonderful drill. Warmer blood runs through Dr. Muck's veins than through Mr. Gericke's. A few times last night we missed the exquisite polish and academic smoothness of Mr. Gericke's readings, as we missed unity of bowing in the strings, but it was more than amends that the musicians had free range, that the wind choirs were full voiced, the flutes brilliant, the oboes appealing, the brass majestic, the drums stirring, and the color, especially in such gorgeous tone fabrics as the "Meistersinger," resplendent.

The Doctor is of distinguished presence, clear cut, resolute, thoughtful of face, simple in bearing and gesture, and he commends himself to an American audience by an avoidance of the spectacular; indeed, it takes hardihood, in these days, to make an exhibition of one's self before people who are instructed. He chose for Brooklyn a familiar yet delightful programme: Brahms' first symphony, the "Oberon" overture, the "Siegfried Idyl" and the "Meistersinger" overture, or prelude if one insists, or vorspiel if one insists yet more. The symphony is more or less familiar to this public, for it has been played here at intervals for the past 25 or 30 years, and how the curls on the big wigs shook at first hearing. This was different, therefore it would never do. But it has kept on being done, and now it is listened to with such resignation or delight as training and temperament may direct. It lacks form, if we accept Haydn and Mozart as models; it lacks the laborious and scholastic counterpoint; it purposely lacks clearness of melodic expression, for Brahms guards against the expected in the development of his melodies, and therein makes himself a constant surprise and refreshment; its free fantasia is very free, and its endings are without that manufactured and pumpy repetition of the tonic and dominant which is characteristic of so much in music, and that has its type in Rossini endings, and things of that sort. But withal, the Brahms symphony is big in feeling and meaning; it is nearly Beethovenesque at times in its expression, and as played last night in a large, sweeping fashion, with massive effects of strings, it must have won even those who affect to hear in Brahms only a note of that bitter modernity that finds other utterance in homiletic, industrial and political pessimism. The brass was especially full in the choral motive, and the work had a stronger groundwork than Mr. Gericke would have given to it in that there was a full emphasis on the bass—as full as the diminished numbers of the orchestra could give, because the church platform is too small for all the players, and a dozen or twenty of the musicians never come to Brooklyn.

Delightful as was the symphony, the perfect distinctness of Weber in the "Oberon" overture, the concessions to almost sensuous beauty, the luscious instrumentation and the graceful melody were not unwelcome. There is room in the tone garden for lilies as well as for roses and chrysanthemums. And a wonderful thing is this same "Oberon" vorspiel, when one considers that it was written by a man who sat in the shadow of death. The abounding life and even gayety of its later measures, and the tranquil spirit breathed from its fairy horns, bespeak health of body and soul.

The "Siegfried Idyl" revealed the training of Dr. Muck in the Wagnerian schools, yet it was all grace and tenderness; the birds trilled in it, and we heard again the murmur of the waldweben, we dreamed of the singing fire on the mountain top, and the sun arose in fairyland. The "Master Singers" as Dr. Muck views them are a burly, hearty company and their pompous, good natured march and sounding choral were fitting end to the programme—a programme, by the by, that was a bit too short. At least it seems impossible that any one who really loves music, as the whole company made an excellent pretense of doing last night, would have objected to another number. The second concert of the series will occur on December 7.

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The Boston Symphony Quartet began its third season in New York yesterday afternoon. The personnel of the quartet remains as it was last season; with Prof. Willy Hess are Messrs. Otto Roth, Emile Férir, and Heinrich Warnke, all leading players of their respective instruments in the Boston Symphony Orchestra, and hence all admirable players. They have devoted hard work to perfecting their playing together in quartet—for a string quartet party is not made by the immediate assemblage of four players, however excellent. And New York music lovers have had the opportunity to observe the progress they have made toward finish and euphony. There was occasion yesterday to observe it, for their playing showed more of those qualities than it has in the past.

The programme consisted of a new string quartet by Josef Suk, the single movement in C minor from a quartet that Schubert projected, but never carried further, and Césa Franck's pianoforte quintet, in which M. Heinrich Gebhard of Boston played the pianoforte part. Suk's quartet is an agreeable though scarcely an important addition to the list of modern works in this form. It is, as is natural in the work of a composer who is also a quartet player, well made, well put together for the four instruments, and the part writing is fluent and effective. As is likewise natural in a composer who is the son-in-law of Antonin Dvorak, it shows some of the traits of that master's music; some of the melodic turns, some of the harmonic devices. Yet it may be that the influence is more Bohemian than personal, and that Mr. Suk drew the spirit of his mournful first movement and some of his rhythmic fancies that appear in the march movement, the intermezzo, and elsewhere, from the circumambient Bohemian atmosphere. But the work lacks distinction and individuality.

César Franck's quintet had not been heard here for several years. And repeated hearing of it does not enforce the lesson of the supreme greatness that Franck's admirers find in it—they who would put it by the side of Beethoven's greatest chamber music in originality and loftiness of conception. That there are passages of profound beauty in it, of mystical elevation, of fine and strongly original harmonic color, is true But the work as a whole contains much that is dry and even labored; tedious elaboration and reworking of arid thematic material, sometimes at wearisome length. For the noble and strongly appealing passages in which the quintet abounds the listener has to pay by stretches of dullness. The quintet was played with devotion and enthusiasm by Prof. Hess and his comrades, and to the whole Mr. Gebhard contributed artistically and with a spirit that matched that of the others.

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BOSTON QUARTET'S FIRST CONCERT

An Enjoyable Musical Matinee Given in Mendelssohn Hall by Symphony Players.

SOMETHING NEW PROVIDED

Joseph Suks' Quartet, a Novelty to the Local Concert Room, Proves an Interesting Number.

At its first chamber music concert of the season in Mendelssohn Hall yesterday afternoon the Boston Symphony Quartet played in a manner deserving of high praise. Professor Willy Hess and his associates have apparently reached a better mutual understanding even than last year. They play with more unanimity and with far greater freedom than ever before, and their tone is generally well balanced and often of delightfully mellow quality.

An interesting quartet by Joseph Suk, new to the local concert room, emphasized this advance toward perfect chamber music ensemble. In its own right this composition proved well worth a hearing. Its melodies are fresh and graceful, their development is ingenious, and the contrasting qualities of tone of the four instruments are skilfully combined.

With Mr. Heinrich Gebhard at the piano, Cesar Frank's sombre quintet in F minor was given, the pianist contributing praiseworthy playing to the ensemble except when he rather overdid his share of things at times. Schubert's posthumous "Quartet Satz," in C minor for strings, was played between the Suk and Frank numbers.

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A good deal of curiosity has been expressed as to Dr. Karl Muck's opinion of the Boston Symphony Orchestra all the more since he has been conductor of the Vienna Philharmonic Orchestra, admittedly the finest in Europe. Dr. Muck does not talk much and never deals in comparisons, but in a conversation with a visitor from New York a short time ago, he said: "Of course I knew I was coming to a splendid orchestra, but I really had no idea what the Boston Symphony really is. Its wind choirs are the most beautiful, and the strings—I have never heard such strings in all my life."

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NOV 10 1906

Brooklyn's brilliant reception to the Boston Symphony Orchestra and its conductor, new to us, last evening, like other events in consecrated places, points the moral and adorns the tale for secular and worldly matters. To be more specific, the incident emphasizes the necessity for an Academy of Music, and for an immediate response to the appeal, to-day, to close up the matter, that the work may proceed. That Brooklyn has a constituency which will generously sustain entertainments of a really high order in music was demonstrated last night, and if there were material from which similar opportunity might be given for drama, the lesson would be inevitably repeated Moreover, the business side of the proposition offered by the Academy is thoroughly sound. It stands neither to reason nor experience that men whose fortunes are based on real estate values in the borough of their own homes are for the first time in their lives to make a mistake, and to lose either their own money or that of their associates in speculation. In other words, the demonstration on either side, artistic and financial, is complete, and instead of waiting for others, it behooves every intelligently selfish citizen to act for himself and promptly.

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Two Concerts.

The Boston Symphony Quartet, consisting of Messrs. Hess, Roth, Férir, and Warnke, gave a concert yesterday afternoon at Mendelssohn Hall. The work of this organization has heretofore been somewhat rough, dry, and too frequently untuneful. There was considerable improvement in these respects yesterday, but it was not ideal playing yet. Rome was not built in a day. The novelty of the occasion was a quartet by Suk, the thematic material of which proved to be too commonplace to make it worthy of detailed consideration.

At Carnegie Hall, in the evening, Miss Edna Richolson gave a concert with the aid of Mr. Walter Damrosch and the New York Symphony Orchestra. The programme included two concertos—Chopin's in F minor and Liszt's in E flat. Miss Richolson differs from most of the young ladies who attempt to play the piano and who think they must excel masculine players in power and virility. She falls into the opposite extreme. Her playing, while smooth and polished and pretty, was too dainty and soft for so large a hall, and therefore missed its effect.

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...Brooklyn, N. Y.

...NOV 10 1906

BOSTON SYMPHONY ORCHESTRA.

First Concert in Its Brooklyn Season at Baptist Temple.

Last night the best orchestra in the world was in Brooklyn, and it is consoling to know that Brooklyn appreciated the boon. The Baptist Temple, our substitute for an Academy of Music, was full of people and enthusiasm, and Dr. Karl Muck, the new director of the Boston Symphonists, received a welcome that would have astonished him had he known of our local reputation for coldness, for the whole audience arose on his entrance, and it testified liberally to its appreciation of his work. He is worthy of the post, hence it is hoped that a long sojourn in this country has been arranged for him, and when Brooklyn has its orchestra of ninety, let us hope it will be led by as good a man.

Dr. Muck is scholarly, but not pedantic; imperative but not careless; he is dignified, quiet, but he has a firm grasp on his theme and its interpreters; none the less firm when it is not exhibited, for in the "Meistersinger" overture he made little use of the baton, letting the orchestra go its gait, as Seidl would do at times, and disclosing the more clearly its wonderful drill. Warmer blood runs through Dr. Muck's veins than through Mr. Gericke's. A few times last night we missed the exquisite polish and academic smoothness of Mr. Gericke's readings, as we missed unity of bowing in the strings, but it was more than amends that the musicians had free range, that the wind choirs were full voiced, the flutes brilliant, the oboes appealing, the brass majestic, the drums stirring, and the color, especially in such gorgeous tone fabrics as the "Meistersinger," resplendent.

The Doctor is of distinguished presence, clear cut, resolute, thoughtful of face simple in bearing and gesture, and he commends himself to an American audience by an avoidance of the spectacular; indeed, it takes hardihood, in these days, to make an exhibition of one's self before people who are instructed. He chose for Brooklyn a familiar yet delightful programme: Brahms' first symphony, the "Oberon" overture, the "Siegfried Idyl" and the "Meistersinger" overture, or prelude if one insists, or vorspiel if one insists yet more. The symphony is more or less familiar to this public, for it has been played here at intervals for the past 25 or 30 years, and how the curls on the big wigs shook at first hearing. This was different, therefore it would never do. But it has kept on being done, and now it is listened to with such resignation or delight as training and temperament may direct. It lacks form, if we accept Haydn and Mozart as models; it lacks the laborious and scholastic counterpoint; it purposely lacks clearness of melodic expression, for Brahms guards against the expected in the development of his melodies, and therein makes himself a constant surprise and refreshment; its free fantasia is very free, and its endings are without that manufactured and pumpy repetition of the tonic and dominant which is characteristic of so much in music, and that has its type in Rossini endings, and things of that sort. But withal, the Brahms symphony is big in feeling and meaning; it is nearly Beethovenesque at times in its expression, and as played last night in a large, sweeping fashion, with massive effects of strings, it must have won even those who affect to hear in Brahms only a note of that bitter modernity that finds other utterance in homiletic, industrial and political pessimism. The brass was especially full in the choral motive, and the work had a stronger groundwork than Mr. Gericke would have given to it in that there was a full emphasis on the bass—as full as the diminished numbers of the orchestra could give, because the church platform is too small for all the players, and a dozen or twenty of the musicians never come to Brooklyn.

Delightful as was the symphony, the perfect distinctness of Weber in the "Oberon" overture, the concessions to almost sensuous beauty, the luscious instrumentation and the graceful melody were not unwelcome. There is room in the tone garden for lilies as well as for roses and chrysanthemums. And a wonderful thing is this same "Oberon" vorspiel, when one considers that it was written by a man who sat in the shadow of death. The abounding life and even gayety of its later measures, and the tranquil spirit breathed from its fairy horns, bespeak health of body and soul.

The "Siegfried Idyl" revealed the training of Dr. Muck in the Wagnerian schools, yet it was all grace and tenderness; the birds trilled in it, and we heard again the murmur of the waldweben, we dreamed of the singing fire on the mountain top, and the sun arose in fairyland. The "Master Singers" as Dr. Muck views them are a burly, hearty company and their pompous, good natured march and sounding choral were fitting end to the programme—a programme, by the by, that was a bit too short. At least it seems impossible that any one who really loves music, as the whole company made an excellent pretense of doing last night, would have objected to another number. The second concert of the series will occur on December 7.

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Standard Union
Brooklyn, N. Y.
NOV 10 1906

The first in the series of Brooklyn concerts by the Boston Symphony orchestra was given at the Baptist Temple last evening, and without a soloist, the star of the occasion being Dr. Muck, the new conductor, a koenigliche und kaiserliche hofkapelmeister lent to Boston and America as a token of good will on the part of Wilhelm II. The music, the personnel of the orchestra, were probably familiar to every one in the vast audience. Only the conductor was strange. And it was the conductor who was discussed between times and after and before the concert, allegro animato, not without dissonance, but resolving upon a majestic hymn of praise (finale, tempo di marcia vivace), as the house emptied. It has been truly said that in the hands of a tyro the best of Strads will sound like a cheap fiddle. On the other hand Paganini was able to get music out of a wooden shoe strung like a violin. What is true of the single instrument is true of the mass, and it will certainly be granted that the Boston players represent the best Cremonese type, from all of which it was plain that there was justification for the interest which centred in Muck. He is quite different from his predecessor. It may be observed in a tentative way that he represents a happy medium between such men as Nikisch and Weingartner as opposed to Gericke and Paur. Perhaps, when he has become habituated to his new place, the resemblance to the first two will be more striking, for while he gave the Brahms Symphony in a purely conventional way, he displayed greater freedom during the remainder of the evening. The Boston players have become accustomed to a style of conducting in which a gentle but deprecating left hand, calling for repression of tone, has always seemed to say, "Sh! gentlemen, be careful or you'll wake the——"; but while Dr. Muck knows as well as the next man how to obtain delicate effects he likewise seeks contrasts. In the middle of the "Oberon" overture a pianissimo passage in the strings is succeeded by the crash of a massive orchestral chord, and that chord came with a force which must have caused a shock in Symphony Hall. In the prelude to "Meistersinger" there was the splendid quality of big tone from the brasses which has never been heard at these concerts in recent years, and Dr. Muck paid his men the compliment of allowing them to play the greater part without direction other than the occasional signal of entrance to a group of instruments, reserving the use of the baton for changes or complications in the tempo only. In this number, as in the "Siegfried Idyl," which came before, the new conductor proved that he had not wasted his time in Bayreuth. Only Seidl, and, in a lesser degree, Mottl, have shown such insight into and sympathy for the music of Wagner. In appearance the new conductor is as far as possible from the conventional type of German musician. He is tall, slender, smoothly shaven, with rather closely cropped black hair. Decidedly of nervous temperament, he has himself as well as his men under excellent control, and while every cue is given accurately, he prefers to obtain results with the least possible display of Delsarte exercise. Of what Dr. Muck may accomplish for the Boston Symphony orchestra the future must determine, but while he remains in his present place metronome conducting will be relegated to the background. That much, at least, is assured.

ICHABOD.

Newspaper Cutting Bureau in the World
DEUTSCHE
NEW YORK CITY
NOV 11 1906

Die dritte große Sensation der Saison waren die beiden Concerte der Bostoner unter ihrem neuen Dirigenten Dr. Carl Muck am Donnerstag Abend und Samstag Nachmittag.

Newspaper Cutting Bureau in the World
TIMES
Brooklyn, N. Y.
NOV 10 1906

MUSICAL.

Dr. Muck, New Conductor of Boston Symphony Orchestra, Makes Good Impression at First Concert.

The first concert of the season by the Boston Symphony Orchestra at the Baptist Temple, introduced the new conductor, Dr. Karl Muck, and the occasion gave much satisfaction to an audience that filled the big auditorium. When the new conductor appeared on the platform there was a greeting of applause, and the audience stood until Mr. Muck was in his place on the conductor's stand, ready to open the concert. As there was no soloist for this concert that measure of public attention which is absorbed in the contemplation of the purely personal element of a concert, went out to the new conductor, and his personality, methods and style as a conductor, claimed a large share of attention. And these qualities contributing to his status as a conductor, proved worthy of all the attention given them, and gave back to the listener and observer a gratifying fullness in value.

There was no element of novelty about last night's programme, but there was sufficient diversity to fairly indicate Mr. Muck's characteristics as a leader. Brahms' Symphony No. 1, in C minor, which opened the concert, is less familiar than the three shorter pieces comprised in the programme, Weber's overture to "Oberon;" Wagner's "A Siegfried Idyl," and the same composer's prelude or overture to "Die Meistersinger." But there is not in the Brahms Symphony the quality of music that would tempt one to long for a familiar intimacy with it. It betrays no warmth of emotional loveliness, and is little more than an exudence of cold classicism. Some exception to this may be made in favor of the last movement, which works out into a really fine exposition of tonal richness and contrasts. In this movement Mr. Muck gave his first impressive intimation of profound insight, and the executive insistence to realize with the orchestra his individual conceptions.

The three other pieces made no exact demands upon the conductor, although they gave opportunity to show forth certain aspects of his well-poised and authoritative art as an orchestral leader. Dr. Muck is a tall man of slender physique, and what may be called a self-controlled embodiment of the nervous temperament. There is a calmness in his method which suggests the repose of a broad outlook, and his conducting, while never personally obtrusive or charged with peculiarity of mannerism, is subtly probing in its insistence upon desired effects, and is not lacking in vehement emphasis when this seems really necessary. The concert made it plain that Dr. Muck is a conductor of really masterly attainments, and high ideals in living sympathy with the broadest outlook. This latter trait was indicated especially in the "Die Meistersinger" overture, in which he gave the orchestra a very free hand, not conducting at all in the familiar forte passages, leaving the players to give forth a very full volume of tone and harmonic richness. There can be no question that Dr. Muck made a very favorable impression which may be expected to stimulate special interest in the future undertakings of the orchestra.

Newspaper Cutting Bureau in the World
THE MORNING TELEGRAPH
NEW YORK CITY
NOV 11 1906

DR. MUCK AGAIN AT CARNEGIE HALL

German Conductor Leads the Boston Symphony Orchestra in Its Second New York Concert.

The Boston Symphony Orchestra gave its second concert yesterday afternoon at Carnegie Hall.

The programme opened with a brilliant rendering of Brahms' First Symphony, a composition of great depth and power.

Brahms, it is true, has a tendency to be academic and severe, yet his compositions are illuminated by flashes and outbursts of deep poetic feeling.

Dr. Muck's handling of this fine work was brilliant and forceful, and due tribute must be paid to the strings for the rounded strength and clear resonance that distinguished them, particularly in the first movement.

The Weber selections were played with finish and taste, but we have learned to expect music of a kind different to this at the concerts of the Boston Symphony concerts. One of them would not have been unwelcome, but two amounted to an overindulgence in music that is somewhat old-fashioned. Strauss' "Don Juan" was cleverly played, but it lacks in real emotion. There was no soloist. Dr. Muck was most warmly greeted.

Newspaper Cutting Bureau in the World
CITIZEN
Brooklyn, N. Y.
NOV 10 1906

FIRST SYMPHONY CONCERT.

Karl Muck and Boston Orchestra Receive Warm Welcome at the Baptist Temple.

The Boston Symphony Orchestra, with Karl Muck as its conductor, succeeding Dr. Gericke, inaugurated the Brooklyn series of Symphony concerts last evening at the Baptist Temple. A representative and fashionable audience filled the church to the limit of its capacity, and took as a matter of course the inconveniences that were at first only tolerated as makeshifts when Brooklyn was left without an Academy of Music.

Most of the regular subscribers were in the same seats as last winter.

When Herr Muck appeared, the audience rose to greet him. Beyond this there was no signal demonstration, except the applause which the Boston orchestra is wont to receive, a little more enthusiastic than usual, perhaps because the selections were familiar Wagner excerpts.

As for the new conductor, he is tall and dignified, younger in appearance than his forty-seven years would indicate, and without mannerisms. He is not the stolid leader that Gericke was, and betrayed fire and animation when the measure would express them.

The programme arranged for this concert had only one unfamiliar number—the Symphony, which was Brahms' No. 1, in C minor, op. 68. It is just twenty years this month since this remarkable work of Brahms had its first production in Munich, with the composer conducting. Great musicians have ranked it with Beethoven's most celebrated symphonies, and indeed, less able critics see some resemblances to that composer's works. To the average listener its first, second and third movements are not very interesting unless in point of composition, but the last movement is imposing, with its climaxes and tone pictures, and beautiful as to theme. It was rendered with the consummate skill and finish for which the Boston Symphony Orchestra is renowned.

Indeed, the rendering of the entire programme last evening declared anew the perfection of the orchestra, which Herr Muck has come to conduct, but which seems hardly to need any conductor; for it can "play itself."

Much of the time in the rendering of the "Siegfried Idyl," by Wagner, the conductor did not raise his baton.

The "Oberon" overture, by Weber, followed the Symphony, and the programme was concluded with the prelude to "Die Meistersinger."

SUNDAY HERALD
NOVEMBER 11, 1906.

MUCK AS LEADER, SANE AND THRILLING

Boston Symphony Orchestra Repeats Its Success in New York.

[Special Dispatch to the Sunday Herald.]

NEW YORK, Nov. 10, 1906. Dr. Karl Muck was again subjected to the test of a critical New York audience in Carnegie Hall this afternoon, when he conducted the first matinee this season of the Boston Symphony orchestra. His success was emphatic.

On today's programme Brahms' first symphony was played under the new leadership in a manner at once sane and thrilling. So far as this country is concerned he may be said with this performance to have brought Brahms into his own. The introduction to the last movement, especially, was superb, and the entire movement was one of those rare examples of true musical exposition—the intellectual and the emotional splendidly balanced.

While the same is true of the Richard Strauss' "Don Juan" tone poem, the Weber overtures to "Oberon" and "Der Freischutz," though well played, were less happily chosen. Brilliant in their day and marking the passing of the classical era into the romantic, they seem in this year of grace rather trivial for an orchestra of the calibre of these Boston players.

BY PHILIP HALE.

The programme of the first concert of the Longy Club (wind instruments) in Potter Hall on Wednesday night will be as follows: Quintet in E major on French folk tunes, Woolett; Handel's varied air, Weber's minuetto, and four small pieces by Grieg; three pieces by Bach, Schumann and Godard for oboe and piano (Messrs. Longy and De Voto); octet by Beethoven.

The programme of the fifth concert of the Boston Symphony orchestra in Symphony Hall on Saturday evening will be as follows: Weber's overture to "Oberon," Chopin's piano concerto in E minor (Mme. Szumowska), Sinding's symphony No. 1 in D minor.

NEW YORK TIMES.
NOV 11 1906

DR. MUCK AGAIN LEADS THE BOSTON ORCHESTRA

Great Enthusiasm Over the Playing of Brahms's First Symphony.

ORCHESTRA MADE TO BOW

Large Audience Listens to Strauss's "Don Juan" and Weber's "Oberon" and "Freischutz" Overtures.

The second concert of the Boston Symphony Orchestra, on its present visit to New York, given yesterday afternoon, was heard by quite as large an audience as Carnegie Hall would hold. The occasion was one of uncommon enthusiasm, and Dr. Muck was greeted again with many demonstrations of pleasure, which had their climax after the performance of Brahms's first symphony. He was then several times called out upon the platform and finally made the whole orchestra rise and bow. His programme was in one way curious; it was curious that he should play on the same afternoon two overtures by Weber so similar in their plan and substance as those to "Oberon" and to "Der Freischütz"—both full of the "Weber fleurish," both provided with the carefully prepared pause, followed by a crashing chord and a brilliant rushing passage. But as for the performance, it deepened and strengthened the confidence in Dr. Muck as a conductor of strong musical gifts and high technical acquirement.

It was an altogether noble and beautiful performance of Brahms's symphony and thoroughly deserving of the prolonged outburst of enthusiasm it caused. It was one that brought out every detail, every touch of color, every contrasting phrase and point of imitation in the work; one that composed all its parts in their proper relation, and that built up the symmetrical and nobly proportioned whole. It was quickened with imagination and touched everywhere with life and enthusiasm.

So magnificent and altogether imposing a climax as he secured in the last movement is most rarely to be heard in a symphonic performance. Dr. Muck took all the tempos elastically, and filled every phrase with pregnant significance. He found the true spirit for each movement—gloomy passion and resolution, large-molded heroism, elegiac beauty and sweetness. So should this symphony be played, and so played it is a confutation of those who have thought it "labored, crabbed, cryptic, dull, unintelligible." And is not the time-honored myth of the badness, muddiness, and dullness of Brahms's instrumentation demolished by a performance such as this? Felix Weingartner, in a recent essay, declared that it should be the task of conductors to set forth the real beauty of Brahms's orchestral fabric by a deep and loving study which shall present it as he really intended it, as he imagined it. It has not the easy brilliancy of the modern instrumental composer, which every conservatory teaches; but it is a deeper beauty and a richer, sometimes recondite, easily obscured to insufficient understanding. Dr. Muck has sought it with love and intelligence; and the performance of yesterday afternoon raised this instrumental beauty to its highest power.

The other number of the programme—again one without a soloist—was Richard Strauss's tone poem, "Don Juan," one of his earlier works in this form, coming before he had committed himself to photographic realism in music, and when he still thought more of musical beauty and musical effects than of pictorial. It is a prodigiously talented piece, and indorses the germs of all he has since developed in thematic ingenuities and instrumental bravura. But its themes are distinguished, its instrumental color is gorgeous, and the whole has a certain superb and swaggering mastery that imposes itself upon the listener. It was played with dazzling brilliancy and irresistible energy; and here again the careful exposition of the thematic structure, even in all the welter of sound, contributed greatly to the impression made.

Dr. Muck's reading of the two Weber overtures was equally brilliant. He has clearly helped himself to some of Wagner's suggestions for the performance of the "Freischütz" overture, but without driving them to an extreme.

[65]

Standard Union
Brooklyn, N. Y.
NOV 10 1906

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ICHABOD.

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TIMES
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The programme opened with a brilliant rendering of Brahms' First Symphony, a composition of great depth and power.

Brahms, it is true, has a tendency to be academic and severe, yet his compositions are illuminated by flashes and outbursts of deep poetic feeling.

Dr. Muck's handling of this fine work was brilliant and forceful, and due tribute must be paid to the strings for the rounded strength and clear resonance that distinguished them, particularly in the first movement.

The Weber selections were played with finish and taste, but we have learned to expect music of a kind different to this at the concerts of the Boston Symphony concerts. One of them would not have been unwelcome, but two amounted to an overindulgence in music that is somewhat old-fashioned.

Strauss' "Don Juan" was cleverly played, but it lacks in real emotion. There was no soloist. Dr. Muck was most warmly greeted.

Newspaper Cutting Bureau in the World
CITIZEN.
Brooklyn, N. Y.
NOV 10 1906

FIRST SYMPHONY CONCERT.

Karl Muck and Boston Orchestra Receive Warm Welcome at the Baptist Temple.

The Boston Symphony Orchestra, with Karl Muck as its conductor, succeeding Dr. Gericke, inaugurated the Brooklyn series of Symphony concerts last evening at the Baptist Temple. A representative and fashionable audience filled the church to the limit of its capacity, and took as a matter of course the inconveniences that were at first only tolerated as makeshifts when Brooklyn was left without an Academy of Music.

Most of the regular subscribers were in the same seats as last winter.

When Herr Muck appeared, the audience rose to greet him. Beyond this there was no signal demonstration, except the applause which the Boston orchestra is wont to receive, a little more enthusiastic than usual, perhaps because the selections were familiar Wagner excerpts.

As for the new conductor, he is tall and dignified, younger in appearance than his forty-seven years would indicate, and without mannerisms. He is not the stolid leader that Gericke was, and betrayed fire and animation when the measure would express them.

The programme arranged for this concert had only one unfamiliar number—the Symphony, which was Brahms' No. 1, in C minor, op. 68. It is just twenty years this month since this remarkable work of Brahms had its first production in Munich, with the composer conducting. Great musicians have ranked it with Beethoven's most celebrated symphonies, and indeed, less able critics see some resemblances to that composer's works. To the average listener its first, second and third movements are not very interesting unless in point of composition, but the last movement is imposing, with its climaxes and tone pictures, and beautiful as to theme. It was rendered with the consummate skill and finish for which the Boston Symphony Orchestra is renowned.

Indeed, the rendering of the entire programme last evening declared anew the perfection of the orchestra, which Herr Muck has come to conduct, but which seems hardly to need any conductor; for it can "play itself."

Much of the time in the rendering of the "Siegfried Idyl," by Wagner, the conductor did not raise his baton.

The "Oberon" overture, by Weber, followed the Symphony, and the programme was concluded with the prelude to "Die Meistersinger."

SUNDAY HERALD NOVEMBER 11, 1906.

MUCK AS LEADER, SANE AND THRILLING

Boston Symphony Orchestra Repeats Its Success in New York.

[Special Dispatch to the Sunday Herald.]

NEW YORK, Nov. 10, 1906. Dr. Karl Muck was again subjected to the test of a critical New York audience in Carnegie Hall this afternoon, when he conducted the first matinee this season of the Boston Symphony orchestra. His success was emphatic.

On today's programme Brahms' first symphony was played under the new leadership in a manner at once sane and thrilling. So far as this country is concerned he may be said with this performance to have brought Brahms into his own. The introduction to the last movement, especially, was superb, and the entire movement was one of those rare examples of true musical exposition —the intellectual and the emotional splendidly balanced.

While the same is true of the Richard Strauss' "Don Juan" tone poem, the Weber overtures to "Oberon" and "Der Freischutz," though well played, were less happily chosen. Brilliant in their day and marking the passing of the classical era into the romantic, they seem in this year of grace rather trivial for an orchestra of the calibre of these Boston players.

BY PHILIP HALE.

The programme of the first concert of the Longy Club (wind instruments) in Potter Hall on Wednesday night will be as follows: Quintet in E major on French folk tunes, Woolett; Handel's varied air, Weber's minuetto, and four small pieces by Grieg; three pieces by Bach, Schumann and Godard for oboe and piano (Messrs. Longy and De Voto); octet by Beethoven.

The programme of the fifth concert of the Boston Symphony orchestra in Symphony Hall on Saturday evening will be as follows: Weber's overture to "Oberon," Chopin's piano concerto in E minor (Mme. Szumowska), Sinding's symphony No. 1 in D minor.

Newspaper Cutting Bureau
NEW YORK TIMES.
NOV 11 1906

DR. MUCK AGAIN LEADS THE BOSTON ORCHESTRA

Great Enthusiasm Over the Playing of Brahms's First Symphony.

ORCHESTRA MADE TO BOW

Large Audience Listens to Strauss's "Don Juan" and Weber's "Oberon" and "Freischultz" Overtures.

The second concert of the Boston Symphony Orchestra, on its present visit to New York, given yesterday afternoon, was heard by quite as large an audience as Carnegie Hall would hold. The occasion was one of uncommon enthusiasm, and Dr. Muck was greeted again with many demonstrations of pleasure, which had their climax after the performance of Brahms's first symphony. He was then several times called out upon the platform and finally made the whole orchestra rise and bow. His programme was in one way curious; it was curious that he should play on the same afternoon two overtures by Weber so similar in their plan and substance as those to "Oberon" and to "Der Freischütz"—both full of the "Weber flourish," both provided with the carefully prepared pause, followed by a crashing chord and a brilliant rushing passage. But as for the performance, it deepened and strengthened the confidence in Dr. Muck as a conductor of strong musical gifts and high technical acquirement.

It was an altogether noble and beautiful performance of Brahms's symphony and thoroughly deserving of the prolonged outburst of enthusiasm it caused. It was one that brought out every detail, every touch of color, every contrasting phrase and point of imitation in the work; one that composed all its parts in their proper relation, and that built up the symmetrical and nobly proportioned whole. It was quickened with imagination and touched everywhere with life and enthusiasm.

So magnificent and altogether imposing a climax as he secured in the last movement is most rarely to be heard in a symphonic performance. Dr. Muck took all the tempos elastically, and filled every phrase with pregnant significance. He found the true spirit for each movement—gloomy passion and resolution, large-molded heroism, elegiac beauty and sweetness. So should this symphony be played, and so played it is a confutation of those who have thought it "labored, crabbed, cryptic, dull, unintelligible." And is not the time-honored myth of the badness, muddiness, and dullness of Brahms's instrumentation demolished by a performance such as this? Felix Weingartner, in a recent essay, declared that it should be the task of conductors to set forth the real beauty of Brahms's orchestral fabric by a deep and loving study which shall present it as he really intended it, as he imagined it. It has not the easy brilliancy of the modern instrumental composer, which every conservatory teaches; but it is a deeper beauty and a richer, sometimes recondite, easily obscured to insufficient understanding. Dr. Muck has sought it with love and intelligence; and the performance of yesterday afternoon raised this instrumental beauty to its highest power.

The other number of the programme—again one without a soloist—was Richard Strauss's tone poem, "Don Juan," one of his earlier works in this form, coming before he had committed himself to photographic realism in music, and when he still thought more of musical beauty and musical effects than of pictorial. It is a prodigiously talented piece, and indorses the germs of all he has since developed in thematic ingenuities and instrumental bravura. But its themes are distinguished, its instrumental color is gorgeous, and the whole has a certain superb and swaggering mastery that imposes itself upon the listener. It was played with dazzling brilliancy and irresistible energy; and here again the careful exposition of the thematic structure, even in all the welter of sound, contributed greatly to the impression made.

Dr. Muck's reading of the two Weber overtures was equally brilliant. He has clearly helped himself to some of Wagner's suggestions for the performance of the "Freischütz" overture, but without driving them to an extreme.

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The New York Times, November 11-06 Sunday,

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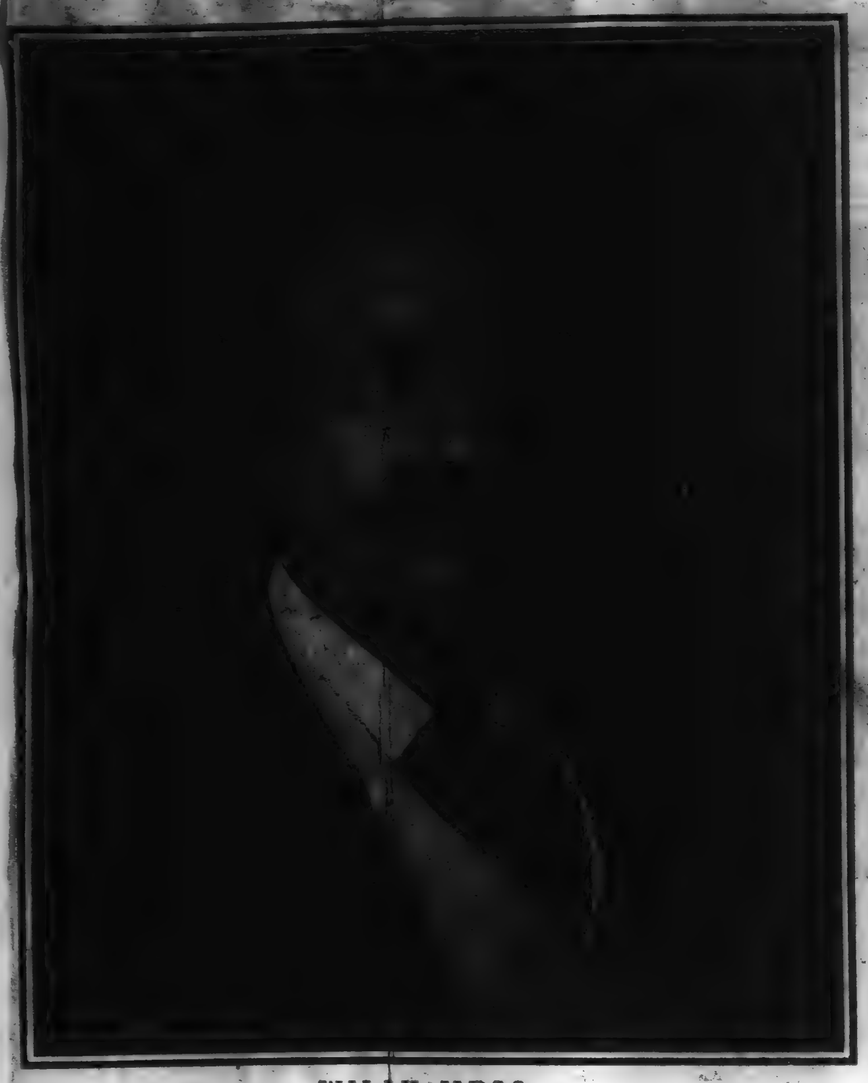

WILLY HESS
Soloist with the Boston Symphony Orchestra.
(Photo by Garo.)

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Newspaper Cutting Bureau in the World
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The first matinée of the gentlemen from Boston, despite the fact that there was no instrumental or vocal virtuoso to incite to hero worship, was attended by a notable audience, which judiciously vented its enthusiasm on the new conductor. Dr. Muck made a stronger impression than he did on Thursday night. He seemed to feel surer of himself and his hearers. He had learned the temper of New York music lovers and he reached out after emotions, which had to meet him more than half way at the evening concert.

What will be the probable change in the style of the Boston Symphony Orchestra under him was indicated in the Brahms symphony. There was nothing startling in Dr. Muck's reading. Tempi and nuances were those established by the clear indications of the score. But where under Mr. Gericke all was subdued and exquisitely polished under Dr. Muck some of the Ciceronian nicety was swept away. The new conductor even permitted his men in one or two places to slip from that military precision of attack and that machine like unanimity which were inseparable from every performance under the inexorable bâton of his predecessor.

These were but momentary failings, however, and for the most part the orchestra maintained its traditions of finish. But in muscularity, incisiveness, brilliancy and power it far outshone anything it has done in recent seasons. The performance of the magnificent last movement of the symphony was one of the most eloquent ever given in this city. It was inspiring to hear. The audience felt the inspiration of the performance and rewarded the conductor with six recalls. These recalls really meant something, for conductors, unlike pianists, do not play encore numbers.

The other compositions on the programme were Weber's "Oberon" overture, Richard Strauss's "Don Juan" and Weber's "Der Freischütz" overture. It was a formidable test for the music of Weber, but none the less triumphantly. The florid, old overtures stood their ground handsomely in the presence of the polyphizing of the arch realist of Munich. It seems that Weber was really a composer of talent. The Strauss music was superbly played yesterday. Dr. Muck conducted it con amore, for he and Strauss are associates in artistic labor.

If the first two concerts of the Boston Symphony Orchestra were fairly prophetic of what is to come, we shall probably have less perfection of tonal smoothness, more elegance and repose in performance and less conservatism in idea. In their stead we may expect more boldness, more color, more of the golden thunders of the trombone, more of the cymbal's martial clang. In short, the hand that was shod in kid has given way to bared fingers, with polished skin indeed, but with sinews of steel underneath.

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His reading of the Wagner numbers was thorough in every detail. Few conductors, perhaps, have made a greater study of that master's works than has Dr. Muck. He is enabled to direct with full confidence that what he is doing, to the best of his convictions, is being done right. It is no exaggeration to say that hundreds in the audience left at the conclusion of the concert, anxiously anticipating the reappearance here next month of the same great organization and its brilliant conductor.

NEW YORK WORLD
ess NOV 11 1906

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This was the second time that this conductor has appeared in New York, and he emphasized the opinion that he is not a sentimentalist, but is an artist of the very highest order. He does not pose for his audience nor for his orchestra. Every move has its artistic meaning and its musical purpose. He is not extravagant of gesture but he achieves enormous results from his men and correspondingly great appreciation from his audiences.

Muck's reading of the Brahms first symphony was nothing short of an inspired interpretation. This long and erudite composition has had numberless dry readings which seem to have found excuse under the plea that this work is heavy and necessarily dull. Muck proved yesterday that it is an exceptionally interesting work when played interestingly, and that rich red blood courses through its veins.

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Newspaper Cutting Bureau in the World

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Music [illegible] Orchestra Hall
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LED [illegible] AND STRAUSS

Audience [illegible] After Leader's
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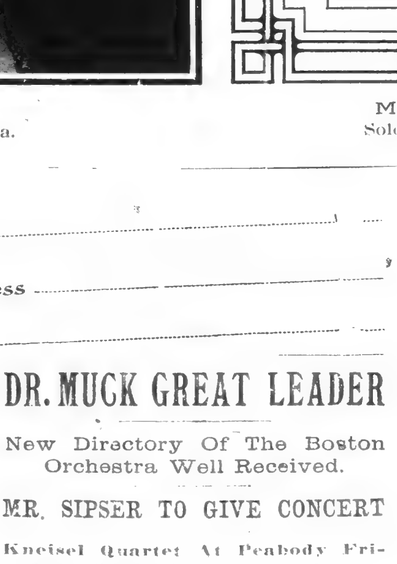

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MADE HIS ORCHESTRA BOW TO AUDIENCE

Dr. Muck Insisted on Players Sharing Honors at Boston Symphony Concert.

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, was the soloist at yesterday's matinée concert of the orchestra at Carnegie Hall. It was a brave person who ventured to [illegible] at what a cheer at their [illegible] and [illegible] covered by [illegible] a state of [illegible] manner, [illegible] and [illegible] [illegible] appeared in New York [illegible] the opinion that [illegible] [illegible] Mr. Muck [illegible] nor for [illegible] [illegible] purpose. He [illegible] results from [illegible] Mr. Muck's reading of the Brahms Symphony and the [illegible] [illegible] [illegible]

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MUSIC.

TWO ORCHESTRAL CONCERTS.

The Boston Symphony Orchestra concluded its first visit for the season at Carnegie Hall yesterday afternoon, and the New York Symphony Orchestra gave its second evening concert at the same place in the evening. Two concerts of orchestral music of the highest order in a single day, symbolized by the performance at each of Brahms's last symphony! The circumstance might amply serve as a text for critical discourse to a considerable extent; yet there was another added to it which is not uninteresting in view of the prospect of the bewildering richness presented by the season before the serious music lovers of New York. At the afternoon concert there was no solo performer, unless the conductor might be looked upon as such. Considering the extraordinary interest manifested by the public in the concerts of Thursday evening and yesterday, this seems clearly to be the case. In the evening there was an extremely popular singer to lend glamour to the occasion. Dr. Muck sufficed for the afternoon, and his achievement in the symphony was such as to obliterate all thought of a solo performer. He and his orchestra were one, and this one was an interpreter of the thoughts of the creator, Brahms. There was an audience of superb appearance in the afternoon, which filled the vast music room; there was an audience less than three-quarters the size in the evening, which gave out only conventional approval to offset the excited enthusiasm which filled the afternoon listeners. Yet it was Mme. Schumann-Heink who invoked the plaudits of the evening listeners. There was no departure from old custom in her participation in the concert, nor was there in her choice of pieces. Like the familiar figure at all the symphony concerts she sang an air which she has sung before, and which indeed she has made her battle horse. Not since the lamentable death of Mme. Fursch-Madi have we had a concert singer of the large and dramatic manner whose repertory has extended beyond the tiny list which she and her colleagues have made tiresomely hackneyed. Being a contralto, Mme. Schumann-Heink spares us the familiar arias from "Tannhäuser," "Freischütz," "Oberon" and "Fidelio"; but in lieu she offers us only the second of Vitellia's scenes from Mozart's "La Clemenza di Tito"—that beginning "Ecco il punto." After this last night she sang Schubert's "Erlkönig" and "Der Tod und das Mädchen," with orchestral accompaniment, arranged respectively by Berlioz and Mottl; but, no matter how these masterpieces be tricked out, they belong to the recital room not in the symphony hall, and, although Mr. Walter Damrosch and his fine orchestra deserved much better of the public than they received yesterday, there was yet satisfaction for the lovers of symmetry, consistency and dignity in musical entertainments in the contemplation of the fact that the staider and more austere of yesterday's schemes met with the greater popular approval.

It was a day of generous offerings, yet the dominant note of enjoyment was that elicited by the Brahms symphony in the afternoon. Dr. Muck had made a fine impression on Thursday evening, but it was one that left open occasions for discussion in the minds of the judicious. His Beethoven symphony was a highly gratifying performance—lucid, organically well knit, eloquent, and, on the whole, reverential and proper—in respect of style; his Brahms symphony was—if one wishes to use a hackneyed phrase—a revelation. Not of the splendid prowess of the Boston musicians; that we knew. Neither of the superb and aspiring beauty of the composition itself, for that has held the recognition of the world for decades in spite of the nibbling of the critical mice who think it too austere and learned to be sensuously alluring and emotionally compelling. It was a revelation of what a master mind could do to give new interest to utterances that had become too familiar to hold always the sublimated attention of which they are worthy. Here was dignity; here heaven-kissing loveliness; here the sweep of a prophetic vision; here an emotionalized intellectuality which held faculties and senses in thrall; here a continuity, consistency and eloquence of proclamation which not only held one to the thread of the discourse, but made one eager to follow it, as Theseus was to follow the saving strand of Ariadne. Such a climax as that which Dr. Muck worked up in the last moment, with deliberation that spoke of affectionate regard for each progressive detail, was never before heard by our public, familiar with many fine performances. It was both ear-filling and soul-satisfying, and made one regret that the concert could not end then and there. Truly, what followed was an anticlimax, particularly so because of the phenomenal performance, though it would have been under ordinary circumstances. A singular programme: after the Brahms symphony, Richard Strauss's "Don Juan" sandwiched between two Weber overtures—"Oberon" and "Freischütz." Ordinarily it is possible to imagine the reasons of a conductor in compiling a programme; this time no explanation could be thought of which was worthy of the man and the occasion. Nor did it help that the overtures were brilliantly played (though that to "Der Freischütz" was obsessed by the sluggish demon that has chosen it for his own since the so-called Wagnerian ideas achieved authority) and the Strauss work had its compelling charm enhanced by a marvellously lucid exposition of its contents. Logical sequence and development were [illegible] when this scheme was put together.

NEW YORK STAATS-ZEITUNG
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Dr. Muck hat durch seine gestrige Wiedergabe der Brahms'schen C-Moll-Symphonie den vortrefflichen Eindruck, den er anläßlich seines Debuts hervorgerufen hatte, gewaltig erhöht. Es wäre deshalb voreilig, zu behaupten, daß er Brahms besser dirigirt, als Beethoven, aber sicher ist es, daß das Beethoven'sche Tongemälde "per aspera ad astra" (die fünfte Symphonie) ihm weniger gut „liegt", als das Brahms'sche Seitenstück zu dieser Idee. Er dirigirte das gewaltige Werk des großen Epigonen mit einer Fülle von Empfindung und meisterhafter Gestaltungskraft. Dr. Muck hat gestern gezeigt, daß er aus seiner selbstauferlegten Reserve auch heraustreten kann; er wurde ordentlich warm und brachte herrliche Wirkungen zu Wege. Es war eine großzügige Darstellung und feine künstlerische Abtönung im Einzelnen. Wie klar und durchsichtig er aus den vier im ersten Satz nach einander wie widerwillig auftretenden Motiven das Hauptthema bildete. Innig, mit bezauberndem Klangreiz kam das andante sostenuto des zweiten Satzes heraus, es war wirklich eine musica sacra. Mit bezwingender Anmuth und reizvoller Mannigfaltigkeit brachte er den dritten Satz, um im Finale nach dem deprimirenden Pessimismus in eine bithyrambische Jubelhymne auszuklingen. Das war alles sicher und mit den einfachsten Mitteln durchgeführt.

Das Bostoner Orchester hat sich gestern wieder einmal selbst übertroffen. Es sang die lyrischen Lichtpunkte mit dem ihm eigenen Tonzauber und edlen Verve. Die Instrumentalgruppen vereinigten sich zu einem einheitlichen Ganzen, dem der Charakter absoluter Vornehmheit stets gewahrt blieb. Das Zwiegespräch zwischen Horn und Klarinette im ersten Satz, die süße Melodie im zweiten, Horn mit Violine und Horn allein (wobei die Solovioline von Herrn Willy Heß meisterlich gespielt wurde), die Hornmelodie im Andante des Finales — um nur einige Details herauszugreifen — klangen wie Offenbarung.

Auch der Strauß'schen Tondichtung „Don Juan" lieh der Dirigent seine ganze reife Kunst; er meisterte die polyphone Kontrapunktik und fand auch mannigfaltige Nuancen für die gluthvolle Leidenschaft. Allerdings haben wir dieses geniale Werk schon wiederholt mit viel schärferem Herausarbeiten der schneidenden Kontraste und intensiverer Betonung des exotischen Klangreizes gehört. Dr. Muck könnte man nach dem Konservativen Gerade höchstens einen Freikonservativen des Taktstocks nennen.

Für die Vorführung der beiden Weber'schen Ouverturen, zu „Oberon" und zu „Freischütz", war kein ersichtlicher Grund vorhanden. Man wartete vergebens auf neue Schlaglichter oder selbst nur neue Nüancen, aber sie kamen nicht. Die beiden Stücke wurden, wie bei den Bostonern selbstverständlich, tonschön abgespielt, aber der Dirigent konnte etwas Akademisches und wenig Belebtes, namentlich infolge der seltsam gedehnten Tempi, nicht vermeiden. Es scheint auf Grund der bisherigen Proben, als ob Dr. Muck sich als Konzert-Dirigent im hellen Scheine des Klassicismus oder in der grellen Scheinwerfer-Beleuchtung der Modernen besser fühle als im Dämmerlicht des Romanticismus. Carnegie Hall war fast ausverkauft, der Beifall namentlich nach der Brahms'schen Symphonie ein demonstrativ warmer und herzlicher.

Und dann gab knapp 6 Stunden später Herr Walter Damrosch das Signal zu demselben Werke von Brahms. Zufall oder Absicht, um Vergleiche herauszufordern? Herr Damrosch ging mit großem Eifer in's Zeug und brachte es namentlich im zweiten Satz und im Finale zu schönen Wirkungen. Der erste Satz erschien etwas überhastet und verworren und der dritte hätte größere Feinheit, namentlich im Tonlichen, vertragen, aber der Feuerstrom des Triumphgesanges des Finales schloß die Vorführung mit großem Effekt. Technisch und klanglich stand das Bostoner Orchester höher, das braucht nicht erst bewiesen zu werden, aber das Damrosch-Orchester hat unleugbar große Fortschritte gemacht und steht gegenwärtig auf recht hoher Stufe der Leistungsfähigkeit. Dies bewies auch die farbenprächtige Wiedergabe der Grieg'schen „Symphonischen Tänze".

Als Solistin des Abends erschien Frau Schumann-Heink, deren herrliches Organ, offenbar infolge der Strapazen einer zeigte, was namentlich beim Ansatz exponirter hoher Töne bemerkbar war. Aber wer vermag die machtvolle Feierlichkeit des Rezitativs und den Silberfluß der Kantilene der Arie der Vitellia aus Mozart's „Titus" so zu meistern, als diese begnadete Künstlerin! Schubert's „Erlkönig" litt unter der Indisposition, wogegen „Der Tod und das Mädchen" ergreifende Accente fand. An dem begeisterten Beifall ließ die Künstlerin mit einem ihrer reizvollen Einfälle den Klarinettisten Herrn Leroy, der prächtig begleitet hatte, theilnehmen.

Hierauf erschien der aus Paris importirte Flötist des Damrosch-Orchester, Herr George Barrère, mit der Bach'schen „Suite für Flöte und Streich-Instrumente" in H-Moll. Er gab die krausen Figurationen der Bach'schen Musik virtuos wieder. Sein Ton ist nicht groß, aber süß und edel, mitunter etwas weichlich. Leider war der behende Franzose der Begleitung gewöhnlich voraus. Hätte man en famille nicht besser proben können?

Der Saal zeigte leider beträchtliche Lücken, doch waren die oberen Ränge gut besetzt. Reicher Beifall lohnte die Mitwirkenden.

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NOV 11 1906

IN THE REA

Muck Interprets Brahms Nobly.

If Dr. Karl Muck, who appeared yesterday afternoon for the second time in Carnegie Hall at the head of the Boston Symphony Orchestra, had given as much satisfaction in every number on the programme of the concert as he did in the opening one—Brahms's nobly beautiful Symphony in C minor (No. 1)—the burden of one's enthusiasm would have become well-nigh irksome. On Thursday night the new leader had stood successfully the test of Beethoven and Wagner—had given a most moving interpretation of the older master's fifth symphony and a delightfully poetic reading of the later master's "Siegfried Idyll." Yesterday, as the first contribution of the Boston orchestra's first matinee of the season, he gave to a large and enthusiastic audience a performance of the Brahms work which seldom, if ever,, has been approached in New York in breadth and nobility of outline, sublimity and poetic fervor. What would have been one's feelings if, besides looming up as an excellent interpreter of these three great masters, Muck had been found an ideal leader in music of Weber and Richard Strauss? As things turned out he was somewhat disappointing in Weber's "Oberon" and "Freischuetz" overtures, and still more so in Strauss's "Don Juan" tone poem, but only in comparison with the rest of his work. In the Weber overtures, particularly in the one to "Freischuetz," there was not enough of that exultation and intense enthusiasm which the great German composer knew so inimitably how to express. Muck, it seemed to us, took his tempi too quietly. Strauss's "Don Juan" suffered similarly. As treated by Muck it was not fire-brand music, wild, full of stress and passion. It was still beautiful to be sure, and in the quieter moments exquisite, but it had not sufficient energy, propulsive vigor and feverish thrill. Muck worked out many details with great care, and, with the aid of his band, exposed the polyphonic web of the work wonderfully; but his very attention to detail was sometimes not only superfluous, but injurious to the spirit of the composition.

All the conductor's repose, however, his insight, sense of nuance and poetic grasp—not to mention his fine understanding of the orchestra—carried immense weight in the Brahms symphony. Muck is a great conductor of Brahms—infinitely superior to his predecessor Gericke. Calm on the surface, yet glowing within, he seems to be fitted by nature for the interpretation of that composer. He has the breadth of conception and grasp, the quiet reserve force to proclaim eloquently the remote grandeur of Brahms's style, so wonderfully expressed in this symphony. He has the emotional power to bring out in Brahms's music that which, his detractors notwithstanding, "throbs with humanity, with the rich red blood of mankind." He has the poetry and refinement of feeling to reveal with irresistible charm that which is intimate, gracious, gently appealing and tender. The Andante of the symphony, as Muck took it yesterday, seemed perhaps a little too slow. Had it been taken by the average conductor at that pace it would certainly have been too slow. In every other respect, however, Muck's interpretation seemed flawless. The final movement was worked up to a truly imposing climax, and the audience was not slow in feeling the rare beauty of the performance. Such enthusiastic applause as that which greeted the conductor and the orchestra upon finishing that work is seldom heard at matinee concerts. Muck bowed his thanks in a most modest manner. He shook hands with Willy Hess, the concert-master, and, after several recalls, asked the players to rise in acknowledgment of their share of the success.

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NEW YORK SYMPHONY SOCIETY.

Years ago a race was run between Dr. Damrosch and Theodore Thomas to see which should get the score of Brahms' first symphony. There seems to be a like rivalry in these later days, for Dr. Damrosch's son played the same symphony on Saturday night, after the Boston Orchestra had played it in the same hall on Saturday afternoon. He gave a bold, strong, sympathetic reading of it, and his orchestra was heard to almost equal advantage in the wonderfully spirited, quaint Norwegian symphonic dances by Grieg. The nearly forgotten flute was introduced as a solo instrument by George Barrere, who played Bach's B Minor Suite blithely—so blithely, indeed, that the accompaniment lagged systematically—brilliantly, and with taste. The performance was a novelty and was appreciated. The other soloist was Mme. Schumann-Heink, who gave a dramatic performance of the air from Handel's "Titus," and sang two songs by Schubert—"The Erl King," with Berlioz's orchestration, and "Death and the Maiden," orchestrated by Mottl. These she gave with feeling, with wonderful vocal depth, and with a keen sense of their poetry and picturesqueness.

DR. MUCK AGAIN.

At the second concert of the Boston Symphony Orchestra, Saturday afternoon, in Carnegie Hall, Dr. Muck proved more conclusively his quality as a conductor than he did on Thursday night. He had no longer the inevitable nervousness of a first appearance to conquer. No doubt he was surer of his audience and of himself. He was evidently more in the mood for great things.

In Brahms's C minor symphony, which led the programme, he accomplished them. The "operatic" quality noted in his readings on Thursday night was here, paradoxical as it may seem, of inestimable value. Thanks to his sure eye for points and his skill in making them tell, his exposition of this complicated and often abstruse music had a definiteness and an authority of interpretation that came to many of his hearers like a revelation. Nor was his effectiveness limited to the intricate first and last movements. The second movement was broadly and sympathetically read in a mood of sober meditative beauty, and if the third movement did not escape seeming arid and a little trivial, the fault was not with Dr. Muck or his men. Together they did all that lies in human power to make the desert blossom like the rose. After the truly magnificent performance of the noble finale Dr. Muck was deservedly recalled again and again.

No less admirable was the performance of Richard Strauss's "Don Juan." Here, too, was most illuminating exposition, and in a piece of typical modern "programme music." Never has the story told in this tone-poem been so clearly set forth, and yet at no sacrifice of warmth and impetus in the telling. Gorgeous were the shifting orchestral hues, superb the climaxes at the [illegible]

By a curious contradiction Dr. Muck was less successful in the operatic music that he presented—the overtures to Weber's "Oberon" and "Freischütz." Crashing indeed was the famous "Oberon" chord, but the allegro did not leap from it with the impetuosity of a flood bursting its barriers. Again, the introduction to the "Freischütz" overture was taken too slowly. The horns had difficulty in sustaining their part, and the character of the music suffered change. It was as if Weber had foreseen that Protestant churches would make a pompous hymn tune out of his simple woodland melody. Both overtures have often been more effectively performed here.

The playing of the orchestra was throughout splendid in its vigor, its brilliance, its coloring, but now and then one missed something of the faultless precision, the ultimate polish that distinguished it under Mr. Gericke. One could not but fear that when Dr. Muck lays down the baton the orchestra will have lost to a perceptible degree that perfection of ensemble for which no novel fire could ever quite atone.

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Für die Vorführung der beiden Weber'schen Ouverturen, zu „Oberon" und zu „Freischütz", war kein ersichtlicher Grund vorhanden. Man wartete vergebens auf neue Schlaglichter oder selbst nur neue Nüancen, aber sie kamen nicht. Die beiden Stücke wurden, wie bei den Bostonern selbstverständlich, tonschön abgespielt, aber der Dirigent konnte etwas Akademisches und wenig Belebtes, namentlich infolge der seltsam gedehnten Tempi, nicht vermeiden. Es scheint auf Grund der bisherigen Proben, als ob Dr. Muck sich als Konzert-Dirigent im hellen Scheine des Klassicismus oder in der grellen Scheinwerfer-Beleuchtung der Modernen besser fühle als im Dämmerlicht des Romanticismus. Carnegie Hall war fast ausverkauft, der Beifall namentlich nach der Brahms'schen Symphonie ein demonstrativ warmer und herzlicher.

Und dann gab knapp 6 Stunden später Herr Walter Damrosch das Signal zu demselben Werke von Brahms. Zufall oder Absicht, um Vergleiche herauszufordern? Herr Damrosch ging mit großem Eifer in's Zeug und brachte es namentlich im zweiten Satz und im Finale zu schönen Wirkungen. Der erste Satz erschien etwas überhastet und verworren und der dritte hätte größere Feinheit, namentlich im Tonlichen, vertragen, aber der Feuerstrom des Triumphgesanges des Finales schloß die Vorführung mit großem Effekt. Technisch und klanglich stand das Bostoner Orchester höher, das braucht nicht erst bewiesen zu werden, aber das Damrosch-Orchester hat unleugbar große Fortschritte gemacht und steht gegenwärtig auf recht hoher Stufe der Leistungsfähigkeit. Dies bewies auch die farbenprächtige Wiedergabe der Grieg'schen „Symphonischen Tänze".

Als Solistin des Abends erschien Frau Schumann-Heinck, deren herrliches Organ, offenbar infolge der Strapazen einer zeigte, was namentlich beim Ansatz exponirter hoher Töne bemerkbar war. Aber wer vermag die machtvolle Feierlichkeit des Rezitativs und den Silberfluß der Kantilene der Arie der Vitellia aus Mozart's „Titus" so zu meistern, als diese begnadete Künstlerin! Schubert's „Erlkönig" litt unter der Indisposition, wogegen „Der Tod und das Mädchen" ergreifende Accente fand. An dem begeisterten Beifall ließ die Künstlerin mit einem ihrer reizvollen Einfälle den Klarinettisten Herrn Leroy, der prächtig begleitet hatte, theilnehmen.

Hierauf erschien der aus Paris importirte Flötist des Damrosch-Orchester, Herr George Barrère, mit der Bach'schen „Suite für Flöte und Streich-Instrumente" in H-Moll. Er gab die krausen Figurationen der Bach'schen Musik virtuos wieder. Sein Ton ist nicht groß, aber süß und edel, mitunter etwas weichlich. Leider war der behende Franzose der Begleitung gewöhnlich voraus. Hätte man en famille nicht besser proben können?

Der Saal zeigte leider beträchtliche Lücken, doch waren die oberen Ränge gut besetzt. Reicher Beifall lohnte die Mitwirkenden.

per Cutting Bureau in the World

NEW YORK SYMPHONY SOCIETY.

Years ago a race was run between Dr. Damrosch and Theodore Thomas to see which should get the score of Brahms' first symphony. There seems to be a like rivalry in these later days, for Dr. Damrosch's son played the same symphony on Saturday night, after the Boston Orchestra had played it in the same hall on Saturday afternoon. He gave a bold, strong, sympathetic reading of it, and his orchestra was heard to almost equal advantage in the wonderfully spirited, quaint Norwegian symphonic dances by Grieg. The nearly forgotten flute was introduced as a solo instrument by George Barrere, who played Bach's B Minor Suite blithely—so blithely, indeed, that the acompaniment lagged systematically—brilliantly, and with taste. The performance was a novelty and was appreciated. The other soloist was Mme. Schumann-Heink, who gave a dramatic performance of the air from Handel's "Titus," and sang two songs by Schubert—"The Erl King," with Berlioz's orchestration, and "Death and the Maiden," orchestrated by Mottl. These she gave with feeling, with wonderful vocal depth, and with a keen sense of their poetry and picturesqueness.

DR. MUCK AGAIN.

At the second concert of the Boston Symphony Orchestra, Saturday afternoon, in Carnegie Hall, Dr. Muck proved more conclusively his quality as a conductor than he did on Thursday night. He had no longer the inevitable nervousness of a first appearance to conquer. No doubt he was surer of his audience and of himself. He was evidently more in the mood for great things.

In Brahms's C minor symphony, which led the programme, he accomplished them. The "operatic" quality noted in his readings on Thursday night was here, paradoxical as it may seem, of inestimable value. Thanks to his sure eye for points and his skill in making them tell, his exposition of this complicated and often abstruse music had a definiteness and an authority of interpretation that came to many of his hearers like a revelation. Nor was his effectiveness limited to the intricate first and last movements. The second movement was broadly and sympathetically read in a mood of sober meditative beauty, and if the third movement did not escape seeming arid and a little trivial, the fault was not with Dr. Muck or his men. Together they did all that lies in human power to make the desert blossom like the rose. After the truly magnificent performance of the noble finale Dr. Muck was deservedly recalled again and again.

No less admirable was the performance of Richard Strauss's "Don Juan." Here, too, was most illuminating exposition, and in a piece of typical modern "programme music." Never has the story told in this tone-poem been so clearly set forth, and yet at no sacrifice of warmth and impetus in the telling. Gorgeous were the shifting orchestral hues, superb the climax at the close.

By a curious contradiction Dr. Muck was less successful in the operatic music that he presented—the overtures to Weber's "Oberon" and "Freischütz." Crashing indeed was the famous "Oberon" chord, but the allegro did not leap from it with the impetuosity of a flood bursting its barriers. Again, the introduction to the "Freischütz" overture was taken too slowly. The horns had difficulty in sustaining their part, and the character of the music suffered change. It was as if Weber had foreseen that Protestant churches would make a pompous hymn tune out of his simple woodland melody. Both overtures have often been more effectively performed here.

The playing of the orchestra was throughout splendid in its vigor, its brilliance, its coloring, but now and then one missed something of the faultless precision, the ultimate polish that distinguished it under Mr. Gericke. One could not but fear that when Dr. Muck lays down the baton the orchestra will have lost to a perceptible degree that perfection of ensemble for which no novel fire could ever quite atone.

EW YORK PRESS
NOV 11 1906

IN THE REA

Muck Interprets Brahms Nobly.

If Dr. Karl Muck, who appeared yesterday afternoon for the second time in Carnegie Hall at the head of the Boston Symphony Orchestra, had given as much satisfaction in every number on the programme of the concert as he did in the opening one—Brahms's nobly beautiful Symphony in C minor (No. 1)—the burden of one's enthusiasm would have become well-nigh irksome. On Thursday night the new leader had stood successfully the test of Beethoven and Wagner—had given a most moving interpretation of the older master's fifth symphony and a delightfully poetic reading of the later master's "Siegfried Idyll." Yesterday, as the first contribution of the Boston orchestra's first matinee of the season, he gave to a large and enthusiastic audience a performance of the Brahms work which seldom, if ever,, has been approached in New York in breadth and nobility of outline, sublimity and poetic fervor. What would have been one's feelings if, besides looming up as an excellent interpreter of these three great masters, Muck had been found an ideal leader in music of Weber and Richard Strauss? As things turned out he was somewhat disappointing in Weber's "Oberon" and "Freischuetz" overtures, and still more so in Strauss's "Don Juan" tone poem; but only in comparison with the rest of his work. In the Weber overtures, particularly in the one to "Freischuetz," there was not enough of that exultation and intense enthusiasm which the great German composer knew so inimitably how to express. Muck, it seemed to us, took his tempi too quietly. Strauss's "Don Juan" suffered similarly. As treated by Muck it was not fire-brand music, wild, full of stress and passion. It was still beautiful to be sure, and in the quieter moments exquisite, but it had not sufficient energy, propulsive vigor and feverish thrill. Muck worked out many details with great care, and, with the aid of his band, exposed the polyphonic web of the work wonderfully; but his very attention to detail was sometimes not only superfluous, but injurious to the spirit of the composition.

All the conductor's repose, however, his insight, sense of nuance and poetic grasp—not to mention his fine understanding of the orchestra—carried immense weight in the Brahms symphony. Muck is a great conductor of Brahms—infinitely superior to his predecessor, Gericke. Calm on the surface, yet glowing within, he seems to be fitted by nature for the interpretation of that composer. He has the breadth of conception and grasp, the quiet reserve force to proclaim eloquently the remote grandeur of Brahms's style, so wonderfully expressed in this symphony. He has the emotional power to bring out in Brahms's music that which, his detractors notwithstanding, "throbs with humanity, with the rich red blood of mankind." He has the poetry and refinement of feeling to reveal with irresistible charm that which is intimate, gracious, gently appealing and tender. The Andante of the symphony, as Muck took it yesterday, seemed perhaps a little too slow. Had it been taken by the average conductor at that pace it would certainly have been too slow. In every other respect, however, Muck's interpretation seemed flawless. The final movement was worked up to a truly imposing climax, and the audience was not slow in feeling the rare beauty of the performance. Such enthusiastic applause as that which greeted the conductor and the orchestra upon finishing that work is seldom heard at matinee concerts. Muck bowed his thanks in a most modest manner. He shook hands with Willy Hess, the concertmaster, and, after several recalls, asked the players to rise in acknowledgment of their share of the success.

per Cutting Bureau in the World
V YORK PRESS
NOV 12 1906

SONGS AND SINGERS.

Dr. Karl Muck's first appearance here as the leader of Boston's Symphony Orchestra was the most absorbing musical incident last week. Thousands of persons had been looking forward to it. The musical air was filled with the electricity of excitement. Under such circumstances, with the public on tiptoe of expectation, the first plunge into the notice of a new community is not easy. Muck, coming forward with a quiet self-assurance that had no suggestion of arrogance or vanity, made the plunge far more successfully than there had been reason to expect. It required only one movement of Beethoven's Fifth Symphony to show the calibre of the leader; after that he had, we believe, the great majority of his audience in a sympathetic mood. As to the critics, it was all they could do to follow the rules of the clan and refrain from spontaneous applause. This successful entry into this city's musical world was accomplished without a trace of playing to the gallery, without tricks or mannerisms, conscious or unconscious, which might have been construed by any one looking for an opening in Muck's armor of excellence as attempts to stir the feminine soul. Muck walked to the front in the most unassuming manner, his big eyeglasses perched well forward on his eagle nose, giving to his haggard countenance an almost grotesquely studious appearance. He bowed his acknowledgment of the inevitable applause with a sort of impersonal bow, a nominal bow, as it were, made in obedience to custom rather than as a personal acknowledgment of the friendly reception. That duty accomplished, he turned his back to the audience with a quiet movement—as, indeed, are all his movements, except at times when the exigencies of leading the orchestra demand rapid gestures—and took up the reins of leadership.

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But with all his elasticity of tempo Muck never loses his grip on the predominating rhythm of the movement, nor does he vacillate in the least from the underlying tempo he has once adopted. With open-eyed (or should we say open-eared?) astonishment we took careful note of this phase of his directorial art. We even went so far as to make metronomical records of his tempo. No matter how far he wandered (and always with the best reason) from the rate originally adopted, he came back to his first tempo, when the inherent character of the music so demanded, with almost mathematical precision. This, of course, was not the result of dry scholastic calculation. No man could return to a given rate of progress without the aid of a metronome unless he were gifted with a keen sense of rhythm and a fine conception of duration of time. Muck has those qualities in abundance, and he seems to be a man of such even and reliable temperament that one may rely upon him to live always up to his best. We now can appreciate fully the significance of what Dr. Neitzel wrote from Bayreuth. "'Parsifal,'" said that keen critic, now familiar to New Yorkers, "requires in all the portions devoted to the Grail cult a strict rhythmical line, something of the 'slow measured step' we feel in the dramas of the Greek tragedians. . . . Dr. Muck's rhythmical decisiveness, which, however, was more like an inner pulse beat than an exact division of small portions of time, was wholly compatible with elasticity of tempo and did not prevent the display of the most supple choregraphic skill in Klingsor's magic garden."

on a programme with the New York Symphony Orchestra last season? Those were the numbers Muck chose for the first three of his four contributions on last Thursday night in Carnegie Hall. Of course, this arrangement may have been purely a coincidence. There are many such in New York's musical life—for instance, the appearance of Brahms's C minor symphony on two programmes on last Saturday. Whatever prompted the choice of Muck's first programme it certainly gave an opportunity for comparison, and one that was distinctly favorable to the new Boston conductor, for it was only in Wagner's "Faust" music, where tremendous energy stood the leader in fine stead, that we preferred Weingartner's reading to Muck's. Weingartner, without departing greatly from the customary reading of the Beethoven symphony, gave it an intensely dramatic performance by means of significant phrasing, poignant accentuation and incisiveness of rhythm; but his tempi were not altogether satisfying. On the whole they seemed a little too fast, too relentless. If anything Muck erred on the other side. He did not give the symphony as dramatic a reading as Weingartner; but it was a beautifully felt interpretation, saturated with poetic feeling—an interpretation which foreshadowed the unprecedented success he won on the following Saturday in Brahms's C minor symphony. As to his performance of the "Siegfried Idyll," it differed from Weingartner's as a natural flower differs from an artificial one, as the true bloom of health differs from the simulation produced by cosmetics. Weingartner took this little poetic masterpiece altogether too fast, robbing it of much of its idyllic charm and ingratiating tenderness. Muck gave an interpretation that brought Seidl vividly to mind. He treated the music quietly, lovingly, gently. He gave every phrase the sympathetic attention it deserved. In other words, Muck devoted all the powers at his command to expressing the intrinsic beauties of the work. It seemed to him a labor of love—a tribute paid to the master of Bayreuth.

MAX SMITH.

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NEW YORK EV'G POST
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NOV 12 1906
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MUSIC AND DRAMA.

Boston Symphony Orchestra.

Brahms, Strauss; Strauss, Brahms! So the sequence ran with Mr. Gericke, and so it bids fair to be with Dr. Muck. Are there no other modern composers worthy of a hearing? Bruckner, Sibelius, Grieg, MacDowell, Paine—how often do these names find a place on a programme? As Dr. Muck is an apostle of Bruckner, we may hope for some of the works of that undeservedly neglected composer later; but the beginning is far from auspicious. Perhaps Dr. Muck is "educating us up to it." If so, spare us the pedagogic training!

The Boston Orchestra's programme on Saturday afternoon contained the First Symphony of Brahms, which was played as beautifully as we are accustomed to hear it by the Boston men. If there was no special display of temperament, that was not the conductor's fault, for the latter quality is not called for by that symphony. After it came Weber's "Oberon" overture; the melodious romanticism of Weber following the austerity of Brahms was like listening to a dogmatic sermon and then going out into the fragrant woods. A similar sensation was produced by the final number, the overture to "Der Freischütz" following Strauss's "Don Juan," only this time, instead of a sermon, it was a tropical hothouse. The playing of the Weber overtures was delightful—in addition to the smooth performance by the company of virtuosi, there was a poetic charm that placed Weber's genius in a bright light. No wonder Wagner was so enthusiastic about him! The audience showed more spontaneous enthusiasm over the "Oberon" overture than over any other number. In the long run, the public is right, and not the pedants.

N. Y. EVG. TELEGRAM
NOV 12

The Second Boston Symphony Concert at Carnegie Hall.

IN Carnegie Hall, on Saturday last, the Boston Symphony Orchestra demonstrated again its complete mastery over the science and the art of music. The attendant public of this city, limited only by the building's capacity, is ennobled by the occasional presence of this organization.

The programme stood as follows:—First symphony of Brahms, overture to "Der Freischütz," "Don Juan," symphonic poem by Richard Strauss; overture to "Oberon," by Von Weber.

It was a bit curious that these two overtures, as similar in pattern and content, should have been played together, yet both are merely variations of musical perfection.

The first symphony of the Viennese master is a test for any orchestra. Whether viewed from the standpoint of intricate detail, solemn prophecy, sweeping climax or poetic polyphony, this work generally taxes both player and listener. But this performance of Saturday's was a delight to the ear, a stimulation to the mind, a satisfaction to the soul. Of its technical exposition one may broadly say it was flawless. Dr. Muck's tempo was a trifle slower than customary, but it served only to add dignity to the development, portentous weight to the music's message. Individually the choirs vied with each other for sheer supremacy of tonal glory.

One moment's beauty beggared by comparison its fellow. Each in itself was perfection. The exposition of the final theme was transcendent. It will long remain the high water mark of symphonic interpretation.

Then followed two of the world's rarest moments. The exquisite finesse of Weber's overtures was attracted by the stillness of the great hall. Such exalted moments rarely come.

The enormous difficulties and intricacies of the "Don Juan" score were tossed off with abandon. This work has never before, in ready recollection, sounded so transparently clear, the component parts never so relatively balanced.

A word as to Dr. Muck. Much surprise has generally been stated as to his quiet demeanor, his dignified, scholarly bearing. While appreciated, it was not expected. One scarcely sees the cause. Why expect, even, a performing, silhouetted marionette? A true conductor, like a true critic, should direct attention to the work of his chosen author, not use another's house on which to fly his own colors. To be an individual does not necessarily mean to stand out of the picture. It may merely mean to form a finely blended, suitable background on occasion for another's more timely, more appropriate pose. And so with Dr. Muck's fine, authentic conducting.

Says Dr. Crothers:—"If a person can't be original without making a mess of it, why be original at all?" A man need not be lack-lustre. He may possess, as does this eminent conductor, the passive personality.

"What most people relish is hardly music; it is rather a drowsy revery, relieved by nervous thrills." Such a view, as expressed by Professor Santayana, could never be held of the readings of this wisely clairvoyant scholar, lately among us.

NEW YORK MAIL
NOV 12 1906

BRAHMS PLAYED BY MASTER HANDS

Dr. Karl Muck and Walter Damrosch Both Conduct the C Minor Symphony.

Whatever else Dr. Karl Muck may do as director of the Boston Symphony orchestra, his performance of the Brahms C minor symphony Saturday afternoon at Carnegie hall will long be enshrined in the memory of those that heard it.

If it were true, as some temperate admirers of Brahms would have it, that the composer needs a more than ordinary power of interpretation to reach the hearts and minds of listeners, and that his music in fact depends upon the actual addition of a great personality as a factor in performance—if this were true, then no Brahmsite or simple music lover could have asked or imagined a truer cooperative spirit than that of Dr. Muck.

Not in recent years has New York heard a more eloquent, more inspired reading of this master work. The opening movement might have portrayed the gods in meditation, over the chaos of some primal world. The second—if one chooses to call the symphony "The Creation"—suggested their foreknowledge of a world's sorrow. In the third one could feel the hushed brooding that preceded the elemental stir and animation of the finale—for with the Beethoven-like theme of the last allegro, a world is veritably launched, full powered, upon its orbit.

Very beautiful was Dr. Muck's proportioning of this noble symphonic structure, very admirable his shaping of every detail in its relation to the whole. The Boston orchestra has rarely put to its credit a better piece of work. And the audience was deeply stirred, so that Dr. Muck won delighted and unreserved applause, and many recalls.

TRANSCRIPT, NOVEMBER 12, 1906

Dr. Muck's Second Concert in New York

Dr. Muck conducted for the second time in New York on Saturday afternoon, and his programme was nearly that of the third pair of Symphony concerts here—Brahms's symphony in C-minor, Strauss's tone-poem, "Don Juan," Weber's overture to "Der Freischütz," and also his overture to "Oberon," which was substituted for the three fragments from "The Damnation of Faust," which completed the list in Boston. Again the audience filled the hall, and again it was most enthusiastic, recalling Dr. Muck six times at the end of the symphony. Nearly all the reviewers are as warm in praise, and Mr. Henderson's article in the Sun of yesterday is worth quoting, for the keen perception of Dr. Muck, as we in Boston know him from longer acquaintance, that it discloses:

"Dr. Muck made a stronger impression than he did on Thursday night. He seemed to feel surer of himself and his hearers. He had learned the temper of New York music lovers and he reached out after emotions, which had to meet him more than half-way at the evening concert. What will be the probable change in the style of the Boston Symphony Orchestra under him was indicated in the Brahms symphony. There was nothing startling in Dr. Muck's reading. Tempi and nuances were those established by the clear indications of the score. But where under Mr. Gericke all was subdued and exquisitely polished, under Dr. Muck some of the Ciceronian nicety was swept away. The new conductor even permitted his men in one or two places to slip from that military precision of attack and that machine-like unanimity which were inseparable from every performance under the inexorable baton of his predecessor. These were but momentary failings, however, and for the most part the orchestra maintained its traditions of finish. But in muscularity, incisiveness, brilliancy and power it far outshone anything it has done in recent seasons. The performance of the magnificent last movement of the symphony was one of the most eloquent ever given in this city. It was inspiring to hear. The audience felt the inspiration of the performance and rewarded the conductor with six recalls. These recalls really meant something, for conductors, unlike pianists, do not play encore numbers.

"The other compositions on the programme were Weber's 'Oberon' overture; Richard Strauss's 'Don Juan' and Weber's 'Der Freischütz' overture. It was a formidable test for the music of Weber, but none the less triumphant. The florid old overtures stood their own handsomely in the presence of the philosophizing of the arch-realist of Munich. It seems that Weber was really a composer of talent. The Strauss music was superbly played yesterday. Dr. Muck conducted it con amore, for he and Strauss are associates in artistic labor. If the first two concerts of the Boston Symphony Orchestra were fairly prophetic of what is to come, we shall probably have less perfection of tonal smoothness, less elegance and repose in performance and less conservatism in idea. In their places we may expect more boldness, more spirit, more of the golden thunders of the trumpet, more of the cymbal's martial clang. In short, the hand that was shod in kid has given way to bared fingers, with polished skin, indeed, but with sinews of steel underneath."

The Times adds, as justly and discriminatingly: "The concert deepened and strengthened the confidence in Dr. Muck as a conductor of strong musical gifts and high technical acquirement. It was an altogether noble and beautiful performance of Brahms's symphony and thoroughly deserving of the prolonged outburst of enthusiasm it caused. It was one that brought out every detail, every touch of color, every contrasting phrase and point of imitation in the work; one that composed all its parts in their proper relation, and that built up the symmetrical and nobly proportioned whole. It was quickened with imagination and touched everywhere with life and enthusiasm. So magnificent and altogether imposing a climax as he secured in the last movement is most rarely to be heard in a symphonic performance. . . . Strauss's tone-poem was played with dazzling brilliancy and irresistible energy; and here again the careful exposition of the thematic structure, even in all the welter of sound, contributed greatly to the impression made. Dr. Muck's reading of the two Weber overtures was equally brilliant."

per Cutting Bureau in the World
N YORK TIMES
NOV 12 1906

SONGS AND SINGERS.

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In wielding the baton Muck comports himself much as does Weingartner. But while Weingartner's condensation of motion seems premeditated Muck's seems spontaneous and natural. In other words, he appears to have exceedingly little of the poseur in his make-up, whereas Weingartner has a great quantity of it, in spite of his reserved movements. Muck's vanity, if he has any, is not apparent, while Weingartner's hardly can escape any person of discernment. Both conductors have an unusually fine sense of rhythm, a quality so essential it would seem superfluous to mention it, yet which is developed in varying degrees among even great leaders. The beats of the two are short and extremely decisive, and the listener is conscious in the work of both of an irresistible oscillation, a life-giving pulsation—like the strong ebb and flow of a sturdy heart. This steady propulsive swing is developed more strongly in Weingartner than in Muck, and the lift and fall of Weingartner's baton is, on the average, of briefer duration than that of Muck. It is one of the principal distinctions between the men that one conceives his interpretations in almost every case in slower time than does the other. But if Weingartner's musical pulse is felt more distinctly than Muck's, his conception of division of time is not as accurate and his sense of fine distinctions of tempo not as acute. In this respect Muck is truly remarkable. In last week's concerts he showed an unusual feeling for variations of tempo, for those slight ritardandos and accelerandos, those momentary changes of movement—so slight sometimes they cannot be measured—without which music becomes monotonous to modern ears.

But with all his elasticity of tempo Muck never loses his grip on the predominating rhythm of the movement, nor does he vacillate in the least from the underlying tempo he has once adopted. With open-eyed (or should we say open-eared?) astonishment we took careful note of this phase of his directorial art. We even went so far as to make metronomical records of his tempo. No matter how far he wandered (and always with the best reason) from the rate originally adopted, he came back to his first tempo, when the inherent character of the music so demanded, with almost mathematical precision. This, of course, was not the result of dry scholastic calculation. No man could return to a given rate of progress without the aid of a metronome unless he were gifted with a keen sense of rhythm and a fine conception of duration of time. Muck has those qualities in abundance, and he seems to be a man of such even and reliable temperament that one may rely upon him to live always up to his best. We now can appreciate fully the significance of what Dr. Neitzel wrote from Bayreuth. "'Parsifal,'" said that keen critic, now familiar to New Yorkers, "requires in all the portions devoted to the Grail cult a strict rhythmical line, something of the 'slow measured step' we feel in the dramas of the Greek tragedians. . . . Dr. Muck's rhythmical decisiveness, which, however, was more like an inner pulse beat than an exact division of small portions of time, was wholly compatible with elasticity of tempo and did not prevent the display of the most supple choregraphic skill in Klingsor's magic garden."

It seems almost as if Muck had challenged comparison with Weingartner, for did not the latter conductor have Beethoven's Fifth Symphony, Wagner's "Eine Faust Overture" and the "Siegfried Idyll" on a programme with the New York Symphony Orchestra last season? Those were the numbers Muck chose for the first three of his four contributions on last Thursday night in Carnegie Hall. Of course, this arrangement may have been purely a coincidence. There are many such in New York's musical life—for instance, the appearance of Brahms's C minor symphony on two programmes on last Saturday. Whatever prompted the choice of Muck's first programme it certainly gave an opportunity for comparison, and one that was distinctly favorable to the new Boston conductor, for it was only in Wagner's "Faust" music, where tremendous energy stood the leader in fine stead, that we preferred Weingartner's reading to Muck's. Weingartner, without departing greatly from the customary reading of the Beethoven symphony, gave it an intensely dramatic performance by means of significant phrasing, poignant accentuation and incisiveness of rhythm; but his tempi were not altogether satisfying. On the whole they seemed a little too fast, too relentless. If anything Muck erred on the other side. He did not give the symphony as dramatic a reading as Weingartner; but it was a beautifully felt interpretation, saturated with poetic feeling—an interpretation which foreshadowed the unprecedented success he won on the following Saturday in Brahms's C minor symphony. As to his performance of the "Siegfried Idyll," it differed from Weingartner's as a natural flower differs from an artificial one, as the true bloom of health differs from the simulation produced by cosmetics. Weingartner took this little poetic masterpiece altogether too fast, robbing it of much of its idyllic charm and ingratiating tenderness. Muck gave an interpretation that brought Seidl vividly to mind. He treated the music quietly, lovingly, gently. He gave every phrase the sympathetic attention it deserved. In other words, Muck devoted all the powers at his command to expressing the intrinsic beauties of the work. It seemed to him a labor of love—a tribute paid to the master of Bayreuth.

MAX SMITH.

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MUSIC AND DRAMA.

Boston Symphony Orchestra.

Brahms, Strauss; Strauss, Brahms! So the sequence ran with Mr. Gericke, and so it bids fair to be with Dr. Muck. Are there no other modern composers worthy of a hearing? Bruckner, Sibelius, Grieg, MacDowell, Paine—how often do these names find a place on a programme? As Dr. Muck is an apostle of Bruckner, we may hope for some of the works of that undeservedly neglected composer later; but the beginning is far from auspicious. Perhaps Dr. Muck is "educating us up to it." If so, spare us the pedagogic training!

The Boston Orchestra's programme on Saturday afternoon contained the First Symphony of Brahms, which was played as beautifully as we are accustomed to hear it by the Boston men. If there was no special display of temperament, that was not the conductor's fault, for the latter quality is not called for by that symphony. After it came Weber's "Oberon" overture; the melodious romanticism of Weber following the austerity of Brahms was like listening to a dogmatic sermon and then going out into the fragrant woods. A similar sensation was produced by the final number, the overture to "Der Freischütz" following Strauss's "Don Juan," only this time, instead of a sermon, it was a tropical hothouse. The playing of the Weber overtures was delightful—in addition to the smooth performance by the company of virtuosi, there was a poetic charm that placed Weber's genius in a bright light. No wonder Wagner was so enthusiastic about him! The audience showed more spontaneous enthusiasm over the "Oberon" overture than over any other number. In the long run, the public is right, and not the pedants.

EVG. TELEGRAM
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NOV 12 1906

The Second Boston Symphony Concert at Carnegie Hall.

IN Carnegie Hall, on Saturday last, the Boston Symphony Orchestra demonstrated again its complete mastery over the science and the art of music. The attendant public of this city, limited only by the building's capacity, is ennobled by the occasional presence of this organization.

The programme stood as follows:—First symphony of Brahms, overture to "Der Freischütz, "Don Juan," symphonic poem by Richard Strauss; overture to "Oberon," by Von Weber.

It was a bit curious that these two overtures, as similar in pattern and content, should have been played together, yet both are merely variations of musical perfection.

The first symphony of the Viennese master is a test for any orchestra. Whether viewed from the standpoint of intricate detail, solemn prophecy, sweeping climax or poetic polyphony, this work generally taxes both player and listener. But this performance of Saturday's was a delight to the ear, a stimulation to the mind, a satisfaction to the soul. Of its technical exposition one may broadly say it was flawless. Dr. Muck's tempo was a trifle slower than customary, but it served only to add dignity to the development, portentous weight to the music's message. Individually the choirs vied with each other for sheer supremacy of tonal glory.

One moment's beauty beggared by comparison its fellow. Each in itself was perfection. The exposition of the final theme was transcendent. It will long remain the high water mark of symphonic interpretation.

Then followed two of the world's rarest moments. The exquisite finesse of Weber's overtures was attracted by the stillness of the great hall. Such exalted moments rarely come.

The enormous difficulties and intricacies of the "Don Juan" score were tossed off with abandon. This work has never before, in ready recollection, sounded so transparently clear, the component parts never so relatively balanced.

A word as to Dr. Muck. Much surprise has generally been stated as to his quiet demeanor, his dignified, scholarly bearing. While appreciated, it was not expected. One scarcely sees the cause. Why expect, even, a performing, silhouetted marionette? A true conductor, like a true critic, should direct attention to the work of his chosen author, not use another's house on which to fly his own colors. To be an individual does not necessarily mean to stand out of the picture. It may merely mean to form a finely blended, suitable background on occasion for another's more timely, more appropriate pose. And so with Dr. Muck's fine, authentic conducting.

Says Dr. Crothers:—"If a person can't be original without making a mess of it, why be original at all?" A man need not be lack-lustre. He may possess, as does this eminent conductor, the passive personality.

"What most people relish is hardly music; it is rather a drowsy revery, relieved by nervous thrills." Such a view, as expressed by Professor Santayana, could never be held of the readings of this wisely clairvoyant scholar, lately among us.

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BRAHMS PLAYED BY MASTER HANDS

Dr. Karl Muck and Walter Damrosch Both Conduct the C Minor Symphony.

Whatever else Dr. Karl Muck may do as director of the Boston Symphony orchestra, his performance of the Brahms C minor symphony Saturday afternoon at Carnegie hall will long be enshrined in the memory of those that heard it.

If it were true, as some temperate admirers of Brahms would have it, that the composer needs a more than ordinary power of interpretation to reach the hearts and minds of listeners, and that his music in fact depends upon the actual addition of a great personality as a factor in performance—if this were true, then no Brahmsite or simple music lover could have asked or imagined a truer cooperative spirit than that of Dr. Muck.

Not in recent years has New York heard a more eloquent, more inspired reading of this master work. The opening movement might have portrayed the gods in meditation, over the chaos of some primal world. The second—if one chooses to call the symphony "The Creation"—suggested their foreknowledge of a world's sorrow. In the third one could feel the hushed brooding that preceded the elemental stir and animation of the finale—for with the Beethoven-like theme of the last allegro, a world is veritably launched, full powered, upon its orbit.

Very beautiful was Dr. Muck's proportioning of this noble symphonic structure, very admirable his shaping of every detail in its relation to the whole. The Boston orchestra has rarely put to its credit a better piece of work. And the audience was deeply stirred, so that Dr. Muck won delighted and unreserved applause, and many recalls.

TRANSCRIPT, NOVEMBER 12, 1906

Dr. Muck's Second Concert in New York

Dr. Muck conducted for the second time in New York on Saturday afternoon, and his programme was nearly that of the third pair of Symphony concerts here—Brahms's symphony in C-minor, Strauss's tone-poem, "Don Juan," Weber's overture to "Der Freischütz," and also his overture to "Oberon," which was substituted for the three fragments from "The Damnation of Faust," which completed the list in Boston. Again the audience filled the hall, and again it was most enthusiastic, recalling Dr. Much six times at the end of the symphony. Nearly all the reviewers are as warm in praise, and Mr. Henderson's article in the Sun of yesterday is worth quoting, for the keen perception of Dr. Muck, as we in Boston know him from longer acquaintance, that it discloses:

"Dr. Muck made a stronger impression than he did on Thursday night. He seemed to feel surer of himself and his hearers. He had learned the temper of New York music lovers and he reached out after emotions, which had to meet him more than half-way at the evening concert. What will be the probable change in the style of the Boston Symphony Orchestra under him was indicated in the Brahms symphony. There was nothing startling in Dr. Muck's reading. Tempi and nuances were those established by the clear indications of the score. But where under Mr. Gericke all was subdued and exquisitely polished, under Dr. Muck some of the Ciceronian nicety was swept away. The new conductor even permitted his men in one or two places to slip from that military precision of attack and that machine-like unanimity which were inseparable from every performance under the inexorable baton of his predecessor. These were but momentary failings, however, and for the most part the orchestra maintained its traditions of finish. But in muscularity, incisiveness, brilliancy and power it far outshone anything it has done in recent seasons. The performance of the magnificent last movement of the symphony was one of the most eloquent ever given in this city. It was inspiring to hear. The audience felt the inspiration of the performance and rewarded the conductor with six recalls. These recalls really meant something, for conductors, unlike pianists, do not play encore numbers.

"The other compositions on the programme were Weber's 'Oberon' overture; Richard Strauss's 'Don Juan' and Weber's 'Der Freischütz' overture. It was a formidable test for the music of Weber, but none the less triumphant. The florid old overtures stood their own handsomely in the presence of the philosophizing of the arch-realist of Munich. It seems that Weber was really a composer of talent. The Strauss music was superbly played yesterday. Dr. Muck conducted it con amore, for he and Strauss are associates in artistic labor. If the first two concerts of the Boston Symphony Orchestra were fairly prophetic of what is to come, we shall probably have less perfection of tonal smoothness, less elegance and repose in performance and less conservatism in idea. In their places we may expect more boldness, more spirit, more of the golden thunders of the trumpet, more of the cymbal's martial clang. In short, the hand that was shod in kid has given way to bared fingers, with polished skin, indeed, but with sinews of steel underneath."

The Times adds, as justly and discriminatingly: "The concert deepened and strengthened the confidence in Dr. Muck as a conductor of strong musical gifts and high technical acquirement. It was an altogether noble and beautiful performance of Brahms's symphony and thoroughly deserving of the prolonged outburst of enthusiasm it caused. It was one that brought out every detail, every touch of color, every contrasting phrase and point of imitation in the work; one that composed all its parts in their proper relation, and that built up the symmetrical and nobly proportioned whole. It was quickened with imagination and touched everywhere with life and enthusiasm. So magnificent and altogether imposing a climax as he secured in the last movement is most rarely to be heard in a symphonic performance. . . . Strauss's tone-poem was played with dazzling brilliancy and irresistible energy; and here again the careful exposition of the thematic structure, even in all the welter of sound, contributed greatly to the impression made. Dr. Muck's reading of the two Weber overtures was equally brilliant."

Y. EV'G WORLD
NOV 12 1906

Rival Orchestras Play Brahms's First Symphony

Musical Season Made Interesting by a Merry War of Conductors.

NOT the least interesting phase of the great kaleidoscopic season of music that is just unfolding for the edification of New Yorkers is that presented by the rival conductors of leading orchestras. It is idle to talk of the bad taste of comparisons. They are inevitable. Every listener will form an opinion. How may a reviewer avoid expressing a judgment?

Dr. Karl Muck, in his first two concerts as the leader of the Boston Symphony Orchestra, has shown his mettle sufficiently to reconcile most people to the loss of their old favorite, William Gericke. Walter Damrosch, with the New York Symphony Orchestra, has already demonstrated the growth of himself and his men in artistic stature. This week Modest Altschuler, with the Russian Symphony Orchestra, the youngest of our institutions, and Safonoff, the masterful Russian directing the Philharmonic—the oldest of our organizations—will enter the lists. Let the merry war go on!

It was a bit hard on Walter Damrosch that he should have to lead the New York Symphony Orchestra at Carnegie Hall on Saturday night, through Brahms's first symphony in C minor, which Dr. Muck, with that matchless band from the Hub had interpreted in the same place in the afternoon, to the delight of a crowded house. But he did it manfully. The performance was highly creditable to himself and to his men. Mr. Damrosch's leading was searching and illuminative, and the composition was played with a breadth and fervor that were uplifting.

HE MORNING TELEGRAPH
NEW YORK CITY.
NOV 12 1906

Dr. Karl Muck Is Not Only a Great Musician, but He Is a Great Man.

We pause to congratulate our German visitor, Dr. Karl Muck, conductor of the Boston Symphony Orchestra—not because he is a musician of the first class but because he is a man of human sympathies and breadth of mind. His own fame is secure, and he realized that it will not suffer if he concede that his triumphs are due in part at least to the men who labor with him.

The matinee concert at Carnegie Hall Saturday afternoon was a notable event—notable because of the attendance and more notable still because of the almost inspired interpretation Dr. Muck gave to the symphonies. And again it was notable for the incident which moves us to congratulate him. As we have said, his professional fame is secure, and he doesn't need to be praised for what he does in a professional way. At the conclusion of the concert Dr. Muck thanked his players and bade them rise and accept the applause of the audience standing.

This is not usual, but it is gratifying. Too many stars seem to be of the opinion that there is not enough glory to go around, and they diligently keep their associates out of the "spotlight." These associates are deserving frequently, if less talented than the principal. The German conductor has set an example that others well might follow without offending the public.

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PAST CONCERTS

THE Boston Symphony Orchestra, under the leadership of Dr. Muck, gave the opening concerts of its New York season at Carnegie Hall, 8 and 10 November.

Dr. Muck received a magnificent welcome on each occasion. The programmes were as follows:

No. 1
Symphony in C minor, No. 5 ..... Beethoven
Eine Faust Overture ..... Wagner
Siegfried Idyll ..... "
Prelude to Die Meistersinger ..... "

No. 2
Symphony in C Minor, No. 1 ..... Brahms
Overture to Oberon ..... Weber
Tone Poem, Don Juan ..... R. Strauss
Overture to Der Freischütz ..... Weber

Miss Edna Richolson, pianist, assisted by the N. Y. Symphony Orchestra, Walter Damrosch conductor, gave an interesting concert at Carnegie Hall, Friday evening, 9 November. Programme:

Overture, Mignon ..... Thomas
Orchestra
Concerto for piano, F minor, Op. 21 ..... Chopin
Miss Richolson
Ballet Music from Coppelia ..... Delibes
a Festival Dance and Waltz of the Hours
b Notturno
c Dance of the Automaton
Orchestra
Concerto for piano, E flat, No. 1 ..... Liszt
Miss Richolson

The First Established and Most Complete Newspaper Cutting Bureau in the World

BOSTON TRAVELER NOVEMBER 15, 1906.

BOSTON'S now famous, and deservedly so, Longy Club ushered in its seventh season, last evening, in Potter Hall, with a programme that will long be remembered by those fortunate enough to be present. That programme included a quintet in E major by H. Woolett for flute, oboe, clarinet, horn and bassoon; Handel's Air Varie, Weber's Menuet, and four Greig selections all for flute, oboe, two clarinets and two bassoons; Bach, Schumann and Godard numbers for oboe and piano; and Beethoven's octet in E flat major for two oboes, two clarinets, two horns and two bassoons.

A more delightful concert from every point of view this great organization has not given. All four movements in the Woolett selection were treats, particularly the third and fourth, and well merited the enthusiastic recognition accorded them. The Handel, Weber and Greig compositions did not seem to take quite as well, although all were exquisitely played. Whatever they lacked, however, in the way of stirring the musical nerve was more than made up in the selections following for oboe and piano played by Mr. Longy and Mr. DeVoto, each a thorough artist and never heard to better advantage. The Beethoven octet sounded just a bit tame after the remarkable playing of these artists. The club's second concert will be given on Wednesday evening, Jan. 16.

Newspaper Cutting Bureau in the World
N. Y. EV'G SUN
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NOV 16 1906

Fates decreed yesterday that the two bands most eagerly rivalling Boston Symphony and Philharmonic standards should together defy one of the gala days of our "barbarous" climate. But the New York Symphony presented the more fleeting guest, while the Russian Symphony is shortly to be heard again, in December, with so distinguished a newcomer as the Russian composer Scriabine.

Mr. Altschuler planned his opening of a fourth season here with Petschnikoff as soloist and with a piece of orchestra music that New Yorkers turn out in any weather to hear, the Tschaikowsky "Symphony Pathétique." This he plays on Sunday, as already told.

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The first adverse criticism of Dr. Muck's work with the Boston Symphony Orchestra has not yet been heard. He has won full respect wherever he has appeared, and he has won it without managerial boosting. Dr. Muck always offers his best with such modesty that were it not conspicuously good he would attract little appreciation. There is nothing theatrical about the man, and he would not permit such inartistic announcements as are employed in booming many visiting professionals.

BOSTON ORCHESTRA AT HARTFORD.

A Fine Concert Under the New Conductor, Dr Muck.

At the concert of the Boston symphony orchestra in Hartford last evening popular interest centered in the appearance of the new conductor, Dr Karl Muck. Readers of the daily newspapers can hardly fail to be familiar with his name and face and with the favorable comments which his conducting has elicited in Boston and New York. All this had aroused a curiosity to see Mr Gericke's successor and to hear the orchestra under his direction, which accounted for the unusually large audience. The program was made up of only three numbers, two of which formed a part of Dr Muck's opening concert in Boston and this country, Wagner's overture to "Die Meistersinger" and Beethoven's fifth symphony. The other number was Spohr's ninth concerto for violin, played by Prof Willy Hess, the concert master of the orchestra.

Dr Muck's entrance upon the stage, looking like the current portraits of himself intensified, was the signal for a hearty greeting from the audience, which he acknowledged with a dignified and yet cordial manner. His quick walk, his tall, slender figure, his grasp of the baton, all betoken a high strung, nervous temperament. That he has this well in hand, however, was seen by his quiet, controled motions in directing. He employed no unnecessary gyrations, no useless pounding of the desk, no wild waving in the air as if to make himself the center of observation. In regard to the externals of conducting he showed no eccentricity whatsoever.

Nor in the interpretation of the works at last night's concert was there anything startling, nothing which overthrew cherished traditions. A different tempo here, a motive emphasized there, a climax intensified in one place or another, such things as these could be noted. In the overture to "Die Meistersinger" the operatic conductor was perceived, as would be expected. The dramatic contrasts were observed and the magnificent climax at the close was not repressed.

In taking Beethoven's fifth symphony for his initial concerts in this country Dr Muck has done a popular and a tactful thing. Probably no other Beethoven symphony is so widely known and so generally beloved as the C minor. Thus a basis of comparison between conductors is found for those who must make comparisons, and for others there is the delight of hearing a familiar and favorite composition. Part of this popularity is no doubt due to the easily grasped motive with which the symphony begins, and to the often-quoted remark of Beethoven, "Thus fate knocks at the door," but more is to be attributed to the universal appeal which it makes to the soul. The struggle in the first movement can be felt by all, and that without any extravagant reading on the part of the conductor. Dr Muck took no unusual liberties with the score. He read the music as it was written, with no exaggerated extremes of tempo, but with elasticity enough to make it sound spontaneous.

In the ideally beautiful andante the romantic bent of the conductor had a chance to reveal itself. The tempo chosen was somewhat slower than that of many conductors, but gave no suggestion of dragging or over-sentimentality. Exquisite shading and a sense of proportion made the interpretation of this movement a thing to linger long in the memory. The audience plainly appreciated this, for they gave added applause. In the scherzo the fateful atmosphere of the symphony was preserved; it was not too gay and trivial. Even the elephantine gambols of the basses in the trio were more dignified than usual. The last movement was carried out with all the breadth and sonorousness which it requires. The juxtaposition of the overture to "Die Meistersinger" brought out very clearly the resemblance between the marchlike themes of both.

Mr Hess as a violin soloist is still something of a novelty in this vicinity, though he has speedily become an established favorite in Boston. The Spohr concerto is an effective work of the classical type. Spohr knew his instrument and wrote for it melodies of beautiful contour and brilliant passages with consummate skill. The first movement affords the greatest depth and variety of content, the second is of lyric beauty, and the third is of a showy virtuosity. In all of these Mr Hess shone like the accomplished artist he is. His full tone, firm, easy bowing and brilliant technique served as a means of a masterly interpretation. Mr Hess, upon being recalled, bowed a gracious acknowledgment.

Newspaper Cutting Bureau in the World
NEW YORK DAILY NEWS
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NOV 16

DR. KARL MUCK CONSERVATIVE

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, is broadly conservative in music. He claims that we find little inspiration in the music written to-day, which is of criticism and analysis, and not of creation. He believes that absolute music reached its greatest beauty in Beethoven and operatic music in the operas of Mozart and the music dramas of Richard Wagner. He finds much that is interesting in the works of the modern Russians, who, although often bizarre and brutal, are sincere, and that they write as they feel. He likes the strong national note in their music, and envies the Russians their rich store of folk material. The modern Frenchmen are interesting, although theirs is too often the music of the head instead of the heart. He admires Richard Strauss and Mahler, but in Reger can find neither beauty nor coherency.

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MUSIC AND DRAMA

NEW AND OLD MUSIC BY THE LONGY CLUB

Some Interesting Comparisons—A Weighty Appeal for Edward MacDowell—Mme Nazimoff, the Russian, Acts in English—News of the Day In and Out of Boston

The Longy Club of players upon wind instruments, from the Symphony Orchestra, gave its first concert for the current season, in Potter Hall, last evening, before an audience that rewarded its virtuosity with inteligent appreciation. The programme was:

Woollett: Quintet in E major on French popular themes for flute, oboe, clarinet, horn and bassoon. (New.)
Händel: Air Varié (Suite V.)
Weber: Menuetto.
Grieg: Four Small Pieces.
For flute, oboe, two clarinets and two bassoons.
Bach: Allegro from Sonata No. 2, in E-flat major.
Schumann: Romance.
Godard: Highlanders' March (from "Scotch Scenes").
For oboe and piano.
Beethoven: Octet (Op. 103) in E-flat major for two oboes, two clarinets, two horns and two bassoons.

A few French composers still write chamber music for wind instruments, and so uphold an honorable convention of French music and cultivate a field where their lightness and neatness of touch, their grace of bizarre or poetic fancy, their delicacy of taste and polished elegance of expression find agreeable conditions. Unlike most other composers of our time, they write it not as a trifling pastime or as an amiable tour de force, but from innate aptitude and sincere inclination. They believe that such music may still have vitality, and that there is no need to crib it in old forms or to clothe it with archaic utterance. It may be quite as interesting, they say, and much more alive when it is written in the newest and freest of ultra-modern fashions. In this way, Mr. Woollett wrote the quintet that the Longy Club played for the first time here. His form is free and individual, even to a finale which is no rippling allegro or whirling presto, but a simple, deeply felt and earnestly modulated song. His harmonies are as individual and imaginative. Fancy shapes them and feeling for the delicate differences of his instrumental voices colors them. His modulations are often fascinating and his combinations piquant. Yet through all the music runs a sense of effort, and no instruments more need to sing and to speak spontaneously than a wind choir. Mr. Woollett puts a scherzo into his quintet. He wills it; therefor he writes it; but it is deliberate labor and little else. Ingenious and fanciful harmonies and the charm of one or two episodes brighten his opening allegro, but do not hide the toiling diligence with rather uninteresting melodies. It is only in the slow movements that his imagination warms him and his hand goes free. Yet even there is this ultra-modern speech quite the natural voice of wind instruments? Does Mr. Woollett at his best quite justify his faith in new fashions for them?

Not so fully, as it seemed to us, as Händel, Weber, Bach, Schumann and Beethoven justified the older way and the older speech in the music that followed. True Händel's varied air and Weber's minuet were only transcriptions for choir, but it spoke the bright and fluent charm, the little rhythmic fancies, the air of elegant caprice, the feeling for a glorified ballroom that are in Weber when he writes music of the dance. In the minuet, as in Händel's courtly variations—you could almost see the bow that went with each one to the eighteenth-century salon of "noble patrons"—there was a plain suitability between the musical ideas and form and the musical means that uttered them. With Bach's allegro, Schumann's romance, and Beethoven's octet, this sense of assimilation of substance, form and medium went further, until it brought nearly the fusion of all three in which music approaches its ideal. Take Schumann's little romance, played as exquisitely as Mr. Longy played it, and the oboe becomes the perfect voice of wistful grace and gentle musing. The sympathetic union of thought, mood and utterance could hardly be more complete. Take, again, Beethoven's octet. Listen especially to the slow movement and to the minuet. There is suave and tender song in the one, gracious and wooing in melody, warm in spontaneous expression, and so rich and varied in its coloring that the listener forgets for the moment that here are only oboes, clarinets, horns and bassoons, and in another instant realizes that only these could give such felicitious tints. In the scherzo, similarly, there is apt instrumental humor. The different voices speak a little tonal comedy that is all brightness and gayety. The blending in both of matter, manner and speech is nearly perfect. The listener questioned Mr. Woollett's music. He yielded unquestioningly to Beethoven's, Schumann's and Weber's. H. T. P.

Y. EVG WORLD
1 3 1906

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Dr. Karl Muck Is Not Only a Great Musician, but He Is a Great Man.

We pause to congratulate our German visitor, Dr. Karl Muck, conductor of the Boston Symphony Orchestra—not because he is a musician of the first class but because he is a man of human sympathies and breadth of mind. His own fame is secure, and he realized that it will not suffer if he concede that his triumphs are due in part at least to the men who labor with him.

The matinee concert at Carnegie Hall Saturday afternoon was a notable event—notable because of the attendance and more notable still because of the almost inspired interpretation Dr. Muck gave to the symphonies. And again it was notable for the incident which moves us to congratulate him. As we have said, his professional fame is secure, and he doesn't need to be praised for what he does in a professional way. At the conclusion of the concert Dr. Muck thanked his players and bade them rise and accept the applause of the audience standing.

This is not usual, but it is gratifying. Too many stars seem to be of the opinion that there is not enough glory to go around, and they diligently keep their associates out of the "spotlight." These associates are deserving frequently, if less talented than the principal. The German conductor has set an example that others well might follow without offending the public.

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PAST CONCERTS

THe Boston Symphony Orchestra, under the leadership of Dr. Muck, gave the opening concerts of its New York season at Carnegie Hall, 8 and 10 November.

Dr. Muck received a magnificent welcome on each occasion. The programmes were as follows:

No. 1

Symphony in C minor, No. 5 ..... Beethoven
Eine Faust Overture ..... Wagner
Siegfried Idyll ..... "
Prelude to Die Meistersinger ..... "

No. 2

Symphony in C Minor, No. 1 ..... Brahms
Overture to Oberon ..... Weber
Tone Poem, Don Juan ..... R. Strauss
Overture to Der Freischütz ..... Weber

Miss Edna Richolson, pianist, assisted by the N. Y. Symphony Orchestra, Walter Damrosch conductor, gave an interesting concert at Carnegie Hall, Friday evening, 9 November. Programme:

Overture, Mignon ..... Thomas
Orchestra
Concerto for piano, F minor, Op. 21 ..... Chopin
Miss Richolson
Ballet Music from Coppelia ..... Delibes
a Festival Dance and Waltz of the Hours
b Notturno
c Dance of the Automaton
Orchestra
Concerto for piano, E flat, No. 1 ..... Liszt
Miss Richolson

The First Established and Most Complete Newspaper Cutting Bureau in the World

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The first adverse criticism of Dr. Muck's work with the Boston Symphony Orchestra has not yet been heard. He has won full respect wherever he has appeared, and he has won it without managerial boosting. Dr. Muck always offers his best with such modesty that were it not conspicuously good he would attract little appreciation. There is nothing theatrical about the man, and he would not permit such inartistic announcements as are employed in booming many visiting professionals.

BOSTON TRAVELER NOVEMBER 15, 1906.

BOSTON'S now famous, and deservedly so, Longy Club ushered in its seventh season, last evening, in Potter Hall, with a programme that will long be remembered by those fortunate enough to be present. That programme included a quintet in E major by H. Woolett for flute, oboe, clarinet, horn and bassoon; Handel's Air Varie, Weber's Menuet, and four Greig selections all for flute, oboe, two clarinets and two bassoons; Bach, Schumann and Godard numbers for oboe and piano; and Beethoven's octet in E flat major for two oboes, two clarinets, two horns and two bassoons.

A more delightful concert from every point of view this great organization has not given. All four movements in the Woolett selection were treats, particularly the third and fourth, and well merited the enthusiastic recognition accorded them. The Handel, Weber and Greig compositions did not seem to take quite as well, although all were exquisitely played. Whatever they lacked, however, in the way of stirring the musical nerve was more than made up in the selections following for oboe and piano played by Mr. Longy and Mr. DeVoto, each a thorough artist and never heard to better advantage. The Beethoven octet sounded just a bit tame after the remarkable playing of these artists. The club's second concert will be given on Wednesday evening, Jan. 16.

Newspaper Cutting Bureau in the World

Fates decreed yesterday that the two bands most eagerly rivalling Boston Symphony and Philharmonic standards should together defy one of the gala days of our "barbarous" climate. But the New York Symphony presented the more fleeting guest, while the Russian Symphony is shortly to be heard again, in December, with so distinguished a newcomer as the Russian composer Scriabine.

Mr. Altsch ler planned his opening of a fourth season here with Petschnikoff as soloist and with a piece of orchestra music that New Yorkers turn out in any weather to hear, the Tschaikowsky "Symphony Pathétique." This he plays on Sunday, as already told.

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THE SPRINGFIELD DAILY REPUBLICAN
NOVEMBER 14, 1906

BOSTON ORCHESTRA AT HARTFORD

A Fine Concert Under the New Conductor, Dr Muck.

At the concert of the Boston symphony orchestra in Hartford last evening popular interest centered in the appearance of the new conductor, Dr Karl Muck. Readers of the daily newspapers can hardly fail to be familiar with his name and face and with the favorable comments which his conducting has elicited in Boston and New York. All this had aroused a curiosity to see Mr Gericke's successor and to hear the orchestra under his direction, which accounted for the unusually large audience. The program was made up of only three numbers, two of which formed a part of Dr Muck's opening concert in Boston and this country, Wagner's overture to "Die Meistersinger" and Beethoven's fifth symphony. The other number was Spohr's ninth concerto for violin, played by Prof Willy Hess, the concert master of the orchestra.

Dr Muck's entrance upon the stage, looking like the current portraits of himself intensified, was the signal for a hearty greeting from the audience, which he acknowledged with a dignified and yet cordial manner. His quick walk, his tall, slender figure, his grasp of the baton, all betoken a high strung, nervous temperament. That he has this well in hand, however, was seen by his quiet, controled motions in directing. He employed no unnecessary gyrations, no useless pounding of the desk, no wild waving in the air as if to make himself the center of observation. In regard to the externals of conducting he showed no eccentricity whatsoever.

Nor in the interpretation of the works at last night's concert was there anything startling, nothing which overthrew cherished traditions. A different tempo here, a motive emphasized there, a climax intensified in one place or another, such things as these could be noted. In the overture to "Die Meistersinger" the operatic conductor was perceived, as would be expected. The dramatic contrasts were observed and the magnificent climax at the close was not repressed.

In taking Beethoven's fifth symphony for his initial concerts in this country Dr Muck has done a popular and a tactful thing. Probably no other Beethoven symphony is so widely known and so generally beloved as the C minor. Thus a basis of comparison between conductors is found for those who must make comparisons, and for others there is the delight of hearing a familiar and favorite composition. Part of this popularity is no doubt due to the easily grasped motive with which the symphony begins, and to the often-quoted remark of Beethoven, "Thus fate knocks at the door," but more is to be attributed to the universal appeal which it makes to the soul. The struggle in the first movement can be felt by all, and that without any extravagant reading on the part of the conductor. Dr Muck took no unusual liberties with the score. He read the music as it was written, with no exaggerated extremes of tempo, but with elasticity enough to make it sound spontaneous.

In the ideally beautiful andante the romantic bent of the conductor had a chance to reveal itself. The tempo chosen was somewhat slower than that of many conductors, but gave no suggestion of dragging or over-sentimentality. Exquisite shading and a sense of proportion made the interpretation of this movement a thing to linger long in the memory. The audience plainly appreciated this, for they gave added applause. In the scherzo the fateful atmosphere of the symphony was preserved; it was not too gay and trivial. Even the elephantine gambols of the basses in the trio were more dignified than usual. The last movement was carried out with all the breadth and sonorousness which it requires. The juxtaposition of the overture to "Die Meistersinger" brought out very clearly the resemblance between the march-like themes of both.

Mr Hess as a violin soloist is still something of a novelty in this vicinity, though he has speedily become an established favorite in Boston. The Spohr concerto is an effective work of the classical type. Spohr knew his instrument and wrote for it melodies of beautiful contour and brilliant passages with consummate skill. The first movement affords the greatest depth and variety of content, the second is of lyric beauty, and the third is of a showy virtuosity. In all of these Mr Hess shone like the accomplished artist he is. His full tone, firm, easy bowing and brilliant technique served as a means of a masterly interpretation. Mr Hess, upon being recalled, bowed a gracious acknowledgment.

Newspaper Cutting Bureau in the World

NEW YORK DAILY NEWS

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DR. KARL MUCK CONSERVATIVE

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, is broadly conservative in music. He claims that we find little inspiration in the music written to-day, which is of criticism and analysis, and not of creation. He believes that absolute music reached its greatest beauty in Beethoven and operatic music in the operas of Mozart and the music dramas of Richard Wagner. He finds much that is interesting in the works of the modern Russians, who, although often bizarre and brutal, are sincere, and that they write as they feel. He likes the strong national note in their music, and envies the Russians their rich store of folk material. The modern Frenchmen are interesting, although theirs is too often the music of the head instead of the heart. He admires Richard Strauss and Mahler, but in Roger can find neither beauty nor coherence.

Boston Evening Transcript
324 WASHINGTON STREET, BOSTON, MASS.
THURSDAY, NOVEMBER 15, 1906

MUSIC AND DRAMA

NEW AND OLD MUSIC BY THE LONGY CLUB

Some Interesting Comparisons—A Weighty Appeal for Edward MacDowell—Mme Nasimoff, the Russian, Acts in English—News of the Day In and Out of Boston

The Longy Club of players upon wind instruments, from the Symphony Orchestra, gave its first concert for the current season, in Potter Hall, last evening, before an audience that rewarded its virtuosity with intelligent appreciation. The programme was:

Woollett: Quintet in E major on French popular themes for flute, oboe, clarinet, horn and bassoon. (New.)

Händel: Air Varié (Suite V.)
Weber: Menuetto.
Grieg: Four Small Pieces.
For flute, oboe, two clarinets and two bassoons.

Bach: Allegro from Sonata No. 2, in E-flat major.
Schumann: Romance.
Godard: Highlanders' March (from "Scotch Scenes").
For oboe and piano.

Beethoven: Octet (Op. 103) in E-flat major for two oboes, two clarinets, two horns and two bassoons.

A few French composers still write chamber music for wind instruments, and so uphold an honorable convention of French music and cultivate a field where their lightness and neatness of touch, their grace of bizarre or poetic fancy, their delicacy of taste and polished elegance of expression find agreeable conditions. Unlike most other composers of our time, they write it not as a trifling pastime or as an amiable tour de force, but from innate aptitude and sincere inclination. They believe that such music may still have vitality, and that there is no need to crib it in old forms or to clothe it with archaic utterance. It may be quite as interesting, they say, and much more alive when it is written in the newest and freest of ultra-modern fashions. In this way, Mr. Woollett wrote the quintet that the Longy Club played for the first time here. His form is free and individual, even to a finale which is no rippling allegro or whirling presto, but a simple, deeply felt and earnestly modulated song. His harmonies are as individual and imaginative. Fancy shapes them and feeling for the delicate differences of his instrumental voices colors them. His modulations are often fascinating and his combinations piquant. Yet through all the music runs a sense of effort, and no instruments more need to sing and to speak spontaneously than a wind choir. Mr. Woollett puts a scherzo into his quintet. He wills it; therefor he writes it; but it is deliberate labor and little else. Ingenious and fanciful harmonies and the charm of one or two episodes brighten his opening allegro, but do not hide the toiling diligence with rather uninteresting melodies. It is only in the slow movements that his imagination warms him and his hand goes free. Yet even there is this ultra-modern speech quite the natural voice of wind instruments? Does Mr. Woollett at his best quite justify his faith in new fashions for them?

Not so fully, as it seemed to us, as Händel, Weber, Bach, Schumann and Beethoven justified the older way and the older speech in the music that followed. True Händel's varied air and Weber's minuet were only transcriptions for choir, but it spoke the bright and fluent charm, the little rhythmic fancies, the air of elegant caprice, the feeling for a glorified ballroom that are in Weber when he writes music of the dance. In the minuet, as in Händel's courtly variations—you could almost see the bow that went with each one to the eighteenth-century salon of "noble patrons"—there was a plain suitability between the musical ideas and form and the musical means that uttered them. With Bach's allegro, Schumann's romance, and Beethoven's octet, this sense of assimilation of substance, form and medium went further, until it brought nearly the fusion of all three in which music approaches its ideal. Take Schumann's little romance, played as exquisitely as Mr. Longy played it, and the oboe becomes the perfect voice of wistful grace and gentle musing. The sympathetic union of thought, mood and utterance could hardly be more complete. Take, again, Beethoven's octet. Listen especially to the slow movement and to the minuet. There is suave and tender song in the one, gracious and wooing in melody, warm in spontaneous expression, and so rich and varied in its coloring that the listener forgets for the moment that here are only oboes, clarinets, horns and bassoons, and in another instant realizes that only these could give such felicitious tints. In the scherzo, similarly, there is apt instrumental humor. The different voices speak a little tonal comedy that is all brightness and gayety. The blending in both of matter, manner and speech is nearly perfect. The listener questioned Mr. Woollett's music. He yielded unquestioningly to Beethoven's, Schumann's and Weber's.

H. T. P.

Issued Every Day in the Year.
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THURSDAY, NOV. 15, 1906.

FIRST CONCERT OF LONGY CLUB

New Quintet by Woollett Is a Feature—Fine Artistry of Mr. Longy.

BY PHILIP HALE.

The Longy Club (Messrs. D. Maquarre and Brooke, Longy and Lenon, Griess and Mimart, Hain and Lorbeer, Sadony and Heilebers, and De Voto) gave the first concert of its seventh season last night in Potter Hall. The programme included H. Woollett's quintet in E major on French popular themes for flute, oboe, clarinet, horn and bassoon; Handel's varied air (suite V), menuetto by Weber, four small pieces by Grieg for flute, oboe, two clarinets and two bassoons; Bach's allegro from Sonata No. 2 in E flat major, Schumann's Romance, and Godard's Highlander's March for oboe and piano; Beethoven's octet, op. 103, for wind instruments.

It will be seen that the programme was well varied. It included an unfamiliar quintet of the modern French school, a set of transcriptions of piano pieces, solos for Mr. Longy and the octet of Beethoven, which, entitled originally a "Parthia" and written in his early years at Bonn, was not published until after his death, but he turned it into the string quintet op. 4. The sonata for piano, violin, and violoncello op. 87 is another arrangement.

The quintet by Woollett is modern, but not steadily ultra-modern in form or harmonic thought. The opening movement is logically developed, but it interests by its poetic episodes rather than by the treatment of the chief theme. The second movement, an andante, is a fine example of romantic melancholy and it has genuine beauty. The scherzo is labored in its lightness, and the contrasting section has more musical worth. The finale, moderato, is an agreeable relief from the conventional ending of suites for wind instruments, in which fuss and fury generally predominate. Throughout the work the instruments are treated by the composer with freedom and with an intimate knowledge of their resources in obtaining effects of color and in establishing moods.

The transcriptions were not so effective. Handel's air and variations seemed stiff and stupid. The menuetto lacked brilliance and the peculiar chivalric spirit so characteristic of the composer that it often became a mere external mannerism. The "Young Bird" of Grieg was at times broken-winged and hoarse-throated, and the "Elves" of the same composer were leaden-heeled in their dance. "In My Fatherland" and "Lonely Traveller" stood the test of transcription much better.

Mr. Longy played with consummate artistry the group of three solo pieces, and his rare skill and taste were displayed in the classic allegro of Bach, in the intimate expression of Schumann's sentiment, and in Godard's bravura. Excellent, too, was the performance of the club in all that pertains to true ensemble.

There were appreciative musicians in the audience and the applause was hearty, but there were many vacant seats. Mr. Longy and his comrades might say to Bostonians, in the words of the children sitting in the market place: "We have piped unto you and ye have not danced." It is a pity that these admirable concerts are not better attended in a city that has long plumed itself on being "a musical centre."

The second concert will be given on Wednesday evening, Jan. 16.

Boston Transcript
November 16, 1906

Musical News

It is a pity that we in Boston are not to hear Mr. Saint-Saëns as a pianist when he gives his concert here with the Symphony Orchestra a week from Monday. True, he will conduct, and he does that nowhere else in the course of his American tour. One may not conduct, especially when one is seventy-two, and then go to the piano with a supple wrist and fingers. Yesterday, however, in New York, Mr. Saint-Saëns played the piano part in his concerto in G minor, that almost every distinguished pianist, and many that are undistinguished, have played at one time or another, and all the reviewers write warmly today of the performance. Mr. Aldrich in the Times speaks for them: "It would be unfair to compare this performance with that of a young man in the plenitude of his strength, for Dr. Saint-Saëns is seventy-two years old, and has no longer the power to produce a tone upon the piano to cope with that of the orchestra. Under the circumstances it was a remarkable performance. It was remarkable in the clearness and cogency with which he expounded the themes of the first movement even though he did not reveal fully the grandeur of the opening improvisation in the manner of Bach; for there is a power in restraint, and the sense of just proportion which he has and which not all the virtuoso interpreters of the concerto have been able to realize. It was remarkable also in the clearness and sparkle and vivacity of much of his playing of the brilliant passage work of the last two movements. He seemed at times to be carried away by the impetuosity of the music; the phrasing was now and again slighted, to the detriment of the rhythm, yet the grace of those captivating themes has not often been more persuasively presented. Small [illegible] undoubtedly, and so was the [illegible] ballet music, but [illegible] an ex- [illegible] melodies of

THE SYMPHONY CONCERT

WEBER, CHOPIN AND SINDING MAKE THE PROGRAMME

Three Sorts of Romantic Feeling, and Dr. Muck's Skill in Contrasting Them—A New Week of Many Concerts—Other Concerts to Come—The Plans of the Hoffmann Quartet

Dr. Muck's programme for the fifth Symphony concert, yesterday afternoon, lacked the clarity and certainty of scheme that has distinguished its predecessors. Again, it was a romantic programme, but three sorts of romanticism divided it—the highly colored, declamatory, and dramatic romanticism of Weber's overture to his opera of "Oberon"; the subtly tinted, reticent and musing romanticism of Chopin's piano concerto in E-minor; and the sombre, deep-voiced and passionate romanticism of Sinding's symphony in D-minor. Sixty years in time separated the overture and the concerto from the symphony, and the interval in imaginative and emotional content is far wider. German though Weber was, his romanticism in the overtures to "Der Freischütz" and to "Oberon" and in the "concert piece" for piano and orchestra that Mr. Reisenauer played last autumn, is of the sort that Théophile Gautier symbolized when he put on his flaming red waistcoat for the first performance of Victor Hugo's "Hernani" in Paris. It is romanticism with a flourish. "Allegro con fuoco" Weber scrawled in the score after the crashing chord that ends the soft mystery of the introduction and begins the main body of the overture.

. . . "Monts d'Aragon! Galice! Estramadoure!
Oh! je porte malheur à tout ce qui m'entoure!"

cries Hernani to Dona Sol at one of the crises in Hugo's play. There is the same flourish in the music and the verse—Hugo ought really to have made a libretto for Weber—the same loud, clear note of chivalry, the same voice of high-pitched and warmly colored romance. "Il tutto pianissimo possibile" is Weber's direction at the beginning of the overture; in imagination he must have heard, and yesterday he could in fact have heard, Oberon's horn call in the purest of tones; "presto con fuoco" goes the instruction further on; again there is warm-hued brilliance and again full-voiced musical speech. In a word, everything must tend to its extreme (as musical extremes went eighty years ago); everything must be declamatory; everything must be sharp-set in dramatic contrast to what precedes and follows it. Weber, in the "concert piece," could not help dramatizing the little story of the returning Crusader. In the overtures he is almost melodramatic. The orchestra must declaim in them as the actors do in their Hugo.

Delicate and super-delicate in immediate comparison seemed the romanticism of Chopin's concerto. Much of the overture was fiery inspiration; as much of the concerto, rather languorous meditation. It is easy to call the long and tedious "working-out" of the first movement mere adroit technical exercise. Perhaps it is quite as much gentle musing over the melodic material Chopin had already devised. It is sweet in the first movement; it becomes sweeter in the larghetto; it is little more than animated sweetness in the finale. Weber put into the overture the high emotions, the vivid sounds, the dramatic moods that Romance spoke in his ears. Chopin in the concerto heard only a gentle call, repeated as he mused upon it, and he answered it as gently. Weber's Romance trod the stage; Chopin's in the concerto was a gossamer vision, a thing of sweetness and of tender light. He could not make her voice too sweet, her step too graceful; and little cared he whether his concerto would sound thin and pale in a modern concert-room with a modern piano and a modern orchestra. Weber saw and cried his visions. Chopin dreamt in this particular concerto and barely spoke out. His is the loveliness of romance, the brightness of its little things.

Probably the audiences that were hearing "Oberon" and the concerto in E minor in the thirties would not have called Sinding's symphony romance at all. They would have heard it as some of us first heard "Thus Spake Zarathustra," or "A Hero's Life," as almost savage music. They would have recoiled at its incessant sonority, its sombre coloring, its insistent restlessness and striving, its bareness and boldness of idea and expression. Yet here, as truly as the romanticism of Weber and of Chopin is of their time and temperament, is another romanticism of ours, touched, indeed, by Sinding's own individuality, but still of his whole generation. Weber's romantic feeling saw glorious or darksome visions—knights sweeping up through the forest to the castle gate; or Oberon and his fairy court; or Samiel's haunted glen. "It is intended to convey beautiful memories, moonlit impressions," wrote Chopin as he dreamed of the soft song of his slow movement, and akin is the grace that dances in his rondo. For Sinding there are no implicit visions or moonlit impressions to put into tones. Romance has lost her brightness and her gentleness. Her robes are dark, and her voice deep. She fills her devotees with a passionate and sombre striving. They pursue her, as Sinding pursues her through the passionate sonorities of his first movement, now with a grim intensity, now with bold impetuosity. She calls to sombre meditation, to restless longing, to the bare, bleak song with which he fills his slow movement. She drives them to the shadowed gayety of his scherzo. And then he and they turn and pursue her again imperiously, almost savagely. "Her face is far from this our war, our call and counter-cry," but still she stirs the passion of men to reconquer her in all her brightness and gentleness. Strive they will, though it desolate their hearts and darken their pleasures, and it is this passionate eagerness and restlessness that Sinding puts into his music. They [illegible] did. They will conquer her as seeming would conquer her. His is the romance of a dark and troubled yet bold imagination, speaking with passionate utterance. Later, perhaps, he was to hold her captive and bright again in his "Chivalric Episodes."

There has been no better evidence of the acute intelligence, the imaginative discrimination and the clear emotional responsiveness of Dr. Muck's conducting than the skill and the vividness with which he differentiated Weber's, Chopin's and Sinding's music. Each composer seemed for the moment to be having his will. It was with the utmost of pianissimos that the overture to "Oberon" began; the horn calls haunted, and then the music leapt on its fiery way. The glow of romance burnt again in the overture. Familiar as every dramatic device is in it, the vitality remained. The orchestral part of Chopin's concerto, thin and scanty as it is, kept its characteristic note of gentle and musing swiftness. Then came the passionate sonorities, the endless restlessness, the bare bold tonal coloring of Sinding's symphony. Dr. Muck's vigor answered its largeness; his elasticity served its restlessness; he gave it a kind of bleak tonal color like yellow wintry lights piercing gray clouds. He brought the insistent and striving passion of it to full utterance, and he gave it a singular dramatic quality. Mr. d'Indy used to imply that a kind of dramatic action underlay and was in his mind as he wrote his second symphony. Sinding's symphony carries the same suggestion as though it were playing out the grim tragedy—here, and everywhere, in this time of ours—of the pursuit of romance.

H. T. P.

Concerts Next Week

The sixth pair of Symphony concerts, next Friday afternoon and Saturday evening, is altogether Russian. Dr. Muck has taken his music from three Russian composers, and the soloist, Mr. Petschnikoff, the violinist, is also Russian. One, moreover, of these Russian compositions is new to Boston—Glazounoff's fifth symphony, in B-flat major, first played in America some years ago under Anton Seidl, and since repeated by the Chicago Orchestra. Glazounoff's music in general has long been familiar on the programmes of the Symphony concerts, but this particular piece belongs to the time when his musical invention was freer and more individual than it is now. Rimsky-Korsakoff's overture, "The Betrothed of the Tsar," begins the concert, and between it and the symphony comes Tschaikowski's second concerto for violin with Mr. Petschnikoff to play the solo part. Only yesterday we were noting his reappearance in New York and quoting Mr. Henderson's praise of his nervous vigor and brilliance of [illegible]

On Monday evening, at eight, in Chickering Hall, the Symphony Quartet gives the second concert of its current series, with Mr. H. G. Tucker assisting as pianist. Two string quartets—Beethoven's in F minor (opus 95) and Hugo Kaun's in D-major (opus 41, No. 2) and Dvorák's quartet in E-flat major (opus 87) for piano, violin, viola and 'cello make the programme. Mr. Kaun's quartet is certainly new to Boston and probably to America. German by birth, he lived for some years in the West, where he became a protegé of Theodore Thomas, and his music has been played often at the concerts of the Chicago Orchestra. In Berlin, where he now lives, it is making its way, and one at least of his compositions in the larger forms has been played at the Symphony concerts. His later music has had the graces of melody and brevity.

BOSTON TRAVELER
NOVEMBER 17, 1906.

DR. MUCK'S sixth programme of the season will be devoted entirely to modern Russian music, and in this programme will come the first novelty of the season, Glazounoff's Symphony No. 5, in B-flat major. Two symphonies by this brilliant young composer have been played here, the fourth and the sixth, the latter having been played for the first time in the fall of '99 and the former in the fall of 1903. As Dr. Muck is confessedly an admirer of the Russians, this concert promises to be one of the most interesting of the season. The soloist will be the distinguished Russian violinist, Alexander Petschnikoff, who will play Tschaikowsky's concerto in D major.

The Boston Symphony Quartet will give its second concert in Chickering Hall, Monday evening, at 8 o'clock. The assisting artist will be Hiram G. Tucker of this city. What Prof. Hess promises to be one of the most interesting novelties of the season will be played in this programme. It is a Quartet in D major by Hugo Kaun. This quartet, so far as can be learned, has never been played in America.

The sale of seats for the postponed Saint-Saens concert is proceeding steadily at the box office of Symphony Hall. While it is always a disappointment to have to postpone a concert, the fact that M. Saint-Saens was not able to appear on the date first announced seems to have made little difference in the interest created by his coming to this city, as very few of the large number of mail orders received last month have been revoked. M. Saint-Saens will appear at Symphony Hall Monday evening, Nov. 26.

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THE SYMPHONY QUARTET.

The Boston Symphony Quartet will give its second concert in Chickering Hall, Monday evening, at 8 o'clock. The assisting artist will be Hiram G. Tucker of this city. What Professor Hess promises to be one of the most interesting novelties of the season will be played in this program. It is a Quartet in D major by Hugo Kaun. This quartet, so far as can be learned has never been played in America. It is brilliantly melodious and short. The full program is as follows:

String quartet in F minor, Op. 95, Beethoven.
String quartet, D major, Op. 41, No. 2 (First time).....Hugo Kaun
Piano quartet, E-flat major, Op. 87.....Dvorak

SAINT-SAENS CONCERT.

The sale of seats for the postponed Saint-Saens concert, to be held Monday evening, Nov. 26, is proceeding steadily at the box office of Symphony Hall. While it is always a disappointment to have to postpone a concert, the fact that M. Saint-Saens was not able to appear on the date first announced seems to have made little difference in the interest created by his coming to this city, as very few of the large number of mail orders received last month have been revoked. M. Saint-Saens received a most enthusiastic welcome in New York, and so great was the desire to see him that two extra concerts have been announced for that city. He is looking forward with much interest to conducting the Boston Symphony Orchestra, of which he has heard so much. The program will consist entirely of music by this famous French composer.

NEXT WEEK'S SYMPHON[illegible]

Dr. Muck's sixth program of the season will be devoted entirely to modern Russian music, and in this program will come the first novelty of the season, Glazounoff's Symphony No. 5, in B flat major. The soloist will be the distinguished Russian violinist, Alexander Petschnikoff, who will play Tschaikowsky's violin concerto in D major. Following is the program:

Rimsky-Karsakoff, Overture, "The Betrothed of the Tsar"
Tschaikowsky, Concerto for violin in D major, No. 2
Glazounoff..Symphony No. 5, in B flat, op. 5[illegible] (First time)

BOSTON DAILY ADVERTISER
Established 1813
NOVEMBER 17, 1906.

Dr. Muck's sixth programme of the season will be devoted entirely to modern Russian music, and in this programme will come the first novelty of the season, Glazounoff's Symphony No. 5, in B-flat major. The soloist will be the distinguished Russian violinist, Alexander Petschnikoff, who will play Tschaikowsky's violin concerto in D-major.

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Newspaper Cutting Bureau [illegible]

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At the close of a recent concert in London the singer—a lady—received from an admirer a basket filled with grapes and pineapples, instead of flowers. In some cases a basket of sandwiches would be still more acceptable, for many a foolish girl wastes her last cent in giving a concert in the vain hope of taking the musical world by storm.

[70]

BOSTON HERALD
Published Every Day in the Year.
VOL. CXX., No. 138.
THURSDAY, NOV. 15, 1906.

FIRST CONCERT OF LONGY CLUB

New Quintet by Woollett Is a Feature—Fine Artistry of Mr. Longy.

BY PHILIP HALE.

The Longy Club (Messrs. D. Maquarre and Brooke, Longy and Lenon, Grisez and Mimart, Hain and Lorbeer, Sadony and Helleberg, and De Voto) gave the first concert of its seventh season last night in Potter Hall. The programme included H. Woollett's quintet in E major on French popular themes for flute, oboe, clarinet, horn and bassoon; Handel's varied air (suite V), menuetto by Weber, four small pieces by Grieg for flute, oboe, two clarinets and two bassoons; Bach's allegro from Sonata No. 2 in E flat major, Schumann's Romance, and Godard's Highlander's March for oboe and piano; Beethoven's octet, op. 103, for wind instruments.

It will be seen that the programme was well varied. It included an unfamiliar quintet of the modern French school, a set of transcriptions of piano pieces, solos for Mr. Longy and the octet of Beethoven, which, entitled originally a "Parthia" and written in his early years at Bonn, was not published until after his death, but he turned it into the string quintet op. 4. The sonata for piano, violin, and violoncello op. 63 is another arrangement.

The quintet by Woollett is modern, but not steadily ultra-modern in form or harmonic thought. The opening movement is logically developed, but it interests by its poetic episodes rather than by the treatment of the chief theme. The second movement, an andante, is a fine example of romantic melancholy and it has genuine beauty. The scherzo is labored in its lightness, and the contrasting section has more musical worth. The finale, moderato, is an agreeable relief from the conventional ending of suites for wind instruments, in which fuss and fury generally predominate. Throughout the work the instruments are treated by the composer with freedom and with an intimate knowledge of their resources in obtaining effects of color and in establishing moods.

The transcriptions were not so effective. Handel's air and variations seemed stiff and stupid. The menuetto lacked brilliance and the peculiar chivalric spirit so characteristic of the composer that it often became a mere external mannerism. The "Young Bird" of Grieg was at times broken-winged and hoarse-throated, and the "Elves" of the same composer were leaden-heeled in their dance. "In My Fatherland" and "Lonely Traveller" stood the test of transcription much better.

Mr. Longy played with consummate artistry the group of three solo pieces, and his rare skill and taste were displayed in the classic allegro of Bach in the intimate expression of Schumann's sentiment, and in Godard's bravura. Excellent, too, was the performance of the club in all that pertains to true ensemble.

There were appreciative musicians in the audience and the applause was hearty, but there were many vacant seats. Mr. Longy and his comrades might say to Bostonians, in the words of the children sitting in the market place: "We have piped unto you and ye have not danced." It is a pity that these admirable concerts are not better attended in a city that has long plumed itself on being "a musical centre."

The second concert will be given on Wednesday evening, Jan. 16.

Musical News

It is a pity that we in Boston are not to hear Mr. Saint-Saëns as a pianist when he gives his concert here with the Symphony Orchestra a week from Monday. True, he will conduct, and he does that nowhere else in the course of his American tour. One may not conduct, especially when one is seventy-two, and then go to the piano with a supple wrist and fingers. Yesterday, however, in New York, Mr. Saint-Saëns played the piano part in his concerto in G minor, that almost every distinguished pianist, and many that are undistinguished, have played at one time or another, and all the reviewers write warmly today of the performance. Mr. Aldrich in the Times speaks for them: "It would be unfair to compare this performance with that of a young man in the plenitude of his strength, for Dr. Saint-Saëns is seventy-two years old, and has no longer the power to produce a tone upon the piano to cope with that of the orchestra. Under the circumstances it was a remarkable performance. It was remarkable in the clearness and cogency with which he expounded the themes of the first movement even though he did not reveal fully the grandeur of the opening improvisation in the manner of Bach; for there is a power in restraint, and the sense of just proportion which he has and which not all the virtuoso interpreters of the concerto have been able to realize. It was remarkable also in the clearness and sparkle and vivacity of much of his playing of the brilliant passage work of the last two movements. He seemed at times to be carried away by the impetuosity of the music; the phrasing was now and again slighted, to the detriment of the rhythm, yet the grace of those captivating themes has not often been more persuasively presented. Small in scale it was, undoubtedly, and so was the caprice on the "Alceste" ballet music, but how charmingly, and with what an exquisite sense of color were the melodies of those airs sung upon the piano!"

EVENING TRANSCRIPT, NOVEMBER 17, 1906

THE SYMPHONY CONCERT

WEBER, CHOPIN AND SINDING MAKE THE PROGRAMME

Three Sorts of Romantic Feeling, and Dr. Muck's Skill in Contrasting Them—A New Week of Many Concerts—Other Concerts to Come—The Plans of the Hoffmann Quartet

Dr. Muck's programme for the fifth Symphony concert, yesterday afternoon, lacked the clarity and certainty of scheme that has distinguished its predecessors. Again, it was a romantic programme, but three sorts of romanticism divided it—the highly colored, declamatory, and dramatic romanticism of Weber's overture to his opera of "Oberon"; the subtly tinted, reticent and musing romanticism of Chopin's piano concerto in E-minor; and the sombre, deep-voiced and passionate romanticism of Sinding's symphony in D-minor. Sixty years in time separated the overture and the concerto from the symphony, and the interval in imaginative and emotional content is far wider. German though Weber was, his romanticism in the overtures to "Der Freischütz" and to "Oberon" and in the "concert piece" for piano and orchestra that Mr. Reisenauer played last autumn, is of the sort that Théophile Gautier symbolized when he put on his flaming red waistcoat for the first performance of Victor Hugo's "Hernani" in Paris. It is romanticism with a flourish. "Allegro con fuoco" Weber scrawled in the score after the crashing chord that ends the soft mystery of the introduction and begins the main body of the overture.

. . . "Monts d'Aragon! Galice! Estramadoure!
Oh! je porte malheur à tout ce qui m'entoure!"

cries Hernani to Dona Sol at one of the crises in Hugo's play. There is the same flourish in the music and the verse—Hugo ought really to have made a libretto for Weber—the same loud, clear note of chivalry, the same voice of high-pitched and warmly colored romance. "Il tutto pianissimo possibile" is Weber's direction at the beginning of the overture; in imagination he must have heard, and yesterday he could in fact have heard, Oberon's horn call in the purest of tones; "presto con fuoco" goes the instruction further on; again there is warm-hued brilliance and again full-voiced musical speech. In a word, everything must tend to its extreme (as musical extremes went eighty years ago); everything must be declamatory; everything must be sharp-set in dramatic contrast to what precedes and follows it. Weber, in the "concert piece," could not help dramatizing the little story of the returning Crusader. In the overtures he is almost melodramatic. The orchestra must declaim in them as the actors do in their Hugo.

Delicate and super-delicate in immediate comparison seemed the romanticism of Chopin's concerto. Much of the overture was fiery inspiration; as much of the concerto, rather languorous meditation. It is easy to call the long and tedious "working-out" of the first movement mere adroit technical exercise. Perhaps it is quite as much gentle musing over the melodic material Chopin had already devised. It is sweet in the first movement; it becomes sweeter in the larghetto; it is little more than animated sweetness in the finale. Weber put into the overture the high emotions, the vivid sounds, the dramatic moods that Romance spoke in his ears. Chopin in the concerto heard only a gentle call, repeated as he mused upon it, and he answered it as gently. Weber's Romance trod the stage; Chopin's in the concerto was a gossamer vision, a thing of sweetness and of tender light. He could not make her voice too sweet, her step too graceful; and little cared he whether his concerto would sound thin and pale in a modern concert-room with a modern piano and a modern orchestra. Weber saw and cried his visions. Chopin dreamt in this particular concerto and barely spoke out. His is the loveliness of romance, the brightness of its little things.

Probably the audiences that were hearing "Oberon" and the concerto in E minor in the thirties would not have called Sinding's symphony romance at all. They would have heard it as some of us first heard "Thus Spake Zarathustra," or "A Hero's Life," as almost savage music. They would have recoiled at its incessant sonority, its sombre coloring, its insistent restlessness and striving, its bareness and boldness of idea and expression. Yet here, as truly as the romanticism of Weber and of Chopin is of their time and temperament, is another romanticism of ours, touched, indeed, by Sinding's own individuality, but still of his whole generation. Weber's romantic feeling saw glorious or darksome visions—knights sweeping up through the forest to the castle gate; or Oberon and his fairy court; or Samiel's haunted glen. "It is intended to convey beautiful memories, moonlit impressions," wrote Chopin as he dreamed of the soft song of his slow movement, and akin is the grace that dances in his rondo. For Sinding there are no implicit visions or moonlit impressions to put into tones. Romance has lost her brightness and her gentleness. Her robes are dark, and her voice deep. She fills her devotees with a passionate and sombre striving. They pursue her, as Sinding pursues her through the passionate sonorities of his first movement, now with a grim intensity, now with bold impetuosity. She calls to sombre meditation, to restless longing, to the bare, bleak song with which he fills his slow movement. She drives them to the shadowed gayety of his scherzo. And then he and they turn and pursue her again imperiously, almost savagely. "Her face is far from this our war, our call and counter-cry," but still she stirs the passion of men to reconquer her in all her brightness and gentleness. Strive they will, though it desolate their hearts and darken their pleasures, and it is this passionate eagerness and restlessness that Sinding puts into his music. They will not woo her as Chopin, for example, did. They will conquer her as Sinding would conquer her. His is the romance of a dark and troubled yet bold imagination, speaking with passionate utterance. Later, perhaps, he was to hold her captive and bright again in his "Chivalric Episodes."

There has been no better evidence of the acute intelligence, the imaginative discrimination and the clear emotional responsiveness of Dr. Muck's conducting than the skill and the vividness with which he differentiated Weber's, Chopin's and Sinding's music. Each composer seemed for the moment to be having his will. It was with the utmost of pianissimos that the overture to "Oberon" began; the horn calls haunted, and then the music leapt on its fiery way. The glow of romance burnt again in the overture. Familiar as every dramatic device is in it, the vitality remained. The orchestral part of Chopin's concerto, thin and scanty as it is, kept its characteristic note of gentle and musing swiftness. Then came the passionate sonorities, the endless restlessness, the bare bold tonal coloring of Sinding's symphony. Dr. Muck's vigor answered its largeness; his elasticity served its restlessness; he gave it a kind of bleak tonal color like yellow wintry lights piercing gray clouds. He brought the insistent and striving passion of it to full utterance, and he gave it a singular dramatic quality. Mr. d'Indy used to imply that a kind of dramatic action underlay and was in his mind as he wrote his second symphony. Sinding's symphony carries the same suggestion as though it were playing out the grim tragedy—here, and everywhere, in this time of ours—of the pursuit of romance.

H. T. P.

Concerts Next Week

The sixth pair of Symphony concerts, next Friday afternoon and Saturday evening, is altogether Russian. Dr. Muck has taken his music from three Russian composers, and the soloist, Mr. Petschnikoff, the violinist, is also Russian. One, moreover, of these Russian compositions is new to Boston—Glazounoff's fifth symphony, in B-flat major, first played in America some years ago under Anton Seidl, and since repeated by the Chicago Orchestra. Glazounoff's music in general has long been familiar on the programmes of the Symphony concerts, but this particular piece belongs to the time when his musical invention was freer and more individual than it is now. Rimsky-Korsakoff's overture, "The Betrothed of the Tsar," begins the concert, and between it and the symphony comes Tschaikowski's second concerto for violin with Mr. Petschnikoff to play the solo part. Only yesterday we were noting his reappearance in New York and quoting Mr. Henderson's praise of his nervous vigor and brilliance of tone.

On Monday evening, at eight, in Chickering Hall, the Symphony Quartet gives the second concert of its current series, with Mr. H. G. Tucker assisting as pianist. Two string quartets—Beethoven's in F-minor (opus 95) and Hugo Kaun's in D-major (opus 41, No. 2) and Dvorák's quartet in E-flat major (opus 87) for piano, violin, viola and 'cello make the programme. Mr. Kaun's quartet is certainly new to Boston and probably to America. German by birth, he lived for some years in the West, where he became a protegé of Theodore Thomas, and his music has been played often at the concerts of the Chicago Orchestra. In Berlin, where he now lives, it is making its way, and one at least of his compositions in the larger forms has been played at the Symphony concerts. His later music has had the graces of melody and brevity.

BOSTON TRAVELER
NOVEMBER 17, 1906.

DR. MUCK'S sixth programme of the season will be devoted entirely to modern Russian music, and in this programme will come the first novelty of the season, Glazounoff's Symphony No. 5, in B-flat major. Two symphonies by this brilliant young composer have been played here, the fourth and the sixth, the latter having been played for the first time in the fall of '99 and the former in the fall of 1903. As Dr. Muck is confessedly an admirer of the Russians, this concert promises to be one of the most interesting of the season. The soloist will be the distinguished Russian violinist, Alexander Petschnikoff, who will play Tschaikowsky's concerto in D major.

The Boston Symphony Quartet will give its second concert in Chickering Hall, Monday evening, at 8 o'clock. The assisting artist will be Hiram G. Tucker of this city. What Prof. Hess promises to be one of the most interesting novelties of the season will be played in this programme. It is a Quartet in D major by Hugo Kaun. This quartet, so far as can be learned, has never been played in America.

The sale of seats for the postponed Saint-Saens concert is proceeding steadily at the box office of Symphony Hall. While it is always a disappointment to have to postpone a concert, the fact that M. Saint-Saens was not able to appear on the date first announced seems to have made little difference in the interest created by his coming to this city, as very few of the large number of mail orders received last month have been revoked. M. Saint-Saens will appear at Symphony Hall Monday evening, Nov. 26.

BOSTON JOURNAL
NOVEMBER 17, 1906.

THE SYMPHONY QUARTET.

The Boston Symphony Quartet will give its second concert in Chickering Hall, Monday evening, at 8 o'clock. The assisting artist will be Hiram G. Tucker of this city. What Professor Hess promises to be one of the most interesting novelties of the season will be played in this program. It is a Quartet in D major by Hugo Kaun. This quartet, so far as can be learned, has never been played in America. It is brilliantly melodious and short. The full program is as follows:

String quartet in F minor, Op. 95, Beethoven
String quartet, D major, Op. 41, No. 2 (First time) ..... Hugo Kaun
Piano-quartet, E-flat major, Op. 87 ..... Dvorak

SAINT-SAENS CONCERT.

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NEXT WEEK'S SYMPHONY.

Dr. Muck's sixth program of the season will be devoted entirely to modern Russian music, and in this program will come the first novelty of the season, Glazounoff's Symphony No. 5, in B flat major. The soloist will be the distinguished Russian violinist, Alexander Petschnikoff, who will play Tschaikowsky's violin concerto in D major. Following is the program:

Rimsky-Karsakoff, Overture, "The Betrothed of the Tsar"
Tschaikowsky, Concerto for violin in D major, No. 2
Glazounoff..Symphony No. 5, in B flat, op. 55 (First time)

BOSTON DAILY ADVERTISER
Established 1813
NOVEMBER 17, 1906.

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[70]

Newspaper Cutting Bureau in the World
From NEW YORK EV'G POST
Address
Date NOV 17

COLLEGE.

AMHERST, Mass., November 16.—The next concert in the musical course will be given in College Hall Monday evening. The "Longy Club," composed of ten members of the Boston Symphony Orchestra, will play. Madame Schumann-Heink has been engaged to sing in the course on February 1. A letter received from President Harris last week announces that he and Mrs. Harris will spend the winter in Paris. The subjects for the Kent essays for the Kent prize in English literature of $100 are as follows: The Place of Poe in American Literature; Shelley as a Poet of Nature; The Poetry of Swinburne.

A mathematics club has been organized for the purpose of encouraging closer relations among the teachers and students of mathematics and for the presentation and discussion of papers on subjects of general mathematical interest. The first steps in organizing an historical club were taken last evening.

NEW YORK CITY
NOV 17 1906

Brahms' first symphony is a towering work and one that needs repeated hearings to lead to a full understanding of its beauties, nevertheless three performances in two days is a little too much, for the student needs time to ponder over such deep philosophy. It was of course entirely accidental that the Boston Symphony and New York Symphony orchestras placed it upon their programs for the same day, but it is a pleasure to be able to favorably review both the interpretations of Dr. Muck and Mr. Damrosch, though differing considerably. The magnificant playing of the New York orchestra should win for it the fullest support from the public. The concerts of this week will be devoted to Saint-Saens, while next week's pair will be all Wagner.

Newspaper Cutting Bureau in the World
New York Times
NOV 18 1906

MUSICAL NOTES.

There has been some comment on the conservative, some say old-fashioned, programmes that Dr. Karl Muck has been preparing for the Boston Symphony Orchestra. Light on this matter is thrown by the following note from the office of the orchestra in Boston:

"Dr. Karl Muck confesses that he finds little inspiration in the music which is being written to-day. In our search for beauty we must still go back to the masters of the nineteenth century. The music of to-day, he thinks, reflects the spirit of the times, which is of criticism and analysis, not of creation. He believes that absolute music reached its greatest beauty in Beethoven and operatic music in the operas of Mozart and the music dramas of Richard Wagner. He finds much that is interesting in the modern Russians, who, although often bizarre and often brutal, are sincere and write as they feel. He likes the strong national note in their music, and envies the Russians their rich store of folk material. The modern Frenchmen are interesting, although theirs is too often the music of the head instead of the heart. He admires Richard Strauss and Mahler, but in Reger can find no beauty nor coherency."

—The first concert of chamber music for wind instruments was given Wednesday evening by the Longy club to an audience quite filling Potter hall. All the men who played are members of the Boston symphony orchestra, except Mr De Voto, who played the piano part to Mr Longy's oboe in selections from Bach, Schumann and Godard. Dr Muck, just back from his first appearance with the Symphony orchestra in New York, Washington and other cities, was with Mrs Muck; Mr Henry L. Higginson attended with his niece, Miss Barbara Higginson, who was attired in a dress of dark brown velvet, with touches of brown fur and a pointed collar at the bodice of white embroidered in Persian colors; Mr and Mrs O. G. Stevens, Mrs Stevens in pale gray crepe de chine with lace at her bodice, and wearing a long gray fur cloak; Miss Minor, Miss Fanny [illegible] in dark blue voile with lace at the bodice, and many others.

NEW YORK SUN
NOV 18 1906

It is authoritatively stated that Dr. Carl Muck, the new conductor of the Boston Symphony Orchestra, is another of those who find it difficult to keep up with the advance of musical thought. He finds but little joy in the contemplation of most of the music which is produced in these early years of the twentieth century. He laments that the search for beauty must turn our steps backward to the nineteenth century. The music of the present hour is a direct product of the time. It lacks the creative spark. It is critical and analytical. It makes grave observations and comments on life and experience, but it does not embody their elemental emotions or impulses.

Dr. Muck believes that absolute music reached its greatest beauty in the symphonies and sonatas of Beethoven, and lyric music in the operas of Mozart and the music dramas of Richard Wagner. The modern Russians interest the Boston conductor. They speak often with inartistic frankness, and their dialect is frequently bizarre, but they are potently in earnest, and they write according to their feelings. Dr. Muck likes the strong national note in their music and envies them their rich store of folk material.

He has a certain admiration for the Frenchmen of to-day, but he finds that their music is too often of the head, not of the heart. Young Max Reger, who has created something of a pother in Germany and some of whose music has been produced here, impresses Dr. Muck as possessing neither beauty nor coherency. Gustave Mahler gives him larger satisfaction, and, like all other conductors, he admires Richard Strauss. No orchestral director has yet been able to suppress his emotion on gazing at one of Strauss's scores and finding piccolo parts written for bass tubas and horns called upon to cavort through the mazes of a clarinet's colorature.

W. L. Henderson.

The Boston Journal
NOVEMBER 19, 190

DR. MUCK SCORES ANOTHER TRIUMPH

Brings Out Unusual Power From Orchestra at Fifth Symphony Concert.

The program for the fifth concert by the Boston Symphony Orchestra played Saturday night was short, and a great many persons were delighted at the brevity. Dr. Karl Muck led all three numbers. The list was made up of Weber's overture to "Oberon," Chopin's E minor concerto for pianoforte and orchestra, with Mme. Antoinette Szumowska at the piano, and Sinding's D minor symphony.

The overture is familiar and without doubt known backward by one-half the audience, but Dr. Muck displayed consummate skill in its performance, making the adagio a most exquisite scene. When the finale was finished the large audience realized they had really heard the overture for the first time.

The selection of Chopin's E minor concerto was unfortunate as a vehicle for the display of Mme. Szumowska's virtuosity, as the beautiful composition was not intended for performance in such a large hall. Except for a slight misunderstanding between orchestra and soloist and a tendency upon her part to unnecessary vigor, the concerto was admirably given.

Sinding's symphony has been heard before, but so long ago it was to all intents and purposes new. It was read under Mr. Gericke in January, 1899. It is somber and grim throughout, almost savage. Dr. Muck brought out new strength in the fortes and withal developed unexpected powers in the orchestra.

New York Times
NOV 18 1906

Dr. Muck Praises Boston Symphony Orchestra

Finds It the Equal of Any Organization of Its Kind In the World.

THAT America has an orchestra equal to any in the world is the opinion of Dr. Karl Muck, who for this season is conductor of the Boston Symphony Orchestra. Dr. Muck came to America only a few weeks ago, with perhaps a little trepidation, because he had heard opinions passed upon the development of American music that were not at all favorable. He will go back to Germany in the Spring with a report that will give many of his countrymen new ideas.

Dr. Muck is a quiet, unassuming man, with a strong face that has a quiet smile playing over it and serious eyes in which there is always a pleasant glint. One is struck on meeting him with his wonderful repose—a repose that cannot be stirred except under some strong feeling—which gives him the capacity to draw many ideas to himself, weigh them, and reject or accept as he pleases. It is hard to find his individuality, for the points which mark individuality have been smoothed so that casual contact would not show that there had ever been such things. One can see how he has striven to make himself the mirror which will catch and reflect the individualities of the composers he interprets—for he says he has developed the gift of interpretation. He has his own strong ideas, but they are ideas of interpretation.

A TIMES reporter called upon Dr. Muck during his recent visit to New York, when he had brought out the hidden beauties of the Brahms symphony in a way seldom known in a symphony concert. He was at ease after breakfast—and perfect ease.

"We are very fond of the Boston orchestra in America," was suggested to Dr. Muck. "What do you think of it in comparison to the European orchestras?"

"I should say it was equal to the best—to the orchestras of Vienna and Berlin and such organizations," said Dr. Muck, nodding his head and smiling. "The most fortunate thing about it is that the men have been accustomed to play together for so many years that they have been welded into a harmonious organization that would not be possible under any other system. Such a condition is to be found only in our largest orchestras abroad. In most of them the membership changes so frequently as to prevent the thorough understanding so necessary to harmony.

"The selection of the Boston Orchestra has also been made with the greatest wisdom. The men for the various instruments have been taken from the best. Thus we find most of the wood instruments are played by Frenchmen, many of the brass instruments by Germans, and many of the string instruments by Austrians and Americans. It was a very wise selection."

"Did you have any difficulty in getting acquainted with the men?"

Dr. Muck smiled broadly. "Not in the least," he said. "We understood each other from the first moment. I no sooner addressed myself to the men than I saw that I was completely understood, and from that time forward there has been the utmost harmony. It is delightful to work with such an orchestra. It is scarcely necessary to explain things to them; they are such splendid artists. Sometimes with an orchestra it is necessary to waste many words, and then not be understood. With this one it is often necessary to say just one word, and what is wanted is done instantly."

Dr. Muck was asked what it was that he wished most to express in his work.

"There is only one thing for the conductor to do," he said decisively, "that is to make beautiful music, true music. When he has done that he has done everything that is to be expected of him. In giving compositions he should not sound the personal note. His own personality has nothing whatever to do with it. To attempt to give an individual interpretation of the work of a composer is often to give exactly what the composer did not mean. The only way is to find the meaning of the composer and give his works as nearly as possible in the real and true style."

"Is that to be done intellectually or by feeling?"

Dr. Muck shrugged his shoulders and raised his hands.

"How can I say?" he replied. "I could not tell how it is done. It all lies in the gift of interpretation. If one has that he will know the truth when he has found it. That is all there is to it. I learn the truth according to my gift of interpretation and present it. That is all. And I am glad to see that the critics in America and the people with whom I have talked have been so quick to understand that that is what I am trying to do. They did not need to be told. It has been surprising how quickly they have taken the idea."

"And the American audiences?"

Dr. Muck smiled again. "I like the American audiences," he said. "In fact I do not hesitate to say that they will compare favorably with the best German audiences. I find them to be warm, attentive, enthusiastic. They recognize good music instantly. I know that there is an impression in Germany that the Americans have not a high standard of music and do not recognize the best and understand the best. But I shall carry back an entirely different idea. I am certain that they appreciate the first artists. I am not certain how far I am able to judge, as perhaps I have had the good fortune to come in contact only with the best of the American music lovers, but if these are representative of a great class I should say that America is intensely interested in music and has fine taste."

"There is a great work to be done in America," was suggested. "Do you think you will be able to take part in it after this season?"

"No; I am here for a year only," said Dr. Muck firmly.

"And could not be persuaded to remain?"

"It does not lie with me," he said. "It lies with the Royal Opera, with the Emperor. I am pleased to say that I am well liked by the Emperor, and he does not wish me to be away from the Royal Opera, and of course I would not wish to be away under such conditions. It was difficult to get my leave of absence for a year as it was, and I got it only on the promise that I would not ask for another for a long time to come. Even under such conditions I doubt whether it would have been given had it not been for the interest the Emperor has in America. As you know, he is very fond of the Americans, and he is particularly fond of Harvard University. It was the connection of Major Higginson with Harvard that enabled him to get the ear of the Emperor."

Asked if he had any particular plans for the season, Dr. Muck said that he intended before departing to introduce some of the very newest compositions if possible.

"I find that America is kept well informed on the new music," he said, "and that therefore there is little to introduce of the compositions of recent times. But I have instructed the editors in Berlin and Paris to keep me in touch with their publications of the very newest works, and should any of them be suitable I shall introduce them before my return. I have hope to be able to put several novelties before the American public."

Dr. and Mrs. Muck are very anxious to see the wonders of America before their return. They intend at least to visit the Yellowstone Park, and if possible go on to the Yosemite Valley. If the Grand Cañon of the Colorado is not too far out of their way they will also see that great gorge.

"It is peculiar," Mrs. Muck remarked, with Dr. Muck agreeing, "that Americans whom we meet in Europe know so little of the wonders of their own country and care so little to see them. Some that we have met have traveled all over Europe, but have never seen the Yellowstone Park or the Yosemite, and have not taken the trouble to go to the Grand Cañon, which Baedeker tells us is unsurpassed as a natural wonder."

It had been the intention of Dr. and Mrs. Muck to travel around the world when they were through with their American engagements, but they do not believe it will be possible.

Newspaper Cutting Bureau in the World

From

Address

Date

AMHERST COLLEGE.

AMHERST, Mass., November 16.—The first concert in the musical course will be held in College Hall Monday evening. The "Longy Club," composed of ten members of the Boston Symphony Orchestra, will play. Madame Schumann-Heink has been engaged to sing in the course on February 18. A letter received from President Harris last week announces that he and Mrs. Harris will spend the winter in Paris. The subjects for the Kent essays for the Kent prize in English literature of $100 are as follows: The Place of Poe in American Literature; Shelley as a Poet of Nature; The Poetry of Swinburne.

A mathematics club has been organized for the purpose of encouraging closer relations among the teachers and students of mathematics and for the presentation and discussion of papers on subjects of general mathematical interest. The first steps in organizing an historical club were taken last evening.

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Brahms' first symphony is a tovering work and one that needs repeated hearings to lead to a full understanding of its beauties, nevertheless three performances in two days is a little too much, for the student needs time to ponder over such deep philosophy. It was of course entirely accidental that the Boston Symphony and New York Symphony orchestras placed it upon their programs for the same day, but it is a pleasure to be able to favorably review both the interpretations of Dr. Muck and Mr. Damrosch, though differing considerably. The magnificant playing of the New York orchestra should win for it the fullest support from the public. The concerts of this week will be devoted to Saint-Saens, while next week's pair will be all Wagner.

The First Established ...
Newspaper Cutting Bureau in the World

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MUSICAL NOTES.

There has been some comment on the conservative, some say old-fashioned, programmes that Dr. Karl Muck has been preparing for the Boston Symphony Orchestra. Light on this matter is thrown by the following note from the office of the orchestra in Boston:

"Dr. Karl Muck confesses that he finds little inspiration in the music which is being written to-day. In our search for beauty we must still go back to the masters of the nineteenth century. The music of to-day, he thinks, reflects the spirit of the times, which is of criticism and analysis, not of creation. He believes that absolute music reached its greatest beauty in Beethoven and operatic music in the operas of Mozart and the music dramas of Richard Wagner. He finds much that is interesting in the modern Russians, who, although often bizarre and often brutal, are sincere and write as they feel. He likes the strong national note in their music, and envies the Russians their rich store of folk material. The modern Frenchmen are interesting, although theirs is too often the music of the head instead of the heart. He admires Richard Strauss and Mahler, but in Reger can find no beauty nor coherency."

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—The first concert of chamber music for wind instruments was given Wednesday evening by the Longy club to an audience quite filling Potter hall. All the men who played are members of the Boston symphony orchestra, except Mr De Voto, who played the piano part to Mr Longy's oboe in selections from Bach, Schumann and Godard. Dr Muck, just back from his first appearance with the Symphony orchestra in New York, Washington and other cities, was with Mrs Muck; Mr Henry L. Higginson attended with his niece, Miss Barbara Higginson, who was attired in a dress of dark brown velvet, with touches of brown fur and a pointed collar at the bodice of white embroidered in Persian colors; Mr and Mrs O. G. Stevens, Mrs Stevens in pale gray crepe de chine with lace at her bodice, and wearing a long gray fur cloak; Miss Minor, Miss Fanny Mason in dark blue voile with lace at the bodice, and many others.

...ESS SUN

It is authoritatively stated that Dr. Carl Muck, the new conductor of the Boston Symphony Orchestra, is another of those who find it difficult to keep up with the advance of musical thought. He finds but little joy in the contemplation of most of the music which is produced in these early years of the twentieth century. He laments that the search for beauty must turn our steps backward to the nineteenth century. The music of the present hour is a direct product of the time. It lacks the creative spark. It is critical and analytical. It makes grave observations and comments on life and experience, but it does not embody their elemental emotions or impulses.

Dr. Muck believes that absolute music reached its greatest beauty in the symphonies and sonatas of Beethoven, and lyric music in the operas of Mozart and the music dramas of Richard Wagner. The modern Russians interest the Boston conductor. They speak often with inartistic frankness, and their dialect is frequently bizarre, but they are potently in earnest, and they write according to their feelings. Dr. Muck likes the strong national note in their music and envies them their rich store of folk material.

He has a certain admiration for the Frenchmen of to-day, but he finds that their music is too often of the head, not of the heart. Young Max Reger, who has created something of a pother in Germany and some of whose music has been produced here, impresses Dr. Muck as possessing neither beauty nor coherency. Gustave Mahler gives him larger satisfaction, and, like all other conductors, he admires Richard Strauss. No orchestral director has yet been able to suppress his emotion on gazing at one of Strauss's scores and finding piccolo parts written for bass tubas and horns called upon to cavort through the mazes of a clarinet's colorature.

W. J. HENDERSON.

The Boston Journal
NOVEMBER 19, 19(

DR. MUCK SCORES ANOTHER TRIUMPH

Brings Out Unusual Power From Orchestra at Fifth Symphony Concert.

The program for the fifth concert by the Boston Symphony Orchestra played Saturday night was short, and a great many persons were delighted at the brevity. Dr. Karl Muck led all three numbers. The list was made up of Weber's overture to "Oberon," Chopin's E minor concerto for pianoforte and orchestra, with Mme. Antoinette Szumowska at the piano, and Sinding's D minor symphony.

The overture is familiar and without doubt known backward by one-half the audience, but Dr. Muck displayed consummate skill in its performance, making the adagio a most exquisite scene. When the finale was finished the large audience realized they had really heard the overture for the first time.

The selection of Chopin's E minor concerto was unfortunate as a vehicle for the display of Mme. Szumowska's virtuosity, as the beautiful composition was not intended for performance in such a large hall. Except for a slight misunderstanding between orchestra and soloist and a tendency upon her part to unnecessary vigor, the concerto was admirably given.

Sinding's symphony has been heard before, but so long ago it was to all intents and purposes new. It was read under Mr. Gericke in January, 1899. It is somber and grim throughout, almost savage. Dr. Muck brought out new strength in the fortes and withal developed unexpected powers in the orchestra.

New York Times

906

Dr. Muck Praises Boston Symphony Orchestra

Finds It the Equal of Any Organization of Its Kind In the World.

THAT America has an orchestra equal to any in the world is the opinion of Dr. Karl Muck, who for this season is conductor of the Boston Symphony Orchestra. Dr. Muck came to America only a few weeks ago, with perhaps a little trepidation, because he had heard opinions passed upon the development of American music that were not at all favorable. He will go back to Germany in the Spring with a report that will give many of his countrymen new ideas.

Dr. Muck is a quiet, unassuming man, with a strong face that has a quiet smile playing over it and serious eyes in which there is always a pleasant glint. One is struck on meeting him with his wonderful repose—a repose that cannot be stirred except under some strong feeling—which gives him the capacity to draw many ideas to himself, weigh them, and reject or accept as he pleases. It is hard to find his individuality, for the points which mark individuality have been smoothed so that casual contact would not show that there had ever been such things. One can see how he has striven to make himself the mirror which will catch and reflect the individualities of the composers he interprets—for he says he has developed the gift of interpretation. He has his own strong ideas, but they are ideas of interpretation.

A TIMES reporter called upon Dr. Muck during his recent visit to New York, when he had brought out the hidden beauties of the Brahms symphony in a way seldom known in a symphony concert. He was at ease after breakfast—and perfect ease.

"We are very fond of the Boston orchestra in America," was suggested to Dr. Muck. "What do you think of it in comparison to the European orchestras?"

"I should say it was equal to the best—to the orchestras of Vienna and Berlin and such organizations," said Dr. Muck, nodding his head and smiling. "The most fortunate thing about it is that the men have been accustomed to play together for so many years that they have been welded into a harmonious organization that would not be possible under any other system. Such a condition is to be found only in our largest orchestras abroad. In most of them the membership changes so frequently as to prevent the thorough understanding so necessary to harmony.

"The selection of the Boston Orchestra has also been made with the greatest wisdom. The men for the various instruments have been taken from the best. Thus we find most of the wood instruments are played by Frenchmen, many of the brass instruments by Germans, and many of the string instruments by Austrians and Americans. It was a very wise selection."

"Did you have any difficulty in getting acquainted with the men?"

Dr. Muck smiled broadly. "Not in the least," he said. "We understood each other from the first moment. I no sooner addressed myself to the men than I saw that I was completely understood, and from that time forward there has been the utmost harmony. It is delightful to work with such an orchestra. It is scarcely necessary to explain things to them; they are such splendid artists. Sometimes with an orchestra it is necessary to waste many words, and then not be understood. With this one it is often necessary to say just one word, and what is wanted is done instantly."

Dr. Muck was asked what it was that he wished most to express in his work.

"There is only one thing for the conductor to do," he said decisively, "that is to make beautiful music, true music. When he has done that he has done everything that is to be expected of him. In giving compositions he should not sound the personal note. His own personality has nothing whatever to do with it. To attempt to give an individual interpretation of the work of a composer is often to give exactly what the composer did not mean. The only way is to find the meaning of the composer and give his works as nearly as possible in the real and true style."

"Is that to be done intellectually or by feeling?"

Dr. Muck shrugged his shoulders and raised his hands.

"How can I say?" he replied. "I could not tell how it is done. It all lies in the gift of interpretation. If one has that he will know the truth when he has found it. That is all there is to it. I learn the truth according to my gift of interpretation and present it. That is all. And I am glad to see that the critics in America and the people with whom I have talked have been so quick to understand that that is what I am trying to do. They did not need to be told. It has been surprising how quickly they have taken the idea."

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Established 1872

NOVEMBER 19, 1906

THE SYMPHONY CONCERT

PROGRAMME.

Weber—Oberon Overture.
Chopin—Piano Concerto in E minor.
Soloist, Mme. Antoinette Szumowska.
Sinding—Symphony in D minor.

It looked like a short programme, but the length of the symphony carried matters near to 10 p.m. We scarcely feel at liberty to reveal anything about the first part of the "Oberon" overture, for Dr. Muck whispered it to the audience in the strictest confidence. But we may intimate that things become very difficult for the horns when their passages are taken so very slowly. On this occasion they flatted perceptibly. The end of the overture, however, was effective and inspiring, and Dr. Muck has warrant enough for the tempo and shading of the first part also—although we prefer the less crawling speed that we have been accustomed to.

The Chopin Concerto was not very exciting. It is possible that the work would make its best effect in a smaller hall. Liszt did not think the two concertos were among Chopin's most inspired compositions, in spite of the fact that the Larghetto of this work may be considered as a love-letter to the singer Constantia Gladkowska. That the concertre is melloic in to its credit, for it is refreshing to turn occasionally from "Life's endless toil and endeavor" as represented in the ambitious compositions, and rest in a tuneful nook.

That excellent artist, Mme. Szumowska, erred a little, as Joseffy has done, on the side of delicacy. There was much fluency in her interpretation, but also some lack of force. She gave some beautiful touches, however, in the Larghetto and in the finale, and at the end she was recalled twice and received floral tributes.

Dr. Muck las a man of surprises. The concert had been somewhat languid up to this point, but now the conductor suddenly caused the audience to sit up. From the very first measure there was virility and power in Sinding's symphony. Every point was brought out with mastery. Yet there was no such wild enthusiasm on the part of the public such as followed the wonderful reading of the Brahms symphony, three weeks before. The Sinding symphony is a great work, but it is an unequal one, and it is at times prolix. It is too earnest and grave to become popular. Yet we predict that each successive hearing would reveal new beauties; it is a symphony that would grow upon acquaintance.

The Andante, for example, pictures brooding and loneliness in a more graphic manner than we can recall in any other symphony, and the impressive reiteration of the moving organ-point, a "basso ostinato," is wonderful. Horn and clarinette deserve credit for their work in this, and the bassoon was very effective in the finale. The ferocity of the bass tuba is a marked feature in the ending, and the entire finale has a Vinking brutality that is not always attractive but is original and by no means ineffective.

Everywhere there is full control of the orchestra displayed. If the work of sombre it is deliberately so, the composer knows what he wants to say and speaks his thought with attractive individuality. The wood-wind is used a la Tschaikowsky, chiefly in the depths, and the brasses have some remarkable passages against pizzicato strings. Nor is contrapuntal skill lacking, for there are some effective canonic passages in the finale.

But the prolixity of the finale must be considered a fault. Here there is a leaning towards bombast and grandiloquence which is too long-continued. To us the second movement seems the gem of the work and is full of the loftiest beauty.

Dr. Muck deserves the highest praise for the careful manner in which this work was read. It was as praiseworthy as the Brahms revelation already alluded to. And we can imagine that it was a much less grateful task than the interpretation of the C minor symphony, for even with the best possible performance this symphony of fjord and mountain, of Viking and Saga, was bound to be somewhat removed from popular comprehension and appreciation. Next Saturday we return to Muscovy. "Die Russen kommen!"

Louis C. Elson.

DR. MUCK'S PRAISE.

(From a New York Interview.)

"We are very fond of the Boston Orchestra in America," was suggested to Dr. Muck. "What do you think of it in comparison to the European orchestras?"

"I should say it was equal to the best—to the orchestras of Vienna and Berlin and such organizations," said Dr. Muck, nodding his head and smiling. "The most fortunate thing about it is that the men have been accustomed to play together for so many years that they have been welded into a harmonious organization that would not be possible under any other system. Such a condition is to be found only in our largest orchestras abroad. In most of them the membership changes so frequently as to prevent the thorough understanding so necessary to harmony.

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HERALD
NOVEMBER 18, 1906

Granitic and Inexorable Music—Chopin Piece by Szumowska.

The fifth concert of the Boston Symphony orchestra, Dr. Muck conductor, took place last night in Symphony Hall. The programme was as follows:

Overture to "Oberon".....Weber
Piano concerto in E minor.....Chopin
Mme. Szumowska.
Symphony in D minor.....Sinding

The carefully considered and brilliant performance of the overture to "Oberon" was followed by one of Chopin's concerto in E minor that was on the whole ineffective, although Mme. Szumowska played the Romanze with poetic feeling. The concerto itself, beautiful as it is, is not a work for a large hall. Its dreamy character, its intimate melancholy, are as nought when there is no close relationship between pianist and hearer. The accompaniment was subdued and Mme. Szumowska had every opportunity for the display of her skill, but the hall was still too large, and the perfume of Chopin quickly evaporated.

Nor are the bravura passages any more than the purely melodic thoughts effective in Symphony Hall. It must also be said that both in the first movement and in the rondo the pianist's rhythm was not always sharply defined and in the working out section of the opening allegro the pianist and the orchestra were not in full sympathy. Mme. Szumowska was too well acquainted with the traditions to force tone in this concerto or to gain extraneous effects by converting a long reverie into a stump-speech. On the other hand there was a lack of delicate brilliance in the quick movements and more than once there was evident labor where there should have been graceful fleetness.

Sinding's symphony had been played here only once before last night, and to many in the audience it was unknown. Mr. Gericke produced it here early in 1899. It is a rugged work and there is little euphony in it, but the composer's voice, though generally raucous, is his own and it is impressive. It is a Scandinavian work, for it is charged with the Scandinavian spirit of the sagas and the old religious books. There is the grimness of the Vikings, there is the relentless clamor of the sea wolves. Even in the moments of comparative quiet in the first movement, ominous voices are heard, "ancestral voices prophesying war." The andante is a dirge without hope even of mead poured eternally for the brave. The scherzo, which at first suggests a native dance, becomes a savage orgie. Some no doubt looked eagerly for the close of the finale—"when the hurly-burly's done"—yet in this finale there are strongly conceived passages.

This symphony is wholly without sensuous charm. If there be thought of landscape or seascape, the hearer is reminded only of that which is forbidding in Norwegian scenery. But here is a composer who apparently disdained all easy ways of winning popular favor and said his say without regard for a public. He spoke forcibly, and at times he roared in speech. His rough eloquence was occasionally softened a little by fleeting remembrances of Wagner's language, but he quickly sought again his own native tongue.

Whether you like or dislike the symphony, its savage intensity and its stern expression of inexorable conviction are not to be denied or at once forgotten. No orchestral music written by Sinding since this symphony has the same force. The symphony in D minor expresses what Mr. Busoni tried vainly to say in his "Gehaernischte" suite.

The Boston Post

NOVEMBER 18, 1906. NO. 7; VOL. 42

FIFTH SYMPHONY CONCERT

Mme. Antoinette Szumowska, pia[nist] was the soloist of the Symphony conce[rt] last evening, and the programme was as follows:

Overture to "Oberon".....Weber
Concerto for pianoforte, Op. 11.....Chopin
Symphony No. 1.....Sinding

The Sinding symphony was played once before several years since under Mr. Gericke. The work has many pages of interest, although as a whole it is uneven and often labored, being evidently not a work of lasting value. Dr. Muck conducted with evident intent to bring out all the merit that there was in the work and succeeded remarkably well. The familiar "Oberon" overture proved most acceptable. Mme. Szumowska played the Chopin concerto in a highly finished manner, but the interpretation was generally without depth or poetic sense. It was pleasing but not authoritative. The pianist was liberally applauded and recalled.

A "Russian" programme by Glazounoff and Rimsky-Korsakoff is promised for this coming week, with a Russian violinist, Alexander Petschnikoff, as the soloist in the Tschaikowsky concerto.

The Boston Symphony Quartet will give its second concert in Chickering Hall tomorrow evening at 8 o'clock. The assisting artist will be Mr. Hiram G. Tucker of this city. What Professor Hess promises to be one of the most interesting novelties of the season will be played in this programme. It is a quartet in D major by Hugo Kaun. Mr. Kaun is a German having been born in Berlin in 1863. He was a resident for several years of Milwaukee, having gone there in 1887, and while there his abilities as a composer were discovered by the late Theodore Thomas, who played many of his orchestral works at the concerts of the Chicago orchestra.

* * * *

The sale of seats for the postponed Saint-Saens concert is proceeding steadily at the box office of Symphony Hall. While it is always a disappointment to have to defer a concert, the fact that M. Saint-Saens was not able to appear on the date first announced seems to have made little difference in the interest created by his coming to this city, as very few of the large number of mail orders received last month have been revoked. M. Saint-Saens received an enthusiastic welcome in New York and so great was the desire to see him that two extra concerts have been announced in that city. He is looking forward with much interest to conducting the Boston Symphony orchestra on the evening of Nov. 26, in Symphony hall.

MUSICAL MATTERS

Mme Szumowska at Symphony Concert.

Symphony Quartet—Felix Fox Recital—Apollo Club.

Other Coming Events of Timely Interest.

The overture to Weber's "Oberon," Chopin's E minor piano concerto and Sinding's D minor symphony made up the fifth Symphony program last week. Mme Szumowska was the soloist. The romantic spirit of the Weber overture was charmingly illustrated by Dr Muck's men, the horn figurations being given with clarity of tone and precision, the crashing "Oberon" chord sounding sufficiently vigorous and all the tripping elf-like measures by the strings swinging along in a dainty and harmonious ensemble that was delightful to the ear. The appreciation of this number was expressed in a marked manner. Chopin's E minor concerto has such a modest orchestral background that it is admirably suited to Mme Szumowska's style of interpretation, and as the score makes but slight demands upon the artist's physical ability, her performance proved to be thoroughly satisfying.

Mme Szumowska's work is particularly enjoyable in compositions of a gentle and romantic nature, and she played the concerto with all the grace, finger dexterity and tonal beauty which has always characterized her interpretations. In the muted string accompaniment of the second movement the perfect accord of piano and orchestra made the adagio specially interesting, the crisp staccato ornamentations by the solo instrument calling for high commendation. In the finale Mme Szumowska's work was brilliant, the runs and arpeggios were executed clearly and rapidly, and only in the more vigorous passages did this popular artist show lack of power to properly set forth the composer's ideas. Her greeting was very cordial, and at the close of her performance the applause was spontaneous and long continued.

The symphony of the Russian composer, Sinding, who is said to be a fiery fellow by nature, shows undoubted power of a grim sort, for the score contains many startling effects and strange instrumental combinations, allied with great technical skill, which here and there develops some beautiful but brief melodic measures. The general impression of the work is that it lacks contrasts and is savage, aggressive and melancholy in nearly all its moods. The scoring is so full as to be noisy at times. Conductor Muck led his forces through the musical labyrinth with considerable vigor and they responded nobly to all the demands of composer and director.

This week's program will be devoted to modern Russian music. The soloist will be the Russian violinist, Alexander Petschnikoff, who will play Tschaikowsky's D major violin concerto. The other program numbers will be the overture, "Betrothed of the Tsar," by Rimsky-Karsakoff, and for the first time here Glazounoff's fifth symphony.

BOSTON SYMPHONY

[quartet] will give its second concert in Chickering hall tomorrow evening at 8 o'clock. The assisting artist will be Hiram G. Tucker. Prof Hess promises one of the most interesting novelties of the season, a quartet in D major by Hugo Kaun. Mr Kaun was born in Berlin in 1863. He was a resident for several years of Milwaukee, having gone there in 1887, and while there his abilities as a composer were discovered by the late Theodore Thomas, who played many of his orchestral works at the concerts of the Chicago orchestra. His name has appeared at least once on our own Symphony programs. Several years ago Mr Kaun returned to Berlin, where he now lives.

This quartet, so far as can be learned, has never been played in America. Tomorrow evening's program is as follows: Beethoven, string quartet, F minor, opus 95; Hugo Kaun, string quartet, D major, opus 41, No. 2 (first time); Dvorak, piano quartet, E flat major, opus 87.

SAINT-SAENS' CONCERT.

While it is always a disappointment to have to postpone a concert, the fact that M Saint-Saens was not able to appear at Symphony hall on the date first announced seems to have made little difference in the interest created by his coming to this city, as very few of the large number of mail orders received last month have been revoked. M Saint-Saens received an enthusiastic welcome in New York and so great was the desire to see him that two extra concerts have been announced in that city. He is looking forward with much interest to conducting the Boston Symphony orchestra on the evening of Nov 26, in Symphony hall.

BOSTON OPERATIC [CO.]

The Bost[on] announces the following cast for its performances of "Robin Hood" in Jordan hall Dec [4] and 5: Maid Marian, Miss Helen D. Mahler; Anabel, Miss Sophie Barnard; Alan-A-Dale, Miss Louise Senton; Dame Durden, Miss Emma Eckar; Sheriff, D. E. Bowen; Friar Tuck, George B. Bigelow; Little John, A. R. Marshall; Robin Hood, Walter Wingfield; Will Scarlet, Charles Long, and Sir Guy, William Wilson. The chorus numbers 60 voices, and will be heard to great advantage in the many bright numbers with which the opera abounds.

MR FOX AND HOFFMAN QUARTET.

The first of a series of recitals by Mr Felix Fox, pianist, the Hoffman quartet assisting, will be given in Steinert hall next Tuesday afternoon. The program is as follows: Brahms' quintet for piano and strings; D'Indy's quartet for piano and strings; and four pianofore pieces, the first movement from Glazounow's [illegible] fourth [illegible]

[NEW YORK CITY]
NOV 15 1906

DR. MUCK AND THE BOSTON ORCHESTRA.

The interest in orchestral concerts is growing in New York city. The Philharmonic Society has had an advance sale of season tickets exceeding by several thousand dollars that of any of the other sixty-four years of its existence. Walter Damrosch has felt called upon to give four Saint-Saëns concerts (with the coöperation of that composer) instead of two; and when the Boston Symphony Orchestra gave its first Carnegie Hall concert, last Thursday, not only was every seat taken, but there was a brisk demand for more tickets than could be supplied. This state of affairs was the more significant inasmuch as there was no singer, pianist, or violinist to give the variety and popular interest commonly supposed to be essential to a successful orchestral concert.

The soloist's place was usurped by Dr. Muck, Boston's new musical pilot. Would he prove to be a man of mere polish and precision, like Gericke; or of excessive energy and misplaced accent, like Paur; or a true poet and interpreter, like Nikisch? Inasmuch as only two composers were represented on the programme, a decisive answer to such questions would be premature. Still, Dr. Muck's way of interpreting Beethoven's fifth symphony and three Wagner numbers—the "Faust Overture," "Siegfried Idyll," and "Meistersinger" prelude—probably gave a fair measure of his artistic stature and traits. It cannot be denied that Beethoven's symphonies have become somewhat faded through excessive repetition. To freshen the interest in them we need strongly individual interpretations. From this point of view, Dr. Muck proved disappointing. While not strictly metronomic, he is, on the whole, conventional, and if he nevertheless succeeded in making the music sound bright, this was owing chiefly to an animation which seems to be his chief trait, and which he is able to impart to his players. In the Wagner numbers the new conductor proved a great improvement on his predecessor. For once the brass players were allowed to make themselves heard where the music is marked fortissimo. Yet climax-building is not Dr. Muck's strong point. The "Meistersinger" Vorspiel left much on that score to be desired. In the "Siegfried Idyll" one missed the subtle contrasts and miniature climaxes, so to speak, with the aid of which Seidl used to make this sinfonietta domestica seem so beautiful. At the Saturday afternoon concert Dr. Muck proved himself an excellent Brahms conductor, and there was more poetry in his interpretation of Weber's "Oberon" and "Freischütz" overtures than in any of his performances at the first concert.

BOSTON AMERICAN
NOVEMBER 20, 1906

SAINT-SAENS WILL PLAY OWN CONCERTO

An important change has been made in the program of the Saint-Saens concert in Symphony Hall next Monday evening, November 26. Instead of the famous composer conducting the orchestra and playing an organ solo, as originally planned, Dr. Muck will conduct the whole concert, and M. Saint-Saens will appear as piano soloist, playing his concerto in [illegible] minor, No. 3, and a group of solo pieces. This change is due to the general demand in Boston to hear Saint-Saens as a pianist, and to the composer's desire to have the orchestra conducted by Dr. Muck.

BOSTON GLOBE
NOVEMBER 20, 1906

Saint-Saens Concert.

A change has been made in the program of the Saint-Saens concert which is to be given in Symphony hall next Monday evening. Since it was first announced that the distinguished composer was to come to Boston innumerable requests have been made that he play one of his piano concertos. When it was announced that he was to play only the organ great disappointment was expressed. The fact is that he cannot play the piano and conduct in the same evening.

The general desire to hear him play the piano led the management to ask Dr Muck if he would conduct this extra concert. It was asking a good deal, for just at this time the orchestra is hard at work on some unfamiliar music. Dr Muck, however, said that he would be glad to help make the Saint-Saens concert a success, and yesterday it was settled that the composer would not conduct or play the organ.

He will play his concerto in G minor, the most popular of the works he has written for the piano, and a group of solo pieces. The orchestral numbers will probably be his overture to the opera, "Les Barbares," and [illegible]

[72]

BOSTON DAILY ADVERTISER
Established 1813
NOVEMBER 19, 1906

THE SYMPHONY CONCERT

PROGRAMME.

Weber—Oberon Overture.
Chopin—Piano Concerto in E minor.
Soloist, Mme. Antoinette Szumowska.
Sinding—Symphony in D minor.

It looked like a short programme, but the length of the symphony carried matters near to 10 p.m. We scarcely feel at liberty to reveal anything about the first part of the "Oberon" overture, for Dr. Muck whispered it to the audience in the strictest confidence. But we may intimate that things become very difficult for the horns when their passages are taken so very slowly. On this occasion they flatted perceptibly. The end of the overture, however, was effective and inspiring, and Dr. Muck has warrant enough for the tempo and shading of the first part also—although we prefer the less crawling speed that we have been accustomed to.

The Chopin Concerto was not very exciting. It is possible that the work would make its best effect in a smaller hall. Liszt did not think the two concertos were among Chopin's most inspired compositions, in spite of the fact that the Larghetto of this work may be considered as a love-letter to the singer Constantia Gladkowska. That the concertro is melioic in to its credit, for it is refreshing to turn occasionally from "Life's endless toil and endeavor" as represented in the ambitious compositions, and rest in a tuneful nook.

That excellent artist, Mme. Szumowska, erred a little, as Joseffy has done, on the side of delicacy. There was much fluency in her interpretation, but also some lack of force. She gave some beautiful touches, however, in the Larghetto and in the finale, and at the end she was recalled twice and received floral tributes.

Dr. Muck las a man of surprises. The concert had been somewhat languid up to this point, but now the conductor suddenly caused the audience to sit up. From the very first measure there was virility and power in Sinding's symphony. Every point was brought out with mastery. Yet there was no such wild enthusiasm on the part of the public such as followed the wonderful reading of the Brahms symphony, three weeks before. The Sinding symphony is a great work, but it is an unequal one, and it is at times prolix. It is too earnest and grave to become popular. Yet we predict that each successive hearing would reveal new beauties; it is a symphony that would grow upon acquaintance.

The Andante, for example, pictures brooding and loneliness in a more graphic manner than we can recall in any other symphony, and the impressive reiteration of the moving organ-point, a "basso ostinato," is wonderful. Horn and clarinette deserve credit for their work in this, and the bassoon was very effective in the finale. The ferocity of the bass tuba is a marked feature in the ending, and the entire finale has a Viking brutality that is not always attractive but is original and by no means ineffective.

Everywhere there is full control of the orchestra displayed. If the work of sombre it is deliberately so, the composer knows what he wants to say and speaks his thought with attractive individuality. The wood-wind is used a la Tschaikowsky, chiefly in the depths, and the brasses have some remarkable passages against pizzicato strings. Nor is contrapuntal skill lacking, for there are some effective canonic passages in the finale.

But the prolixity of the finale must be considered a fault. Here there is a leaning towards bombast and grandiloquence which is too long-continued. To us the second movement seems the gem of the work and is full of the loftiest beauty.

Dr. Muck deserves the highest praise for the careful manner in which this work was read. It was as praiseworthy as the Brahms revelation already alluded to. And we can imagine that it was a much less grateful task than the interpretation of the C minor symphony, for even with the best possible performance this symphony of fjord and mountain, of Viking and Saga, was bound to be somewhat removed from popular comprehension and appreciation. Next Saturday we return to Muscovy. "Die Russen kommen!" Louis C. Elson.

DR. MUCK'S PRAISE.

(From a New York Interview.)

"We are very fond of the Boston Orchestra in America," was suggested to Dr. Muck. "What do you think of it in comparison to the European orchestras?"

"I should say it was equal to the best—to the orchestras of Vienna and Berlin and such organizations," said Dr. Muck, nodding his head and smiling. "The most fortunate thing about it is that the men have been accustomed to play together for so many years that they have been welded into a harmonious organization that would not be possible under any other system. Such a condition is to be found only in our largest orchestras abroad. In most of them the membership changes so frequently as to prevent the thorough understanding so necessary to harmony.

"The selection of the Boston Orchestra has also been made with the greatest wisdom. The men for the various instruments have been taken from the best. Thus we find most of the wood instruments are played by Frenchmen, many of the brass instruments by Germans, and many of the string instruments by Austrians and Americans. It was a very wise selection."

"Did you have any difficulty in getting acquainted with the men?"

Dr. Muck smiled broadly. "Not in the least," he said. "We understood each other from the first moment. I no sooner addressed myself to the men than I saw that I was completely understood, and from that time forward there has been the utmost harmony. It is delightful to work with such an orchestra. It is scarcely necessary to explain things to them; they are such splendid artists. Sometimes with an orchestra it is necessary to waste many words, and then not be understood. With this one it is often necessary to say just one word, and what is wanted is done instantly."

SUNDAY HERALD
NOVEMBER 18, 1906

Granitic and Inexorable Music—Chopin Piece by Szumowska.

The fifth concert of the Boston Symphony orchestra, Dr. Muck conductor, took place last night in Symphony Hall. The programme was as follows:

Overture to "Oberon".....Weber
Piano concerto in E minor.....Chopin
Mme. Szumowska.
Symphony in D minor.....Sinding

The carefully considered and brilliant performance of the overture to "Oberon" was followed by one of Chopin's concerto in E minor that was on the whole ineffective, although Mme. Szumowska played the Romanze with poetic feeling. The concerto itself, beautiful as it is, is not a work for a large hall. Its dreamy character, its intimate melancholy, are as nought when there is no close relationship between pianist and hearer. The accompaniment was subdued and Mme. Szumowska had every opportunity for the display of her skill, but the hall was still too large, and the perfume of Chopin quickly evaporated.

Nor are the bravura passages any more than the purely melodic thoughts effective in Symphony Hall. It must also be said that both in the first movement and in the rondo the pianist's rhythm was not always sharply defined and in the working out section of the opening allegro the pianist and the orchestra were not in full sympathy. Mme. Szumowska was too well acquainted with the traditions to force tone in this concerto or to gain extraneous effects by converting a long reverie into a stump-speech. On the other hand there was a lack of delicate brilliance in the quick movements and more than once there was evident labor where there should have been graceful fleetness.

Sinding's symphony had been played here only once before last night, and to many in the audience it was unknown. Mr. Gericke produced it here early in 1899. It is a rugged work and there is little euphony in it, but the composer's voice, though generally raucous, is his own and it is impressive. It is a Scandinavian work, for it is charged with the Scandinavian spirit of the sagas and the old religious books. There is the grimness of the Vikings, there is the relentless clamor of the sea wolves. Even in the moments of comparative quiet in the first movement, ominous voices are heard, "ancestral voices prophesying war." The andante is a dirge without hope even of mead poured eternally for the brave. The scherzo, which at first suggests a native dance, becomes a savage orgie. Some no doubt looked eagerly for the close of the finale—"when the hurly-burly's done"—yet in this finale there are strongly conceived passages.

This symphony is wholly without sensuous charm. If there be thought of landscape or seascape, the hearer is reminded only of that which is forbidding in Norwegian scenery. But here is a composer who apparently disdained all easy ways of winning popular favor and said his say without regard for a public. He spoke forcibly, and at times he roared in speech. His rough eloquence was occasionally softened a little by fleeting remembrances of Wagner's language, but he quickly sought again his own native tongue.

Whether you like or dislike the symphony, its savage intensity and its stern expression of inexorable conviction are not to be denied or at once forgotten. No orchestral music written by Sinding since this symphony has the same force. The symphony in D minor expresses what Mr. Busoni tried vainly to say in his "Gehaernischte" suite.

The Boston Post
NOVEMBER 18, 1906. NO. 7; VOL. 42

FIFTH SYMPHONY CONCERT

Mme. Antoinette Szumowska, pianist, was the soloist of the Symphony concert last evening, and the programme was as follows:

Overture to "Oberon".....Weber
Concerto for pianoforte, Op. 11.....Chopin
Symphony No. 1.....Sinding

The Sinding symphony was played once before several years since under Mr. Gericke. The work has many pages of interest, although as a whole it is uneven and often labored, being evidently not a work of lasting value. Dr. Muck conducted with evident intent to bring out all the merit that there was in the work and succeeded remarkably well. The familiar "Oberon" overture proved most acceptable. Mme. Szumowska played the Chopin concerto in a highly finished manner, but the interpretation was generally without depth or poetic sense. It was pleasing but not authoritative. The pianist was liberally applauded and recalled.

A "Russian" programme by Glazounoff and Rimsky-Korsakoff is promised for this coming week, with a Russian violinist, Alexander Petschnikoff, as the soloist in the Tschaikowsky concerto.

The Boston Symphony Quartet will give its second concert in Chickering Hall tomorrow evening at 8 o'clock. The assisting artist will be Mr. Hiram G. Tucker of this city. What Professor Hess promises to be one of the most interesting novelties of the season will be played in this programme. It is a quartet in D major by Hugo Kaun. Mr. Kaun is a German, having been born in Berlin in 1863. He was a resident for several years of Milwaukee, having gone there in 1887, and while there his abilities as a composer were discovered. [illegible] who played many of his orchestral works at the concerts of the Chicago orchestra.

* * * *

The sale of seats for the postponed Saint-Saens concert is proceeding steadily at the box office of Symphony Hall. While it is always a disappointment to have to defer a concert, the fact that M. Saint-Saens was not able to appear on the date first announced seems to have made little difference in the interest created by his coming to this city, as very few of the large number of mail orders received last month have been revoked. The programme will consist entirely of music by this famous French composer.

NOVEMBER 18, 1906

MUSICAL MATTERS

Mme Szumowska at Symphony Concert.

Symphony Quartet—Felix Fox Recital—Apollo Club.

Other Coming Events of Timely Interest.

The overture to Weber's "Oberon," Chopin's E minor piano concerto and Sinding's D minor symphony made up the fifth Symphony program last week. Mme Szumowska was the soloist. The romantic spirit of the Weber overture was charmingly illustrated by Dr Muck's men, the horn figurations being given with clarity of tone and precision, the crashing "Oberon" chord sounding sufficiently vigorous and all the tripping elf-like measures by the strings swinging along in a dainty and harmonious ensemble that was delightful to the ear. The appreciation of this number was expressed in a marked manner. Chopin's E minor concerto has such a modest orchestral background that it is admirably suited to Mme Szumowska's style of interpretation, and as the score makes but slight demands upon the artist's physical ability, her performance proved to be thoroughly satisfying.

Mme Szumowska's work is particularly enjoyable in compositions of a gentle and romantic nature, and she played the concerto with all the grace, finger dexterity and tonal beauty which has always characterized her interpretations. In the muted string accompaniment of the second movement the perfect accord of piano and orchestra made the adagio specially interesting, the crisp staccato ornamentations by the solo instrument calling for high commendation. In the finale Mme Szumowska's work was brilliant, the runs and arpeggios were executed clearly and rapidly, and only in the more vigorous passages did this popular artist show lack of power to properly set forth the composer's ideas. Her greeting was very cordial, and at the close of her performance the applause was spontaneous and long continued.

The symphony of the Russian composer, Sinding, who is said to be a fiery fellow by nature, shows undoubted power of a grim sort, for the score contains many startling effects and strange instrumental combinations, allied with great technical skill, which here and there develops some beautiful but brief melodic measures. The general impression of the work is that it lacks contrasts and is savage, aggressive and melancholy in nearly all its moods. The scoring is so full as to be noisy at times. Conductor Muck led his forces through the musical labyrinth with considerable vigor and they responded nobly to all the demands of composer and director.

This week's program will be devoted to modern Russian music. The soloist will be the Russian violinist, Alexander Petschnikoff, who will play Tschaikowsky's D major violin concerto. The other program numbers will be the overture, "Betrothed of the Tsar," by Rimsky-Karsakoff, and for the first time here Glazounoff's fifth symphony.

BOSTON SYMPHONY [illegible]TET.

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This quartet, so far as can be learned, has never been played in America. Tomorrow evening's program is as follows: Beethoven, string quartet, F minor, opus 95; Hugo Kaun, string quartet, D major, opus 41, No. 2 (first time); Dvorak, piano quartet, E flat major, opus 87.

SAINT-SAENS' CONCERT.

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BOSTON OPERATIC SOC[illegible]

The Boston [illegible] Society announces the following cast for its performances of "Robin Hood" in Jordan hall Dec 4 and 5: Maid Marian, Miss Helen D. Mahler; Anabel, Miss Sophie Barnard; Alan-A-Dale, Miss Louise Senton; Dame Durden, Miss Emma Eckar; Sheriff, D. E. Bowen; Friar Tuck, George B. Bigelow; Little John, A. R. Marshall; Robin Hood, Walter Wingald; Will Scarlet, Charles Long, and Sir Guy, William Wilson. The chorus numbers 60 voices, and will be heard to great advantage in the many bright numbers with which the opera abounds.

MR FOX AND HOFFMAN QUARTET.

The first of a series of recitals by Mr Felix Fox, pianist, the Hoffman quartet assisting, will be given in Steinert hall next Tuesday afternoon. The program is as follows: Brahms' quintet for piano and strings; D'Indy's quartet for piano and strings; and four pianofore pieces, the first movement from Glazounow's second sonata, the fourth impromptu and a romance, Faure, and a Saint-Saens toccata.

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BOSTON AMERICAN
NOVEMBER 20, 1906

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BOSTON GLOBE
NOVEMBER 20. 1906

Saint-Saens Concert.

A change has been made in the program of the Saint-Saens concert which is to be given in Symphony hall next Monday evening. Since it was first announced that the distinguished composer was to come to Boston innumerable requests have been made that he play one of his piano concertos. When it was announced that he was to play only the organ great disappointment was expressed. The fact is that he cannot play the piano and conduct in the same evening.

The general desire to hear him play the piano led the management to ask Dr Muck if he would conduct this extra concert. It was asking a good deal, for just at this time the orchestra is hard at work on some unfamiliar music. Dr Muck, however, said that he would be glad to help make the Saint-Saens concert a success, and yesterday it was settled that the composer would not conduct or play the organ.

He will play his concerto in G minor, the most popular of the works he has written for the piano, and a group of solo pieces. The orchestral numbers will probably be his overture to the opera, "Les Barbares," and [illegible]

[illegible]

[72]

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
MONDAY, NOVEMBER 19, 1906

TO CORRESPONDENTS: The Transcript will not be responsible for unsolicited manuscripts offered for publication. Stamps must be inclosed for return postage with all literary matter sent on approval.

MUSIC AND DRAMA

DR. MUCK TALKS OF HIS ORCHESTRA AND AUD[illegible]CES

[illegible]abrilowitsch at Chickering [illegible]—The Symphony Concert—Saint-Saens's [illegible]e-tirement—Francis Wilson as Playwrigh[illegible] —News of the Day

In Boston, before he began his work with the Symphony Orchestra, Dr. Muck talked of his anticipations of it. In New York, ten days ago, after he had given his first concerts there, he talked of the impressions the band, his audiences and our musical conditions generally had made upon him, and added a little about his plans for the future. A reporter of the New York Times noted some of these things as follows:

"I should say the Boston Orchestra was equal to the best," began Dr. Muck, "to the orchestras of Vienna and Berlin and such organizations. The most fortunate thing about it is that the men have been accustomed to play together for so many years that they have been welded into a harmonious organization that would not be possible under any other system. Such a condition is to be found only in our largest orchestras abroad. In most of them the membership changes so frequently as to prevent the thorough understanding so necessary to harmony. The selection of the Boston Orchestra has also been made with the greatest wisdom. The men for the various instruments have been taken from the best. Thus we find most of the wood instruments are played by Frenchmen, many of the brass instruments by Germans, and many of the string instruments by Austrians and Americans. It was a very wise selection.

"We understood each other from the first moment. I no sooner addressed myself to the men than I saw that I was completely understood, and from that time forward there has been the utmost harmony. It is delightful to work with such an orchestra. It is scarcely necessary to explain things to them; they are such splendid artists. Sometimes with an orchestra it is necessary to waste many words, and then not be understood. With this one it is often necessary to say just one word, and what is wanted is done instantly."

"And the American audiences?" Dr. Muck smiled again. "I like the American audiences," he said. "In fact, I do not hesitate to say that they will compare favorably with the best German audiences. I find them to be warm, attentive, enthusiastic. They recognize good music instantly. I know that there is an impression in Germany that the Americans have not a high standard of music and do not recognize the best and understand the best. But I shall carry back an entirely different idea. I am certain that they appreciate the first artists. I am not certain how far I am able to judge, as perhaps I have had the good fortune to come in contact only with the best of the American music lovers, but if these are representative of a great class I should say that America is intensely interested in music and has fine taste. I find that America is kept well informed on the new music, and that, therefore, there is little to introduce of the compositions of recent times. But I have instructed the editors in Berlin and Paris to keep me in touch with their publications of the very newest works, and should any of them be suitable I shall introduce them before my return. I have hope to be able to put several novelties before the American public.

"I am here for a year only," said Dr. Muck, "and the question of remaining does not lie with me only. It lies with the Royal Opera, with the emperor. I am pleased to say that I am well liked by the emperor, and he does not wish me to be away from the Royal Opera, and, of course, I would not wish to be away under such conditions. It was difficult to get my leave of absence for a year as it was, and I got it only on the promise that I would not ask for another for a long time to come. Even under such conditions I doubt whether it would have been given had it not been for the interest the emperor has in America. As you know, he is very fond of the Americans and he is particularly fond of Harvard University. It was the connection of Major Higginson with Harvard that enabled him to get the ear of the emperor."

The Symphony Concert

Sinding's music confirmed and heightened, at the Symphony concert on Saturday, the impression that it had made on Friday, and to all intents it was new music. Seven years ago Mr. Gericke played the symphony at a pair of concerts, but never afterward revived it, and the musical memories were long that could bridge so wide an interval. Moreover, the symphony has chiefly its passion, power and largeness to commend it, and these are not the readiest means to warm liking. It is careless of the minor graces of music; it disdains, except in a few rare moments, any sensuous appeal. Its clangor sometimes deafens emotions by a too incessant insistence. Yet that over-insistence is born of the grim intensity with which Sinding fills the music. In spite of the symphonic form, it is dramatic music—some fierce drama of pursuit and conquest, Scandinavian, as Sinding is, universal as the appeal of his symphony is, what the stirred listener will, but certainly a drama. In that drama is all the passion of pursuit that Sinding flings into the sonorities of his first movement and pours into the broad sweep of his finale. The slow movement is desolate with the pain and the fruitlessness of [illegible] the scherzo returns to the wild[illegible] of it. Sombre all the music is, [illegible] and bald, except when [illegible] are wailing voices [illegible] conquest finds voice in it and mightily, and it is a rare emotion. The utterance is as bold as the mood and spares not. Throughout the music is grandiose and Dr. Muck and his men so played it.

Only a very full-voiced pianist may make Chopin's concerto "sound" in a great hall with a grand pianoforte before him, and a great orchestra. Even then, he makes it "sound," as Rosenthal, for example, does, with qualities than are less of the music itself than of him who is playing it. Mme. Szumowska is not such a pianist, and she and Dr. Muck were at least steadily at one in their unwillingness to force the music. It and its fellow are the two intimate concertos of all their kind, and Mme. Szumowska used to be a pianist whose delicate traits shone most in intimacy. There can be no intimacy in Symphony Hall but even with allowance for such an obstacle, she played the concerto with more conscientous intelligence than distinction of style, fineness of imagination or charm of lyric fancy and lyric song.

H. T. P.

BOSTON DAILY ADVERTISER
NOVEMBER 20, 1906

THE BOSTON SYMPHONY QUARTETTE CONCERT.

Programme.

Beethoven. Quartette in F minor, Op. 95.
Hugo Kaun. Quartette in D major, Op. 41, No. 2. (First time.)
Dvorak. Piano Quartette in E-flat major, Op. 87.
Mr. Hiram G. Tucker, Pianist.

A programme in which the interest was sustained from first to last. Boston has always been the home of the string quartette even from the days of the old "Mendelssohn Quintette," but never have we had as good opportunities for comparison as at present. We have the Kneisel Quartette for perfection of ensemble and Chesterfieldian elegance, the Hoffman quartette for virility, and the Boston Symphony Quartette for fiery intensity, not to mention several lesser organizations.

The great strength of the Boston Symphony Quartette lies in its first violinist. In every quartette it is expected that the first violin will be the preponderating figure, but in this quartette Prof. Willy Hess is the soul of the work. What is thereby lost in ensemble is in some degree compensated for by the energy and vehemence which permeates the performance, for it would be impossible to play with him without catching some of his "verve" and assertiveness.

As he is a splendid Beethoven interpreter the performances of this master by the quartette are always sure to be interesting and satisfactory, even when not balanced to perfection.

In spite of the fact that Beethoven holds well to regular form in the first three movements of his quartette in F minor, the first being in sonata-form, and the next two in definite song-form, there is a broadening of form in the final movement, which practically becomes two distinct movements, the final "Allegro Molto" scarcely being a Coda to the preceding matter. Although the first movement is in regular form its individual divisions are remarkably free and developed.

The beauty of the second movement, with its melodic charm, was done full justice to and impressed us more than the fiery quality of the first and last movements. Altogether this Opus 95 is much more comprehensible than the last five string quartettes of the master, who became gradually too orchestral for any string quartette.

The quartette was liberally applauded for its work in this powerful composition.

Hugo Kaun is a coming composer and is almost an American. Although born in Berlin (March 21st, 1863), he came to Milwaukee when 24 years of age and resided there 14 years. He is now again in Berlin. He has written the best orchestral work on an American topic, in his "Hiawatha." Naturally his composition should excite especial interest in his adopted country, but they are also intrinsically important. His string quartette in D major is a shapely and classical work, although it has three, instead of four movements, and ends with a slow and serious theme.

It has some good canonic work in its first movement, and there is an easy leading of the voices almost everywhere. The violoncello might have been more aggressive in the second movement, but the ensemble was generally excellent. It was odd to observe that there was not a real allegro anywhere in this rather pensive composition.

The Dvorak piano quartette introduced Mr. H. G. Tucker as a chamber musician. Although constantly active as organist, director and manager (he has done much to advance music in Boston), he is not often heard in this capacity. His work in the Dvorak quartette was, therefore, a very pleasant surprise. He gave good attention to the ensemble, and the balance of parts was not disturbed, as it too often is in a piano-quartette, by the leading and most powerful instrument.

The Dvorak quartette was decidedly the juiciest part of the entire programme. The second movement was beautiful and much more easily comprehended than the preceding parts of the programme. Here the violoncello had some important work to do, and Mr. Warnke was at his very best.

There was a good-sized audience present and there were several recalls.

Louis C. Elson.

SAINT-SAENS CONCERT.

A most important change has been made in the programme of the Saint-Saens concert which is to be given in Symphony Hall next Monday evening.

He will play his concerto in G minor, the most popular of the works he has written for the piano, and one in which he has won most enthusiastic praise in New York. In addition to this, he will play a group of solo pieces. The orchestral numbers will probably be his overture to the opera "Les Barbares," and his symphony in C minor, No. 3. Dr. Muck will conduct all the numbers.

NOVEMBER 20, 1906
BOSTON JOURNAL

KAUN QUARTET PLAYED FIRST TIME IN BOSTON

The Boston Symphony Quartet gave its second concert of the season at Chickering Hall last evening, in the presence of a good-sized and fashionable audience. The program consisted of Beethoven's quartet in F minor, Op. 95; a quartet in D major, Op. 41, No. 2, by Hugo Kaun, and Dvorak's quartet for piano, violin, viola and 'cello, in E flat, Op. 87. The assisting artist was H. G. Tucker.

The Kaun quartet was awaited with much interest, as it had not before been performed in Boston, and probably not on this side of the water. It is in three movements, and the German description said that the first denoted extreme peacefulness and deep feeling, the second liveliness and sprightliness, with an undertone of happiness, while the third was calm and grave. Mr. Hess and his players did their very best, but could not prevent the first movement from being dull and dreary. The second movement had moments of beauty and there was considerable dignity in the third, but the quartet upon the whole is not particularly inspiring or inspired, and is not likely to figure frequently upon quartet programs.

The fine Dvorak quartet has seldom been better performed, and Mr. Tucker at the piano was keenly appreciative of what was required of him. The Beethoven number was excellently performed. The Symphony Quartet is steadily growing in favor and has a constantly increasing number of patrons.

SAINT-SAENS CONCERT.

A most important change has been made in the program of the Saint-Saens concert which is to be given in Symphony Hall on next Monday evening, Nov. 26. Since it was first announced that the distinguished composer was to come to Boston to play with the orchestra innumerable requests have been made that he play one of his piano concertos, and when it was announced that he was to play only the organ great disappointment was expressed on all sides. The fact is, however, that he cannot play the piano and conduct in the same evening. And now it turns out that he has been most anxious that Dr. Muck should conduct for him. Yesterday it was settled that the composer would not conduct or play the organ.

THE BOSTON GLOBE
NOVEMBER 20, 1906.

SYMPHONY QUARTET.

Prof Hess and Associate Players Give Second Concert of Their Season in Chickering Hall.

The Boston Symphony quartet, assisted by Mr Hiram Tucker at the piano, gave the second concert in this season's series last evening in Chickering hall, the program having one novelty number, Hugo Kaun's quartet for two violins, viola and cello. Beethoven's F minor quartet for the same instruments and Dvorka's quartet for piano, violin, viola and cello completed the selections. The individual ability of the members of the quartet is well known, and now in ensemble playing they are approaching that perfection which only results after long association with each other. Last evening a critical audience was in evidence and the means of appreciation bestowed upon Prof Hess and his fellow players were judiciously tempered, more on account of some of the selections than upon the work of the artists, which was admirable throughout the evening.

The quartet by Kaun impresses one at first hearing as being rather monotonous excepting perhaps in the finale, when the score at times takes on some brilliancy and relieves the general somberness of the work. The performance was smooth and especially effective in the closing movement, which evoked spontaneous applause.

The interpretation of the Beethoven number was thoroughly enjoyable, Prof Hess and his men evidently being not only very familiar with the composition, but also heartily in sympathy with its beautiful conception and development. In the vivacious allegro in the second part the first violin showed a splendid advantage. The Dvorak quartet, in which Mr Tucker assisted, is to be commended for the excellent relation maintained between the piano and the strings, the exquisite tone of the numerous detached phrases given to the cello in the first two parts and for the vigorous and harmonious exploitation of the first movement. Dec 21 is the date of the third concert.

NOVEMBER 20, 1906
BOSTON TRAVELER.

A MOST important change has been made in the programme of the Saint-Saens concert, which is to be given in Symphony Hall on next Monday evening, Nov. 26. Instead of the distinguished composer conducting the orchestra and playing an organ solo, as was originally announced, Dr. Muck will conduct the whole concert, and M. Saint-Saens will appear as piano soloist, playing his concerto in G minor, No. 3, the most popular of his works for the piano, and a group of solo pieces.

This change is due to two causes. The first is the general demand in Boston to hear Saint-Saens as a pianist. The second is the composer's desire to have the orchestra conducted by Dr. Muck.

M. Saint-Saens cannot conduct and play the piano in the same evening, and when the matter was placed before Dr. Muck yesterday afternoon he agreed readily to take on himself the task of getting up an extra programme, although the regular work of the orchestra at this time is exceedingly heavy, several important and unfamiliar works being in preparation.

The orchestral numbers will probably be the overture to "Les Barbares" and [illegible] symphony in C minor, although these [illegible]ks may be changed for others.

[73]

BOSTON HERALD

Published Every Day in the Year.
VOL CXX., NO. 143.
TUESDAY, NOV. 20, 1906.

Boston Symphony Quartet.

The second concert of the Boston Symphony quartet (Messrs. Hess, Roth, Ferir, Warnke) took place last night in Chickering Hall. The programme included Beethoven's quartet in F minor, op. 95, first performed in public at Vienna in 1814, and described in the autograph score as "Quartett Serioso, 1810"; Kaun's quartet in D major, op. 41, No. 2, and Dvorak's piano quartet in E flat major, op. 87 (Mr. H. G. Tucker, pianist).

Hugo Kaun's quartet was performed here for the first time. It excited applause at the Music Festival at Essen last May, but that performance was by no means the first. Kaun, a Berliner by berth, sojourned in Milwaukee from 1887 to 1900, when he returned to Berlin. This quartet was played in that city in October, 1900, and in Leipsic in October, 1901. Kaun is known in Boston chiefly by his symphonic poem "Minnehaha," which was performed at a Symphony concert Jan. 30, 1904.

This quartet, like the first of the set, is of an unusual form. The story goes that when Kaun had nearly completed the first the news came that the steamship Elbe had gone down, and the composer made his finale a dirge in memory of the captain. There is no story, as far as we know, about the second, yet the finale, contrary to custom, begins quietly and seriously, and its second theme is of a gentle and dreamy nature. Thus there are two quiet movements with an intervening scherzo.

The opening movement is short. It is in the form of a free fugue, which begins gently with deep sentiment, develops to a climax, and then closes peacefully. It is distinguished by the skilful employment of all the resources of double counterpoint. The scherzo that follows is broadly planned and with an ever quickening pace. The middle section of this scherzo is of a more placid, yet gently emotional nature. In the repetition of the chief section, there is a fugato on the first motive of the scherzo, and there are many interesting harmonic details. There is a somewhat long and stirring coda.

This work was well worth playing and hearing. The composer's skill was used musically and emotionally, not merely for a display of scholastic knowledge.

The last movement is the most suggestive of the three. The players showed keen sympathy with the emotional content of the work and the performance was often deeply moving.

The other works on the programme are familiar. Dvorak's quartet, although played with less general smoothness than the other numbers, charmed by its vivacity and rhythm. There was an appreciative audience of fair size.

The third concert of the series will take place Monday evening, Dec. 17.

Saint-Saens Concert.

A most important change has been made in the programme of the Saint-Saens concert, which is to be given in Symphony Hall next Monday evening, Nov. 26. Since it was first announced that the distinguished composer was to come to Boston to play with the orchestra, innumerable requests have been made that he play one of his piano concertos, and when it was announced that he was to play only the organ great disappointment was expressed on all sides.

The fact is, however, that he cannot play the piano and conduct in the same evening. It turns out that he has been most anxious that Dr. Muck should conduct for him. This fact, together with the general desire to hear him play the piano, led the management to ask Dr. Muck if he would conduct this extra concert. Dr. Muck, however, said he would be very glad to help make the Saint-Saens concert a success, and yesterday it was settled that the composer would not conduct or play the organ.

He will play his concerto in G minor and a group of solo pieces. The orchestral pieces will probably be his overture to the opera "Les Barbares" and his symphony in C minor, No. 3. Dr. Muck will conduct all the numbers.

The concert will not merely bring a very distinguished composer to this city in the most favorable manner, but will give Bostonians who are not subscribers to the Symphony concerts an unexpected opportunity to hear the orchestra under its new conductor.

Musical Notes.

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, must be classed among the broad conservatives in music. He confesses that he finds little inspiration in the music which is being written today. In our search for beauty we must still go back to the masters of the nineteenth century. The music of today, he thinks, reflects the spirit of the times, which is of criticism and analysis, not of creation. He believes that absolute music reached its greatest beauty in Beethoven, and operatic music in the operas of Mozart, and the music dramas of Richard Wagner. He finds much that is interesting in the modern Russians who, although often bizarre and often brutal, are sincere and write as they feel. He likes the strong national note in their music and envies the Russians their rich store of folk material. The modern Frenchmen are interesting, although theirs is too often the music of the head instead of the heart. He admired Richard Strauss and Mahler, but in Reger can find no beauty nor coherency.

Olga Samaroff, the brilliant young pianist, can, in a sense, trace her artistic descent from Beethoven, and it is this fact which gives her readings of Beethoven's sonatas such great authority. She studied these sonatas with Charles-Marie Widor, the great organist of St. Sulpice, Paris, and one of the leading composers of France. Widor was a pupil of a pupil of the great master and is thoroughly versed in the traditions which covers the [illegible]

Newspaper Cutting Bureau in the World
NEW YORK CITY
NOV 22

Boston's New Conductor

With its concerts in Carnegie Hall on November 8 and 10 the Boston Symphony Orchestra began its twenty-first season in New York. These concerts were especially noteworthy, because they introduced to this public Dr. Karl Muck, the new conductor of the orchestra, who has come from the Vienna Philharmonic and the Royal Opera at Berlin to lead the Boston music makers for one year.

Dr. Muck is tall, rather thin and angular; is dignified and reserved in manner. His strong, smooth face, almost ascetic in outline, impresses one at first glance with a sense of inexorable sternness. But one who watches him at close range sees presently that he has the saving grace of good humor. He takes keen delight in his work and he is ever ready to encourage the men under him by prompt recognition of their good work. From the moment he takes his stand before the orchestra he is all for the music in hand. The audience, apparently, is forgotten. His appeal is wholly to his players, and that appeal is direct, explicit, compelling. The effect upon the audience comes thru the ear alone. He knows the effect he wants, and he gets it. All that he does is marked by intellectual force and authority. He thinks about his art, and he analyzes every measure he plays; but he is not unmindful of the sensuous charm of music. If there are hidden beauties he is likely to find them. If there be eloquence, emotional fire, martial pomp, he will not be loath to give these things utterance. In place of the cherry-stone-carving niceties of his predecessor, we are likely to get from the unsurpassed Boston Orchestra all the dash and fire and spirit of which its members are capable when their enthusiasm is not too ruthlessly curbed. And the prospect is good.

Dr. Karl Muck was born at Würzburg on October 22d, 1859. He appeared in public as a pianist at the age of eleven, his father, an accomplished amateur musician, having given him his first lessons in violin and pianoforte playing and in counterpoint. He studied at the universities of Heidelberg and Leipsic, and received his degree of Ph. D. from Leipsic in 1880 for special studies in philosophy, classic philology and the history of music. In that year also, having continued his musical studies at the Leipsic Conservatory as a pupil of E. F. Richter and Karl Reinecke, he made his first appearance as a professional pianist. But he was determined to be a conductor, and within the year left Leipsic to be chorus director at the Stadt Theater in Zurich. Since that time he has held posts as conductor of opera and of symphony concerts at Salzburg, Brunn, Graz, Prague, Vienna and Berlin. He has appeared as guest conductor in many other European cities, has been since 1894 the conductor of the Silesian Music Festivals, and has conducted performances of "Parsifal" at Bayreuth since 1901. His absence this year from the Royal Opera at Berlin is thru the special permission of the Emperor William.

INDEPENDENT
NEW YORK CITY
NOV 22 1906

The Season's Promise

Between now and next May there will be in Manhattan Borough alone about two hundred orchestral concerts of the first class, given by local and visiting organizations. The veteran, but sturdy, New York Philharmonic Society will be led to new victories in this, its sixty-fifth, season by Vassili Safonoff, the fiery Russian, who in each of the last three seasons made a deeper impression than any other of the Philharmonic's visiting conductors from oversea. Mr. Safonoff has been engaged for three years, thruout which he will not be heard with any other orchestra. Mr. Sam Franko, who spent the summer in Europe, has returned with a new collection of antique gems of the music of other days of the kind his concerts with his American Symphony Orchestra have made popular here in recent seasons. Besides those of the Boston Symphony Orchestra, there will be visits from the Philadelphia Orchestra under Mr. Fritz Scheel and the Pittsburg Orchestra under Mr. Emil Paur.

The soloists engaged to appear with these orchestras, and who also will be heard in concerts and recitals of their own, present an imposing array. Among the pianists Paderewski is announced, but, alas, for only one concert, with the Boston Symphony Orchestra; Moriz Rosenthal, who comes to make an extensive tour after an absence of eight years, has already begun to astound all hearers by his prodigious feats of technic; Josef Lhévinne, the brilliant young Russian pianist, who was the musical discovery of last year, has returned to spend the greater part of the winter here; Ossip Gabrilowitsch is another Russian pianist who is come to us again, and Rafael Joseffy, Mme. Fannie Bloomfield-Zeisler and others resident in America will be heard in the course of the season. A small army of violinists will be led by César Thomson, the Belgian, who has not visited America since 1895; Alexander Petschnikoff, Hugo Heerman and Miss Maud Powell. There will be other instrumental soloists in plenty, and scores of singers will interpret the songs of the lyric masters.

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When the Boston Symphony Orchestra comes to town the week after next, Dr. Muck will offer two unfamiliar symphonies—Bruckner's No. 7 in E flat major, and Glazounoff's fifth. Rosenthal and Adamowski are to be the soloists. ..., 1881; New York, 1

Newspaper Cutting Bureau in the World
...RK CITY

Dr. Karl Muck
THE NEW CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA

That most perfect of musical instruments, the Boston Symphony Orchestra, has a new conductor as successor to the impeccable and excellent Gericke: Dr. Karl Muck, of the Berlin Royal Opera, who comes to America with a commanding reputation achieved abroad. Later in the season there will be more favorable opportunities for considering, in adequate detail, Dr. Muck's performances at the head of the orchestra from Boston. There is space now to say merely that at the first of the orchestra's New York concerts he disclosed abilities of a remarkable order. We have had no more poetical conductor since the death of the incomparable Seidl—poetical, yet equably poised, unswervingly self-controlled. He is a brilliant and most welcome addition to the somewhat meagre list of gifted conductors whom we may claim as resident and active.

...STREET, BOSTON, MASS.
TUESDAY, NOVEMBER 20, 1906

Chickering Hall: Boston Symphony Quartet

The Boston Symphony Quartet gave its second concert of the present season, in Chickering Hall, last night, before an enthusiastic audience. Mr. H. G. Tucker was the pianist. The programme:

Quartet, F-minor, Op. 95.....Beethoven
Quartet, D-major No. 2, Op. 41.....Hugo Kaun
Quartet, piano and strings, Op. 87.....Dvorak

The Beethoven quartet, which is somewhat infrequently performed, was played in a polished manner.

Hugo Kaun, whose quartet was played for the first time, has had a life of adventurous struggle, of plucky and continuous warfare against circumstance, in which he has emerged the victor. Born in Berlin in 1863, he had composed no less than one hundred and sixty pieces before he was fourteen. A student at the Royal High School for Music, he was a pupil of Karl and Oskar Raif in piano playing of Friedrich Kiel in composition. During his first efforts as a composer, he led a hand to mouth existence giving lessons at starvation prices. In 1884 (others say 1887) he came to try his luck in America. Here at first he fared worse if possible than in Berlin. Playing for dancing, composing dance music, solos for cornet, trombone or what not, doing the laborious hack work of a general "arranger," these ungrateful tasks were his. He became known gradually, however as a teacher, and as choral and orchestral leader. Theodore Thomas, always the friend of struggling musicians, took an interest in Kaun's work and played his orchestral pieces one by one. Of late years Kaun has lived in Berlin, where he is well known as a teacher. An industrious and prolific composer, he has ventured into many fields. Among his compositions are piano pieces, songs for single voice, for men's voices, "The Normans Farewell" for men's chorus, baritone solo and orchestra, "Evening Festival in Venice" for mixed chorus and orchestra; two trios; two string quartets; two quintets, one with piano; "Vineta" symphonic poem Op. 16, a suite Karnevalfest, a symphony "To the Fatherland," a Festival March introducing "The Star Spangled Banner" for the opening of the seventh season of the Chicago orchestra, two poems "Minnehaha" and "Hiawatha" after Longfellow, and finally a Humoresque "Falstaff." A piano concerto by Kaun has been played with success during the past year in Germany, also a symphonic prologue to Hebbel's "Marie Magdelena." He has written an opera "Oliver Brown or the Pietist"; a second "The Painter of Antwerp" is said to remain unfinished only on account of the unsatisfactory ending of the poem. The overture to this opera was given under Theodore Thomas.

The Kaun quartet, played last night, had the refreshing quality of novel form; a short fugue followed by a scherzo ending with a well-rounded slow movement. For this innovation alone one should be grateful to Mr. Kaun. The opening fugue was undeniably interesting, although somewhat too restricted in technical features; after the regular "entrances" mere inversions of the theme cannot long sustain the interest, even with the assistance of pedal points and phrases of the theme "in diminution." The fugue form hardly seems a medium for spontaneous expression with Mr. Kaun, although this specimen was euphonious as well as dignified and serious in sentiment. The scherzo, although in the main pleasing, was somewhat diffuse and occasionally ponderous; a slower episode was conspicuous for the beauty of its part-writing; there were passages of humorous and delicate fancy. The concluding slow movement contained the best music of the quartet, rising to a dramatic climax that just stopped short of true eloquence. There were, however, movements of distinct expressive beauty. In general this quartet, while not remarkable for striking individuality, or conspicuous mastery of expression, nevertheless gave indisputable pleasure on account of its unusual form, skilful workmanship and sincerely earnest thought. The performance was painstaking and excellent at all points.

It seems incredible that Dvorak could have produced so unworthy and dull a piano quartet so near to the beautiful quintet Op. 81, one of his best pieces of chamber music. The thematic material is for the most part commonplace or worse, relieved only by such brighter moments as the second theme in the first movement, also the coda, which is striking harmonically. The slow movement is suprisingly empty in spite of one of two passages of interest. The third movement, where one expects the Bohemian to surmount the classical restraint which was apt to sit heavily on Dvorak when he wrote chamber music, showed a touch of characteristic gayety, soon spoilt by absolute vulgarity. The final movement is also brilliantly tawdry. The humanity and charm of Schubert in a bourgeoise frame of mind often serves to endear him, but Dvorak in his less inspired moments can only be likened to the vacuity of the peasant mind. Mr. Tucker played the piano part with deference to the demands of ensemble, with excellent rhythm and with appropriate spirit. The performance of Mr. Hess and his associates did all that was humanly possible for the Dvorak; neither they nor Mr. Tucker, however, could raise it above its essential emptiness.

E. B. H.

Newspaper Cutting Bureau in the World
BALTIMORE, M...
NOV 24

NEXT BOSTON SYMPHONY.

Orchestra Will Give Second Concert On December Fifth.

The second concert of the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, December 5. The soloist will be Mr. Timothee Adamowski, who will play for the first time in Baltimore a new violin concerto by Gustav Strube, in C ...

BOSTON JOURNAL—NOVEMBER 24, 1906.

The announcement made last Tuesday that it had been decided to have M. Saint-Saens appear as a pianist with the Boston Symphony Orchestra at the special concert Monday evening, instead of as conductor and organist, has been received with great satisfaction by the musical public of this city. Undoubtedly the concert will gain greatly in interest from the fact that Dr. Muck has kindly consented to be the conductor. His appearance at this special concert will give many who are not regular subscribers to the Symphony a chance to hear the orchestra under its new conductor. The program has necessarily been considerably changed. The works will all be by Saint-Saens. The purely orchestral numbers will be the overture to the opera "Les Barbares," and the Symphony in C minor, No. 3. M. Saint-Saens will play his concerto in G minor, No. 2, and a group of solo pieces for the piano.

NEXT WEEK'S SYMPHON...

What is practically the second novelty of the season appears on the Symphony program for next week's concerts, Anton Bruckner's Symphony No. 7, in E flat major. This work has been performed at the Symphony concerts but once and that was on Feb. 4 and 5, 1886, so that a majority of the patrons of the Symphony concerts have never heard it. Dr. Muck's name has been most closely identified with this work. While he was the conductor of the Styrian Musical Society in Graz in 1886, he conducted its performance in Berlin at one of the Royal Orchestra concerts in 1884. As soloist Moriz Rosenthal will make his first appearance in Boston in ... years. The program is as fol-

...OVEMBER 23, 1906.

FIRST CONCERT BY SYMPHONY ORCHESTRA

Excellent Programme Rendered in Infantry Hall, Providence, Last Night.

That splendid musical organization the Boston Symphony Orchestra, gave the first concert of the winter's course last night in Infantry Hall, Providence, before a large audience and was accorded a most flattering reception.

Unusual interest was manifested in the appearance of the conductor, Dr. Karl Muck, of the Royal Opera, Berlin, who has come to America on a year's leave of absence, especially granted to him by the German Emperor. Dr. Muck had a great European reputation before Boston or New York discovered him and that reputation has been more than justified by the work he has done since he arrived in this country early in October. While one does not care to go so far as to say that Dr. Muck is the greatest conductor that has ever come to America, there is safety in saying that none greater than he has ever visited us. One finds in Dr. Muck perfected scholarliness, finished musicianship, conscious sincerity and above all, poetry and imagination. A man of tremendous authority and master in his art, he yet possesses the genuine sentiment which is necessary to bring out the hidden beauties of music.

Under him the orchestra bids fair to become a more glorious tone-making instrument than it has ever been. It possesses all the perfection of the past and in addition to this, has a splendid freedom. The combination of qualities found in Dr. Muck is as valuable as it is rare. One seldom finds the accuracy of the scholar united with the fancy of the poet.

There is nothing in the least spectacular in the work of the conductor, but he demonstrates his marvellous control over the musicians in no uncertain manner. The programme last night was as follows:

Symphony in C minor, No. 5, Beethoven; "A Faust Overture," Wagner; "Siefried Idyll," Wagner; prelude to "The Mastersingers of Nuremberg," Wagner.

Beethoven sketched the motive of the sympony in C minor as early as 1800 and it was published in 1809. Of it Hector Berlioz wrote:

"The symphony * * * seems to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rythm and orchestration are displayed as essentially individual and new as they are powerful and noble."

The symphony was given a superb interpretation, as were the Wagner selections following, and Dr. Muck received a number of ovations.

The next concert will be given on the evening of Jan. 3.

Two unfamiliar symphonies will be given by the Boston Symphony Orchestra at its concerts in Carnegie Hall on Thursday evening, Dec. 6, and Saturday afternoon, Dec. 8. On Thursday evening the symphony will be Bruckner's in E-flat major, No. 7. It is this seventh symphony which finally gave Bruckner, after years of waiting, recognition as one of the important composers of his time. The symphony for Saturday is Glazounoff's No. 5. This work was first performed in New York at a concert of the Philharmonic Society under Anton Seidl in the spring of 1898, and it has since been performed at one of the concerts of the Russian Symphony Orchestra. The soloist on Thursday evening will be Moriz Rosenthal, and on Saturday afternoon Timothée Adamowski, who will play for the first time in New York a concerto by Gustav Strube, one of the first violins of the orchestra.

Newspaper Cutting Bureau in the World
BULLETIN
...LPHIA
NOV 24

The second concert by the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening, December 3. An event of special interest will be the first appearance here in eight years of Moriz Rosenthal, the great pianist. The orchestra's chief offering is to be Brahms's symphony in C minor, No. 1.

...1881; New York,

[74]

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
TUESDAY, NOVEMBER 20, 1906

Chickering Hall: Boston Symphony Quartet

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Quartet, piano and strings, Op. 87.....Dvorak

The Beethoven quartet, which is somewhat infrequently performed, was played in a polished manner.

Hugo Kaun, whose quartet was played for the first time, has had a life of adventurous struggle, of plucky and continuous warfare against circumstance, in which he has emerged the victor. Born in Berlin in 1863, he had composed no less than one hundred and sixty pieces before he was fourteen. A student at the Royal High School for Music, he was a pupil of Karl and Oskar Raif in piano playing of Friedrich Kiel in composition. During his first efforts as a composer, he led a hand to mouth existence giving lessons at starvation prices. In 1884 (others say 1887) he came to try his luck in America. Here at first he fared worse if possible than in Berlin. Playing for dancing, composing dance music, solos for cornet, trombone or what not, doing the laborious hack work of a general "arranger," these ungrateful tasks were his. He became known gradually, however as a teacher, and as choral and orchestral leader. Theodore Thomas, always the friend of struggling musicians, took an interest in Kaun's work and played his orchestral pieces one by one. Of late years Kaun has lived in Berlin, where he is well known as a teacher. An industrious and prolific composer, he has ventured into many fields. Among his compositions are piano pieces, songs for single voice, for men's voices, "The Normans Farewell" for men's chorus, baritone solo and orchestra, "Evening Festival in Venice" for mixed chorus and orchestra; two trios; two string quartets; two quintets, one with piano; "Vineta" symphonic poem Op. 16, a suite Karnevalfest, a symphony "To the Fatherland," a Festival March introducing "The Star Spangled Banner" for the opening of the seventh season of the Chicago orchestra, two poems "Minnehaha" and "Hiawatha" after Longfellow, and finally a Humoresque "Falstaff." A piano concerto by Kaun has been played with success during the past year in Germany, also a symphonic prologue to Hebbel's "Marie Magdelena." He has written an opera "Oliver Brown or the Pietist"; a second "The Painter of Antwerp" is said to remain unfinished only on account of the unsatisfactory ending of the poem. The overture to this opera was given under Theodore Thomas.

The Kaun quartet, played last night, had the refreshing quality of novel form; a short fugue followed by a scherzo ending with a well-rounded slow movement. For this innovation alone one should be grateful to Mr. Kaun. The opening fugue was undeniably interesting, although somewhat too restricted in technical features; after the regular "entrances" mere inversions of the theme cannot long sustain the interest, even with the assistance of pedal points and phrases of the theme "in diminution." The fugue form hardly seems a medium for spontaneous expression with Mr. Kaun, although this specimen was euphonious as well as dignified and serious in sentiment. The scherzo, although in the main pleasing, was somewhat diffuse and occasionally ponderous; a slower episode was conspicuous for the beauty of its part-writing; there were passages of humorous and delicate fancy. The concluding slow movement contained the best music of the quartet, rising to a dramatic climax that just stopped short of true eloquence. There were, however, movements of distinct expressive beauty. In general this quartet, while not remarkable for striking individuality, or conspicuous mastery of expression, nevertheless gave indisputable pleasure on account of its unusual form, skilful workmanship and sincerely earnest thought. The performance was painstaking and excellent at all points.

It seems incredible that Dvorak could have produced so unworthy and dull a piano quartet so near to the beautiful quintet Op. 81, one of his best pieces of chamber music. The thematic material is for the most part commonplace or worse, relieved only by such brighter moments as the second theme in the first movement, also the coda, which is striking harmonically. The slow movement is suprisingly empty in spite of one of two passages of interest. The third movement, where one expects the Bohemian to surmount the classical restraint which was apt to sit heavily on Dvorak when he wrote chamber music, showed a touch of characteristic gayety, soon spoilt by absolute vulgarity. The final movement is also brilliantly tawdry. The humanity and charm of Schubert in a bourgeoise frame of mind often serves to endear him, but Dvorak in his less inspired moments can only be likened to the vacuity of the peasant mind. Mr. Tucker played the piano part with deference to the demands of ensemble, with excellent rhythm and with appropriate spirit. The performance of Mr. Hess and his associates did all that was humanly possible for the Dvorak; neither they nor Mr. Tucker, however, could raise it above its essential emptiness.

E. B. H.

Newspaper Cutting Bureau in the World

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Boston's New Conductor

With its concerts in Carnegie Hall on November 8 and 10 the Boston Symphony Orchestra began its twenty-first season in New York. These concerts were especially noteworthy, because they introduced to this public Dr. Karl Muck, the new conductor of the orchestra, who has come from the Vienna Philharmonic and the Royal Opera at Berlin to lead the Boston music makers for one year.

Dr. Muck is tall, rather thin and angular; is dignified and reserved in manner. His strong, smooth face, almost ascetic in outline, impresses one at first glance with a sense of inexorable sternness. But one who watches him at close range sees presently that he has the saving grace of good humor. He takes keen delight in his work and he is ever ready to encourage the men under him by prompt recognition of their good work. From the moment he takes his stand before the orchestra he is all for the music in hand. The audience, apparently, is forgotten. His appeal is wholly to his players, and that appeal is direct, explicit, compelling. The effect upon the audience comes thru the ear alone. He knows the effect he wants, and he gets it. All that he does is marked by intellectual force and authority. He thinks about his art, and he analyzes every measure he plays; but he is not unmindful of the sensuous charm of music. If there are hidden beauties he is likely to find them. If there be eloquence, emotional fire, martial pomp, he will not be loath to give these things utterance. In place of the cherry-stone-carving niceties of his predecessor, we are likely to get from the unsurpassed Boston Orchestra all the dash and fire and spirit of which its members are capable when their enthusiasm is not too ruthlessly curbed. And the prospect is good.

Dr. Karl Muck was born at Würzburg on October 22d, 1859. He appeared in public as a pianist at the age of eleven, his father, an accomplished amateur musician, having given him his first lessons in violin and pianoforte playing and in counterpoint. He studied at the universities of Heidelberg and Leipsic, and received his degree of Ph. D. from Leipsic in 1880 for special studies in philosophy, classic philology and the history of music. In that year also, having continued his musical studies at the Leipsic Conservatory as a pupil of E. F. Richter and Karl Reinecke, he made his first appearance as a professional pianist. But he was determined to be a conductor, and within the year left Leipsic to be chorus director at the Stadt Theater in Zurich. Since that time he has held posts as conductor of opera and of symphony concerts at Salzburg, Brunn, Graz, Prague, Vienna and Berlin. He has appeared as guest conductor in many other European cities, has been since 1894 the conductor of the Silesian Music Festivals, and has conducted performances of "Parsifal" at Bayreuth since 1901. His absence this year from the Royal Opera at Berlin is thru the special permission of the Emperor William.

BOSTON JOURNAL—NOVEMBER 24, 1906.

The announcement made last Tuesday—that it had been decided to have M. Saint-Saens appear as a pianist with the Boston Symphony Orchestra at the special concert Monday evening, instead of as conductor and organist, has been received with great satisfaction by the musical public of this city. Undoubtedly the concert will gain greatly in interest from the fact that Dr. Muck has kindly consented to be the conductor. His appearance at this special concert will give many who are not regular subscribers to the Symphony a chance to hear the orchestra under its new conductor. The program has necessarily been considerably changed. The works will all be by Saint-Saens. The purely orchestral numbers will be the overture to the opera "Les Barbares," and the Symphony in C minor, No. 3. M. Saint-Saens will play his concerto in G minor, No. 2, and a group of solo pieces for the piano.

NEXT WEEK'S SYMPHON[Y]

What is practically the second novelty of the season appears on the Symphony program for next week's concerts, Anton Bruckner's Symphony No. 7, in E flat major. This work has been performed at the Symphony concerts but once and that was on Feb. 4 and 5, 1886, so that a majority of the patrons of the Symphony concerts have never heard it. Dr. Muck's name has been most closely identified with this work. While he was the conductor of the Styrian Musical Society in Graz in 1886, he conducted its performance in Berlin at one of the Royal Orchestra concerts in 1894. As soloist Moriz Rosenthal will make his first appearance in Boston in eight years. The program is as fol-

[illegible] to "Leonora" No. 3.....Beethoven

[illegible]

The Season's Promise

Between now and next May there will be in Manhattan Borough alone about two hundred orchestral concerts of the first class, given by local and visiting organizations. The veteran, but sturdy, New York Philharmonic Society will be led to new victories in this, its sixty-fifth, season by Vassili Safonoff, the fiery Russian, who in each of the last three seasons made a deeper impression than any other of the Philharmonic's visiting conductors from oversea. Mr. Safonoff has been engaged for three years, thruout which he will not be heard with any other orchestra. Mr. Sam Franko, who spent the summer in Europe, has returned with a new collection of antique gems of the music of other days of the kind his concerts with his American Symphony Orchestra have made popular here in recent seasons. Besides those of the Boston Symphony Orchestra, there will be visits from the Philadelphia Orchestra under Mr. Fritz Scheel and the Pittsburg Orchestra under Mr. Emil Paur.

The soloists engaged to appear with these orchestras, and who also will be heard in concerts and recitals of their own, present an imposing array. Among the pianists Paderewski is announced, but, alas, for only one concert, with the Boston Symphony Orchestra; Moriz Rosenthal, who comes to make an extensive tour after an absence of eight years, has already begun to astound all hearers by his prodigious feats of technic; Josef Lhévinne, the brilliant young Russian pianist, who was the musical discovery of last year, has returned to spend the greater part of the winter here; Ossip Gabrilowitsch is another Russian pianist who is come to us again, and Rafael Joseffy, Mme. Fannie Bloomfield-Zeisler and others resident in Amer-

ica will be heard in the course of the season. A small army of violinists will be led by César Thomson, the Belgian, who has not visited America since 1895; Alexander Petschnikoff, Hugo Heerman and Miss Maud Powell. There will be other instrumental soloists in plenty, and scores of singers will interpret the songs of the lyric masters.

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When the Boston Symphony Orchestra comes to town the week after next, Dr. Muck will offer two unfamiliar symphonies—Bruckner's No. 7 in E flat major, and Glazounoff's fifth. Rosenthal and Adamowski are to be the soloists.

[illegible], 1881; New York, 1

Newspaper Cutting Bureau in the World

Dr. Karl Muck
THE NEW CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA

That most perfect of musical instruments, the Boston Symphony Orchestra, has a new conductor as successor to the impeccable and excellent Gericke: Dr. Karl Muck, of the Berlin Royal Opera, who comes to America with a commanding reputation achieved abroad. Later in the season there will be more favorable opportunities for considering, in adequate detail, Dr. Muck's performances at the head of the orchestra from Boston. There is space now to say merely that at the first of the orchestra's New York concerts he disclosed abilities of a remarkable order. We have had no more poetical conductor since the death of the incomparable Seidl—poetical, yet equably poised, unswervingly self-controlled. He is a brilliant and most welcome addition to the somewhat meagre list of gifted conductors whom we may claim as resident and active.

EVENING TIMES.
PAWTUCKET, R. I.
NOVEMBER 23, 1906

FIRST CONCERT BY SYMPHONY ORCHESTRA

Excellent Programme Rendered in Infantry Hall, Providence, Last Night.

That splendid musical organization, the Boston Symphony Orchestra, gave the first concert of the winter's course last night in Infantry Hall, Providence, before a large audience and was accorded a most flattering reception.

Unusual interest was manifested in the appearance of the conductor, Dr. Karl Muck, of the Royal Opera, Berlin, who has come to America on a year's leave of absence, especially granted to him by the German Emperor. Dr. Muck had a great European reputation before Boston or New York discovered him and that reputation has been more than justified by the work he has done since he arrived in this country early in October. While one does not care to go so far as to say that Dr. Muck is the greatest conductor that has ever come to America, there is safety in saying that none greater than he has ever visited us. One finds in Dr. Muck perfected scholarliness, finished musicianship, conscious sincerity and above all, poetry and imagination. A man of tremendous authority and master in his art, he yet possesses the genuine sentiment which is necessary to bring out the hidden beauties of music.

Under him the orchestra bids fair to become a more glorious tone-making instrument than it has ever been. It possesses all the perfection of the past and in addition to this, has a splendid freedom. The combination of qualities found in Dr. Muck is as valuable as it is rare. One seldom finds the accuracy of the scholar united with the fancy of the poet.

There is nothing in the least spectacular in the work of the conductor, but he demonstrates his marvelous control over the musicians in no uncertain manner. Tho programme last night was as follows:

Symphony in C minor, No. 5, Beethoven; "A Faust Overture," Wagner; "Siefried Idyll," Wagner; prelude to "The Mastersingers of Nuremberg," Wagner.

Beethoven sketched the motive of the sympony in C minor as early as 1800 and it was published in 1809. Of it Hector Berlioz wrote:

"The symphony * * * seems to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rythm and orchestration are displayed as essentially individual and new as they are powerful and noble."

The symphony was given a superb interpretation, as were the Wagner selections following, and Dr. Muck received a number of ovations.

The next concert will be given on the evening of Jan. 3.

Two unfamiliar symphonies will be given by the Boston Symphony Orchestra at its concerts in Carnegie Hall on Thursday evening, Dec. 6, and Saturday afternoon, Dec. 8. On Thursday evening the symphony will be Bruckner's in E-flat major, No. 7. It is this seventh symphony which finally gave Bruckner, after years of waiting, recognition as one of the important composers of his time. The symphony for Saturday is Glazounoff's No. 5. This work was first performed in New York at a concert of the Philharmonic Society under Anton Seidl in the spring of 1898, and it has since been performed at one of the concerts of the Russian Symphony Orchestra. The soloist on Thursday evening will be Moriz Rosenthal, and on Saturday afternoon Timothée Adamowski, who will play for the first time in New York a concerto by Gustav Strube, one of the first violins of the orchestra.

Newspaper Cutting Bureau in the World

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The second concert by the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening, December 3. An event of special interest will be the first appearance here in eight years of Moriz Rosenthal, the great pianist. The orchestra's chief offering is to be Brahms's symphony in C minor, No. 1.

[illegible], 1901; New York,

BALTIMORE, [illegible]
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NEXT BOSTON SYMPHONY.

Orchestra Will Give Second Concert On December Fifth.

The second concert of the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, December 5. The soloist will be Mr. Timothee Adamowski, who will play for the first time in Baltimore a new violin concerto by Gustav Strube.

The Symphony will be Brahm's, in C minor, No. 1.

[74]

WASHINGTON, D. C.
NOV 25 190

Boston Symphony Quartet.

The Boston Symphony Quartet, whose three evenings of chamber music met with such instantaneous success in Washington last winter, is to give a series of three afternoon concerts this season in the ballroom of the New Willard. The first is scheduled on Wednesday, December 5, at 4 o'clock. Prof. Willy Hess, concert master of the Boston Symphony Orchestra, is still the leader of the quartet, and other members are Otto Roth, second violin; Emil Ferir, viola, and Heinrich Warnke, violoncello. The assisting artist will be Hiram G. Tucker, of Boston, pianist, who, with members of the quartet, will play "Dvorak Quartet" in E flat major, Opus 87. Seats to be had of T. Arthur Smith at Sanders & Stayman's, 1327 F street.

POST
WASHINGTON, D. C.
NOV 5 1906

Boston Symphony Quartet.

It is seldom indeed that any organization for the performance of chamber music has met with such speedy and conclusive success in Washington as that which was the fortune last winter of the Boston Symphony Quartet. This year another series of three concerts is to be given, but in the afternoon instead of the evening. As last year, they will be given in the ball room of the New Willard Hotel, and the first is scheduled for Wednesday afternoono, December 5, at 4 o'clock. No change has been made in the personnel of the quartet this year, and Prof. Willy Hess, concert master of the Boston Symphony Orchestra, is still the leader. The assisting artist will be Hiram G. Tucker, of Boston, pianist, who, with members of the quartet, will play the Dvorak quartet in E-flat major, Opus 87.

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NOV 5 1906

Lovers of music owe Dr. Muck a vote of thanks for his decision to perform Bruckner's seventh symphony (a work which has been heard here so seldom that it comes practically as a novelty) at the Boston Symphony Orchestra's Thursday night concert next week. This great German composer has been lamentably neglected in America. It was his seventh symphony which brought him recognition after long years of toil and patient waiting, and Dr. Muck has the distinction of having been the first to bring the work to a hearing in Austria (while he was conductor of the Styrian Musical Society in Graz). He also introduced this noble composition at one of the royal concerts in Berlin in 1894. May he be successful in arousing an interest in Bruckner's music in this city. The soloist at Thursday night's concert will be Moritz Rosenthal. At the Saturday afternoon concert Glazounoff's symphony, No. 5, will be the chief contribution. Timothee Adamovski of the Boston Orchestra will be heard in a violin concerto by Gustav Strube, who is one of the first violins under Muck. This work will be a novelty in New York.

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WASHINGTON, D. C.
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NOV 25 190

Saint-Saens in Recital.

The quality of Dr. Camille Saint-Saens as a pianist, will come as a surprise to many, who, knowing and hearing of him as a wonderful composer of prodigious works, and as a conductor of rare quality, could scarcely believe him a pianist of the highest rank. He is far more in fact, because of his beautiful singing touch, his sparkling runs and trills, his wonderfully turned phrases—all the expression of a master, and not a virtuoso alone.

M. Saint-Saens will be assisted by M. Dethier, a young Belgian violinist, and Ysaye's first pupil, who has attained great success abroad, and comes to us with the stamp of approval of such great masters, as Joachim and Ysaye. This concert will take place at the Columbia Theater, Monday afternoon, December 10.

Saint-Saens With Boston Symphony.

Despite the many announcements concerning the coming to this country of Paderewski to be soloist with the Boston Symphony Orchestra in a series of its concerts, it was only finally settled the other day that it would be impossible for him to keep his engagement. Paderewski was announced for the January concert of the orchestra in Washington and the management at once took steps to secure an adequate substitute for the great Polish pianist, and thus keep faith with its public. The outcome of this was the engagement of Camille Saint-Saens for the coming concert in Washington, on December 4. M. Saint-Saens has played four times so far in New York to overflowing houses. Despite his seventy-one years, he is to-day a pianist of extraordinary virtuosity and naturally of highest musicianship. His appearance with the Boston Symphony Orchestra will be his first in Washington, and his only one with an orchestra in this city, and the occasion will have increased interest from the fact that he will play his own concerto in G minor, one of the most beautiful works ever written for the piano.

Newspaper Cutting Bureau in the World
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WASHINGTON, D. C.
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It is seldom that any organization for the performing of chamber music has met with such speedy and conclusive success in Washington as that last winter enjoyed by the Boston Symphony Quartet, which gave a series of three concerts in the ballroom of the New Willard Hotel. This year a series of three afternoons of chamber music is to be given. As last year, they will be held in the New Willard ballroom, and the first is scheduled for Wednesday, December 5, at 4 o'clock.

No change in the personnel of the quartet has been made this year. Prof. Willie Hess, concert master of the Boston Symphony Orchestra, is still the leader and first violin of the quartet, and the other members are Mr. Otto Roth, second violin; Emil Ferir, viola, and Heinrich Warnke, violoncello.

The assisting artist will be Mr. Hiram G. Tucker, of Boston, pianist, who, with members of the quartet, will play Dvorak Quartet in E flat major, opus 87.

Newspaper Cutting Bureau in the World
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The second concert by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening of next week. This concert will mark the first appearance in eight years in Philadelphia of Moriz Rosenthal, the pianist, who has been astounding audiences by his marvelous technique.

It is interesting to learn that Dr. Muck has placed on this Philadelphia program Brahm's Symphony in C minor, No. 1. In his review of the New York concert, at which the Symphony was recently played, H. E. Krehbiel, of the New York Tribune, said:

It was a revelation of what a master mind could do to give new interest to utterances that had become too familiar to hold always the sublimated attention of what they are worth. Here was dignity; here heaven-kissing loveliness; here the sweep of a prophetic vision; here an emotionalized intellectuality which held faculties and senses in thrall; here a continuity, consistency and eloquence which not only held one to the thread of the discourse, but made one eager to follow it, as Theseus was to follow the saving strand of Ariadne. Such a climax as that which Dr. Muck worked up in the last moment, with deliberation that spoke of an affectionate regard for each progressive detail, was never before heard by our public, familiar with many fine performances.

s WASHINGTON, D. C.
NOV 25 1906

Boston Symphony Quartet.

It is seldom indeed that any organization for the performance of chamber music has met with such speedy and conclusive success in Washington as that which was the fortune last winter of the Boston Symphony Quartet, which gave three evenings of chamber music in the New Willard Hotel. Three unexpectedly large audiences welcomed these four gentlemen and seemed to enjoy their admirable playing to the full. This year another series of three concerts is to be given, but in the afternoon instead of the evening. As last year, they will be given in the ball room of the New Willard Hotel, and the first is scheduled for Wednesday afternoon, December 5, at 4 o'clock. No change has been made in the personnel of the quartet this year. Prof. Willy Hess, concert master of the Boston Symphony Orchestra, is still the leader of the quartet, and the other members are Mr. Otto Roth, second violin; Emil Ferir, viola, and Heinrich Warnke, violoncello.

The assisting artist will be Mr. Hiram G. Tucker of Boston, pianist, who, with members of the quartet, will play Dvorak Quartet in E-flat major, opus 87.

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NOV 25 190

National—Boston Symphony Orchestra.

The Boston Symphony Orchestra has been unable to secure Paderewski for its January concert, as advertised, and in the effort to secure a substitute for the great Polish pianist its management has been fortunate enough to secure Camille Saint-Saens, the greatest of living French composers. They announce him as soloist for the concert of December 4. They would, of course, have preferred him on the January date for which Paderewski had been announced, but M. Saint-Saens is only in this country for six weks, and they consider themselves fortunate in having been able to get him at all. Despite his seventy-one years, he is today a pianist of extraordinary virtuosity, and naturally of highest musicalship. His appearance with the Boston Symphony Orchestra will be his first in Washington, and his only one with an orchestra in this city, and the occasion will have increased interest from the fact that he will play his own concerto in G minor, one of the most beautiful works ever written for the piano.

Star
Washington D.
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Nov. 25, 1906

Boston Symphony Orchestra.

Despite the many unofficial reports concerning the coming to this country of Paderewski, to be soloist with the Boston Symphony Orchestra in a series of its concerts, it was only finally settled the other day that it would be impossible for him to keep his engagement with the orchestra, and the management at once took steps to secure an adequate substitute and by great est good luck the management has been able to secure Camille Saint-Saens, the greatest of living French composers, as soloist for the coming concert in Washington on December 4. M. Saint-Saens has played four times so far in New York to overflowing houses, and he has met with a reception which no pianist aside from Paderewski has ever received in that city. Despite his seventy-one years, he is today a pianist of extraordinary virtuosity and naturally of highest musicianship. His appearance with the Boston Symphony Orchestra will be his first in Washington, and his only one with an orchestra in this city, and the occasion will have increased interest from the fact that he will play his own concerto in G minor, one of the most beautiful works ever written for the piano.

Newspaper Cutting Bureau in the World
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NOV 25 190

Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, December 5. The soloist will be Mr. Timothee Adamowski, who will play for the first time in Baltimore a new violin concerto by Gustav Strube.

The symphony will be Brahms' in C minor No. 1, concerning the performance of which in New York on the 10th of this month Mr. H. E. Krehbiel, the eminent critic of the New York Tribune, spoke as follows:

"It was a revelation of what a master mind could do to give new interest to utterances that had become too familiar to hold always the sublimated attention of what they are worth. Here was dignity; here heaven-kissing loveliness; here the sweep of a prophetic vision; here an emotionalized intellectuality which held faculties and senses in thrall; here a continuity, consistency and eloquence which not only held one to the thread of the discourse, but made one eager to follow it as Theseus was to follow the saving strand of Ariadne. Such a climax as that which Dr. Muck worked up in the last movement, with deliberation that spoke of an affectionate regard for each progressive detail was never before heard by our public familiar with many fine performances."

Newspaper Cutting Bureau in the World
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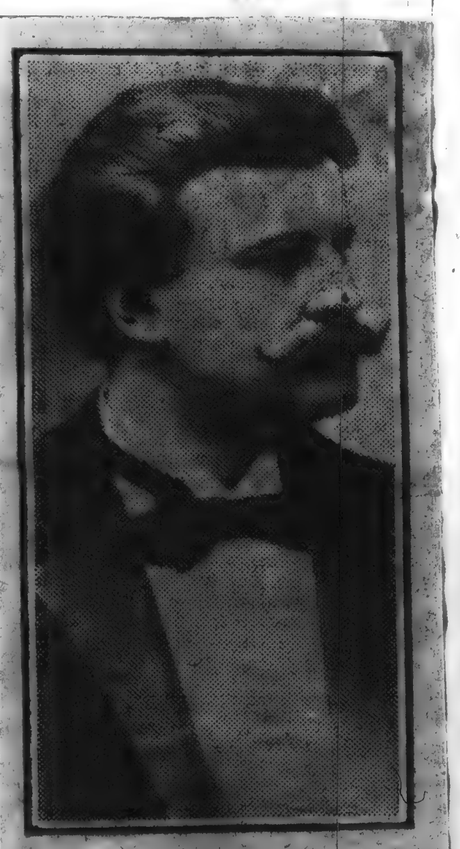
...DELPHIA.



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MORITS ROSENTHAL
To play with Boston Symphony.

which was produced in Paris in 1791, established his reputation; and "Les Deux Journees," known in Germany as "Der Wassertrager," placed him, in the estimation of Beethoven, at the head of all living composers of opera. Posterity has scarcely indorsed Beethoven's dictum, but it is impossible to ignore the beauty of Cherubini's work.

Boston Symphony Orchestra

The second concert by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, December 3. This concert will mark the first appearance in eight years in Philadelphia of Moriz Rosenthal, the great pianist, who has been making a sensation in New York. Rosenthal was great when he was in this country eight years ago, and even on his first visit several years before that; but all accounts from New York agree that he has grown immeasurably since then, not merely in his technique, but in his purer, deeper and subtler musical qualities.

...N. Y. TRIBUNE.
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NOV 25 1906

Two unfamiliar symphonies will be given by the Boston Symphony Orchestra at their concerts in Carnegie Hall on Thursday evening, December 6, and Saturday afternoon, December 8. On Thursday evening the symphony will be Bruckner's in E flat major, No. 4. This work has had so few performances that it comes practically as a novelty. It is the seventh symphony which finally gave Bruckner, after long years of waiting, recognition. It will be particularly interesting to hear Dr. Muck's interpretation of it, because he not only is an admirer of Bruckner and his music, but he gave the first performances of this symphony in Austria while he was conductor of the Styrian Musical Society in Grätz in 1886, and in Berlin in 1894 at one of the royal concerts. The symphony for Saturday afternoon is Glazounoff's No. 5. This work was first performed in New York at a concert of the Philharmonic Society, under Anton Seidl, in the spring of 1898, and it has since been performed in one of the concerts of the Russian Orchestra.

The soloist on Thursday evening will be Moriz Rosenthal, and on Saturday afternoon Timothée Adamowski, who will play for the first time in New York a concerto by Gustav Strube, one of the first violins of the orchestra.

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NOV 25 1906

Boston Will Hear Conried's Singers.

Charles Ellis, manager of the Boston Symphony Orchestra, concluded yesterday with Mr. Conried an arrangement by which he will this year manage the engagement of the Conried Metropolitan Opera Company in Boston. This means that Mr. Ellis will guarantee the sum without which Mr. Conried has refused to go to Boston again. The company from the Metropolitan will sing there the last week in March and the first week in April. Boston is very anxious to hear Miss Farrar.

Newspaper Cutting Bureau in the World
...York Times
NOV 25

The annual routebook of the Boston Symphony Orchestra, which has just been issued, shows that a total of 109 concerts have already been arranged for the present season. Twenty-four public rehearsals and twenty-four concerts will be given in Boston, ten concerts in New York, six in Cambridge, five each in Philadelphia, Baltimore, Washington, and Brooklyn; three each in Hartford, Providence, and Worcester, two in Portland, Me., and one each in Rochester, Cleveland, Detroit, Chicago, Indianapolis, Cincinnati, Bridgeport, Springfield, Poughkeepsie, Fitchburg, and Northampton. It is probable that several more concerts will be arranged for the latter part of the season.

N. Y. EVG. TELEGRAM
NOV 29 190

That Paderewski is not coming to America this winter to play in a series of Boston Symphony concerts, as was announced last fall, is due entirely to the fact that he has not finished the new symphony which he was to have brought with him. It is now settled that Mr. Paderewski will bring the symphony to America when he comes, in October, 1907, and it will then be played by the Boston Symphony Orchestra. During the season of 1907-1908 the great pianist will give about one hundred concerts in this country.

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WASHINGTON, D. C.

New Willard—Boston Symphony Quartet.

The Boston Symphony Quartet, whose three evenings of chamber music met with such instantaneous success in Washington last winter, is to give a series of three afternoon concerts this season in the ballroom of the New Willard. The first is scheduled on Wednesday, December 5, at 4 o'clock. Prof. Willy Hess, concert master of the Boston Symphony Orchestra, is still the leader of the quartet, and other members are Otto Roth, second violin; Emil Ferir, viola, and Heinrich Warnke, violoncello. The assisting artist will be Hiram G. Tucker, of Boston, pianist, who, with members of the quartet, will play "Dvorak Quartet" in E flat major, Opus 87. Seats to be had of T. Arthur Smith at Sanders & Stayman's, 1327 F street.

WASHINGTON, D. C.

Boston Symphony Quartet.

It is seldom indeed that any organization for the performance of chamber music has met with such speedy and conclusive success in Washington as that which was the fortune last winter of the Boston Symphony Quartet. This year another series of three concerts is to be given, but in the afternoon instead of the evening. As last year, they will be given in the ball room of the New Willard Hotel, and the first is scheduled for Wednesday afternoono, December 5, at 4 o'clock. No change has been made in the personnel of the quartet this year, and Prof. Willy Hess, concert master of the Boston Symphony Orchestra, is still the leader. The assisting artist will be Hiram G. Tucker, of Boston, pianist, who, with members of the quartet, will play the Dvorak quartet in E-flat major, Opus 87.

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Lovers of music owe Dr. Muck a vote of thanks for his decision to perform Bruckner's seventh symphony (a work which has been heard here so seldom that it comes practically as a novelty) at the Boston Symphony Orchestra's Thursday night concert next week. This great German composer has been lamentably neglected in America. It was his seventh symphony which brought him recognition after long years of toil and patient waiting, and Dr. Muck has the distinction of having been the first to bring the work to a hearing in Austria (while he was conductor of the Styrian Musical Society in Graz). He also introduced this noble composition at one of the royal concerts in Berlin in 1894. May he be successful in arousing an interest in Bruckner's music in this city. The soloist at Thursday night's concert will be Moritz Rosenthal. At the Saturday afternoon concert Glazounoff's symphony, No. 5, will be the chief contribution. Timothee Adamovski of the Boston Orchestra will be heard in a violin concerto by Gustav Strube, who is one of the first violins under Muck. This work will be a novelty in New York.

WASHINGTON, D. C.

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Saint-Saens in Recital.

The quality of Dr. Camille Saint-Saens as a pianist, will come as a surprise to many, who, knowing and hearing of him as a wonderful composer of prodigious works, and as a conductor of rare quality, could scarcely believe him a pianist of the highest rank. He is far more in fact, because of his beautiful singing touch, his sparkling runs and trills, his wonderfully turned phrases—all the expression of a master, and not a virtuoso alone.

M. Saint-Saens will be assisted by M. Dethier, a young Belgian violinist, and Ysaye's first pupil, who has attained great success abroad, and comes to us with the stamp of approval of such great masters, as Joachim and Ysaye. This concert will take place at the Columbia Theater, Monday afternoon, December 10.

Saint-Saens With Boston Symphony.

Despite the many announcements concerning the coming to this country of Paderewski to be soloist with the Boston Symphony Orchestra in a series of its concerts, it was only finally settled the other day that it would be impossible for him to keep his engagement. Paderewski was announced for the January concert of the orchestra in Washington and the management at once took steps to secure an adequate substitute for the great Polish pianist, and thus keep faith with its public. The outcome of this was the engagement of Camille Saint-Saens for the coming concert in Washington, on December 4. M. Saint-Saens has played four times so far in New York to overflowing houses. Despite his seventy-one years, he is to-day a pianist of extraordinary virtuosity and naturally of highest musicianship. His appearance with the Boston Symphony Orchestra will be his first in Washington, and his only one with an orchestra in this city, and the occasion will have increased interest from the fact that he will play his own concerto in G minor, one of the most beautiful works ever written for the piano.

Newspaper Cutting Bureau in the World

WASHINGTON, D. C.

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It is seldom that any organization for the performing of chamber music has met with such speedy and conclusive success in Washington as that last winter enjoyed by the Boston Symphony Quartet, which gave a series of three concerts in the ballroom of the New Willard Hotel. This year a series of three afternoons of chamber music is to be given. As last year, they will be held in the New Willard ballroom, and the first is scheduled for Wednesday, December 5, at 4 o'clock.

No change in the personnel of the quartet has been made this year. Prof. Willie Hess, concert master of the Boston Symphony Orchestra, is still the leader and first violin of the quartet, and the other members are Mr. Otto Roth, second violin; Emil Ferir, viola, and Heinrich Warnke, violoncello.

The assisting artist will be Mr. Hiram G. Tucker, of Boston, pianist, who, with members of the quartet, will play Dvorak Quartet in E flat major, opus 87.

Newspaper Cutting Bureau in the World

The second concert by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening of next week. This concert will mark the first appearance in eight years in Philadelphia of Moriz Rosenthal, the pianist, who has been astounding audiences by his marvelous technique.

It is interesting to learn that Dr. Muck has placed on this Philadelphia program Brahm's Symphony in C minor, No. 1. In his review of the New York concert, at which the Symphony was recently played, H. E. Krehbiel, of the New York Tribune, said:

It was a revelation of what a master mind could do to give new interest to utterances that had become too familiar to hold always the sublimated attention of what they are worth. Here was dignity; here heaven-kissing loveliness; here the sweep of a prophetic vision; here an emotionalized intellectuality which held faculties and senses in thrall; here a continuity, consistency and eloquence which not only held one to the thread of the discourse, but made one eager to follow it, as Theseus was to follow the saving strand of Ariadne. Such a climax as that which Dr. Muck worked up in the last moment, with deliberation that spoke of an affectionate regard for each progressive detail, was never before heard by our public, familiar with many fine performances.

s WASHINGTON, D. C.

Boston Symphony Quartet.

It is seldom indeed that any organization for the performance of chamber music has met with such speedy and conclusive success in Washington as that which was the fortune last winter of the Boston Symphony Quartet, which gave three evenings of chamber music in the New Willard Hotel. Three unexpectedly large audiences welcomed these four gentlemen and seemed to enjoy their admirable playing to the full. This year another series of three concerts is to be given, but in the afternoon instead of the evening. As last year, they will be given in the ball room of the New Willard Hotel, and the first is scheduled for Wednesday afternoon, December 5, at 4 o'clock. No change has been made in the personnel of the quartet this year. Prof. Willy Hess, concert master of the Boston Symphony Orchestra, is still the leader of the quartet, and the other members are Mr. Otto Roth, second violin; Emil Ferir, viola, and Heinrich Warnke, violoncello.

The assisting artist will be Mr. Hiram G. Tucker of Boston, pianist, who, with members of the quartet, will play Dvorak Quartet in E-flat major, opus 87.

Newspaper Cutting Bureau in the World

National—Boston Symphony Orchestra.

The Boston Symphony Orchestra has been unable to secure Paderewski for its January concert, as advertised, and in the effort to secure a substitute for the great Polish pianist its management has been fortunate enough to secure Camille Saint-Saens, the greatest of living French composers. They announce him as soloist for the concert of December 4. They would, of course, have preferred him on the January date for which Paderewski had been announced, but M. Saint-Saens is only in this country for six weks, and they consider themselves fortunate in having been able to get him at all. Despite his seventy-one years, he is today a pianist of extraordinary virtuosity, and naturally of highest musicalship. His appearance with the Boston Symphony Orchestra will be his first in Washington, and his only one with an orchestra in this city, and the occasion will have increased interest from the fact that he will play his own concerto in G minor, one of the most beautiful works ever written for the piano.

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Star
Washington D.
Dec 28 1902

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Boston Symphony Orchestra.

Despite the many unofficial reports concerning the coming to this country of Paderewski, to be soloist with the Boston Symphony Orchestra in a series of its concerts, it was only finally settled the other day that it would be impossible for him to keep his engagement with the orchestra, and the management at once took steps to secure an adequate substitute and by greatest good luck the management has been able to secure Camille Saint-Saens, the greatest of living French composers, as soloist for the coming concert in Washington on December 4. M. Saint-Saens has played four times so far in New York to overflowing houses, and he has met with a reception which no pianist aside from Paderewski has ever received in that city. Despite his seventy-one years, he is today a pianist of extraordinary virtuosity and naturally of highest musicianship. His appearance with the Boston Symphony Orchestra will be his first in Washington, and his only one with an orchestra in this city, and the occasion will have increased interest from the fact that he will play his own concerto in G minor, one of the most beautiful works ever written for the piano.

Newspaper Cutting Bureau in the World

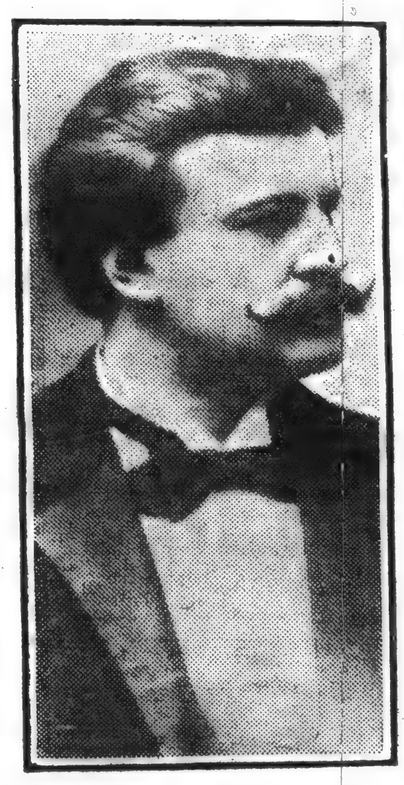
Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, December 5. The soloist will be Mr. Timothee Adamowski, who will play for the first time in Baltimore a new violin concerto by Gustav Strube.

The symphony will be Brahms' in C minor No. 1, concerning the performance of which in New York on the 10th of this month Mr. H. E. Krehbiel, the eminent critic of the New York Tribune, spoke as follows:

"It was a revelation of what a master mind could do to give new interest to utterances that had become too familiar to hold always the sublimated attention of what they are worth. Here was dignity; here heaven-kissing loveliness; here the sweep of a prophetic vision; here an emotionalized intellectuality which held faculties and senses in thrall; here a continuity, consistency and eloquence which not only held one to the thread of the discourse, but made one eager to follow it as Theseus was to follow the saving strand of Ariadne. Such a climax as that which Dr. Muck worked up in the last movement, with deliberation that spoke of an affectionate regard for each progressive detail was never before heard by our public familiar with many fine performances."

Newspaper Cutting Bureau in the World



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MORITS ROSENTHAL
To play with Boston Symphony.

which was produced in Paris in 1791, established his reputation; and "Les Deux Journees," known in Germany as "Der Wassertrager," placed him, in the estimation of Beethoven, at the head of all living composers of opera. Posterity has scarcely indorsed Beethoven's dictum, but it is impossible to ignore the beauty of Cherubini's work.

Boston Symphony Orchestra

The second concert by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, December 3. This concert will mark the first appearance in eight years in Philadelphia of Moriz Rosenthal, the great pianist, who has been making a sensation in New York. Rosenthal was great when he was in this country eight years ago, and even on his first visit several years before that; but all accounts from New York agree that he has grown immeasurably since then, not merely in his technique, but in his purer, deeper and subtler musical qualities. The symphony to be played is Brahms' in C minor, No. 1.

Newspaper Cutting Bureau

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The second concert by the Boston Symphony Orchestra is to be given in the Academy of Music on Monday evening, December 3. This concert will mark the first appearance in eight years in Philadelphia of Moriz Rosenthal, the great pianist, who has been making such a sensation in New York. Rosenthal was great when he was in this country eight years ago, and even on his first visit, several years before that. All accounts from New York agree that he has grown immeasurably since then, not merely in his wonderful technique, but also in his purer, deeper and subtler musical qualities.

Dr. Muck has placed on this Philadelphia programme, Brahms' symphony in C minor, No. 1. It was with this symphony that he created such extraordinary demonstration of enthusiasm in New York two weeks ago.

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Two unfamiliar symphonies will be given by the Boston Symphony Orchestra at their concerts in Carnegie Hall on Thursday evening, December 6, and Saturday afternoon, December 8. On Thursday evening the symphony will be Bruckner's in E flat major, No. 7. This work has had so few performances that it comes practically as a novelty. It is the seventh symphony which finally gave Bruckner, after long years of waiting, recognition. It will be particularly interesting to hear Dr. Muck's interpretation of it, because he not only is an admirer of Bruckner and his music, but he gave the first performances of this symphony in Austria while he was conductor of the Styrian Musical Society in Grätz in 1886, and in Berlin in 1894 at one of the royal concerts. The symphony for Saturday afternoon is Glazounoff's No. 5. This work was first performed in New York at a concert of the Philharmonic Society, under Anton Seidl, in the spring of 1898, and it has since been performed in one of the concerts of the Russian Orchestra.

The soloist on Thursday evening will be Moriz Rosenthal, and on Saturday afternoon Timothée Adamowski, who will play for the first time in New York a concerto by Gustav Strube, one of the first violins of the orchestra.

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Boston Will Hear Conried's Singers.

Charles Ellis, manager of the Boston Symphony Orchestra, concluded yesterday with Mr. Conried an arrangement by which he will this year manage the engagement of the Conried Metropolitan Opera Company in Boston. This means that Mr. Ellis will guarantee the sum without which Mr. Conried has refused to go to Boston again. The company from the Metropolitan will sing there the last week in March and the first week in April. Boston is very anxious to hear Miss Farrar.

Newspaper Cutting Bureau in the World

The annual routebook of the Boston Symphony Orchestra, which has just been issued, shows that a total of 109 concerts have already been arranged for the present season. Twenty-four public rehearsals and twenty-four concerts will be given in Boston, ten concerts in New York, six in Cambridge, five each in Philadelphia, Baltimore, Washington, and Brooklyn, three each in Hartford, Providence, and Worcester, two in Portland, Me., and one each in Rochester, Cleveland, Detroit, Chicago, Indianapolis, Cincinnati, Bridgeport, Springfield, Poughkeepsie, Fitchburg, and Northampton. It is probable that several more concerts will be arranged for the latter part of the season.

That Paderewski is not coming to America this winter to play in a series of Boston Symphony concerts, as was announced last fall, is due entirely to the fact that he has not finished the new symphony which he was to have brought with him. It is now settled that Mr. Paderewski will bring the symphony to America when he comes, in October, 1907, and it will then be played by the Boston Symphony Orchestra. During the season of 1907-1908 the great pianist will give about one hundred concerts in this country.

NEW YORK CITY

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NOV 25 1906

WAGNER CONCERT IN CARNEGIE HALL

Walter Damrosch and the Symphony Orchestra in an Excellent Programme.

By AUGUSTUS ST. JOHN-BRENON.

Richard Strauss, Walter Damrosch and the New York Symphony Orchestra united their forces last night at Carnegie Hall and the result was a most spirited, stimulating and artistic concert.

It is Mr. Damrosch's ambition that New York should have an orchestra as closely and historically associated and identified with New York as the Chicago Orchestra is with Chicago, or the Boston Symphony Orchestra with the Hub, and at the present time worthy of the highest musical and esthetic traditions of a city developed, as few cities in the world are, for music in its noblest manifestations. How such interpretations as I heard yesterday of the Prelude to "Lohengrin," the Vorspiel to "Tristan," for instance, go far toward establishing the claim of the New York Symphony Orchestra to such a dignity and such worthiness.

Mr. Damrosch's readings of these two deeply contrasted musical excerpts from contrasted works were marked with nervous strength, poetic and uplifted diction and a penetrative and persuasive eloquence. The poise of the orchestra was admirable, the attack firm. The same, though to a less extent, must be said of the "Sounding of the Forest," from "Siegfried" and the Prelude of Richard Wagner, which is invariably strongly favored. It is too delicate, too intimately woven with the situation and the dramatic action upon which it is a comment, to be torn bodily from the drama which it describes, poetizes and elevates.

The "Procession of the Knights" from "Parsifal" was too stiltedly and too formally given in mysticism. The tempi too deliberate.

Mme. Gadski was the soloist. She made three appearances during the evening. Her voice, unpretentious, ragged and uneven, platform presence of singular beauty and dignity did justice for a rendering of Wagner's "Mathilde Wesendonck's "Traume," sorrow, the tenderness and the sadness of which she either ignored or passed over in an attempt at strength and declamation.

Her mezza voce was euphonious, her low notes rich and powerful; but the high notes had the fatal fault of tremolo, quiver and vibrato. Madame Gadski should take herself in hand.

The concert ended with a lively rendering of "The Ride of the Valkyries."

NEW YORK AMERICAN

NOV 25 1906

Two unfamiliar symphonies will be given by the Boston Symphony Orchestra at their concerts in Carnegie Hall on Thursday evening, December 6, and Saturday afternoon, December 8. On Thursday evening the symphony will be Bruckner's in E-flat major, No. 7. This work has had so few performances that it comes practically as a novelty. It is the Seventh Symphony, which finally gave Bruckner, after long years of waiting, recognition as one of the great composers of his time. It will be particularly interesting to hear Dr. Muck's interpretation of it because he is not only an admirer of Bruckner and his music, but he gave the first performances in this symphony in Austria while he was conductor of the Styrian Society in Gratz, in 1886, and in Berlin in 1894 at one of the Royal concerts.

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PUBLIC LEDGER

PHILADELPHIA, PA

NOV 25 1906

Boston Symphony Orchestra, on December 3, will afford a hearing of the Brahms Symphony in C minor which received warm praise in New York when it was played two weeks ago. Doctor Muck's reading of the work was variously commented upon by the critics, and this despite his late pronunciamento against the attempt on the part of orchestral leaders to read individual interpretations into the composition they present. Doctor Muck favored only an earnest search after the composer's own intentions and a loyal discipleship in presenting these to the audience. The announcement of the soloist is equally of importance, the concert marking the first appearance here in eight years of Moriz Rosenthal. Recognized as a very great pianist during his first visit to America, he is today acknowledged as an artist who has gained in subtle and deep musical qualities and a technical mastery that is remarkable, even in this era, when there are many pianists of concert rank to claim our attention.

PRESS

PHILADELPHIA, P

NOV 25 1906

The second concert by the Boston Symphony Orchestra will be given in the Academy of Music to-morrow evening. This concert will be of especial interest because it will mark the first appearance in eight years in Philadelphia of Moriz Rosenthal, the great pianist, who has been making such a sensation in New York. Rosenthal was astoundingly great when he was in this country eight years ago and even on his first visit several years before that; but all accounts from New York agree that he has grown immeasurably since then, not merely in his gigantic technique, but in his purer, deeper and subtler musical qualities. This will be Rosenthal's first appearance in Philadelphia and much is expected of it. It is interesting to learn that Dr. Muck has placed on this Philadelphia program Brahms' Symphony in C minor, No. 1. It was with this symphony that he created such an extraordinary demonstration of enthusiasm in New York two weeks ago.

Newspaper Cutting Bureau in the World

From NEW YORK SUN

Address

Two unfamiliar symphonies will be given by the Boston Symphony Orchestra at their concerts in Carnegie Hall on Thursday evening, December 6 and Saturday afternoon, December 8. On Thursday evening the symphony will be Bruckner's in E-flat major No. 7. This work has had so few performances that it comes practically as a novelty. The symphony for Saturday afternoon is Glazounoff's No. 5. This work was first performed in New York at a concert of the Philharmonic Society under Anton Seidl in the spring of 1898, and it has since been performed in one of the concerts of the Russian orchestra. The soloist on Thursday evening will be Moriz Rosenthal, and on Saturday afternoon Timothée Adamowski, who will play for the first time in New York a concerto by Gustav Strube, one of the first violins of the orchestra.

SUN

ALTIMORE

How Dr. Muck Conducts.

Dr. Muck slipped across the stage so quickly and quietly that the audience hardly detected his presence until Mr. Hess waved the orchestra to its feet. The buzz of discovery subsided in a little burst of welcoming applause; the new conductor bowed tautly and nervously to his men and to his audience, and for the first time the three were face to face. Neither photograph nor description had belied him. For the moment the face seemed unusually white and set, but mental acumen, nervous energy, resolution, entire self-control and concentration seemed to meet in it. There was similar nervous energy in his alert bearing and supple movements, but subject again to the same full self-mastery. A man could hardly seem more unaffectedly and quietly absorbed in his work and in the pleasure of it.

The beat and the whole manner of conducting were as characteristic. Since Theodore Thomas' time no familiar conductor has stood so still. Dr. Muck plunged at no group of players, beckoned none to their entrances, embraced none in sweeping gesture. Like Thomas, he reserves such muscular labors for rehearsals. His body does not even rise with a crescendo, or go taut with a climax. His score stands before him, his stick is in his hand in the old fashion, and the beat is unfailingly clear and unfalteringly precise. Hand and stick seem to move little, but there is a curious, quivering, nervous energy in their rise and fall. Now and then both arms, half extended, move to the rhythm or sharpen the accent. Rarely the lifted left hand modulates the volume of tone. Once at least, with both arms at ease, Dr. Muck left the band to go its own way. There are no vehemence or obvious emotional appeal or suggestion in any movement. At the rehearsals the conductor has disclosed and imposed his design, will and feeling. At the concert he seems to seek only the clear and exact fulfilment and expression of them. His conducting is lucid precision itself, but precision that is tense with nervous energy.—*Boston Transcript.*

Newspaper Cutting Bureau in the World.

NEW YORK COMMERCIAL

NOV 24 1906

DR. MUCK of the Boston Symphony Orchestra sticks to his own idea of what makes a programme. He has given Boston his eighteenth-century programme and his "romantic" programme (Weber, Schubert, and Schumann), and Cambridge his three symphonies in one evening (Haydn's G major, Mozart's "Jupiter," and Beethoven's C minor). This week in Boston he proposes to give a Russian concert, consisting of Rimsky-Korsakoff's overture to "The Betrothed of the Czar," Tschaikowsky's violin concerto (for Alexander Petschnikoff), and the new fifth symphony by Glazounoff. Some Boston concertgoers are already declaring their conversion to Dr. Muck's method. Dwellers in other towns may still be pardoned for preferring programmes of the kind that Theodore Thomas or Mr. Gericke used to make. The American conductor who now preserves best that elder tradition is undoubtedly Walter Damrosch.

NEW YORK EVENING POST

NOV 22 1906

Bruckner at Last!

Two unfamiliar symphonies will be given by the Boston Symphony Orchestra at their concerts in Carnegie Hall on Thursday evening, December 6, and Saturday afternoon, December 8. On Thursday evening the symphony will be Bruckner's in E-flat major No. 7. This work has had so few performances that it comes practically as a novelty. It is the Seventh Symphony, which finally gave Bruckner, after long years of waiting, recognition as one of the great composers of his time. It will be particularly interesting to hear Dr. Muck's interpretation of it because he is not only an admirer of Bruckner and his music, but he gave the first performances of this symphony in Austria while he was conductor of the Styrian Musical Society in Graz in 1886 and in Berlin in 1894 at one of the royal concerts. The Symphony for Saturday evening is Glazounoff's No. 5. This work was first performed in New York at a concert of the Philharmonic Society under Anton Seidl in the spring of 1898 and it has since been performed in one of the concerts of the Russian Orchestra.

The soloists on Thursday evening will be Moritz Rosenthal and on Saturday afternoon Timothée Adamowski, who will play for the first time in New York a concerto by Gustav Strube, one of the first violins of the orchestra.

BOSTON TRANSCRIPT

NOVEMBER 24, 1906

THE SYMPHONY CONCERT

DR. MUCK MAKES AN "ALL-RUSSIAN" PROGRAMME

Rimsky-Korsakoff in an Overture, Tschaikovski in the Violin Concerto and Glazounoff in a New Symphony—Russian Music at Its Brightest—Mr. Gogorza's Song Recital—Concerts of Next Week and Weeks to Come—Musical News

Dr. Muck made a hazardous venture at the Symphony concert yesterday with a programme that consisted wholly of music by Russian composers—Rimsky-Korsakoff's overture to his opera "The Betrothed of the Tsar"; Tschaikovski's concerto for violin, played by Mr. Petschnikoff, and Glazounoff's fifth symphony, in B-flat major, heard for the first time in Boston. No one of the three is of notable distinction as Russian music goes; no one represents the composer at his best and fullest, and each discloses rather transparently the characteristic virtues and shortcomings of Russian music. By this last token there is a measure of similarity in the three pieces; for, the "new" Russian music as we of the West hear it, is cut to the same last, even as are the operas of the "new" Italians, and the work of the "new" Frenchmen, if they have happened to be pupils of César Franck. There was a kindred brightness of instrumental color, for example, in Rimsky-Korsakoff's overture, and in many parts of Glazounoff's symphony. The cantilena of Tschaikovski's concerto and the cantilena of Glazounoff's slow movement, different in many respects as they are, still kept, so to say, a family resemblance, discernible in their melodic outline rather than in their melodic contents. The turbulent finale of the concerto and of the symphony beginning abruptly, rising and falling sharply, is one of the earmarks of the whole Russian school.

So equally with less obvious resemblances. Note, for example, the aptitude of all three composers for instrumentation. Their ears and their imaginations are sensitive to very delicate distinctions of instrumental color, and their skill with the orchestra brings these distinctions to expression. Their instrumentation can be as exquisitely delicate and suggestive as it can be rudely powerful. They think in instruments; they imagine in them. How, for example, what seems merely passage-work for the display of the violinist's dexterity in Tschaikovski's concerto is really a searching of the heart of the instrument. Contrast the subtle lightness of Glazounoff's scherzo with the flamboyant tumult of his finale. Note, too, the ease of invention which all three men seem to enjoy, but do not listen too closely, lest that invention shall seem oftener an adroit transformation or a very slightly disguised repetition of catch phrases or of a musical idea already fully expressed. Consider, too, a certain gleaming quality in all three of the compositions played yesterday. First and last they were highly decorative music. The peril of an "all-Russian" programme is that this brilliance may ultimately cloy and pall, and that it may sometimes only illuminate—and much too brightly—a certain emptiness behind. The peril was the greater yesterday since all the music was comparatively light. Naturally in a violin concerto Tschaikovski does not mount the heights or plunge into the depths of passionate expression. Rimsky-Korsakoff's overture is decorative preluding to his opera without the gorgeous pictorial quality of his "Scheherazade" or the dramatic power of his "Antar." As for Glazounoff's symphony, it was the first piece of musical entertainment that the audience has had in the six concerts of the year, and it testified its pleasure in heartier applause than a new symphony or almost any new composition has received for long.

Narrow as the Russian composers sometimes seem, there are many sorts of Russian music—glowing Oriental fantasies like Rimsky-Korsakoff's "Scheherazade," tone-poems of Russian legend like the same composer's "Sadko" or Glazounoff's own "Stenka Razine"; "tone-pictures" like Ippolitoff-Ivanoff's "The Cliff," or Glazounoff's "Kremlin"; ballets that glorify the dance and transfigure with tones the material things of the theatre; and symphonies like the fifth and the sixth of Tschaikovski that traverse primitive passions at intense play. These are the sorts of Russian music that our concerts ordinarily make known to us. There was curiously little of any of these qualities in the Russian music of which Dr. Muck made his programme yesterday. There was no touch of the neighboring Orient; no tone-poems or tone-pictures; and no play of primitive passion. It was the brightness of Russian music, the peculiar kaleidoscopic quality of it, and of its instrumental coloring above all, that programme, conductor and band seemed most to disclose. Perhaps they disclosed as well, though least in the concerto, the facility of it, that makes much of it, have shimmer rather than depth and leave little impression when the exhilaration of the moment has passed.

Tschaikovski's and Glazounoff's cantilena wheedles the listener. The fantastic grace, the light tonal imagery, the invariable instrumental felicity of Glazounoff's scherzo is exquisite pleasure as one hears. There is no resisting at the moment the sonorous and pliant energy of his allegro, the tumult of his finale. Tschaikovski and Mr. Petschnikoff searched the secrets of the violin or leapt into the relief of their turbulent finale. Rimsky-Korsakoff's overture is all brightness. The concerto has become one of the stalking horses of the virtuosi of the violin. It has been long with us and it will remain. There is no escaping it or forgetting it. But how completely has recollection of Rimsky-Korsakoff's overture passed though it has been twice played at our symphony concerts! And will Glazounoff's symphony be easy to recall a year hence, except, perhaps, the scherzo? The Russian music that lasts is the music of primitive passion, or of folk-legend or folk-tune; or of the mysterious Orient or of the bare steppes. Yesterday Glazounoff and Rimsky-Korsakoff were of Petersburg, the urban, when the Nevsky Prospekt and the restaurants in the islands of the river are at their gayest on a bright winter afternoon. H. T. P.

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Concerts Next Week

The Symphony Orchestra gives an extra concert in Symphony Hall on Monday evening at eight o'clock in honor of Camille Saint-Saëns, the eminent French composer, who is now paying his first visit to America and about whom several articles have appeared recently in these columns. The programme consists entirely of Saint-Saëns's music, but the composer himself will appear only as a pianist, playing the pianoforte part in his concerto in G-minor, and a group of short pieces. The overture to one of his later operas, "The Barbarians," begins the concert, and for ending comes his symphony in C-minor, notable for the skill in instrumentation and the fertility in the development and modulation of what is practically a single melody, that is displays, and unusual by its addition of a piano and an organ to the orchestra. In these and in the concerto Dr. Muck will conduct, while in the symphony Mr. Zach takes the piano and Mr. Goodrich the organ.

At the regular Symphony concerts on Friday afternoon and Saturday evening next in Symphony Hall, Moriz Rosenthal, one of the most distinguished of living pianists, about whom there is an article in another column, reappears in Boston after an absence of eight years, playing the pianoforte part in Liszt's concerto in E-flat major. As notable is the appearance of a symphony by Bruckner on the programme—the seventh, in E-flat major, which has been played only once before in Boston, and then twenty years ago. Thus it is virtually new music, and in it Dr. Muck will give the first proof of the admiration in which he holds Bruckner's work. In Germany and Austria he is barely beginning to come into his own, while in America his music is still almost unknown. The remaining number [illegible]

NEW YORK CITY

SS

TIMES

NOV 1 0

TWO events of unusual interest marked the opening of the musical season: the coming of Dr. Muck to lead the Boston Symphony and the appearance of M. Saint-Saëns for the first time in this country.

Dr. Muck made a most favorable impression at the first Symphony concerts as a musician of the highest order. His interpretations of Beethoven, Wagner and Brahms were sympathetic, scholarly and sincere, abstaining from any sensationalism. The orchestra and the public are to be congratulated on this leader.

As M. Saint-Saëns is the first of the modern French composers and well known in this country, his renderings of many favorite works at his recent concerts were interesting events. He was assisted by Mr. Damrosch's orchestra. While an excellent pianist, it is as a composer that he will be remembered.

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WAGNER CONCERT IN CARNEGIE HALL

Walter Damrosch and the Symphony Orchestra in an Excellent Programme.

By AUGUSTUS ST. JOHN-BRENON.

Richard Strauss, Walter Damrosch and the New York Symphony Orchestra united their forces last night at Carnegie Hall and the result was a most spirited, stimulating and artistic concert.

It is Mr. Damrosch's ambition that New York should have an orchestra as closely and artistically associated and identified with New York as the Chicago Orchestra is with Chicago, or the Boston Symphony Orchestra with the Hub, and at the present time worthy of the highest traditions and esthetic traditions of a city developed, as few cities in the world are, to music in its noblest manifestations. Now such interpretations as I heard yesterday of the Prelude to "Lohengrin," the Vorspiel to "Tristan," for instance, go far toward establishing the claim of the New York Symphony Orchestra to such a dignity and [illegible] worthiness.

Mr. Damrosch's readings of these two deeply [illegible] musical excerpts from contrasted works were [illegible] with nervous strength, poetical [illegible] uplifted diction and a penetrative [illegible] persuasive eloquence. The poise of the orchestra was admirable, the attack firm. The same, though to a less [illegible]ent, must be said of the "Sounds of the Forest," from "Siegfried," and [illegible] of Richard Wagner, which [illegible] invariably strongly favored [illegible], is too delicate, too intimately [illegible]oven with the situation and the [illegible] action upon which it is a comment, to be torn bodily from the drama which it describes, poetizes and [illegible]es.

The "Procession of the Knights" from "Parsifal" [illegible] too stiltedly and too formally [illegible]d in mysticism. The [illegible] too deliberate.

Mme. Gadski was the soloist. She made three appearances during the evening. Her voice, pretentious, ragged and uncertain, platform presence of singular beauty and dignity did [illegible]re for a rendering of Wagner's [illegible]childe Wesendonck's "[illegible]" Sorrow, the tenderness and [illegible]ness of which she either ignored or [illegible]ssed by in an attempt at [illegible] and declamation.

Her mezzo [illegible] euphonious, her low notes [illegible]rich and powerful; but [illegible] notes had the fatal fault of [illegible] quiver and vibrato. Madame [illegible]ski should take herself in hand.

The concert ended with a lively rendering of "The Ride of Valkyries."

Two unfamiliar symphonies will be given by the Boston Symphony Orchestra at their concerts in Carnegie Hall on Thursday evening, December 6, and Saturday afternoon, December 8. On Thursday evening the symphony will be Bruckner's in E-flat major, No. 7. This work has had so few performances that it comes practically as a novelty. It is the Seventh Symphony, which finally gave Bruckner, after long years of waiting, recognition as one of the great composers of his time. It will be particularly interesting to hear Dr. Muck's interpretation of it because he is not only an admirer of Bruckner and his music, but he gave the first performances in this symphony in Austria while he was conductor of the Styrian Society in Gratz, in 1886, and in Berlin in 1894 at one of the Royal concerts.

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LIC. LEDGER

PHILADELPHIA, PA

NOV 25 1906

Boston Symphony Orchestra, on December 3, will afford a hearing of the Brahms Symphony in C minor which received warm praise in New York when it was played two weeks ago. Doctor Muck's reading of the work was variously commented upon by the critics, and this despite his late pronunciamento against the attempt on the part of orchestral leaders to read individual interpretations into the composition they present. Doctor Muck favored only an earnest search after the composer's own intentions and a loyal discipleship in presenting these to the audience. The announcement of the soloist is equally of importance, the concert marking the first appearance here in eight years of Moriz Rosenthal. Recognized as a very great pianist during his first visit to America, he is today acknowledged as an artist who has gained in subtle and deep musical qualities and a technical mastery that is remarkable, even in this era when there are many pianists of concert rank to claim our attention.

PRESS

PHILADELPHIA, PA

The second concert by the Boston Symphony Orchestra will be given in the Academy of Music to-morrow evening. This concert will be of especial interest because it will mark the first appearance in eight years in Philadelphia of Moriz Rosenthal, the great pianist, who has been making such a sensation in New York. Rosenthal was astoundingly great when he was in this country eight years ago and even on his first visit several years before that; but all accounts from New York agree that he has grown immeasurably since then, not merely in his gigantic technique, but in his purer, deeper and subtler musical qualities. This will be Rosenthal's first appearance in Philadelphia and much is expected of it. It is interesting to learn that Dr. Muck has placed on this Philadelphia program Brahms' Symphony in C minor, No. 1. It was with this symphony that he created such an extraordinary demonstration of enthusiasm in New York two weeks ago.

Newspaper Cutting Bureau in the World

From

Address

Two unfamiliar symphonies will be given by the Boston Symphony Orchestra at their concerts in Carnegie Hall on Thursday evening, December 6 and Saturday afternoon, December 8. On Thursday evening the symphony will be Bruckner's in E-flat major No. 7. This work has had so few performances that it comes practically as a novelty. The symphony for Saturday afternoon is Glazounoff's No. 5. This work was first performed in New York at a concert of the Philharmonic Society under Anton Seidl in the spring of 1898, and it has since been performed in one of the concerts of the Russian orchestra. The soloist on Thursday evening wil be Moriz Rosenthal, and on Saturday afternoon Timothée Adamowski, who will play for the first time in New York a concerto by Gustav Strube, one of the first violins of the orchestra.

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How Dr. Muck Conducts.

Dr. Muck slipped across the stage so quickly and quietly that the audience hardly detected his presence until Mr. Hess waved the orchestra to its feet. The buzz of discovery subsided in a little burst of welcoming applause; the new conductor bowed tautly and nervously to his men and to his audience, and for the first time the three were face to face. Neither photograph nor description had belied him. For the moment the face seemed unusually white and set, but mental acumen, nervous energy, resolution, entire self-control and concentration seemed to meet in it. There was similar nervous energy in his alert bearing and supple movements, but subject again to the same full self-mastery. A man could hardly seem more unaffectedly and quietly absorbed in his work and in the pleasure of it.

The beat and the whole manner of conducting were as characteristic. Since Theodore Thomas' time no familiar conductor has stood so still. Dr. Muck plunged at no group of players, beckoned none to their entrances, embraced none in sweeping gesture. Like Thomas, he reserves such muscular labors for rehearsals. His body does not even rise with a crescendo, or go taut with a climax. His score stands before him, his stick is in his hand in the old fashion, and the beat is unfailingly clear and unfalteringly precise. Hand and stick seem to move little, but there is a curious, quivering, nervous energy in their rise and fall. Now and then both arms, half extended, move to the rhythm or sharpen the accent. Rarely the lifted left hand modulates the volume of tone. Once at least, with both arms at ease, Dr. Muck left the band to go its own way. There are no vehemence or obvious emotional appeal or suggestion in any movement. At the rehearsals the conductor has disclosed and imposed his design, will and feeling. At the concert he seems to seek only the clear and exact fulfilment and expression of them. His conducting is lucid precision itself, but precision that is tense with nervous energy.—*Boston Transcript.*

Newspaper Cutting Bureau in the World

DR. MUCK of the Boston Symphony Orchestra sticks to his own idea of what makes a programme. He has given Boston his eighteenth-century programme and his "romantic" programme (Weber, Schubert, and Schumann), and Cambridge his three symphonies in one evening (Haydn's G major, Mozart's "Jupiter," and Beethoven's C minor). This week in Boston he proposes to give a Russian concert, consisting of Rimsky-Korsakoff's overture to "The Betrothed of the Czar," Tschaikowsky's violin concerto (for Alexander Petschnikoff), and the new fifth symphony by Glazounoff. Some Boston concertgoers are already declaring their conversion to Dr. Muck's method. Dwellers in other towns may still be pardoned for preferring programmes of the kind that Theodore Thomas or Mr. Gericke used to make. The American conductor who now preserves best that elder tradition is undoubtedly Walter Damrosch.

NEW YORK POST

Bruckner at Last!

Two unfamiliar symphonies will be given by the Boston Symphony Orchestra at their concerts in Carnegie Hall on Thursday evening, December 6, and Saturday afternoon, December 8. On Thursday evening the symphony will be Bruckner's in E-flat major No. 7. This work has had so few performances that it comes practically as a novelty. It is the Seventh Symphony, which finally gave Bruckner, after long years of waiting, recognition as one of the great composers of his time. It will be particularly interesting to hear Dr. Muck's interpretation of it because he is not only an admirer of Bruckner and his music, but he gave the first performances of this symphony in Austria while he was conductor of the Styrian Musical Society in Graz in 1886 and in Berlin in 1894 at one of the royal concerts. The Symphony for Saturday evening is Glazounoff's No. 5. This work was first performed in New York at a concert of the Philharmonic Society under Anton Seidl in the spring of 1898 and it has since been performed in one of the concerts of the Russian Orchestra.

The soloists on Thursday evening will be Moritz Rosenthal and on Saturday afternoon Timothée Adamowski, who will play for the first time in New York a concerto by Gustav Strube, one of the first violins of the orchestra.

BOSTON TRANSCRIPT NOVEMBER 24, 1906

THE SYMPHONY CONCERT

DR. MUCK MAKES AN "ALL-RUSSIAN" PROGRAMME

Rimsky-Korsakoff in an Overture, Tschaikovski in the Violin Concerto and Glazounoff in a New Symphony—Russian Music at Its Brightest—Mr. Gogorza's Song Recital—Concerts of Next Week and Weeks to Come—Musical News

Dr. Muck made a hazardous venture at the Symphony concert yesterday with a programme that consisted wholly of music by Russian composers—Rimsky-Korsakoff's overture to his opera "The Betrothed of the Tsar"; Tschaikovski's concerto for violin, played by Mr. Petschnikoff, and Glazounoff's fifth symphony, in B-flat major, heard for the first time in Boston. No one of the three is of notable distinction as Russian music goes; no one represents the composer at his best and fullest, and each discloses rather transparently the characteristic virtues and shortcomings of Russian music. By this last token there is a measure of similarity in the three pieces; for, the "new" Russian music as we of the West hear it, is cut to the same last, even as are the operas of the "new" Italians, and the work of the "new" Frenchmen, if they have happened to be pupils of César Franck. There was a kindred brightness of instrumental color, for example, in Rimsky-Korsakoff's overture, and in many parts of Glazounoff's symphony. The cantilena of Tschaikovski's concerto and the cantilena of Glazounoff's slow movement, different in many respects as they are, still kept, so to say, a family resemblance, discernible in their melodic outline rather than in their melodic contents. The turbulent finale of the concerto and of the symphony beginning abruptly, rising and falling sharply, is one of the earmarks of the whole Russian school.

So equally with less obvious resemblances. Note, for example, the aptitude of all three composers for instrumentation. Their ears and their imaginations are sensitive to very delicate distinctions of instrumental color, and their skill with the orchestra brings those distinctions to expression. Their instrumentation can be as exquisitely delicate and suggestive as it can be rudely powerful. They think in instruments; they imagine in them. How, for example, what seems merely passage-work for the display of the violinist's dexterity in Tschaikovski's concerto is really a searching of the heart of the instrument. Contrast the subtle lightness of Glazounoff's scherzo with the flamboyant tumult of his finale. Note, too, the ease of invention which all three men seem to enjoy, but do not listen too closely, lest that invention shall seem oftener an adroit transformation or a very slightly disguised repetition of catch phrases or of a musical idea already fully expressed. Consider, too, a certain gleaming quality in all three of the compositions played yesterday. First and last they were highly decorative music. The peril of an "all-Russian" programme is that this brilliance may ultimately cloy and pall, and that it may sometimes only illuminate—and much too brightly—a certain emptiness behind. The peril was the greater yesterday since all the music was comparatively light. Naturally in a violin concerto Tschaikovski does not mount the heights or plunge into the depths of passionate expression. Rimsky-Korsakoff's overture is decorative preluding to his opera without the gorgeous pictorial quality of his "Scheherazade" or the dramatic power of his "Antar." As for Glazounoff's symphony, it was the first piece of musical entertainment that the audience has had in the six concerts of the year, and it testified its pleasure in heartier applause than a new symphony or almost any new composition has received for long.

Narrow as the Russian composers sometimes seem, there are many sorts of Russian music—glowing Oriental fantasies like Rimsky-Korsakoff's "Scheherazade," tone-poems of Russian legend like the same composer's "Sadko" or Glazounoff's own "Stenka Razine"; "tone-pictures" like Ippolitoff-Ivanoff's "The Cliff," or Glazounoff's "Kremlin"; ballets that glorify the dance and transfigure with tones the material things of the theatre; and symphonies like the fifth and the sixth of Tschaikovski that traverse primitive passions at intense play. These are the sorts of Russian music that our concerts ordinarily make known to us. There was curiously little of any of these qualities in the Russian music of which Dr. Muck made his programme yesterday. There was no touch of the neighboring Orient; no tone-poems or tone-pictures; and no play of primitive passion. It was the brightness of Russian music, the peculiar kaleidoscopic quality of it, and of its instrumental coloring above all, that programme, conductor and band seemed most to disclose. Perhaps they disclosed as well, though least in the concerto, the facility of it, that makes much of it, have shimmer rather than depth and leave little impression when the exhilaration of the moment has passed.

Tschaikovski's and Glazounoff's cantilena wheedles the listener. The fantastic grace, the light tonal imagery, the invariable instrumental felicity of Glazounoff's scherzo is exquisite pleasure as one hears. There is no resisting at the moment the sonorous and pliant energy of his allegro, the tumult of his finale. Tschaikovski and Mr. Petschnikoff searched the secrets of the violin or leapt into the relief of their turbulent finale. Rimsky-Korsakoff's overture is all brightness. The concerto has become one of the stalking horses of the virtuosi of the violin. It has been long with us and it will remain. There is no escaping it or forgetting it. But how completely has recollection of Rimsky-Korsakoff's overture passed though it has been twice played at our symphony concerts! And will Glazounoff's symphony be easy to recall a year hence, except, perhaps, the scherzo? The Russian music that lasts is the music of primitive passion, or of folk-legend or folk-tune; or of the mysterious Orient or of the bare steppes. Yesterday Glazounoff and Rimsky-Korsakoff were of Petersburg, the urban, when the Nevsky Prospekt and the restaurants in the islands of the river are at their gayest on a bright winter afternoon.

H. T. P.

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Concerts Next Week

The Symphony Orchestra gives an extra concert in Symphony Hall on Monday evening at eight o'clock in honor of Camille Saint-Saëns, the eminent French composer, who is now paying his first visit to America and about whom several articles have appeared recently in these columns. The programme consists entirely of Saint-Saëns's music, but the composer himself will appear only as a pianist, playing the pianoforte part in his concerto in G-minor, and a group of short pieces. The overture to one of his later operas, "The Barbarians," begins the concert, and for ending comes his symphony in C-minor, notable for the skill in instrumentation and the fertility in the development and modulation of what is practically a single melody, that is displays, and unusual by its addition of a piano and an organ to the orchestra. In these and in the concerto Dr. Muck will conduct, while in the symphony Mr. Zach takes the piano and Mr. Goodrich the organ.

At the regular Symphony concerts on Friday afternoon and Saturday evening next in Symphony Hall, Moriz Rosenthal, one of the most distinguished of living pianists, about whom there is an article in another column, reappears in Boston after an absence of eight years, playing the pianoforte part in Liszt's concerto in E-flat major. As notable is the appearance of a symphony by Bruckner on the programme—the seventh, in E-flat major, which has been played only once before in Boston, and then twenty years ago. Thus it is virtually new music, and in it Dr. Muck will give the first proof of the admiration in which he holds Bruckner's work. In Germany and Austria he is barely beginning to come into his own, while in America his music is still almost unknown. The remaining number of [illegible]programme is Beethoven's third [illegible]

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Dr. Muck made a most favorable impression at the first Symphony concerts as a musician of the highest order. His interpretations of Beethoven, Wagner and Brahms were sympathetic, scholarly and sincere, abstaining from any sensationalism. The orchestra and the public are to be congratulated on this leader.

As M. Saint-Saëns is the first of the modern French composers and well known in this country, his renderings of many favorite works at his recent concerts were interesting events. He was assisted by Mr. Damrosch's orchestra. While an excellent pianist, it is as a composer that he will be remembered.

[76]

...n Sunday Globe.
SUNDAY, NOV 25, 1906.

Dr Muck's sixth symphony program was thoroughly Russian in character, three Slav composers of the modern school being represented, and the Russian violinist, Alexander Petschnikoff, appearing as soloist. The fifth symphony, by Glazounoff, was played for the fist time here. Tschaikowsky's D major violin concerto and the Rimsky-Karsakoff overture to "Betrothed of the Tsar", completed the selections. The concert as a whole was of a vigorous type, with the Muscovite musical, or unmusical characteristics liberally introduced. The overture, though, comes not within this category, for although the opera is filled with tragic episodes the introductory music, which was admirably played by the orchestra, is but slightly suggestive of the story.

Glazounoff's symphony abounds in well-contrasted "colors," and some of them are laid on pretty heavily. He is prone to make his announcements in reiterative measures given to various groups of instruments and nearly all the themes are worked up to a riotous climax. The first part was of this nature and it gave the different contingents capital opportunities to display their splendid quality of tone in fortissimo work, which in some orchestras is blatant or rough.

There is a charming scherzo for the second movement, with quaint figurations for the lighter instruments and just a few touches of the Slavic harshness to form a connecting link with the other divisions of the work. This part was so delightfully played that the audience became very enthusiastic. The lighter strings continued their good work in the third movement, which was quite interesting because of its romantic character, and in the finale the crashing turbulency of the scheme was exemplified with becoming vigor. All through the work the orchestration shows great skill and ingenuity in the obtaining of legitimate musical results, but like other composers of this nationality, Glazounoff frequently offends the ear by combinations that have no melodic significance to express, aside from being noisy.

Petschnikoff played the immensely difficult violin concerto with wonderful verve and impetuosity, his sureness of intonation suffering at times from his rushing fingering. When he played the same selection with the orchestra about six years ago the technical feats, possibly, were not so brilliant as they were yesterday; but at that time he was regarded as a violinist of high attainments, and certainly he is a great, or greater, artist today. His tone is generally very sweet, he readily masters all difficulties of fingering, and his bowing, though a bit rough in chord passages once in a while, is firm and even. The young artist was rapturously applauded. The orchestral accompaniment was a trifle uncertain in some of the "two-forty" passages, the pace of the soloist being so rapid as to cause a bit of lagging in the tempo.

Rosenthal will be this week's soloist in the Liszt E flat major concerto for piano and orchestra. Beethoven's overture, "Leonore," No. 3, and Bruckner's seventh symphony will complete the program.

...NG AT SYMPHONY HALL.

The announcement that the distinguished French composer, M Saint-Saens, would appear as a pianist with the Symphony orchestra at the special concert tomorrow evening, instead of as conductor and organist, has been received with great satisfaction by the musical public of this city. Unquestionably Saint-Saens is one of the great pianists of the world. So far he has played four times in New York, always to overflowing houses, and with similar success he has appeared in Chicago with the Chicago orchestra.

This is all the more astonishing when one considers that Saint-Saens is now a man of 71 years. All reports have agreed that in spirit he is as youthful as ever he was and that his arms and his hands are in perfect condition. His technique has been most heartily praised and, of course, of his musicianship no comment is necessary.

Dr Muck has kindly consented to be the conductor tomorrow, since it was impossible for Saint-Saens both to conduct and play the piano in the same evening. In fact, it has just about been decided that Saint-Saens will do no conducting in this country during his present visit.

Dr Muck's appearance at this concert will give many who are not regular subscribers to the Symphony a chance to hear the orchestra under its new conductor. The program has necessarily been considerably changed. The works will all be by Saint-Saens. The purely orchestral numbers will be the overture to the opera, "Les Barbares," and the symphony in C minor, No. 3. Saint-Saens will play his concerto in G minor and a group of solo pieces for the piano.

BOSTON POST,
NOVEMBER 25, 1906

SYMPHONY CONCERT

Yesterday's programme was devoted to the modern Russian school. It consisted of the overture to Rimsky-Korsakoff's opera, "The Betrothal of the Czar"; Tchaikowsky's violin concerto, and a new symphony by Glazounoff, No. 5 in B flat. Mr. Alexander Petschnikoff was the soloist, another modern Russian. Rimsky-Korsakoff's overture bears much the same relation to his other works that Mendelssohn's "Ruy Blas" bears to the "Midsummer Night's Dream," or "Melusina." One hardly recognizes in this work the composer of "Sadko," "Antar" or "Scheherazade." It is a rather conventional prelude to an opera, and as the programmatist justly observes has little relation to what follows.

Mr. Petschnikoff certainly had a surprise up his sleeve for those who heard him play this same concerto six years ago. At that time he was sharply criticised as lacking tone, having a generally insecure technique and a lamentable tendency to sentimentalize. Certainly none of these things were in evidence last night. His tone was manly and virile to a degree, surcharged with tense, nervous energy. The first movement was read with breadth and poise; the second, with its deep Slav melancholy, nobly sung, and the last movement taken with fiery, almost brutal, wildness and abandon. The work does not rank among the greatest compositions of the Russian, but Mr. Petschnikoff played it for exactly what it was worth and did not make the mistake that has often been made of endeavoring to smooth over the coarseness and savagery of it.

There was some curiosity about Glazounoff's symphony, not so much on account of the work, for Glazounoff, as heard in Boston up to this time, can scarcely be called an epoch-making composer, but to see how Dr. Muck would drill our orchestra upon an entirely new work. And it may be unqualifiedly stated that our new conductor "made good" in every sense of the word. As a virtuoso piece for orchestra the symphony serves well, and this may have had something to do with Dr. Muck's choice of it. The themes and their development in the first movement were presented with admirable clarity, and the brass blew with an edifying sonority grateful to the ear. It is a very glib movement. The scherzo showed at their best the perfection of our wood-wind, and was performed with the greatest delicacy, fleetness and precision. In the slow movement the strings covered themselves with glory and the last went with the utmost brilliancy, the heavy chords were struck off like the crack of a whip and there were telling dynamic effects. The men seemed to play the new work with quite as much ease and security as in other things with which they have long been familiar. There was a constantly varying rich stream of orchestral color, and each detail was carefully worked out, although kept well in its place and subordinated to the main scheme of the composition.

Glazounoff is a Russian, and a very gentlemanly one. One cannot by any stretch of the imagination conceive of him drinking fiery vodka, or doing anything in the least degree improper. The contrast was the more evident coming after Tchaikowsky's more personal and elemental work. His instrumentation is rich and sumptuous, displaying an oriental love of color; but there is a fatal facility about his writing, and counterpoint seems to obsess rather than serve him. The two middle movements are by far the best. They seem to be at least the real Glazounoff and we can appreciate them as far as they go. The scherzo might accompany a ballet which one would like to see, and the slow movement is a pretty, harmless song without words. The last is best described by the word "bosh." It has elements of a superficial popularity, and the scherzo seemed to please mightily. The performance was another testimony to the ability of Dr. Muck and the virtuosity of [illegible] orchestra.

SUNDAY HERALD—BOSTON, NOVEMBER 25, 1906

BY PHILIP HALE.

Dr. Muck's programmes have provoked discussion. Those of the first four concerts seemed ultra-conservative. The statements that he made shortly after his arrival, or was reported to make, concerning the dearth of interesting contemporaneous works and his undying devotion to the old masters, seemed to be his personal commentary on the programmes.

The concerts took place, and no one's finer susceptibilities were seriously hurt. Dr. Muck triumphed gloriously with the symphony by Brahms—a case of old wine in new bottles.

Some remembered during the discussion which raged about the first four programmes that Dr. Muck arranged them before he crossed the Atlantic; that they were made in Germany. The eminent conductor had no personal knowledge of the character of the orchestra; nor did he know how the audience was musically disposed, whether it were hide bound in conservatism or, like the ancient Athenians, spending time in nothing else but either to tell or to hear some new thing. It was natural that a conductor should choose in view of these circumstances long approved compositions known thoroughly by him, compositions so familiar to the audience that there could not be serious controversy over their inherent merits, compositions with which he had worked wonders in European cities.

Then came the programme of the fifth concert. The appearance of the overture to "Oberon," coming immediately as it did after the performance of the overture to "Der Freischutz," was indeed, discouraging, for there is no sworn band of devoted Weberites in the town. Was it possible that the "Euryanthe" overture would follow? Some saw in approaching and ghastly procession the overtures to "Peter Schmoll," "Silvana," "Abu Hassan," "The Ruler of the Spirits," not to mention the "Jubel," with the patriotic air dear to more than one nation. But on the same programme there was a symphony, the one by Sinding, which was practically unknown to the great majority of the audience. Sinding's Symphony, whether you like or dislike it, is certainly not, as the French say, "old hat."

Mr. Petschnikoff comes to play Tschaikowsky's concerto; lo, and behold, a strictly Russian programme; an overture by Rimsky-Korsakoff, an Orientalist in music, and a symphony by the Glazounoff of the barbaric and better days.

It should be remembered that the programme of the fifth concert was arranged in view of the fact that the orchestra, returning from its first trip, would have little time to rehearse. Preceding conductors have borne this principle in mind each season. But does Dr. Muck purpose to shape his programmes to suit the selection made by the soloist—as in Mr. Petschnikoff's case? If a pianist wishes to play Grieg's concerto, will there be a Scandinavian concert? If a concerto be one of the romantic school, will the whole programme necessarily be romantic?

Reforms in Concert Halls.

The question of programme-making has exercised seriously the wits of deep German thinkers in their efforts to institute "concert reform." Strange experiments have been made in this direction, with the disposition of the orchestra and the management of lights. We are now speaking of the concert hall, not of the opera house. Von Buelow occasionally darkened the room, and it is reported that incense was burned by his order during a performance of the funeral march in Beethoven's "Eroica" symphony. At Heidelberg in 1903 the first concert of a music festival was given with a sunken orchestra and unseen solo singers and chorus—for the conductor, Philipp Wolfrum, composer and professor at Heidelberg University, wished to test the theory that "invisible music" is the most effective. On the second day, for the sake of comparison, the singers and the orchestra were in the sight of the audience, but the stage was divided into four separate floors to gain a variety in dynamic force. On the third day an oratorio was performed, with the chorus on a raised stage, but the orchestra was seated on a level with the main floor of the hall and separated from the audience by a "non-transparent sound wall." Dr. Wolfrum's purpose was characterized by an enthusiast, who wrote apparently without even one foot on the ground, as "purely ideal and theoretically quite art imbued."

A dozen years before the time of these experiments Dr. Pudor, 'cellist raging pamphleteer, and for a time director of the Dresden Conservatory, wrote an essay, "The Concert Hall of the Future," and took for his text a sentence from "Wilhelm Meister": "He was accustomed to hear music only with shut eyes that he might concentrate his whole being on the sole and pure enjoyment of the ear." An eminent music critic made this experiment and soon after the editor of the journal represented by the critic received a letter saying: "No wonder your critic writes inane articles? Haven't you a hired man that can keep awake? Or perhaps your critic is given to booze!"

Pudor believes that after the audience is seated the lights should be lowered or, better still, extinguished. If players or singers need a certain amount of light which will be visible to the audience, the hearers should sit with their backs to the stage. If there be light, a solo pianist or violinist should be concealed by a dark curtain or a screen. The hearer in a dark hall will not be disturbed by the sight of a sad or grotesque face of a neighbor, or by the dress and general appearance of a performer. Music is wholly a matter of impression. The hearer must be sensitive; he must not be one of a crowd; there must be helps to self-concentration. A man is more sensitive to musical impressions early in the morning or in the evening, especially at twilight. "The fitting season is winter, when nature sleeps, and the white robe of peace is stretched over the earth; but still more fitting perhaps is the late fall, the twilight of the year."

Pudor on Programmes.

One is not always in the mood to hear a Strauss waltz or Beethoven's funeral march. It would seem as though certain conductors arranged programmes as if they drew at random from a grab bag. In 1889 von Buelow conducted a double performance of the Ninth symphony in one and the same concert. This was a grievous error in judgment, for no one sensitive to musical impressions can hear the colossal work twice consecutively with any appreciative enjoyment. Did von Buelow wish to show that music should appeal to intelligence rather than emotion? Did he think the audience would understand the work better the second time? If the hearer did not understand everything during the first performance, exhausted by the effort he would not have the mental force to grasp the meaning at a second hearing. If he understood at first—he was probably acquainted with the symphony—he was so impressed that he was in no mental condition for a second hearing.

Yet when Debussy's highly poetic "Nocturns" were first played in Boston they were performed twice at the same concert, and the experiment was most successful. Of course, these "Nocturns," which are comparatively short, do not have the exhaustive power of the 9th symphony.

It was a mistake, Dr. Pudor says, for Franz Wuellner to conduct at a Rhenish music festival the nine symphonies of Beethoven in three successive days. It is a mistake to put three symphonies, or two symphonies and an overture on the same programme. A "historical programme" is like unto a museum; the appeal is to an acquaintance with the history and the development of music or the audience at such a concert must have a certain historical and scientific knowledge. The enjoyment will be far from that which is induced by a true display of art. Thus Dr. Heinrich Pudor.

Paul Ehler's Views.

Another deep thinker, Mr. Paul Ehler of Koenigsberg, freed his mind a few years ago.

He believes—and he is not alone in this—that there should be no solo singer or player in a symphony concert of the first rank. There should be, at least, no lyric solo piece. After a great orchestral composition, the hearer's aesthetic sense is disturbed by a piano or violin concerto or by songs with a piano accompaniment. Such compositions are for a small hall. Injury is done to the performer. Operatic arias wrenched from their place in the opera are ineffective and impertinent. This is especially true of excerpts from Wagner's music dramas. The place for arias from operas which are no longer in the theatre repertory is a vocal concert.

The player of a concerto is an unduly prominent and disturbing element in a concert of purely orchestral and serious works. In Mahler's second symphony, Berlioz's "Harold in Italy," or Strauss' "Don Quixote," although in the first a singer sings a whole movement; in the second a viola and in the third a violoncello appears as a solo instrument; both singer and viola and violoncello merely take part in the ensemble; no one of them is the main purpose of the composition.

"Historical," "educational" programmes are only for the music school.

"It is nonsense to make a programme out of works by Mozart and Richard Strauss; or to include works by Bach, Saint-Saens and Wagner in the same programme." The musical natures of these composers are so different that they cannot thus be put together. Nor do Bach and Mozart walk together in close communion. "Bach, in spite of his severe style, was an anachronism." He is more at ease with Beethoven or Wagner than with Mozart, "the master of the rococo."

The programme should always be a crescendo of interest and emotion. This may come from "the musical and metaphysical contents" of the music, or through the means of outward expression. It is a good thing to give concerts devoted to the works of one composer; or contrasts may be made, as by giving in the same concert symphonies by Brahms and Bruckner: The natural antagonism would here give piquancy.

But it is a good thing to give a "Beethoven," a "Brahms," a "Richard Strauss" concert? Does not monotony with consequent boredom lie that way? What student at Berlin 20 or 30 years ago does not remember with a shudder the Mozart, Beethoven, Raff, Schubert, and other exclusive "evenings" at Bilse's?

The concerts should not be too long, and there should be an intermission between any two important compositions.

In the reverence paid the older masters there should be no lack of sympathy for the composers living and striving today.

Thus Mr. Paul Ehler of Koenigsberg.

Let us listen to one more opinion.

Von Hausegger's Case.

Mr. Siegmund von Hausegger, whose "Barbarossa" has been performed in Boston at a Symphony concert, resigned last season his position as a conductor at Frankfort-on-the-Main, and he wrote a letter in explanation. He began by premising that art is not a commodity to be offered for sale as adapted to the wants of the buyer, alias the public. He then insisted that in concerts of a serious nature everything which does not serve artistic purposes should be rigidly excluded.

"The dignity of art will also make it necessary for the representatives of society, so-called, to drop, as far as art is concerned, all of their customary privileges except those that are to be found in all circles.

"This forbids the introduction of virtuosity, which tends to present a brilliant display of technical cleverness as an apparently secondary, but often, in reality, a main purpose.

"The true object of orchestral concerts lies in the presentation of symphonic works. Pieces with a piano part require on the part of the hearer conditions which differ from the purely orchestral and therefore do not belong in the realm of these concerts. The programmes should not present an aimless series of compositions, but should have the basic purpose of awakening understanding of the personalities of the various composers; of their style, of the development of our art, of the schools which often continue through long epochs; as well, on the other hand, as a deeper insight into individual peculiarities.

"At the foundation of every programme should be a leading thought and a clear plan. With all consideration for the capacity of the public the rule should be concentration, not diversity. A certain degree of capacity must always be taken for granted. Soloists will increase the effect of those programmes if they are suited to the general plan. All these are not new ideas, for they are clearly understood by those who treat art with earnestness and conviction. To expect to succeed from the first moment with such a plan would be an idle desire, but gradual progress will bear its own promise of final success."

Soloists' Influence.

Thus do deep thinkers cuss and discuss. Thus do they advance theories and propose reforms without consideration for the business manager.

It is true that an ideal symphony concert is without the disturbing presence of a be-jewelled prima donna, of an emotional fiddler with only the whites of his eyes seen as he almost swoons in a melting andante, of a formidable pianist who, when he takes his seat, bows to the conductor, as much as to say: "Now let her go! You can't drown me!"

continued

Saint-Saens and Symphony Orchestra Tomorrow Night

The announcement that Mr. Camille Saint-Saens will appear as a pianist with the Symphony orchestra at the special concert tomorrow evening, and not as conductor and organist, has been received with satisfaction by the musical public. Unquestionably M. Saint-Saens is one of the great pianists of the world. So far he has played in New York four times, always to overflowing houses, and efforts are making for two more appearances. With similar success he has appeared three times in Chicago with the Chicago orchestra, and there, too, they wish to have him again.

This is all the more astonishing when one considers that Saint-Saens is now in his 72d year. All reports agree that in spirit he is as youthful as ever he was, and that his arms and his hands are in perfect condition. His technique has been most heartily praised, and no comment concerning his qualities as a musician is necessary.

The concert will gain in interest from the fact that Dr. Muck has kindly consented to be the conductor. Mr. Saint-Saens made a particular request that he conduct the performance, since it was impossible for the former both to conduct and play the piano in the same evening. It has about been decided that Saint-Saens will do no conducting in this country during his present visit. Dr. Muck's appearance at this special concert will give many who are not regular subscribers to the Symphony a chance to hear the orchestra under its new conductor.

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...LY ADVERTISER
NOVEMBER 26, 1906

MUSICAL MATTERS

...symphony concert ...
...the great majority of the audience ...
"Who is the soloist this week?" ...
"what is the symphony?"; not "Is there a new work?"

There is no need of insisting on this point. The list of soloists in the September announcement plays a more important part than the list of works to be performed. How many Bostonians would bid eagerly at the auction sale if the concerts were to be without solo singers, violinists, pianists or even a stray violoncellist?

Reasonable conductors and orchestral players know full well that there must be outside "attractions" if orchestras are to be maintained on a substantial basis. Artistic theories are all very well, but art, like Venus, freezes without corn and wine.

Let the necessity of soloists be granted. The question then comes up: "How should the conductor treat them in the arrangement of programmes?"

The prima donna and the wandering virtuoso believe in nine instances out of 10 that their appearance is the event of the evening. This belief is not wholly without reason, for their approach is heralded; their pictures are published in the journals a few days before the concerts; they are heartily applauded at the concerts in Boston, and whether they deserve the applause or not, they are recalled. The orchestral players themselves applaud; some of them languidly, it is true, if the visiting violinist rouses the public to enthusiasm.

The virtuoso at the beginning of the season is prepared to play certain concertos. A pianist does not wish to play here in 1906 the concerto that he played here in 1889 or in 1902. But suppose that the concerto he purposes to play is not in sympathy with the orchestral works chosen by the conductor for the concert? Who is to give way? Has not the virtuoso a right to say, "I have prepared this concerto, and I have never played it here? On the other hand, should the conductor feel obliged to make his programme anew?

Mr. Petschnikoff announced his intention of playing Tschaikowsky's concerto. He played it when he was here some years ago. Perhaps he is a man of one concerto; yet it is said that "Single Speech" Hamilton made several excellent speeches. Dr. Muck at once determined the programme. The concerto is Russian and romantic. Why not play orchestral pieces by Russians? Tschaikowsky was looked on by Rimsky-Korsakoff as a cosmopolite. Tschaikowsky was much interested in Glazounoff. The latter's fifth symphony had not been played here. Why not dispose of three Russians at a shot?

Conflicting Wishes.

There is an art in programme making, and when the conductor is a master in this art he cannot expect to please everybody. Theodore Thomas, probably the most distinguished of all programme makers, was inclined in his later years to give the hearer too much.

It is the custom in certain cities to ask the audience of a symphony series to choose the programme of one concert by vote. The pieces are then chosen—one symphony—one overture and so on, according to their popularity. An interesting experiment might thus be made in Boston.

There are some in the Symphony audience who wish to hear only "modern" music, not knowing that there is music by Bach which is today harmonically ultra-modern.

There are others who protest against the Russian composers because they are "so noisy" ang against Franck, Chabrier, d'Indy, Loeffler, Debussy because they are "decadent"; but if they were on trial for their lives they could not tell what decadent really means; they look on the word as a synonym of "rotten." Furthermore they are convinced that all the Frenchmen in this list were or are sadly improper persons whose music should not be heard.

There are those who cry out against anything that is new and strange to them. They at first protested against Wagner; now they find he is old fashioned at times. They would not have Tschaikowsky; now they adore him. They said at first of Richard Strauss' music: "This will never do"; now they applaud it with hands high in the air that they may be seen and known as persons of taste. In a year or two [illegible] will begin to appreciate Vincent d'Indy and Claude Debussy. They applaud Mr. Loeffler's music, partly because they suspect vaguely that it is strikingly original and beautiful, and partly because he lives and works here and is a man of blameless life. But those fellows over in Paris!

Suppose now that Dr. Muck should attempt to suit all tastes! He has a keen sense of humor and a pretty wit. He would at least enjoy the variety of the opinions, all dogmatically expressed.

The Future.

Dr. Muck is by this time fully acquainted with the character of the orchestra and of the orchestral library. He knows the great repertory of the orchestra. He sees that many schools of composition, that many nationalities have been represented. He also knows in great measure the audience's capacity of appreciation.

Is it not also possible that he has tastes and preferences of his own?

It is very plain that he thoroughly enjoys conducting music, nor is it likely that he will spend much time in exhuming dull, long-buried compositions or seeking anxiously for new works that might be helpful in cases of chronic sleeplessness. As an experienced and brilliant conductor of operas he naturally looks for emotional effects in music, and if music is not emotional, why should it be played? But bear in mind that emotionalism and sensationalism are not synonymous terms. There are fugues by Bach that are more emotional than some modern pieces in which there is a striving after intensity. Would it not be safe to leave the matter of programme making in Dr. Muck's hands and trust to his knowledge, experience, taste, judgment? He certainly has no thought of refusing a hearing to a composer simply because this composer happened to be born after Schumann died. It is not easy to think of Dr. Muck as confining his interest to the old worthies.

No sane person wishes to hear only the music of the old masters.

No sane person wishes to hear only ultra-modern music.

No sane person with a sense of humor wishes to hear only music that is made in Germany.

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Rimsky-Korsakoff. Overture, "The Betrothed of the Czar."
Tschaikowsky. Violin Concerto in D. (Soloist, Mr. A. Petschnikoff).
Glazounoff. Symphony in B flat, No. 5.

One of those unified programmes for which Dr. Muck is becoming celebrated. Russian composers and a Russian soloist. Nor, judging by the applause, was it Caviare to the general. The first number was more intelligible to an American audience than the name of its composer. Even Russians seem to be at sea as to how to accent his name. The Russian ambassador, Baron Rosen, once told the present writer that the accent was on the first syllable of both names; Andrew D. White, our minister to Russia, agreed with this; but a pupil of the composer has since given him the information that the gentleman himself accents his name on the first syllable of the first and the second syllable of the second name—RIM-sky Kor-SA-koff.

What's in a name? A Russian by any name whatever would write melodiously and be intelligible in his music, and this composition, with all its pomp and circumstance, its military effects and its ponderous brass phrases, is yet attractive in a tuneful manner. That the performance had an occasional touch of roughness was condonable because of the virility of the picture. In this work we do not have a kaleidoscopic array of fragments, such as we often find in modern French and German works, but steady and comprehensible tunes which charm by their contrasts and also in a more advanced manner by the development of some of their figures. Such a work is refreshing in these days of musical problems.

Tschaikowsky's violin concerto seems to us about as artificial as anything he has ever composed. The first movement might have been written by either De Beriot or Vieuxtemps, providing they ever became so prolix. One might have applied to it the Shakespearian words,—

"This will last out a night in Russia,
When nights are longest there."

The second movement (also too long) was at least more characteristic and less conventional. The horn tones, giving the effect of a bell, as in Berlioz's "Childe Harold" symphony, were very impressive, and here at least there seemed to be something earnest and poetic in the contents of the work. In the last movement the folk-song bazar was opened, as is usual in the finale of many of Tschaikowsky's works, and there was a brilliant ending. But it was not the Tschaikowsky of the "Pathetique," or of the piano concerto, or of the "Romeo and Juliet" overture, after all.

As to the artist, Petschnikoff played both correctly and fluently, but with a Dresden China fragility of tone that was out of place in Symphony Hall. His work on the G string was much lighter than it ought to have been, but his intonation was flawless and his harmonics were very pure. His delicacy of expression was quite in place in the second movement, but more force would have been acceptable both in the first and last movements.

The cadenza, placed like that in the Mendelssohn concerto, a good way from the end of the first movement, was brilliant enough, but we found Petschnikoff less great than many violinists that we have recently heard; there were some sitting back of him, in the orchestral ranks, who could have excelled him. Yet the audience evidently did not share this view, for they applauded the first movement to the echo, and recalled the artist twice at the end of the work.

The Glazounoff symphony began majestically enough and its broad unison passages were given with much dignity. There was possibly too much bombast in its make-up and the brasses came too often to the front in its measures.

Again we found the tunefulness of the Muscovite revealed. The Scherzo contained a march that was as popular as the march in Raff's "Lenore" symphony, tinkled out with Glockenspiel and with every sugary effect possible. Naturally this was applauded almost to the encore point.

The slow movement was most beautiful, the gem of the work. It is chiefly founded on a figure much like the first six notes of "Celeste Aida," but treated in a manner that removed it altogether from the Verdi vein and put all thought of resemblance or plagiarism to flight. Here also was a most effective contrast, a sudden change to a portentous phrase on the trombones which came in with striking power and weirdness. This movement was read exquisitely.

Now there came an amount of revelry and devilry that suggested that Charpentier's "Montmartre" scenes had been transplanted into symphony. Yet it was so frankly "canaille" that it possessed an odd attraction. If Mr. Gericke ever repressed the brasses they now had their compensation. "Is a Muck running the brasses or are the brasses running amuck?" asked an astonished auditor of the reviewer. The wildest orgies of Kunavina, during the fair of Nijni-Novgorod, might be represented by such music. It was Vodka in tones. But what a headache the celebrants must have had the next morning!

Louis C. Elson.

The Boston Journal
NOVEMBER 26, 1906.

RUSSIAN NIGHT FOR THE SYMPHONY

Petschnikoff as Soloist and Program of Slav Music Delighted the Orchestra Patrons.

At the sixth concert of the Boston Symphony Orchestra Saturday evening the following was the program:

Overture to "The Betrothed of the Tsar," Rimsky-Korsakoff
Concerto in D major, for violin, op. 35, Tschaikowsky
Symphony in B flat major, No. 5, op. 55, Glazounoff

The presence as soloist of Alexander Petschnikoff, the Russian violinst, and his selection of the Tschaikowsky concerto appears to have inspired Dr. Muck to a program composed entirely of Russian music. The lack of variety that might have resulted found its alleviation in the fact that the Russian composers selected were not always as Russian as they might have been. The Rimsky-Korsakoff overture, for example, is Eastern rather than Slavic in its charming melodies, which please, if they do not especially impress.

Less Russian still, if the fourth movement be excepted, is the Glazounoff symphony, which was heard in this city for the first time. Originality does not force itself to the attention in this score. Indeed, it would not be difficult to support by evidence charges of the very antithesis of originality, for Glazounoff certainly owes something to predecessors and contemporaries for ideas. The scherzo shares this lack of originality, but it possesses a daininess and tunefulness that, added to the richness of the orchestration, almost places the movement in the "popular" class. In the finals, however, the Slav comes very much into evidence, and the coarse strength of the music bears the stamp of originality. As a whole the symphony is worthy, but not unduly impressive.

The soloist, whose violin was heard with the Symphony some half-dozen years ago, made an excellent impression in the familiar Tschaikowsky concerto, which may have been better played here, but never with more zeal. Mr. Petschnikoff was very much in earnest, and was evidently in close sympathy with the work; perhaps more so than the majority of his auditors.

The orchestra played with spirit and much breadth of tone, and Dr. Muck conducted with inspiring beat.

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
MONDAY, NOVEMBER 26, 1906

MUSIC AND DRAMA

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mADEREWSKI AND HIS "UNFINISHED" SYMPHONY
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sme. Sc[illegible]ch's Song [illegible]ital—A Little Study of Her Artistry at Its Finest—Petschnikoff at the Symphony Concert—Professor Baker Lectures on the Theatre—"The Vicar of Wakefield" as a "Romantic Opera"—News of the Hour.

In spite of much persuasion in an exchange of telegrams between Paderewski and the management of the Symphony Orchestra, the pianist has decided not to come to America in December to play at eight concerts with the band in Boston and elsewhere. The chief object of Paderewski's visit was to hear his new symphony, which the orchestra was to play here early in January from the manuscript parts. Last September he was far enough advanced upon it to believe that he could have it ready for rehearsal and performance in ample season. In fact, as he proceeded with the instrumentation, new ideas came to him that materially altered the scheme of the symphony. Therefore he wished to rewrite large parts of it so that performance was out of the question for the present. Since there would be no new symphony to hear, Paderewski was unwilling to cross and recross the Atlantic in midwinter for so short and purposeless a stay in view of the long American tour that he is to begin next autumn. In the course of that visit, presumably, the new symphony in its revised form will be played. As for the current gossip that Dr. Muck had declined to prepare the symphony, there is no truth whatever in it. He had examined a rough draft of the score, and he was quite ready to proceed to rehearsals had Paderewski been able to complete the instrumentation.

BOSTON POST,
NOVEMBER 27, 1906

THE SAINT-SAENS CONCERT

Last night's concert, in honor of the famous French composer, Saint-Saens, was a brilliant triumph. Dr. Muck opened the concert by giving a superb performance of the overture to "Les Barbares." Some may have noticed the length of the number. The reason is that the arrangement used last night includes the prelude to the opera, which is a symphonic accompaniment to a spoken prologue, which directly followed the overture.

And then came what all were waiting for, and what pianists had been dreaming about for weeks.

The great French composer entered amid thunderous applause, seating himself at his excellent instrument, and struck with breadth and virility the opening chords of the first movement of his G minor concerto. And what a lesson for musicians, in these days of thunderous virtuosity, of truly artistic playing. The breadth of the first movement, the indescribable "esprit" and piquancy of the second, and the fiery dash and sweep of the last. It was played throughout with unassumed but absolute mastery, and with the modesty and yet self-confidence of a born genius. The wonderful clarity and rhyme, the exquisite fluting and the dazzling virtuosity displayed will make the performance one that will linger long in the memory of Boston.

The Second Part

For the second part of the programme Mr. Saint-Saens had chosen three waltzes for the piano, Valse Nonchalante, Valse Mignonne and Valse Canariote, the last being a souvenir of his visit to the Canary Islands. These pieces are little more than of a charming salon type, and well as they were played, hardly seemed to fit in with the rest of the programme. But an encore was added which was the greatest delight of all, his wonderful arrangement of the Andante of Haydn's "Surprise Symphony." Here he displayed to the greatest advantage his mastery of tone color and his acute feeling for delicate dynamic gradations. One seemed to hear the various orchestral instruments with all their individual color, and the old-fashioned Haydnesque charm made.

Then followed the C minor symphony. Dr. Muck's performance of this work, which is considered abroad to be Saint-Saens' greatest creation, was one of exceptional depth and power. The entrance of the organ at the last of the first movement was most dramatically conceived, and the grandiose ending of the work fairly swept one away. It made a more profound impression than ever before, and those who had only observed the lighter qualities of the French composer's work went home with a far greater conception of his place in art. At the end of the concert the composer was enthusiastically recalled, and during the intermission was presented with a large wreath, honors which he acknowledged with the heartiest good will.

He left on the midnight train for New York, where he gives a piano recital this afternoon, playing the things he played here last night, and additional pieces by Bach, Ramea, Beethoven, Chopin and his own arrangement of fragments from the first act of "Samson and Delilah." Mr. Saint-Saens hopes to return the week of Dec. 17 and conduct in person another programme of his own compositions.

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Paderewski.

That Paderewski is not coming to America this winter to play a series of Boston Symphony concerts, as was announced last fall, is due entirely to the fact that he has not finished the new symphony which he was to have brought with him. Last summer when Mr. Ellis, the manager of the Boston Symphony Orchestra, saw Mr. Paderewski at his home in Morges, Switzerland, the symphony was finished with the exception of the instrumentation of the last movement. In doing this work, Mr. Paderewski discovered that he would have to make a great many changes. He sent word to Mr. Ellis that to hear the symphony produced for the first time by the greatest orchestra in the world was his great ambition, and if he came to America without it he would have absolutely no heart in his concerts and could not possibly do himself justice. It is now settled that Mr. Paderewski will bring the symphony to America when he comes in October, 1907, and it will then be played by the Boston Symphony Orchestra. During the season of 1907-8 the great pianist will give about one hundred concerts in this country under the management of Mr. C. A. Ellis of Boston, to whose press agent we are indebted for the above information.

[78]

BOSTONIANS WILDLY APPLAUD SAINT-SAENS

Eminent French Composer, Pianist, Virtuoso, Veteran of Thousand Concerts, Receives an Impressive Ovation.

One of the most important musical events Boston has known for many years—perhaps the most important, so far as affectionate sentiment and the personal equation are concerned—was that which had its enthusiastic scene in Symphony Hall last evening when Camille Saint-Saens, the grand old man of France, and the greatest composer now living in the world, stood before nearly 3000 friends and modestly, but genially, bowed his head to the plaudits of the throng.

The incident was all the more touching and impressive because Saint-Saens is old, and yet age was not the prevailing note. Above and beyond all was immense admiration for the man who has for over forty-five years upheld the banner of absolute music in France; who has written symphonies, operas, masses, songs, concertos, chamber music entr'act pieces, oratorios, chorals, organ compositions, cantatas—in fact, everything known to the human musical mind—and who has achieved in all this prodigious mass of music many things of a grace, beauty and piquancy that will send them down the years to whatever immortality is destined for the music of the nineteenth century. There was felt, too, that uplifting that comes to most human beings in the presence of a great man. And there was the extreme pleasure of hearing highly prized works interpreted by the master from whose mind and heart they sprang.

The concert was, of course, entirely made up of Saint-Saens' pieces, two of them familiar, the others less so. The Symphony Orchestra and Dr. Muck lent their services, and certainly the composer could not have been other than satisfied at the interpretation of his musical thoughts by the splendid band and its virile and magnetic conductor. The wonderfully clear and vivid playing of the overture "Les Barbares," which seldom-given work led all the rest, infused into it more interest and effectiveness than is sometimes the case, for it is not in Saint-Saens' most attractive vein. And the remarkably poetic and powerful reading of the C minor symphony made that long and sometimes diffuse, though always beautiful composition, a thing of true enjoyment.

Saint-Saens himself played the sparkling and exquisite G minor pianoforte concerto, the warhorse of countless hordes of newly fledged pianists, and he played it with amazing power and technical skill for a man of his years. The sonorous force of his left hand, the flexibility of his trills and roulades and the clean-cut virtuosity of everything that he did were almost incredible. As for his charm of authority, the beauty of his rhythmic expression, the elegance of all his phrasing, no praise can be extravagant. Saint-Saens is that rare sort of genius, a great composer and a great pianist.

Flowers and Plaudits.

At the close of the concerto the enthusiasm of the big audience was unbottled and the player was recalled time after time, in the midst of which journeys off and on the stage he was presented with an enormous stand-wreath of palm leaves, with C. S. S. in immortelles running across and a bow of French tricolor at the bottom.

The smiling veteran of a thousand concerts carried his trophy away by main force, struggling, but happy. Afterward he played three waltzes of his own, pretty trifles, elegantly turned, and then, as an encore piece, a fantasie on a familiar Haydn symphony air, which pleased the audience as much as anything during the evening.

N. Y. EV'G SUN
NOV 30 1907

That Paderewski is not coming to America to play a week's tour with the Boston Symphony Orchestra, as announced last fall, is owing entirely to the fact that he has not finished the symphonic work he was to have brought with him. When Manager Ellis saw Paderewski at his home in Morges, Switzerland, the symphony was all done except the instrumentation of the last movement. In this, Paderewski answered he would have to make many changes. He sent word to Ellis that to have the symphony produced for the first time by the greatest orchestra in the world" was his great ambition, and if he came to America without it he would have no heart for concerts and could not do himself justice. It is now agreed that Paderewski will finish the symphony over in October, 1907 and bring it then be played. During that season the pianist is under contract to give forty concerts in this country.

ST. SAENS CONCERT.

PROGRAMME.

Overture to "The Barbarians."
Piano Concerto in G minor.
Valse Nonchalante.
Valse Mignonne.
Valse Canariote.
Symphony No. 3 in C minor.

One of the great events in Boston's musical history took place in Symphony Hall last night. A great foreign composer, possibly the very first of the French composers of the present, made his debut in our city. The occasion was made worthy of the great visitor. Our famous orchestra with its equally celebrated conductor collaborated with him and the programme was made up entirely of his compositions. The tremendous audience and the enthusiasm also proved that Boston appreciated the importance of the concert. M. St. Saens was received with a fervor that must have convinced him of the rank he holds in our estimation.

All considerations of the rank of the composer aside, it was a wonderful thing to find this septuagenarian (born Oct. 9, 1835) a pianist of high rank; not, perhaps, a technicist of the Lhevinne or Rosenthal type, but a poet of the instrument, a man whose phrasing was perfection, who appreciated the soul of his work and artistically submerged his personality in the ensemble. The musical thought came first, the technique, ample though it was, remained ever a means and not an end.

We were glad that the composer chose his G minor concerto for this memorable concert. It is, to our mind, the best of his works in this form, and is likely to remain a favorite work with pianists and public for a generation or two. Its form is rather free, but that is no fault in the 20th century, although when it was written, in 1868, the omission of a strict first movement was held to be very iconoclastic. In every part of this work there is beauty and charm. Here one finds no crabbedness, no puzzles, no artificial ugliness. The movements are well-contrasted and the brilliancy of the finale comes as an excellent climax after the delicacy of the Scherzo.

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Louis C. Elson.

CITIZEN
N. Y.
DEC 1 - 1907

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N. Y. EV'G SUN
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Newspaper Cutting Bureau in the World
GLOBE
COMMERCIAL
DEC 1 - 1907

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The Transcript Journal
NOVEMBER 27, 1906

3000 BOSTONIANS WILDLY APPLAUD SAINT-SAENS

Eminent French Composer, Pianist, Virtuoso, Veteran of Thousand Concerts, Receives an Impressive Ovation.

One of the most important musical events Boston has known for many years—perhaps the most important, so far as affectionate sentiment and the personal equation are concerned—was that which had its enthusiastic scene at Symphony Hall last evening when Camille Saint-Saens, the grand old man of France, and the greatest composer now living in the world, stood before nearly 3000 friends and modestly, but genially, bowed his head to the plaudits of the throng.

The incident was all the more touching and impressive because Saint-Saens is old, and yet age was not the prevailing note. Above and beyond all was immense admiration for the man who has for over forty-five years upheld the banner of absolute music in France; who has written symphonies, operas, masses, songs, concertos, chamber music entr'act pieces, oratorios, chorals, organ compositions, cantatas—in fact, everything known to the human musical mind—and who has achieved in all this prodigious mass of music many things of a grace, beauty and piquancy that will send them down the years to whatever immortality is destined for the music of the nineteenth century. There was felt, too, that uplifting that comes to most human beings in the presence of a great man. And there was the extreme pleasure of hearing highly prized works interpreted by the master from whose mind and heart they sprang.

The concert was, of course, entirely made up of Saint-Saens' pieces, two of them familiar, the others less so. The Symphony Orchestra and Dr. Muck lent their services, and certainly the composer could not have been other than satisfied at the interpretation of his musical thoughts by the splendid band and its virile and magnetic conductor. The wonderfully clear and vivid playing of the overture "Les Barbares," which seldom-given work led all the rest, infused into it more interest and effectiveness than is sometimes the case, for it is not in Saint-Saens' most attractive vein. And the remarkably poetic and powerful reading of the C minor symphony made that long and sometimes diffuse, though always beautiful composition, a thing of true enjoyment.

Saint-Saens himself played the sparkling and exquisite G minor pianoforte concerto, the warhorse of countless hordes of newly fledged pianists, and he played it with amazing power and technical skill for a man of his years. The sonorous force of his left hand, the flexibility of his trills and roulades and the clean-cut virtuosity of everything that he did were almost incredible. As for his charm of authority, the beauty of his rhythmic expression, the elegance of all his phrasing, no praise can be extravagant. Saint-Saens is that rare sort of genius, a great composer and a great pianist.

Flowers and Plaudits.

At the close of the concerto the enthusiasm of the big audience was unbottled and the player was recalled time after time, in the midst of which journeys off and on the stage he was presented with an enormous stand-wreath of palm leaves, with C. S. S. in immortelles running across and a bow of French tricolor at the bottom.

The smiling veteran of a thousand concerts carried his trophy away by main force, struggling, but happy. Afterward he played three waltzes of his own, pretty trifles, elegantly turned, and then, as an encore piece, a fantasie on a familiar Haydn symphony air, which pleased the audience as much as anything during the evening.

SUN

That Paderewski is not coming to America to play a week's tour with the Boston Symphony Orchestra, as announced last fall, is owing entirely to the fact that he has not finished the symphonic work he was to have brought with him. When Manager Ellis saw Paderewski at his home in Morges, Switzerland, the symphony was all done except the instrumentation of the last movement. In this, Paderewski discovered he would have to make many changes. He sent word to Ellis that to hear the symphony produced for the first time "by the greatest orchestra in the world" was his great ambition, and if he came to America without it he would have no heart in his concerts and could not do himself justice.

It is now agreed that Paderewski will bring the symphony over in October, 1907 and it will then be played. During that season the pianist is under contract to give about 100 concerts in this country.

ADVERTISER
NOVEMBER 27, 1906

THE SAINT-SAENS CONCERT.

PROGRAMME.

Overture to "The Barbarians."
Piano Concerto in G minor.
Valse Nonchalante.
Valse Mignonne.
Valse Canariote.
Symphony No. 3 in C minor.

One of the great events in Boston's musical history took place in Symphony Hall last night. A great foreign composer, possibly the very first of the French composers of the present, made his debut in our city. The occasion was made worthy of the great visitor. Our famous orchestra with its equally celebrated conductor collaborated with him and the programme was made up entirely of his compositions. The tremendous audience and the enthusiasm also proved that Boston appreciated the importance of the concert. M. St. Saens was received with a fervor that must have convinced him of the rank he holds in our estimation.

All considerations of the rank of the composer aside, it was a wonderful thing to find this septuagenarian (born Oct. 9, 1835) a pianist of high rank; not, perhaps, a technicist of the Lhevinne or Rosenthal type, but a poet of the instrument, a man whose phrasing was perfection, who appreciated the soul of his work and artistically submerged his personality in the ensemble. The musical thought came first, the technique, ample though it was, remained ever a means and not an end.

We were glad that the composer chose his G minor concerto for this memorable concert. It is, to our mind, the best of his works in this form, and is likely to remain a favorite work with pianists and public for a generation or two. Its form is rather free, but that is no fault in the 20th century, although when it was written, in 1868, the omission of a strict first movement was held to be very iconoclastic. In every part of this work there is beauty and charm. Here one finds no crabbedness, no puzzles, no artificial ugliness. The movements are well-contrasted and the brilliancy of the finale comes as an excellent climax after the delicacy of the Scherzo.

The pianist-composer interpreted each mood to perfection, but the chief success was undoubtedly won in the bright and crisp second movement. In every movement, however, the veteran showed himself a master of "nuance." We have had so many infant prodigies upon the piano that it was refreshing to change to a prodigy of seventy-one! When St. Saens grows up he will be one of the world's finest pianists. But we scarcely thought the three waltzes (mere "omelettes souffleés" of music) fitting to the occasion, and he must reserve the variations of "Ah vous dirai-je Maman" (played as an encore) for some 40 years hence, when he has reached his second childhood and once more poses as an infant phenomenon.

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It was a pity that this short work was not conducted by the composer, although sometimes the creator of an orchestral work is by no means its best interpreter, and, after all, the two orchestral numbers, as well as the piano concerto, could scarcely have been in better hands than when led by Dr. Muck, who certainly shared in the triumphs of the evening.

But the magnificent third symphony was open to no "if" or "but" or other mental reservations; it was a colossal work written to the memory of Franz Liszt, and it introduces both organ and piano as orchestral adjuncts.

In this great work we have St. Saens at his best, as the master of figure development, a giant in the field of thematic treatment. The figures for this treatment are audible even in the introduction, and part of the thematic material of the chief theme is overlapped into the subordinate theme, just as Beethoven and Brahms did in the two great symphonic predecessors in the same key.

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[79]

Standard Union
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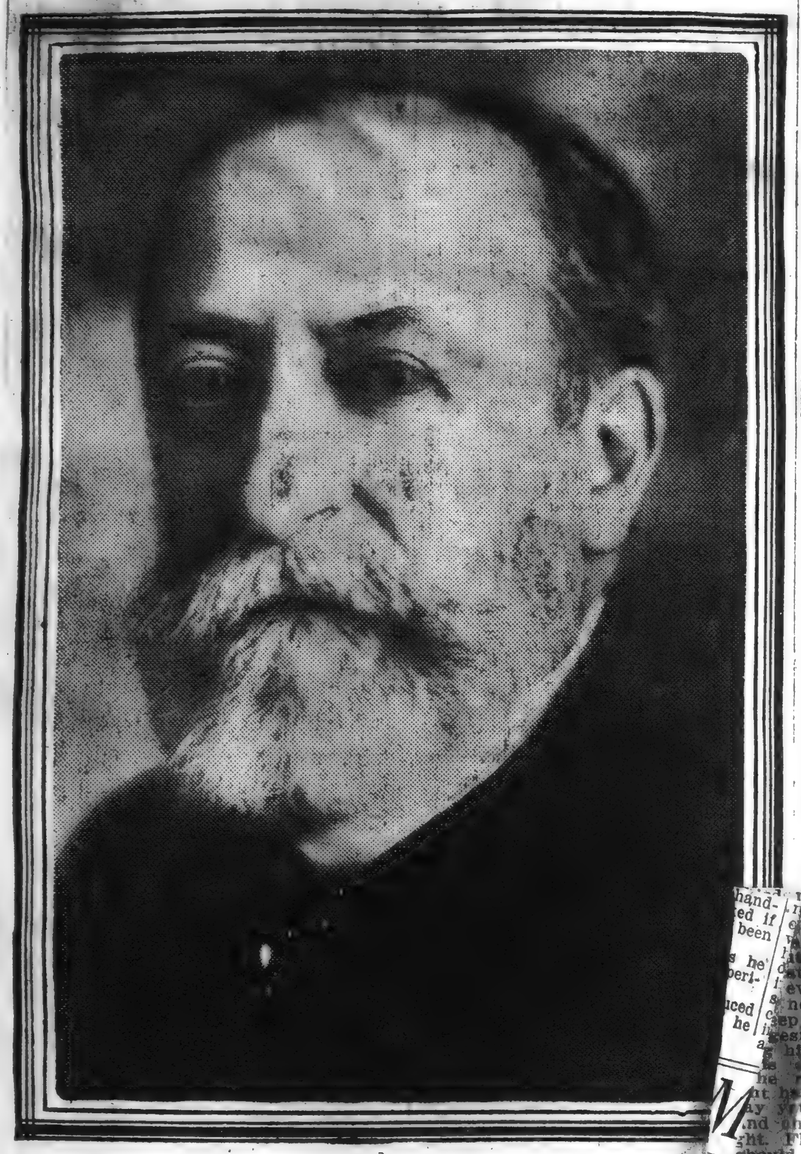
BOSTON HERALD---TUESDAY, NOVEMBER

1906

SAINT-SAENS IN SYMPHONY HALL

Boston Pays Great Composer Homage

CAMILLE SAINT-SAENS, THE FAMOUS FRENCH COMPOSER.



Distinguished Pianist, 72 Years Old, P... Own Works Before Crowded Hous... Assisted by Orchestra.

BY PHILIP HALE.

Mr. Camille Saint-Saens, assisted by the Boston Symphony orchestra, Dr. Muck, conductor, gave a concert last night in Symphony Hall, which was crowded, for many stood. The programme included these compositions of the distinguished visitor: Overture to the opera, "The Barbarians"; concerto in G minor, No. 2, for piano; these piano solos—Valse nonchalante, Valse Mignonne, Valse canariote—to which Mr. Saint-Saens added his transcription of a familiar symphonic andante by Haydn; symphony in C minor, No. 3.

Mr. Saint-Saens visited us for the first time, and early in his 72d year. His compositions have been played and applauded in turn for 30 years in this city, which welcomed him long ago as a composer, as it had welcomed Berlioz before him. He has been playing the piano for 60 years; he has triumphed gloriously in the chief cities of Europe, in the Orient, in South America. What a long and brilliant career: What has he not seen and heard, this keen, ironical, friendly observer of towns and men and life! What has he not done in all the fields of musical composition!

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He is now living in the period of d'Indy, Debussy and Richard Strauss. Through all the years he has been musically active and alert, he has been true to himself and his beliefs, and he has worshipped sincerely in the great Temple of Art. When chamber and symphonic music were neglected in Paris, he worked indefatigably to make it understood. A sturdy patriot in daily life, he was not chauvinistic in his musical opinions and in his career as a concert giver. Extremely versatile, he is poet, playwright, play actor, essayist, archeologist, interested in all branches of science, a polished man of the world, famous for his wit and shrewd reflection.

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The symphony, led with skill and sympathy by Dr. Muck, is in many respects a noble composition, one in which the composer is without the characteristic irony that flavors his symphonic poems and thus saves them from the reproach that may often be made justly against music with an explanatory and interlinear text.

It is not necessary to speak now at length concerning the character of Mr. Saint Saens' music, or to discuss the question whether it be skilfully made and eclectic or irreproachably made and also individual. He has been called the "finest, sanest, soundest and most versatile French musician of the 19th century." He is certainly the most versatile, and he is perhaps the finest in the true meaning of the word. "Sanest and soundest" may not be the highest compliment or the most far-seeing judgment. There is a wild imagination that is divine insanity, and this quality distinguishes the best work of Berlioz, a colossal genius who happened to express himself in music.

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SAINT-SAENS IN BOSTON -- 1906

[80]

Boston Transcript

324 WASHINGTON STREET, BOSTON, MASS.

TUESDAY, NOVEMBER 27, 1906.

SAINT-SAENS AND FARRAR

THE COMPOSER AND PIANIST APPEARS IN BOSTON

The Honors That He Received—Some Personal Impressions—His Skill as a Pianist—The Tribute of His Own Music as the Symphony Orchestra Played It—Geraldine Farrar Makes Her American Debut at the Metropolitan Opera House for the Opening of the New Season—Much Praise and Some Questionings—The Traits of Her Voice and Acting

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Moreover, Mr. Saint-Saëns is unique in some respects among the composers that have visited America. They have come in the prime of middle age; he in his seventy-second year. To most of them, even to an itinerant virtuoso, as Rubinstein was, or a wandering "star" conductor as Strauss is, the journey to America was an experience of travel. From his youth Mr. Saint-Saëns has loved and pursued the delights of new lands and new manners from the Canary Islands on the west to Cochin China on the east. The wonder is that he has deferred a visit to America so long, and that he has waited until this autumn to yield to a temptation that, he admits, has often beset him. Rubinstein was interesting as a virtuoso, Strauss as a conductor; while the other composers who have come to America have been composers only. Mr. Saint-Saëns has a dozen titles to interest—as composer, pianist, acoustician, archæologist, playwright, comedian, caricaturist, writer, reviewer, amateur of art and the sciences, mathematician, traveller, man of the world—almost what you will. Tschaikovski and Mr. d'Indy were at ease only among those that were in close sympathy with them. Dvorák was always a peasant with exceptional gifts for music. Elgar has the British shyness that the rest of the world thinks British—and snobbish—pride. Strauss played the recluse in America. Mr. Saint-Saëns is at his ease here, as he has been at his ease in any society from his youth upward. He is as various, alert and elegant as ever.

Paris for forty years ... cultivated people in half the ... Europe that came upon the stage of Symphony Hall last night. No man could look less the musician, as the traditional notion of that calling goes. Call him banker, lawyer, man of affairs, man of letters, man of the world you might, but by none of the conventional earmarks did Mr. Saint-Saëns seem a musician. Of medium stature, his frame was unbent, though a little stiffened, by his years. His well-favored body carried no trace of age. His beard was white, but his dark hair still mocked at time. His ample head was distinctly impressive, luminous with intelligence, strong with reflection, animated with alertness. The forehead suggested intellectual force; the eyes were singularly vivacious and the mouth had the trick of a half-smile of kindly astuteness and gentle cynicism. His manner was polished self-possession without a hint of stiffness or affectation. His response to the applause of his audience was appreciative urbanity itself, and the fineness of his acknowledgment made the tribute the finer. It was stimulating to watch the effortless poise that was in all that he did or suggested. An eminent musician was a man, also, of the cultivated and polished world. "Musical circles" had not tarnished and segregated him. He might have been of any one or of all the interests that he has pursued.

The physical strain of conducting has made it nearly impossible in recent years to Mr. Saint-Saëns, and still more when he has barely recovered from the sickness that befel him on his voyage to America. His audiences here, as in the rest of the world, have known him long and familiarly as a composer. He could therefore disclose himself freshly only as a pianist, and by the pleasure of his virtuosity make return for the honors he was receiving. It is not easy to recall any other pianist who has passed his seventy-first birthday, and who may still give that pleasure after sixty years of concerts. Ten years ago last summer, fifty years after "le petit Saint-Saëns" had made his first appearance in Paris, he gave a jubilee concert there and gossip prophesied his retirement as a virtuoso. Now, he says, he is ready to fulfil the prophesy after a farewell concert in Paris, but his listeners will doubt the necessity of it as readily and summarily as Benedick doubted the necessity of peopling the earth. A dozen pianists must have played the concerto in G minor in Boston, and a few of them have left memories of it behind. More than one of them, in the flower of his strength, has excelled Mr. Saint-Saëns in power and in warmth; but none, as memory runs, has given it such aristocratic elegance and rhythmical fascination. He played it with a lucidity that seemed to lead each melody into the light and then glint the facets of it. There was an exquisite sense of form in his shaping of the tonal contours and in his outdrawing of the musical development. His rhythms were sensitively pliant and graceful. His sense of the rounded phrase and the proportioned period was of a just nicety. His ornaments sparkled. He kept many things perfectly poised. Under his fingers, the concerto purled along, never losing its aristocratic charm, its piquant fascination, its lacework filigree of tonal light and shade. It was the music of elegance played with an adroit lightness and brightness of touch and diction. Then, to the little waltzes he gave a similar iridescent grace and alluring rhythmic delicacy. Had the playing been a little tenderer, it were easy to call it Mozartean. It was of his century in the fineness of its musical feeling and in its formal and aristocratic charm. Always it was of a quality, in spite of its clear dryness, that scarcely a pianist now brings to music that invites it. Fancy our heaven-storming virtuosi content with "mere" elegance!

We that listened last night were honoring our guest. We were therefore in courtesy bound to make our just compliments as delicately as we might to his playing, and to hear his music, when he did not share in the performance of it, with sympathetic responsiveness. To pass judgment upon it the moment that the door has closed upon him were a discourtesy the worse for the hiding. Enough has been said in these columns, for many years and within a few weeks, by more practised hands and more discriminating insight, of Mr. Saint-Saëns's music. Suffice it for the moment to note the operatic glamor, the incisively imagined contrasts, the large and easy mastery of resource, the declamatory voice of the overture to "The Barbarians," and to recall the symphony in C minor as the most puissant and characteristic of Mr. Saint-Saëns's symphonies. Dedicated to the memory of Liszt, it courts the freedom of form and the upbuilding of a whole musical structure by the development, the modulation, the transformation, the almost endless evolution of a melody that Liszt sought in his concerto in A major. It accomplishes its end almost equally by tireless fertility of invention and tireless felicity of expression. At the moment when the melodic idea seems on the point of faltering, Mr. Saint-Saëns's knowledge directs it and his imagination animates it. Meanwhile he is expressing the results of both with insistent beauty and with sustained power. There are truly grandiose passages in the symphony. There are equally passages of persuasive grace and passages, like the slow section, that are charged with an unusually warm and sensuous beauty. Vague may be the musical substance, but the tonal texture is to the ear as velvet of the richest and softest to the hand. Upon the conductor and the orchestra, as the chief hosts, it was incumbent to play all this music with the keenest understanding, the warmest sympathy, and the most responsive and compelling utterance. Nowhere did they fail or even flag. They recreated the symphony—and the emotions of its beauty or its power in those that heard.

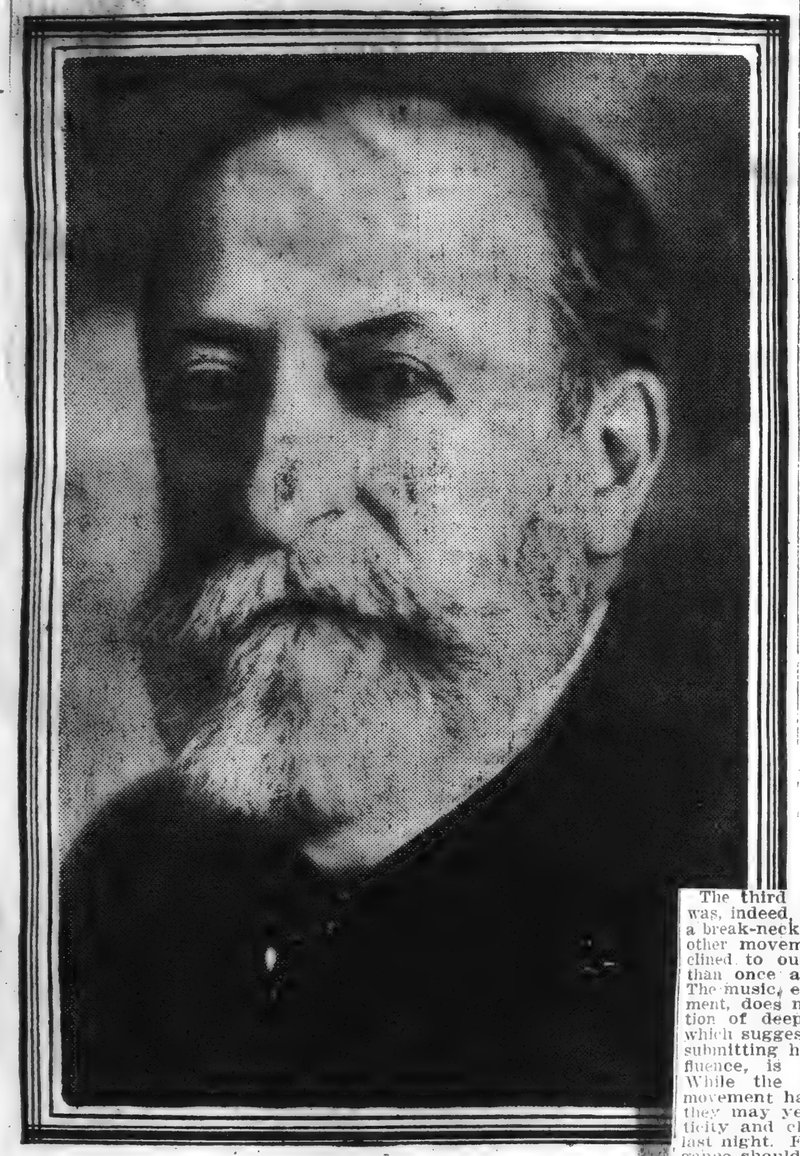
H. T. P.

1906

SAINT-SAENS IN SYMPHONY HALL

Boston Pays Great Composer Homage

CAMILLE SAINT-SAENS, THE FAMOUS FRENCH COMPOSER.



Distinguished Pianist, 72 Years Old, Own Works Before Crowded Ho Assisted by Orchestra.

BY PHILIP HALE.

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When he first played in public, the year was 1846. Mendelssohn had died only the year before and Schumann had yet 10 years to live. Wagner's "Tannhaeuser" had been produced the year before and Verdi's "Rigoletto" and "Il Trovatore" did not see the footlights until the early fifties. Brahms was a lad and Tschaikowsky was only 6 years old. Eighteen hundred and forty-six was the year of the production of Berlioz's "Damnation of Faust." Mr. Saint-Saens has seen the revolutionaries in music flourishing torches and alarming orthodox citizens and then becoming orthodox themselves. He has seen the apotheosis of composers who in life were hooted at or ignored. He has seen Berlioz, Liszt, Wagner, Verdi, Franck, take their place among the immortals.

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The audience did not grow weary of applauding Mr. Saint-Saens after his performance of the concerto. This performance was interesting in many ways. It was surprising, in view of the age of the pianist, and chiefly so on account of the display of mechanical clearness and dexterity.

The third movement of the concerto was, indeed, a presto. It was taken at a break-neck speed, and there, as in the other movements, the pianist was inclined to outstrip the orchestra, more than once at the expense of rhythm. The music, even that of the first movement, does not call for any interpretation of deep sentiment. The opening, which suggests Bach living in Paris and submitting himself gracefully to its influence, is admirable in its dignity. While the melodic passages of this movement have little inherent warmth, they may yet be sung with more elasticity and charm than they were sung last night. Fleetness, clearness and elegance should distinguish the interpretation of the scherzo and the finale, and in these movements Mr. Saint-Saens revealed to us in large measure the substantial reason for his high and long-maintained reputation as a pianist.

His appearance is even now a memory, and it is doubtful whether he will ever visit us again to revive it. It was a great pleasure to see and hear him, and this pleasure should be an abiding one. The man himself won all hearts. The tribute paid was not only to the composer and pianist; it was also to one who has for 60 years maintained an honorable name as artist, patriot and man.

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Moreover, Mr. Saint-Saëns is unique in some respects among the composers that have visited America. They have come in the prime of middle age; he in his seventy-second year. To most of them, even to an itinerant virtuoso, as Rubinstein was, or a wandering "star" conductor as Strauss is, the journey to America was an experience of travel. From his youth Mr. Saint-Saëns has loved and pursued the delights of new lands and new manners from the Canary Islands on the west to Cochin China on the east. The wonder is that he has deferred a visit to America so long, and that he has waited until this autumn to yield to a temptation that, he admits, has often beset him. Rubinstein was interesting as a virtuoso, Strauss as a conductor; while the other composers who have come to America have been composers only. Mr. Saint-Saëns has a dozen titles to interest—as composer, pianist, acoustician, archæologist, playwright, comedian, caricaturist, writer, reviewer, amateur of art and the sciences, mathematician, traveller, man of the world—almost what you will. Tschaikovski and Mr. d'Indy were at ease only among those that were in close sympathy with them. Dvorák was always a peasant with exceptional gifts for music. Elgar has the British shyness that the rest of the world thinks British—and snobbish—pride. Strauss played the recluse in America. Mr. Saint-Saëns is at his ease here, as he has been at his ease in any society from his youth upward. He is as [illegible] alert and elegant as ever.

[illegible] Paris for forty years [illegible] cultivated people in half the [illegible] Europe that came upon the stage of Symphony Hall last night. No man could look less the musician, as the traditional notion of that calling goes. Call him banker, lawyer, man of affairs, man of letters, man of the world you might, but by none of the conventional earmarks did Mr. Saint-Saëns seem a musician. Of medium stature, his frame was unbent, though a little stiffened, by his years. His well-favored body carried no trace of age. His beard was white, but his dark hair still mocked at time. His ample head was distinctly impressive, luminous with intelligence, strong with reflection, animated with alertness. The forehead suggested intellectual force; the eyes were singularly vivacious and the mouth had the trick of a half-smile of kindly astuteness and gentle cynicism. His manner was polished self-possession without a hint of stiffness or affectation. His response to the applause of his audience was appreciative urbanity itself, and the fineness of his acknowledgment made the tribute the finer. It was stimulating to watch the effortless poise that was in all that he did or suggested. An eminent musician was a man, also, of the cultivated and polished world. "Musical circles" had not tarnished and segregated him. He might have been of any one or of all the interests that he has pursued.

The physical strain of conducting has made it nearly impossible in recent years to Mr. Saint-Saëns, and still more when he has barely recovered from the sickness that befel him on his voyage to America. His audiences here, as in the rest of the world, have known him long and familiarly as a composer. He could therefore disclose himself freshly only as a pianist, and by the pleasure of his virtuosity make return for the honors he was receiving. It is not easy to recall any other pianist who has passed his seventy-first birthday, and who may still give that pleasure after sixty years of concerts. Ten years ago last summer, fifty years after "le petit Saint-Saëns" had made his first appearance in Paris, he gave a jubilee concert there and gossip prophesied his retirement as a virtuoso. Now, he says, he is ready to fulfil the prophesy after a farewell concert in Paris, but his listeners will doubt the necessity of it as readily and summarily as Benedick doubted the necessity of peopling the earth. A dozen pianists must have played the concerto in G minor in Boston, and a few of them have left memories of it behind. More than one of them, in the flower of his strength, has excelled Mr. Saint-Saëns in power and in warmth; but none, as memory runs, has given it such aristocratic elegance and rhythmical fascination. He played it with a lucidity that seemed to lead each melody into the light and then glint the facets of it. There was an exquisite sense of form in his shaping of the tonal contours and in his outdrawing of the musical development. His rhythms were sensitively pliant and graceful. His sense of the rounded phrase and the proportioned period was of a just nicety. His ornaments sparkled. He kept many things perfectly poised. Under his fingers, the concerto purled along, never losing its aristocratic charm, its piquant fascination, its lacework filigree of tonal light and shade. It was the music of elegance played with an adroit lightness and brightness of touch and diction. Then, to the little waltzes he gave a similar iridescent grace and alluring rhythmic delicacy. Had the playing been a little tenderer, it were easy to call it Mozartean. It was of his century in the fineness of its musical feeling and in its formal and aristocratic charm. Always it was of a quality, in spite of its clear dryness, that scarcely a pianist now brings to music that invites it. Fancy our heaven-storming virtuosi content with "mere" elegance!

We that listened last night were honoring our guest. We were therefore in courtesy bound to make our just compliments as delicately as we might to his playing, and to hear his music, when he did not share in the performance of it, with sympathetic responsiveness. To pass judgment upon it the moment that the door has closed upon him were a discourtesy the worse for the hiding. Enough has been said in these columns, for many years and within a few weeks, by more practised hands and more discriminating insight, of Mr. Saint-Saëns's music. Suffice it for the moment to note the operatic glamor, the incisively imagined contrasts, the large and easy mastery of resource, the declamatory voice of the overture to "The Barbarians," and to recall the symphony in C minor as the most puissant and characteristic of Mr. Saint-Saëns's symphonies. Dedicated to the memory of Liszt, it courts the freedom of form and the upbuilding of a whole musical structure by the development, the modulation, the transformation, the almost endless evolution of a melody that Liszt sought in his concerto in A major. It accomplishes its end almost equally by tireless fertility of invention and tireless felicity of expression. At the moment when the melodic idea seems on the point of faltering, Mr. Saint-Saëns's knowledge directs it and his imagination animates it. Meanwhile he is expressing the results of both with insistent beauty and with sustained power. There are truly grandiose passages in the symphony. There are equally passages of persuasive grace and passages, like the slow section, that are charged with an unusually warm and sensuous beauty. Vague may be the musical substance, but the tonal texture is to the ear as velvet of the richest and softest to the hand. Upon the conductor and the orchestra, as the chief hosts, it was incumbent to play all this music with the keenest understanding, the warmest sympathy, and the most responsive and compelling utterance. Nowhere did they fail or even flag. They recreated the symphony—and the emotions of its beauty or its power in those that heard.

H. T. P.

[80]

...Y. EVG. TELEGRAM
DEC 1 - 1906

String, Wood Winds and Brasses.

"MADAM BUTTERFLY" finishes half its engagement at the Garden Theatre to-night. Owing to the cross-continent tour laid out by Mr. Henry W. Savage, there will be only three more weeks in which to enjoy the fascinating music and poetic atmosphere of this Puccini opera in English.

Victor Herbert and his orchestra will conclude their fall series of concerts at Lyric Theatre to-morrow night. Every number of the programme will be a composition by Mr. Herbert, and he will make one of his rare appearances as a soloist upon the 'cello. The singer will be Miss Blanche Duffield, soprano.

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No better proof can be found of the profound impression which Pierne's "Children's Crusade" has made in Germany than the fact that several German cities are bringing it out this year and that twenty have put on their programme for next year. This is a rare tribute to a modern French composer. The first German performance was given in Augsburg in April this year. Musical conductors and critics attended from all parts of Germany.

The enthusiasm of the audience was reflected in the comments of the German press. One of the leading musical journals of Leipzig declared that the work was one of the most important in the field of modern oratorio music, and welcomed its advent in Germany. The comments from Munich, Nuremberg, Stuttgart, Frankfort and Augsburg were unanimous in according the highest merit to the work.

The Oratorio Society of New York will bring out the work at Carnegie Hall on Tuesday evening, December 4. The society's chorus of three hundred will be augmented by a chorus of two hundred children from the public schools of New York, carefully chosen and thoroughly drilled. Add the New York Symphony orchestra and Frank Damrosch will have under his bato[illegible]

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It will be particularly interesting to hear Dr. Muck's interpretation of it because he is not only an admirer of Bruckner and his music, but he gave the first performance of this symphony in Austria, while he was conductor of the Styrian Society in Graz in 1886, and in Berlin in 1894 at one of the royal concerts.

The symphony for Saturday evening is Glazounoff's No. 5. This work was first performed in New York at a concert of the Philharmonic Society under Anton Seidl, in the spring of 1898, and it has since been performed in one of the concerts of the Russian Orchestra.

The soloist on Thursday evening will be Moriz Rosenthal, and on Saturday afternoon Timothée Adamowski, who will play for the first time in New York a concerto by Gustav Strube, one of the first violins of the orchestra.

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NEW YORK
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The symphonies for the two concerts are both unfamiliar. On Thursday evening the symphony will be Bruckner's No. [illegible] in E flat major. This is the work that [illegible] for the Austrian composer his recognition as a considerable figure in modern music. Under Dr. Karl Muck, the Boston orchestra's new conductor, this symphony had its first performance in Austria, in Graz, in 1886. Dr. Muck was also the first to give the symphony in Berlin, in 1894.

The symphony on Saturday afternoon will be Glazounoff's fifth, a brilliant work, full of Russian feeling. It was first played in New York in 1898 by the Philharmonic orchestra under Anton Seidl.

The two programmes are as follows:

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[illegible] "Leonore," No. 3.....Beethoven
[illegible] in E flat major for pianoforte, No. 1, Liszt
Symphony in E flat major, No. 7.....Bruckner

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WILLY HESS.
Soloist at Boston Orchestra Concert.

concert of the series by the Boston Symphony Orchestra, at the Baptist Temple. The soloist will be Prof. Willy Hess, concert master of the orchestra, who will play Beethoven's Concerto in D Major for the violin. In order to keep his programme within [illegible] of a reasonable endurance Dr. Muck has confined the rest of it to two numbers. The first will be Richard Strauss' Tone Poem, "Don Juan," which is probably, from the popular point of view at least, the finest work this extraordinary composer has ever written. Dr. Muck conducts it con amore, for having been for several years past a colleague of Richad Strauss in the Berlin opera, he is particularly well fitted to follow the composer's wishes in the music. The final number will be Glazounoff's coldly flandy barbaric fifth symphony, a work which, while not so well known in America as the fourth and the sixth, is regarded by connoisseurs as being the most Russian of modern Russian music. It is a whirl of great technical difficulties and demands a virtuoso band, such as the Boston Symphony Orchestra is.

NEW YORK EV'G POST
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BOSTON TRANSCRIPT. DEC

A SYMPHONY BY BRUCKNER

A CURIOUS EXPERIENCE AT YESTERDAY'S CONCERT

The Exceptional Mood of the Audience—The Music as It Is, and the Circumstances of Bruckner's Career and His Traits Have Transfigured It—The Concerts of the New Week and the New Month—Musical News

For an hour and ten minutes yesterday afternoon, the audience at the Symphony concert listened to Bruckner's seventh symphony, first with signs of restlessness, then with obvious tokens of weary indifference. Dr. Muck had shifted the symphony from the end to the head of the programme, and there was no escape if the listeners would have their Rosenthal, Liszt and Beethoven that were to come. The long, first movement palpably failed to warm their interest. The second fell like a pall. So far there had been only restlessness and, after either movement, a few faint and scattered handclaps. For the rest of the symphony, there was plain boredom. The house rustled incessantly; there was the buzz of low whispers; the programme book, from the first to the last page became comfort and diversion; the general atmosphere of the hall was somnolent; the house looked what it felt. Audiences at the Symphony concerts show each week more or less liking for the several numbers of a programme. It must be long since they have shown such frank indifference toward any music and such utter weariness of it as they showed yesterday with Bruckner's symphony.

Bruckner still has his champions even here in Boston, though his own Vienna is four thousand miles away, and the battles between his partisans and those of Brahms seem only a little less historical than those of the followers of Gluck and Piccini in the Paris of Louis XVI. These local champions will shrug their shoulders, lift their brows and say, "It was only a Friday-afternoon audience." Perhaps Bruckner will fare better tonight, but, after all, is there such a great gulf fixed between the musical understanding and appreciation of the two audiences? Often it is hard to detect it in their general attitude toward any particular number of a given programme. Moreover, was the audience yesterday, whatever its musical quality, much to blame for its disposition toward Bruckner's symphony? Musical information is a good and usually an interesting thing—even a continuous hour and ten minutes of it. Some of us must have it of necessity, others of us think they ought to have it; others still count it as a personal and convenient adornment of their walk and conversation. Information there certainly was in Bruckner's symphony—information of many kinds. But the imparting of knowledge of the music that has been written is not the sole or even the main purpose of symphony concerts. Their first and their chief end is to give pleasure—æsthetic pleasure indeed, the pleasure of beauty, fancy, power and skill appealing through tones to the ear, the imagination and the emotions, a very high and fine sort of pleasure truly, but pleasure none the less. From Bach to Mahler and Reger that pleasure has taken many forms and will take many more, but whatever its guise and shape, pleasure it remains. Did Bruckner's music give that pleasure; and if it failed to do so, was not the audience justified in its indifference to it?

Suppositious cases are notoriously futile in argument; but suppose, for example, that one Anton Bruckner, otherwise unknown, had dispatched to Dr. Muck a small bale of manuscript containing a symphony in E-major numbered seven. It is not suppositious to say that the conductor would have examined it with the utmost care, understanding and sympathy. If it seemed to him interesting in itself and likely to stir the interest of his hearers, its length was a trifle. No one complains of the dimensions of some symphonies that are as long; in the intrinsic interest of them such a detail vanishes. Because the music of this unknown Bruckner raised many and singularly uncouth difficulties of performance was equally trifling. It is the business of a conductor and an orchestra to conquer them. But when he discovered—to take only the shortcomings of the music that Bruckner's partisans admit—its lack of any large plan and unity; its loose and clumsy architecture in mass and detail; its page upon page of pedantic trivialities elaborated with endless pains while the music as a whole flags and gropes; the essentially episodic quality of much that it contains, its recurring awkwardness, banality and emptiness—when he considered these things might he not presumably have hesitated over performance of the music. He would feel as many listeners felt yesterday the beauty and the significance of Bruckner's melodies, the imagination that plays intermittently in the development of them, the individuality and poignancy of some of his instrumental combinations, the curiously passionless and detached imagination that lay behind. Would these qualities have offset in this suppositious case all the shortcomings of this seventh symphony by this unknown Bruckner, and brought it to performance? Dr. Muck is eminently objective; he has been steadily apt thus far in the taking of the music that he plays for exactly what it is. The more reason, therefore, for suspecting that this symphony of the imaginary and unknown Bruckner would have been baled up again and returned?

There is no imaginary or unknown Bruckner. There is rather a Bruckner whose music the circumstances of his career and the traits of his life have glorified and transfigured out of its real semblance. Piccini survives because he and Gluck in Marie Antoinette's Paris pursued an operatic duel in which partisans of the one and the other eagerly and bitterly took sides. The Opéra is preparing to revive one of his pieces this winter as a historico-musical curiosity, as a survival of a famous musical quarrel. Meanwhile, Gluck's [illegible] live of the

[illegible]lves. In a [illegible]ucknor may [illegible] [illegible]er than Piccini [illegible] operatically—in [illegible]ilar way Bruckner and his music ag[illegible]n a later musical warfare that be[illegible]t the champions of Brahms and Wagner [illegible] the Vienna of the seventies and the eighties. The partisans of Wagner and the decriers of Brahms chose to thrust forward Bruckner's symphonies as their exemplar in absolute music, and storms of controversy beat upon them. Living, he suffered cruelly under the conflict. Now that he is dead, that contest is presumed to give his music interest and importance. It has made for it in some quarters something very like a cult. The quarrel over Brahms and Bruckner has become the symphonic parallel to the operatic quarrel over Gluck and Piccini. We must hear the other part, boredom of no boredom, and we must feel as men in Austria and Germany, where they still take new music with intense partisanship, felt in the bitter controversies of a quarter of a century ago. Who does, who can? There are no such warming heats for us of Boston in 1906 when we listen to Bruckner's music. We hear it in its coldness and its baldness.

Bruckner lived a life that began in poverty; that continued long in struggle; that was tortured first by the neglect of his symphonies and then by the fierce controversies over them and him; almost to the end of it he knew little happiness. He was singularly simple-minded, pure of heart, detached from the world, absorbed in his music and the visions he was fain to make it impart. He was a good man—good to what Vienna thought queerness. Often he was a piteous figure; almost always in that Vienna of the seventies and eighties he was pathetically incongruous. But what after all have these circumstances, moving as they may be, to do with the qualities or the impression of his music. We do not try Beethoven's music by the circumstances of his life. Do those of Bruckner's give his its moments of noble thought and utterance, of poignant beauty, of almost unearthly exaltation of mood? Or do they give its wastes of barren and empty pedantry, of passionless monotony, of broken and futile groping? They give neither the virtues nor the shortcomings, but they glamor both. Simple-mindedness is not the way to the achievement of so intricate a thing as a modern symphony, nor does it invite the puissant utterance of the modern orchestra. Purity of heart is truly a blessing, but it is not the way to the passion and the power that we ask of modern music, unless it be itself a passion of purity and Bruckner was, and his music remains passionless. Of Mr. Rosenthal and of Liszt and Beethoven, it will be time to write on Monday.

H. T. P.

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N. Y. EVG. TELEGRAM

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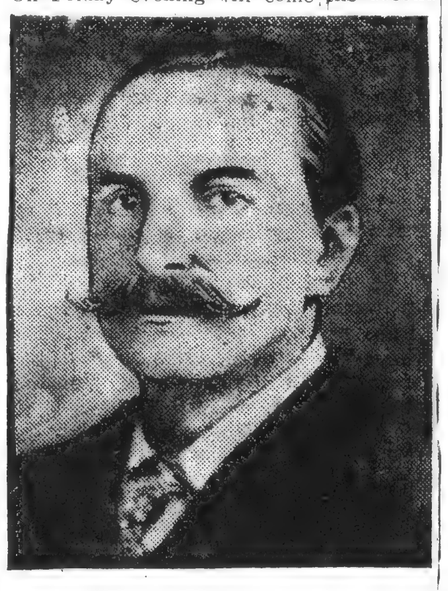

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BOSTON TRANSCRIPT, DECEMBER 1, 1906

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The Exceptional Mood of the Audience—The Music as It Is, and the Music as the Circumstances of Bruckner's Career and His Traits Have Transfigured It—The Concerts of the New Week and the New Month—Musical News

For an hour and ten minutes yesterday afternoon, the audience at the Symphony concert listened to Bruckner's seventh symphony, first with signs of restlessness, then with obvious tokens of weary indifference. Dr. Muck had shifted the symphony from the end to the head of the programme, and there was no escape if the listeners would have their Rosenthal, Liszt and Beethoven that were to come. The long, first movement palpably failed to warm their interest. The second fell like a pall. So far there had been only restlessness and, after either movement, a few faint and scattered handclaps. For the rest of the symphony, there was plain boredom. The house rustled incessantly; there was the buzz of low whispers; the programme book, from the first to the last page became comfort and diversion; the general atmosphere of the hall was somnolent; the house looked what it felt. Audiences at the Symphony concerts show each week more or less liking for the several numbers of a programme. It must be long since they have shown such frank indifference toward any music and such utter weariness of it as they showed yesterday with Bruckner's symphony.

Bruckner still has his champions even here in Boston, though his own Vienna is four thousand miles away, and the battles between his partisans and those of Brahms seem only a little less historical than those of the followers of Gluck and Piccini in the Paris of Louis XVI. These local champions will shrug their shoulders, lift their brows and say, "It was only a Friday-afternoon audience." Perhaps Bruckner will fare better tonight, but, after all, is there such a great gulf fixed between the musical understanding and appreciation of the two audiences? Often it is hard to detect it in their general attitude toward any particular number of a given programme. Moreover, was the audience yesterday, whatever its musical quality, much to blame for its disposition toward Bruckner's symphony? Musical information is a good and usually an interesting thing—even a continuous hour and ten minutes of it. Some of us must have it of necessity, others of us think they ought to have it; others still count it as a personal and convenient adornment of their walk and conversation. Information there certainly was in Bruckner's symphony—information of many kinds. But the imparting of knowledge of the music that has been written is not the sole or even the main purpose of symphony concerts. Their first and their chief end is to give pleasure—æsthetic pleasure indeed, the pleasure of beauty, fancy, power and skill appealing through tones to the ear, the imagination and the emotions, a very high and fine sort of pleasure truly, but pleasure none the less. From Bach to Mahler and Reger that pleasure has taken many forms and will take many more, but whatever its guise and shape, pleasure it remains. Did Bruckner's music give that pleasure; and if it failed to do so, was not the audience justified in its indifference to it?

Supposititious cases are notoriously futile in argument; but suppose, for example, that one Anton Bruckner, otherwise unknown, had dispatched to Dr. Muck a small bale of manuscript containing a symphony in E-major numbered seven. It is not supposititious to say that the conductor would have examined it with the utmost care, understanding and sympathy. If it seemed to him interesting in itself and likely to stir the interest of his hearers, its length was a trifle. No one complains of the dimensions of some symphonies that are as long; in the intrinsic interest of them such a detail vanishes. Because the music of this unknown Bruckner raised many and singularly uncouth difficulties of performance was equally trifling. It is the business of a conductor and an orchestra to conquer them. But when he discovered—to take only the shortcomings of the music that Bruckner's partisans admit—its lack of any large plan and unity; its loose and clumsy architecture in mass and detail; its page upon page of pedantic trivialities elaborated with endless pains while the music as a whole flags and gropes; the essentially episodic quality of much that it contains, its recurring awkwardness, banality and emptiness—when he considered these things might he not presumably have hesitated over performance of the music. He would feel as many listeners felt yesterday the beauty and the significance of Bruckner's melodies, the imagination that plays intermittently in the development of them, the individuality and poignancy of some of his instrumental combinations, the curiously passionless and detached imagination that lay behind. Would these qualities have offset in this supposititious case all the shortcomings of this seventh symphony by this unknown Bruckner, and brought it to performance? Dr. Muck is eminently objective; he has been steadily apt thus far in the taking of the music that he plays for exactly what it is. The more reason, therefore, for suspecting that this symphony of the imaginary and unknown Bruckner would have been baled up again and returned?

There is no imaginary or unknown Bruckner. There is rather a Bruckner whose music the circumstances of his career and the traits of his life have glorified and transfigured out of its real semblance. Piccini survives because he and Gluck in Marie Antoinette's Paris pursued an operatic duel in which partisans of the one and the other eagerly and bitterly took sides. The Opera is preparing to revive one of his pieces this winter as a historico-musical curiosity, as a survival of a famous musical quarrel. Meanwhile, Gluck's operas live as of themselves. In a somewhat similar way, though Bruckner may rank among symphonists far higher than Piccini among operamakers—in a similar way Bruckner and his music fight in a later musical warfare that between the champions of Brahms and Wagner in the Vienna of the seventies and the eighties. The partisans of Wagner and the deniers of Brahms chose to thrust forward Bruckner's symphonies as their exemplar in absolute music, and storms of controversy beat upon them. Living, he suffered cruelly under the conflict. Now that he is dead, that contest is presumed to give his music interest and importance. It has made for it in some quarters something very like a cult. The quarrel over Brahms and Bruckner has become the symphonic parallel to the operatic quarrel over Gluck and Piccini. We must hear the other part, boredom or no boredom, and we must feel as men in Austria and Germany, where they still take new music with intense partisanship, felt in the bitter controversies of a quarter of a century ago. Who does, who can? There are no such warming heats for us of Boston in 1906 when we listen to Bruckner's music. We hear it in its coldness and its baldness.

Bruckner lived a life that began in poverty; that continued long in struggle; that was tortured first by the neglect of his symphonies and then by the fierce controversies over them and him; almost to the end of it he knew little happiness. He was singularly simple-minded, pure of heart, detached from the world, absorbed in his music and the visions he was fain to make it impart. He was a good man—good to what Vienna thought queerness. Often he was a piteous figure; almost always in that Vienna of the seventies and eighties he was pathetically incongruous. But what after all have these circumstances, moving as they may be, to do with the qualities or the impression of his music. We do not try Beethoven's music by the circumstances of his life. Do those of Bruckner's give his its moments of noble thought and utterance, of poignant beauty, of almost unearthly exaltation of mood? Or do they give its wastes of barren and empty pedantry, of passionless monotony, of broken and futile groping? They give neither the virtues nor the shortcomings, but they glamor both. Simple-mindedness is not the way to the achievement of so intricate a thing as a modern symphony, nor does it invite the puissant utterance of the modern orchestra. Purity of heart is truly a blessing, but it is not the way to the passion and the power that we ask of modern music, unless it be itself a passion of purity and Bruckner was, and his music remains passionless. Of Mr. Rosenthal and of Liszt and Beethoven, it will be time to write on Monday.

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DEC - 1 1906

The Boston Symphony Orchestra will come here for its second concert this season on Friday evening, playing at the Baptist Temple (Brooklyn Institute and the Philharmonic Society), and having Prof. Willy Hess, its concert-master for soloist instead of Mme. Samaroff, the pianist. Prof. Hess will play with the orchestra the Beethoven Concerto in D major, Op. 61, which has three movements. Last season he played the "Largo" at one of the Symphony concerts and won all hearers by the breadth of his conception and the beauty of his playing. He is an artist of the highest rank and one of the great living masters of the violin. The symphony, by Glazounoff, will be played for the first time. It is his B flat major, No. 5, Op. 55. The Tone-poem, "Don Juan" (after Lenau), Op. 20, by Richard Strauss, will open the programme, and thus it will be seen that director Dr. Karl Muck has joined numbers of varied interest in a harmonious whole. The list in order is:

Tone poem, "Don Juan" (after N. Lenau), op. 20 ..... Richard Strauss
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(First time.)

Newspaper Cutting Bureau in the World
N. Y. TRIBUNE
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Date DEC 2 1906

This week brings the second pair of Boston Symphony concerts, the first one being on next Thursday evening, December 6, and the second one on next Saturday afternoon, December 8, in Carnegie Hall. The soloists at the first concert will be Moris Rosenthal, who will play Liszt's concerto in E flat major, No. 1, and on Saturday afternoon the soloist will be Timothée Adamowski, who will play a new concerto for violin in F sharp minor, by Gustav Strube. Mr. Strube, as is generally known in New York, is one of the first violins of the orchestra, who has already won reputation as a composer. This concerto was finished a year ago, and was played in Boston and Philadelphia.

On Thursday evening the symphony will be Brückner's No. 7, in E flat major. This is the work that won for the Austrian composer his tardy recognition. Its performance should be particularly interesting, because Dr. Muck knows personally the wishes of the composer. Under Dr. Muck the symphony had its first performance in Austria, in Graz, in 1886. The composer was present at the rehearsal and at the first concert. Dr. Muck was also the first to give this symphony in Berlin, at one of the royal concerts in 1894. The work may be counted as a novelty here. It was played in Boston once in the winter of 1886-'87 under Mr. Gericke.

The symphony on Saturday afternoon will be Glazounoff's Fifth. It was first played in New York in the spring of 1898 by the Philharmonic Orchestra under Anton Seidl, and has since appeared on the programmes of the Russian Society. The two programmes are as follows:

THURSDAY EVENING, DECEMBER 6.

Overture, "Leonore" No. 3.....Beethoven
Concerto in E flat major for pianoforte, No. 1.....Liszt
Symphony in E flat major, No. 7.....Bruckner

SATURDAY AFTERNOON, DECEMBER 8.

Overture to "The Betrothed of the Tsar".....Rimsky-Korsakoff
Concerto in F sharp minor for violin and orchestra.Strube
Symphony No. 5.....Glazounoff

Newspaper Cutting Bureau in the World
NEW YORK WORLD
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The Boston Symphony Orchestra, conducted by Dr. Karl Muck, will give a concert at Carnegie Hall on Thursday night when it will perform Bruckner's Seventh Symphony and Beethoven's Leonore No. 3 Overture. The soloist will be Rosenthal, who will play Liszt's First Concerto.

On Saturday afternoon, at Carnegie Hall, the Boston Symphony Orchestra will play Glazounoff's Fifth Symphony and Rimsky-Korsakoff's Overture, "The Betrothed of the Tsar." Adamowski will be the soloist, playing a violin concerto by Gustav Strube, a member of this orchestra.

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NEW YORK TIMES
ss DEC 2 1906

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N. Y. ...
DEC 2 - 1906

Musical Notes.

THE coming week offers music lovers an unusually brilliant and varied series of entertainments. Three foreign soloists who have been attracting much favorable comment abroad by their work make their American debut in New York during the week, and the two concerts to be given by the Boston Symphony Orchestra will serve to make the series of musical entertainments the more notable.

The first Boston Symphony concert will be given next Thursday evening in Carnegie Hall. The sympony will be Bruckner's No. 7, in E flat major. This is the work which won for the Austrian composer the tardy recognition of his countrymen and the critics of the Continent. Under Dr. Muck the symphony should be particularly interesting, as it was under him that it had its first performance in Vienna. Other features of the Thursday evening programme will be Beethoven's overture, "Lenore No. 3," and the concerto in E flat major by Liszt. The second concert will be given Saturday afternoon. The symphony is to be Glazounoff's Fifth. It was first played in New York in the Spring of 1898 by the Philharmonic Orchestra, under Anton Seidl.

Newspaper Cutting Bureau in the World
From NEW YORK PRESS
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Date DEC 2 1906

This week brings the second pair of Boston Symphony concerts, on Thursday evening, Dec. 6, and Saturday afternoon, Dec. 8, in Carnegie Hall. The soloist at the first concert will be Moriz Rosenthal, who will play Liszt's concerto in E-flat major, No. 1; at the second Timothee Adamowski, who will play a new concerto for violin in F sharp minor, by Gustav Strube, is one of the first violins of the orchestra, and has won recognition as a composer. Under the generous policy of Higginson, which is to encourage the men of the orchestra to write, important additions to the literature of music have been added to the world's store, not least among them being the compositions of Charles Martin Loeffler.

The symphonies played at both concerts should arouse much interest, for both are unfamiliar. Bruckner's symphony in E-flat major, which will be heard on Thursday, will be practically new to New Yorkers, as it has not been heard here in many years. Its last performance in Boston before last week took place in the winter of 1886-87 under Gericke. The symphony on Saturday afternoon will be Glazounoff's Fifth, a brilliant work full of Russian feeling. It was played first in New York in the spring of 1898 by the Philharmonic Orchestra under Seidl, and has appeared since on the programmes of the Russian Society. Here are the two programmes in full: Thursday evening, Beethoven's overture, "Leonore," No. 3; Liszt's piano concerto in E-flat major, and Bruckner's symphony in E-flat major, No. 7. Saturday afternoon, Rimsky-Korsakoff's overture to "The Betrothed of the Tsar," Strube's violin concerto in F-sharp minor, and Glazounoff's Symphony No. 5.

Newspaper Cutting Bureau in the World
NEW YORK TIMES.
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BOSTON SYMPHONY ORCHESTRA

This week brings the second pair of Boston Symphony concerts, the first one being on next Thursday evening, Dec. 6, and the second one on next Saturday afternoon, Dec. 8, in Carnegie Hall. The soloist at the first concert will be Moriz Rosenthal, who will play Liszt's concerto in E flat major, No. 1, and on Saturday afternoon the soloist will be Timothée Adamowski, who will play a new concerto for violin in F sharp minor by Gustav Strube. Mr. Strube is one of the first violins of the orchestra who has already won reputation as a composer.

The symphonies for the two concerts are unfamiliar. On Thursday evening the symphony will be Bruckner's No. 7, in E flat major. This is the work that won for the Austrian composer his tardy recognition as one of the great figures in modern music. Its performance should be particularly interesting because under Dr. Muck the symphony had its first performance in Austria, in Graz, in 1886. The composer was present at the rehearsal and at the first concert. Dr. Muck was also the first to give this symphony in Berlin at one of the royal concerts in 1894.

It was played in Boston once in the Winter of 1886-7, under Mr. Gericke. The symphony on Saturday afternoon will be Glazounoff's Fifth, a brilliant work, full of Russian feeling. It was first played in New York in the Spring of 1898 by the Philharmonic Orchestra under Anton Seidl, and has since appeared on the programmes of the Russian Society. The two programmes are as follows:

THURSDAY EVENING.

Overture, "Leonore," No. 3.....Beethoven
Concerto in E flat major for pianoforte, No. 1.....Liszt
Symphony in E flat major, No. 7.....Bruckner

SATURDAY AFTERNOON.

Overture to "The Betrothed of the Tsar" Rimsky-Korsakoff
Concerto in F sharp minor for violin and orchestra.....Strube
Symphony No. 5.....Glazounoff

MUSICAL MATTERS

Rosenthal Plays With Symphony Orchestra.

Tucker's Sunday Concerts Begin Today in Chickering Hall.

Coming Recitals by Gadski, Eames and Others.

The celebrated pianist, Moriz Rosenthal, was the soloist of the seventh Symphony program, making his first appearance here after an absence of about eight years. He played Liszt's E-flat major concerto. The other numbers were Bruckner's E major symphony and Beethoven's "Leonore" overture, No. 3. The wonder-pianist, in selecting the Liszt concerto, had opportunity not only to show his technical skill in dazzling colors, but also to charm by a poetic exploitation of the familiar number, in which the tonal beauty of his work was of a quality that made a potent appeal to one's imagination. It was not by the tremendous power shown at times that he gained the greatest appreciation, but by the marvelous octave runs, trills long sustained, and exquisite arabesques at lightning speed which he fairly showered upon the concerto.

The dynamic contrasts were clearly set forth, the fleetness of his fingers did not cloud the beautiful quality and clearness of his tones and all his arpeggios and runs were smooth and even. And allied to the air of authority in musical utterance Rosenthal's demeanor is as modest as can be imagined, and with but the slightest suggestion of enthusiasm. The latter his audience supplied in abundance, recalling him several times to the platform.

The orchestral accompaniment was of the highest order, Liszt proving no more difficult to Dr Muck's forces than did Bruckner, whose symphony came first. This massive work takes more than one hour in performance, and is generally austere in style, strongly suggestive of Wagner's influence in some of its fortissimo modulations and filled with complex instrumentation.

Much originality in treatment is shown in the adagio, the solemnity of the themes being preserved skilfully in each band choir, the crescendos in particular calling for special praise on account of the clear management of the instrumental combinations. The scherzo is peculiar, being rather heavy in effect, though there are some light spots in it. There is much that is tempestuous in the finale. The interpretation was satisfactory, of course, but the work was rather too ponderous and severe in character to arouse much interest. The "Leonore" overture was delightfully played.

The orchestra will be away this week

Newspaper Cutting Bureau in the World
NEW YORK SUN
ss DEC 2 1906

The Boston Symphony Orchestra's second pair of concerts will take place at Carnegie Hall on Thursday night and Saturday afternoon. The programme for the evening entertainment will consist of Beethoven's "Leonore" overture No. 3, Liszt's E flat piano concerto, with Moriz Rosenthal as the soloist, and Bruckner's E flat symphony No. 7. On Saturday afternoon the list will be Rimsky-Korsakoff's overture to "The Betrothed of the Tsar," Gustav Strube's violin concerto in F sharp minor, and Glazounoff's fifth symphony.

NEW YORK DAILY NEWS
ess DEC - 2 1906

Two unfamiliar symphonies will be given by the Boston Symphony Orchestra at their concerts in Carnegie Hall, on Thursday evening, December 6th and Saturday afternoon, December 8th. On Thursday evening the symphony will be Bruckner's, in E flat major, No 7. The symphony for Saturday evening is Glazounoff's, No 5. This work was first performed in New York at a concert of the Philharmonic Society, under Anton Seidl, in the Spring of 1898. The soloist on Thursday evening will be Moriz Rosenthal, and on Saturday afternoon, Timothee Adamowski, who will play for the first time in New York a concerto by Gustav Strube, one of the violinists of the orchestra.

ROSENTHAL, PIANIST, AT SYMPHONY.

Plays Liszt's Concerto in E Flat Major Brilliantly, but with Self-Consciousness and Too Little Feeling

By Kent Perkins.

It was an Austrian night to a certain degree at the seventh Symphony concert of the season last evening, for the symphony was No. 7 in E major by Anton Bruckner, who was born in a little Austrian village and lived and died in Vienna; the soloist was Moritz Rosenthal, the famous Austrian pianist, who played Liszt's Concerto in E-flat major No. 1, and the final piece on the program was the No. 3 overture to "Leonore" by Beethoven, who was so largely identified with the Austrian capital and died there.

But the music was not Austrian, as we speak of Russian, Swedish or Hungarian compositions. It was glorified melody, crystalized harmony—music written by great masters for all time and for all countries, and as if with that loftier ideal in view it was voiced by the Symphony players under Dr. Muck's inspiring leadership.

Symphony a Novelty.

The Bruckner Symphony had not been heard in Boston for so many years that it was a new production to most of last night's audience. Written by a man born of a peasant family of school teachers, reared in villages with one church each, Catholic ones, in whose schools he learned little save music, himself a school master who is reputed to have had a romance in his long life of poverty and struggle, this symphony possesses a depth and sweep and power of emotion that are extraordinary.

It was written towards the close of his life, to be sure, and after Bruckner had been long an ardent admirer of Wagner, but there are no patent Wagnerisms in its clear, straight messages to the heart. Its most striking characteristics, besides its emotional power, are its clarity and beauty of melody and harmony. It is the expression of a simple peasant's feeling, of the heart of a man who knew little and cared less of science or art or sociology or the intrigues of the courts of kings, perhaps, but it is the outpouring of a soul in tune with the infinite and of a master who knew music to the core, even if he had little other knowledge.

Born of a Sensitive Nature.

It is the voice of a sensitive and refined nature. It suggests and is capable of no programme explanation. It might have been inspired by a landscape in which there is one small village with one church spire and a background of hills, but in that church there is worship and an organ and in that village there is the life of the world.

It's most appealing movement, the second, an adagio that has been foolishly called a prophetic dirge for Wagner, who died many months after it was written, is solemn, but its solemnity is uplifting and not funereal. Its sadness is mellowed with hope; it is not crushed with despair. It is the sort of panorama of melancholy that one feels when night creeps over the hills, its coming terrors softened by a glorious sunset. It is like the "tears, idle tears, that rise in the heart and gather in the eyes while gazing on the happy Autumn fields and thinking of the days that are no more."

The orchestra and Dr. Muck gave to the Symphony their best art. The audience received it quietly.

Rosenthal's playing of the Liszt concerto was received in uproarious fashion. His brilliant, dashing rendering of the piece, particularly the care-free nonchalance with which he romped over the keyboard in the closing presto, were well calculated to rouse enthusiasm, and they did. "Behold what a marvelous feat I am performing and how easily I do it!" He suggests too much the smirk of the daring circus performer and too little of the artist who is striving only to carry a message to his hearers.

THE MORNING TELEGRAPH
NEW YORK CITY
ess DEC - 2 1906

The Boston Symphony Orchestra, under the leadership of Dr. Carl Muck, give two concerts this week at Carnegie Hall, one on Thursday, December 6, and the other on Saturday, December 8. The programmes are as follows:

THURSDAY EVENING, DECEMBER 6.

Overture, "Leonore," No. 3.....Beethoven
Concerto in E-flat major for Pianoforte, No. 1..Liszt
Symphony in E-flat major, No. 7.....Bruckner

SATURDAY AFTERNOON, DECEMBER 8.

Overture to "The Betrothed of the Tsar," Rimsky-Korsakoff
Concerto in F-sharp minor, for Violin and Orchestra.....Strube
Symphony No. 5.....Glazounoff

NEW YORK HERALD
ess DEC 2 1906

Two concerts will be given by the Boston Symphony Orchestra in Carnegie Hall this week, one on next Thursday evening, the other on Saturday afternoon. Mr. Moritz Rosenthal will be the soloist at the first concert and will play the Liszt E flat Pianoforte Concerto No. 1, the programme prepared by Dr. Carl Muck including also Bruckner's Seventh Symphony and Beethoven's "Leonore" Overture No. 3.

On Saturday afternoon the all-Russian programme consists of Rimsky-Korsakoff's Overture "The Betrothed of the Tsar," Glazounoff's Fifth Symphony, and Strube's C sharp major Violin Concerto, [illegible] the last [illegible]

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...n, N. Y.
DEC - 1906

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(First time.)

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THURSDAY EVENING, DECEMBER 6.

Overture, "Leonore" No. 3..... Beethoven
Concerto in E flat major for pianoforte, No. 1..... Liszt
Symphony in E flat major, No. 7..... Bruckner

SATURDAY AFTERNOON, DECEMBER 8.

Overture to "The Betrothed of the Tsar"..... Rimsky-Korsakoff
Concerto in F sharp minor for violin and orchestra. Strube
Symphony No. 5..... Glazounoff

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The Boston Symphony Orchestra, conducted by Dr. Karl Muck, will give a concert at Carnegie Hall on Thursday night when it will perform Bruckner's Seventh Symphony and Beethoven's Leonore No. 3 Overture. The soloist will be Rosenthal, who will play Liszt's First Concerto.

On Saturday afternoon, at Carnegie Hall, the Boston Symphony Orchestra will play Glazounoff's Fifth Symphony and Rimsky-Korsakoff's Overture.

"The Betrothed of the Tsar." Adamowski will be the soloist, playing a violin concerto by Gustav Strube, a member of this orchestra.

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That Paderewski is not coming to America this Winter to play in a series of Boston Symphony concerts, as was announced lsst Fall, is due entirely to the fact that he has not finished the new symphony which he was to have brought with him. Last Summer, when Mr. Ellis, the manager of the Boston Symphony Orchestra, saw Mr. Paderewski at his home, in Morges, Switzerland, the symphony was finished with the exception of the instrumentation of the last movement. In doing this work Mr. Paderewski discovered that he would have to make a great many changes. It is now settled that Mr. Paderewski will bring the symphony to America when he comes in October, 1907, and it will then be played by the Boston Symphony Orchestra. During the season of 1907-8 the great pianist will give about one hundred concerts in this country under the management of Mr. C. A. Ellis of Boston.

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DEC 2 1906

This week brings the second pair of Boston Symphony concerts, on Thursday evening, Dec. 6, and Saturday afternoon, Dec. 8, in Carnegie Hall. The soloist at the first concert will be Moriz Rosenthal, who will play Liszt's concerto in E-flat major, No. 1; at the second Timothee Adamowski, who will play a new concerto for violin in F sharp minor, by Gustav Strube, is one of the first violins of the orchestra, and has won recognition as a composer. Under the generous policy of Higginson, which is to encourage the men of the orchestra to write, important additions to the literature of music have been added to the world's store, not least among them being the compositions of Charles Martin Loeffler.

The symphonies played at both concerts should arouse much interest, for both are unfamiliar. Bruckner's symphony in E-flat major, which will be heard on Thursday, will be practically new to New Yorkers, as it has not been heard here in many years. Its last performance in Boston before last week took place in the winter of 1886-87 under Gericke. The symphony on Saturday afternoon will be Glazounoff's Fifth, a brilliant work full of Russian feeling. It was played first in New York in the spring of 1898 by the Philharmonic Orchestra under Seidl, and has appeared since on the programmes of the Russian Society. Here are the two programmes in full: Thursday evening, Beethoven's overture, "Leonore," No. 3; Liszt's piano concerto in E-flat major, and Bruckner's symphony in E-flat major, No. 7. Saturday afternoon, Rimsky-Korsakoff's overture to "The Betrothed of the Tsar," Strube's violin concerto in F-sharp minor, and Glazounoff's Symphony No. 5.

Newspaper Cutting Bureau in the World
NEW YORK TIMES.
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BOSTON SYMPHONY ORCHESTRA

This week brings the second pair of Boston Symphony concerts, the first one being on next Thursday evening, Dec. 6, and the second one on next Saturday afternoon, Dec. 8, in Carnegie Hall. The soloist at the first concert will be Moriz Rosenthal, who will play Liszt's concerto in E flat major, No. 1, and on Saturday afternoon the soloist will be Timothée Adamowski, who will play a new concerto for violin in F sharp minor by Gustav Strube. Mr. Strube is one of the first violins of the orchestra who has already won reputation as a composer.

The symphonies for the two concerts are unfamiliar. On Thursday evening the symphony will be Bruckner's No. 7, in E flat major. This is the work that won for the Austrian composer his tardy recognition as one of the great figures in modern music. Its performance should be particularly interesting because under Dr. Muck the symphony had its first performance in Austria, in Graz, in 1886. The composer was present at the rehearsal and at the first concert. Dr. Muck was also the first to give this symphony in Berlin at one of the royal concerts in 1894.

It was played in Boston once in the Winter of 1886-7, under Mr. Gericke. The symphony on Saturday afternoon will be Glazounoff's Fifth, a brilliant work, full of Russian feeling. It was first played in New York in the Spring of 1898 by the Philharmonic Orchestra under Anton Seidl, and has since appeared on the programmes of the Russian Society. The two programmes are as follows:

THURSDAY EVENING.

Overture, "Leonore," No. 3..... Beethoven
Concerto in E flat major for pianoforte, No. 1..... Liszt
Symphony in E flat major, No. 7..... Bruckner

SATURDAY AFTERNOON.

Overture to "The Betrothed of the Tsar"..... Rimsky-Korsakoff
Concerto in F sharp minor for violin and orchestra..... Strube
Symphony No. 5..... Glazounoff

SUNDAY GLOBE—DECEMBER 2, 1906.

MUSICAL MATTERS

Rosenthal Plays With Symphony Orchestra.

Tucker's Sunday Concerts Begin Today in Chickering Hall.

Coming Recitals by Gadski, Eames and Others.

The celebrated pianist, Moriz Rosenthal, was the soloist of the seventh Symphony program, making his first appearance here after an absence of about eight years. He played Liszt's E-flat major concerto. The other numbers were Bruckner's E major symphony and Beethoven's "Leonore" overture, No. 3. The wonder-pianist, in selecting the Liszt concerto, had opportunity not only to show his technical skill in dazzling colors, but also to charm by a poetic exploitation of the familiar number, in which the tonal beauty of his work was of a quality that made a potent appeal to one's imagination. It was not by the tremendous power shown at times that he gained the greatest appreciation, but by the marvelous octave runs, trills long sustained, and exquisite arabesques at lightning speed, which he fairly showered upon the concerto.

The dynamic contrasts were clearly set forth, the fleetness of his fingers did not cloud the beautiful quality and clearness of his tones and all his arpeggios and runs were smooth and even. And allied to the air of authority in musical utterance Rosenthal's demeanor is as modest as can be imagined, and with but the slightest suggestion of enthusiasm. The latter his audience supplied in abundance, recalling him several times to the platform.

The orchestral accompaniment was of the highest order, Liszt proving no more difficult to Dr Muck's forces than did Bruckner, whose symphony came first. This massive work takes more than one hour in performance, and is generally austere in style, strongly suggestive of Wagner's influence in some of its fortissimo modulations and filled with complex instrumentation.

Much originality in treatment is shown in the adagio, the solemnity of the themes being preserved skilfully in each hand choir, the crescendos in particular calling for special praise on account of the clear management of the instrumental combinations. The scherzo is peculiar, being rather heavy in effect, though there are some light spots in it. There is much that is tempestuous in the finale. The interpretation was satisfactory, of course, but the work was rather too ponderous and severe in character to arouse much interest. The "Leonore" overture was delightfully played.

The orchestra will be away this week

Newspaper Cutting Bureau in the World
NEW YORK
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The Boston Symphony Orchestra's second pair of concerts will take place at Carnegie Hall on Thursday night and Saturday afternoon. The programme for the evening entertainment will consist of Beethoven's "Leonore" overture No. 3, Liszt's E flat piano concerto, with Moriz Rosenthal as the soloist, and Bruckner's E flat symphony No. 7. On Saturday afternoon the list will be Rimsky-Korsakoff's overture to "The Betrothed of the Tsar," Gustav Strube's violin concerto in F sharp minor, and Glazounoff's fifth symphony.

EW YORK DAILY NEWS
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Two unfamiliar symphonies will be given by the Boston Symphony Orchestra at their concerts in Carnegie Hall, on Thursday evening, December 6th and Saturday aftenoon, December 8th. On Thursday evening the symphony will be Bruckner's, in E flat major, No 7.

The symphony for Saturday evening is Glazounoff's, No 5. This work was first performed in New York at a concert of the Philharmonic Society, under Anton Seidl, in the Spring of 1898. The soloist on Thursday evening will be Moriz Rosenthal, and on Saturday afternoon, Timothee Adamowski, who will play for the first time in New York a concerto by Gustav Strube, one of the violinists of the orchestra.

BOSTON AMERICAN—DECEMBER 2, 1906.

ROSENTHAL, BIG PIANIST, AT SYMPHONY.

Plays Liszt's Concerto in E Flat Major Brilliantly, but with Self-Consciousness and Too Little Feeling

By Kent Perkins.

It was an Austrian night to a certain degree at the seventh Symphony concert of the season last evening, for the symphony was No. 7 in E major by Anton Bruckner, who was born in a little Austrian village and lived and died in Vienna; the soloist was Moritz Rosenthal, the famous Austrian pianist, who played Liszt's Concerto in E-flat major No. 1, and the final piece on the program was the No. 3 overture to "Leonore" by Beethoven, who was so largely identified with the Austrian capital and died there.

But the music was not Austrian, as we speak of Russian, Swedish or Hungarian compositions. It was glorified melody, crystalized harmony—music written by great masters for all time and for all countries, and as if with that loftier ideal in view it was voiced by the Symphony players under Dr. Muck's inspiring leadership.

Symphony a Novelty.

The Bruckner Symphony had not been heard in Boston for so many years that it was a new production to most of last night's audience. Written by a man born of a peasant family of school teachers, reared in villages with one church each, Catholic ones, in whose schools he learned little save music, himself a school master who is reputed to have had a romance in his long life of poverty and struggle, this symphony possesses a depth and sweep and power of emotion that are extraordinary.

It was written towards the close of his life, to be sure, and after Bruckner had been long an ardent admirer of Wagner, but there are no patent Wagnerisms in its clear, straight messages to the heart. Its most striking characteristics, besides its emotional power, are its clarity and beauty of melody and harmony. It is the expression of a simple peasant's feeling, of the heart of a man who knew little and cared less of science or art or sociology or the intrigues of the courts of kings, perhaps, but it is the outpouring of a soul in tune with the infinite and of a master who knew music to the core, even if he had little other knowledge.

Born of a Sensitive Nature.

It is the voice of a sensitive and refined nature. It suggests and is capable of no programme explanation. It might have been inspired by a landscape in which there is one small village with one church spire and a background of hills, but in that church there is worship and an organ and in that village there is the life of the world.

It's most appealing movement, the second, an adagio that has been foolishly called a prophetic dirge for Wagner, who died many months after it was written, is solemn, but its solemnity is uplifting and not funereal. Its sadness is mellowed with hope; it is not crushed with despair. It is the sort of panorama of melancholy that one feels when night creeps over the hills, its coming terrors softened by a glorious sunset. It is like the "tears, idle tears, that rise in the heart and gather in the eyes while gazing on the happy Autumn fields and thinking of the days that are no more."

The orchestra and Dr. Muck gave to the Symphony their best art. The audience received it quietly.

Rosenthal's playing of the Liszt concerto was received in uproarious fashion. His brilliant, dashing rendering of the piece, particularly the care-free nonchalance with which he romped over the keyboard in the closing presto, were well calculated to rouse enthusiasm, and they did.

"Behold what a marvelous feat I am performing and how easily I do it!"

He suggests too much the smirk of the daring circus performer and too little of the artist who is striving only to carry a message to his hearers.

THE BOSTON TELEGRAPH
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The Boston Symphony Orchestra, under the leadership of Dr. Carl Muck, give two concerts this week at Carnegie Hall, one on Thursday, December 6, and the other on Saturday, December 8. The programmes are as follows:

THURSDAY EVENING, DECEMBER 6.

Overture, "Leonore," No. 3..... Beethoven
Concerto in E-flat major for Pianoforte, No. 1.. Liszt
Symphony in E-flat major, No. 7..... Bruckner

SATURDAY AFTERNOON, DECEMBER 8.

Overture to "The Betrothed of the Tsar," Rimsky-Korsakoff
Concerto in F-sharp minor, for Violin and Orchestra ..... Strube
Symphony No. 5..... Glazounoff

NEW YORK HERAL
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Two concerts will be given by the Boston Symphony Orchestra in Carnegie Hall this week, one on next Thursday evening, the other on Saturday afternoon. Mr. Moritz Rosenthal will be the soloist at the first concert and will play the Liszt E flat Pianoforte Concerto No. 1, the programme prepared by Dr. Carl Muck including also Bruckner's Seventh Symphony and Beethoven's "Leonore" Overture No. 3.

On Saturday afternoon the all-Russian programme consists of Rimsky-Korsakoff's Overture "The Betrothed of the Tsar," Glazounoff's Fifth Symphony, and Strube's C sharp minor Violin Concerto. In the last mentioned number Mr. Timothée Adamowski, a member of the orc... soloist.

[82]

...STON, DECEMBER 2, 1906.

...art Playing of Liszt's Concerto for the Piano.

...programme of the seventh concert ... Boston Symphony Orchestra, Dr. ... conductor, given last night in ...phony Hall, was as follows:

...ony in E major, No. 7.....Bruckner
...concerto in E flat major, No. 1.....Liszt
...e to "Leonore," No. 3.....Beethoven

Dr. Muck is to be thanked heartily for ... courage in putting a symphony by ...on Bruckner on the programme and ...he manner in which he conducted it. ... shrewdness was as great as his ...courage, for he put the symphony first ...in the order of pieces. Had he put it ...ast, each movement no doubt would ...have aided in clearing the hall before ...the appointed time. Any serious sym...phony should come first, when the ears ...and the spirits of the hearers are un...jaded. Especially is this true of a sym...phony that is performed for the first ...time, or is unfamiliar. Mr. Gericke pro...duced Bruckner's Seventh in Boston in ... to the great consternation of nine...tenths of the hearers, if we may believe ...the contemporaneous reports. Since then ...we have heard the third, fourth, fifth ...and unfinished ninth of this extraordi...nary composer, but as yet there is no ...devoted band of Brucknerites in Boston.

If the overture by Beethoven had ...come first and then Mr. Rosenthal's ...performance of the concerto, the great...er part of the audience would no doubt ...have sat courteously through the first ...movement, possibly through the second, ...and then exodus would have come after ...revelations.

Dr. Muck is a discriminative, not a ...fanatical, admirer of Bruckner. He was ...the first to conduct a performance of ...the symphony in Austria, at Graz, when ...the composer was present. He also first ...conducted the work in Berlin.

A conductor who wishes all his selec...tions to be trumps, who thinks first of ...the applause that may follow a perform...ance, will not choose a symphony by ...Bruckner, whose time has not yet ar...rived, if it will ever come, as far as the ...great musical public is concerned in any ...land. Many orchestral players find no ...pleasure in their task. Critics are in...clined to shake portentously the head. ...The courage of Dr. Muck is the more ...conspicuous because in Boston there is ...no disposition to set Bruckner's music ...against Brahms', and the devotion of ...Bruckner to Wagner is to us a matter ...of not the slightest importance.

Furthermore, an indifferent public ...in this country not well acquainted ...with Bruckner's symphonies has been ...easily persuaded to believe that they ...are all dull or as the music of a ...madman. Some have repeated idly the ...remark of a German about this very ...symphony. He described it as "the ...confused dream of an orchestral play...er unstrung by reason of 20 rehearsals ...of 'Tristan and Isolde.'" They have ...repeated it and smiled in a superior ...manner, though they may never have ...heard the symphony.

If it be the duty of a critic to find ...out first of all that which is good in ...a work of art and at the same time to ...inquire in what respects this work of ...art is to be distinguished from others, ...what is to be said of this colossal com...position that enchants for a moment ...and bores for minutes; that raises the ...hearer to the high heavens and then ...quickly drops him into the slough of ...despond; that makes him now wonder ...at an unsurpassable flight of imagina...tion and now at futile repetitions of ...insignificant detail; now wonder at ...an eloquence that reminds one of ...Beethoven and now at music that is ...little above the chatter of a magpie? ...How could a man who conceived the ...exposition of the first theme of the first ...movement, the pathetic and impressive ...adagio with that haunting melody of ...unearthly beauty given to the violins—...a melody that Beethoven might well ...have put in his slow movement of the ...Ninth Symphony—the climax of the ...piece in this same adagio, the Titanic ...scherzo—how could a man who thus ...showed the rarest genius have so wo...fully lacked the faculty of self-criticism ...which would have led him to strive after ...more logical continuity of musical ...thought and to throw out whole pages ...inconsequential and tiresome detail? ...This fatal lack of proportion in Bruck...ner's music is more to be deplored than ...the passing reminiscences of passages ...easily found in works of Wagner and ...Beethoven.

There are pages in this symphony, as ...in other symphonies of this singular ...genius, which are of elemental and over...whelming grandeur, pages of a beauty ...that is not of this earth and can be ex...pressed only in music, pages that put ...Bruckner for a moment—alas, only for a ...moment—by the side of the immortals. ...And so there are wonderful, Aeschylean ...lines to be found, radiantly grand, in the ...incomprehensible verbiage of William ...Blake's prophetic books. So, too, there ...are lines in Blake's "Songs of Inno...

...OSTON TRAVELER ...ECEMBER 3, 1906.

Musical Events

FOR the seventh concert of the Symphony orchestra, Dr. Muck offered Bruckner's Seventh Symphony, Liszt's E-flat Concerto for pianoforte and orchestra, and Beethoven's "Leonore" overture. Mr. Moritz Rosenthal was the soloist. It required considerable courage on the part of the leader to put the Bruckner number in his programme. It's not a popular selection, and the chances are it never will be. It's too long, over an hour in length, and its flashes of brilliancy are altogether too few and too far between. As a study for the musician, it is doubtless all right, but for the average musical audience the work is too deep. It was well placed at the beginning of the concert.

Rosenthal has never been heard to better advantage in this city than Friday night in the Liszt concerto. It was a better rendition of the composition been heard. It was delightful and bordered on the sensational. ...playing of the orchestra was fully ...of the pianist. After a truly ...finale the pianist was four ...in the most enthusiastic ...

...Beethoven number ... to a concert ...

BY PHILIP HALE

...cence" that are suggested by certain melodic thoughts of the childlike composer who struggled for years as a humble school teacher and organist in Austrian villages and towns.

Mr. Rosenthal is a pianist who excites the warmest respect as well as unbounded admiration. He is a thinker, not merely a virtuoso beyond compare. His rounded nature and his knowledge of the arts, literature, science, the world enter into the dazzling brilliance of his performance of Liszt's concerto and glorify it. The pianist's imagination reconstructs the romantic years of Liszt and vitalizes all that which might otherwise seem to be of a long forgotten and antiquated period. Liszt wrote the concerto for himself. He unconsciously wrote it also for Mr. Rosenthal. I have never heard such an amazingly brilliant and at the same time such a truly poetic performance of this fascinating work.

To speak of Mr. Rosenthal's fabulous mechanical proficiency would be impertinent toward him and the reader, for this proficiency was acknowledged long ago. He had purposed to play Chopin's concerto in E minor, but in this he was anticipated. It would have been a delight to hear him in the work of Chopin, but it is a matter of general congratulation that we were all allowed to know his conception of the concerto by Liszt. One might grow eloquent over the poesy of his mechanism, its ineffable clearness, the lucid reasonableness of its flestness, but the pianist's broad and heroic view of the work as a whole and the impressiveness of his presentation of that view are still more memorable.

The performance of the orchestra was of the highest standard, and Dr. Muck was equally the sympathetic friend and interpreter of Bruckner, Liszt and Beethoven.

SUNDAY POST, DECEMBER 2, 1906.

BRUCKNER'S SEVENTH SYMPHONY PLEASED

Public interest ran high over yesterday's symphony concert at Symphony Hall, partly on account of Bruckner's seventh symphony, with which Dr. Muck has won laurels abroad, but mainly over the first appearance of Mr. Rosenthal in Boston during his present tour.

Dr. Muck did wonders in his interpretation, and all that could be said for the composer was said.

Bruckner's musical works are slowly attaining recognition in the musical world, but it is a question whether, with their exceptional faults and virtues, they will ever be a complete success.

The opening chords of the concerto were struck with brusque authority, the more lyric themes of the first and second parts were declaimed, not sung, and through it all one felt that the virtuoso was hungering for what was to come.

But with the nervous tapping of the triangle at the beginning of the allegretto, Moritz' eyes began to gleam in a demoniac manner. He took up the frolicsome figure with the flute and toyed with it. His hands joyfully gambolled and caracolled over the piano, and from that time on things went with incredible dash and elan.

The strongest orchestral fortissimo seemed incapable of "fazing" him, and there was the absolute conviction that had there been three more orchestras he would have outdid 'em all. His nerves must have been electric batteries, and surely those finegrs and wrists can be nothing but tempered steel!

As the last crashing chord sounded through the hall he rose, elated and supreme, and bowed to the frantic applause.

Mr. Rosenthal showed himself in this concerto as the agile, all-conquering tuoso, nothing more.

NEW YORK SUN
DEC 2 1906

Timothée Adamowski, second concertmeister, will be the solo performer at the afternoon concert of the Boston Symphony Orchestra on Saturday. He will play for the first time in this city a new violin concerto in F sharp minor by Gustav Strube. Those who amuse themselves at Bar Harbor in the mornings by watching the tennis matches on the Swimming Club courts know Mr. Strube as the conductor of the orchestra there. Music lovers here recall him as an earnest composer.

He is a member of the Boston Symphony Orchestra, one of its violinists. His "Fantastic Overture" was played here on March 20, 1904, and his first violin concerto on December 16, 1897, by Franz Kneisel and the Boston orchestra, Emil Paur conducting.

The Boston Journal
DECEMBER 3, 1906.

DR. MUCK REVIVES BRUCKNER SYMPHONY

The seventh Symphony concert was made notable, and in a certain sense interesting, by Dr. Muck's resurrecting of Bruckner's symphony in E major after a sleep that nearly approached that of Rip Van Winkle. It arose from its slumbers as ponderous and certainly better understood than in those earlier days, when it staggered audiences and critics alike. It no longer seems wild and fantastically noisy, for Richard Strauss and Mahler and the rest of the "moderns" have taken care of that. It is still extraordinary, however, in its almost incredible mixture of beauty and baldness, nobility and nothingness. That the man who could write the fascinating middle portion of the first movement, the almost supernatural loveliness of most of the adagio and the savage jocosity of the scherzo could also produce the dull and formless scrappiness, the twaddling melange of the entire last movement is not explained and cannot be. The only plausible theory is that Bruckner was for most of the time a highly educated and respectable maker of routine music, across whose mind some strange influence flashed occasional moments of genius. Was it Wagner or was it Beethoven? Both appear strongly in the best pages of the symphony, not in imitation, be it understood, but as if the real thoughts of those masters had somehow filtrated through the brain of a devoted disciple. The performance was on a magnificent plane of thought and virtuosity, as fine in its way as anything Dr. Muck has yet attained.

Then came Moritz Rosenthal, he of the amazing technique, with Liszt's pianoforte concerto in E flat major. It was a performance of the most scintillating brilliancy, yet warm, rich and as highly idealized as the glittering thing permits. There is little of poetry or the calmer sort of romance in the work; it should be given at a white heat and with all possible power and bravura, and that Rosenthal contributed every necessary qualification to its playing goes without saying. Yet for some reason his phenomenal performance left the audience comparatively cold; tyros and medeocrities in number have won far more in the way of recalls than did this master of the pianoforte.

The performance of Beethoven's Leonore No. 3 overture, with which the long concert ended, was stirring, but not exceptionally fine. Indeed, it has been given with more classic beauty many times by this orchestra.

BOSTON DAILY ADVERTISER
DECEMBER 3, 1906

THE SYMPHONY CONCERT.

PROGRAMME.
Bruckner. Symphony in E major, No. 7.
Liszt. Piano Concerto in E flat.
Soloist, Mr. Moritz Rosenthal.
Beethoven. Leonora Overture, No. 3.

Let no one suppose that it was a short concert! It lasted two full hours, and had it not been for Rosenthal and the Liszt Paprika it would have been a fatigued audience that departed from the hall at 10 p.m. It was a deed of heroism to play the Bruckner symphony and Dr. Muck has shown thereby that he is not one of those conductors who seeks merely the applause of his audience, but that he is endeavoring to educate and broaden the public taste. Find fault with the Bruckner seventh symphony as we may, it is yet our duty to hear it and to study it, as one of the peculiar musical developments of modern times.

How much temporary harm an unjust or biased musical critic of prominence can do! Not all of Hanslick's brutal antagonism has been able to keep Bruckner's symphonies out of the repertoire; but he was able to torture the composer and make his life generally miserable. How much this was the case may be surmised from the fact that once, when Bruckner was presented to the Austrian emperor and that monarch genially asked, "Can I do anything for you?" Bruckner, with a peasant's faith in the omnipotence of the emperor, burst out with,—"Yes, your majesty, if you would only ask Mr. Hanslick not to write about me any more!"

We need not join the Hanslick assaults with rapier and bludgeon when we say that we do not altogether admire the present work. It is music for musicians only and appeals too frequently to the intellect and too seldom to the emotions. Its thematic material is very scanty, for all that it is more than an hour in performance. Dr. Muck was wise in putting it at the beginning of the concert, for not only did he thus force each auditor to stay to the end of the work, but one came to it fresh and unjaded and was thereby better able to follow the tremendous amount of figure development.

Great ability to transform musical figures is not an unmixed good. One sometimes follows this to the exclusion of melodic beauty, of tone-coloring, of emotional expression. Bruckner can turn his themes upside down, can augment and diminish them, can give them backwards, until one is overwhelmed with the ingenuity of the workmanship, but the variety and beauty of thematic material of Beethoven or Brahms are not present. The tone-coloring is not better than the neutral tints of Brahms. Frequent contrasts of the fullest orchestra with unsupported solo phrases, and many combinations of tuba or bass-trombone with the flute, may astonish, but do not charm.

Yet there are occasional climaxes of some fervor, oases in the desert. These were chiefly in evidence in the second (slow) movement, in which the tone-color of the tubas gave a sonorous solemnity. But even here the music would not soothe a heart-ache or cause a tear to flow.

The Scherzo was attractive in its brusquerie, had good contrasts and was clear and coherent. Its striking figure could be easily followed even by the non-musician. The figure aforesaid is closely akin to the "Flying Dutchman" motive, as the brass crescendo and climax at the end of the first movement is an echo of the "Dawn" scene of the second act of "Lohengrin."

In all the work there is no crabbed ugliness, and there is no seeking after dissonance merely for the sake of being original; in this point, at least, Bruckner is above many symphonists of modern days.

The finale is again given over to derivations, inversions, and other conjurings. We suspect that if Bruckner had been less of a contrapuntist he would have been more of a composer. The symphony is remarkable in its school, but we do not enjoy the school. Yet it was good to hear it and to study it, and the public may breathe easier over a heavy task well accomplished. Possibly Dr. Muck shares this feeling. At all events he deserves great credit for a clear and well-balanced performance of a gigantic work.

When Liszt was asked what he meant by his seven-noted figure which begins his E-flat concerto and is so prominent all through it, he sang to its notes—"Das versteht ihr alle nicht"—"That you cannot understand!" But it has become very easy to understand nowadays, and we only wish that Bruckner or Reger or D'Indy were as comprehensible in their figure development. We always consider the E-flat concerto as rather a Hungarian Rhapsody than a true concerto, both because of its very free shape and the prominence given to the solo instrument. Judged by strict rules the Liszt concerto in A is much the better work, but the highly spiced and scintillant E-flat concerto will always be the more popular of the two.

And it had the artist of artists to bring out its glittering effects. There is no pianist alive who has such a marvellous technique as Moritz Rosenthal. In his double trills, his octave work, his clearness and rapidity in runs and scales, in short in every type of wrist-action and finger-work, he seems unapproachable.

And he entered into the spirit of the concerto perfectly. Once in a while his dash caused the orchestra to become winded, but they managed to keep up with him as a whole, and the end of the concerto became a whirlwind.

Great as Rosenthal is in many directions we have never heard him to better advantage. Possibly this was because Bruckner had been a trifle indigestible and the highly-spiced dish came at the most opportune moment. The audience became frenzied in their plaudits and four recalls proved that they appreciated the artist. We cannot imagine a better performance of the "triangle concerto" (as Liszt's enemies called it) than was given on this occasion.

Beethoven's "Leonora, No. 3" (most prosaic name of a most dramatic overture) was finely interpreted. Yet we ought not to forget that this has always been finely conducted at these concerts, and it was impossible to improve upon past performances of the work. There might have been more power in the second trumpet signal of this composition. Both calls were of about the same dynamic force, which did not carry out the idea of the approach of the governor. Louis C. Elson.

[83]

HERALD—BOSTON, DECEMBER 2, 1906.

Brilliant Playing of Liszt's Concerto for the Piano.

The programme of the seventh concert of the Boston Symphony Orchestra, Dr. Muck, conductor, given last night in Symphony Hall, was as follows:

Symphony in E major, No. 7.....Bruckner
Piano concerto in E flat major, No. 1.....Liszt
Overture to "Leonore," No. 3.....Beethoven

Dr. Muck is to be thanked heartily for his courage in putting a symphony by Anton Bruckner on the programme and for the manner in which he conducted it.

His shrewdness was as great as his courage, for he put the symphony first in the order of pieces. Had he put it last, each movement no doubt would have aided in clearing the hall before the appointed time. Any serious symphony should come first, when the ears and the spirits of the hearers are unjaded. Especially is this true of a symphony that is performed for the first time, or is unfamiliar. Mr. Gericke produced Bruckner's Seventh in Boston in 1887, to the great consternation of nine-tenths of the hearers, if we may believe the contemporaneous reports. Since then we have heard the third, fourth, fifth and unfinished ninth of this extraordinary composer, but as yet there is no devoted band of Brucknerites in Boston.

If the overture by Beethoven had come first and then Mr. Rosenthal's performance of the concerto, the greater part of the audience would no doubt have sat courteously through the first movement, possibly through the second, and then exodus would have come after revelations.

Dr. Muck is a discriminative, not a fanatical, admirer of Bruckner. He was the first to conduct a performance of the symphony in Austria, at Graz, when the composer was present. He also first conducted the work in Berlin.

A conductor who wishes all his selections to be trumps, who thinks first of the applause that may follow a performance, will not choose a symphony by Bruckner, whose time has not yet arrived, if it will ever come, as far as the great musical public is concerned in any land. Many orchestral players find no pleasure in their task. Critics are inclined to shake portentously the head. The courage of Dr. Muck is the more conspicuous because in Boston there is no disposition to set Bruckner's music against Brahms', and the devotion of Bruckner to Wagner is to us a matter of not the slightest importance.

Furthermore, an indifferent public in this country not well acquainted with Bruckner's symphonies has been easily persuaded to believe that they are all dull or as the music of a madman. Some have repeated idly the remark of a German about this very symphony. He described it as "the confused dream of an orchestral player unstrung by reason of 20 rehearsals of 'Tristan and Isolde.'" They have repeated it and smiled in a superior manner, though they may never have heard the symphony.

If it be the duty of a critic to find out first of all that which is good in a work of art and at the same time to inquire in what respects this work of art is to be distinguished from others, what is to be said of this colossal composition that enchants for a moment and bores for minutes; that raises the hearer to the high heavens and then quickly drops him into the slough of despond; that makes him now wonder at an unsurpassable flight of imagination and now at futile repetitions of insignificant detail; now wonder at an eloquence that reminds one of Beethoven and now at music that is little above the chatter of a magpie?

How could a man who conceived the exposition of the first theme of the first movement, the pathetic and impressive adagio with that haunting melody of unearthly beauty given to the violins—a melody that Beethoven might well have put in his slow movement of the Ninth Symphony—the climax of the dirge in this same adagio, the Titanic scherzo—how could a man who thus showed the rarest genius have so wofully lacked the faculty of self-criticism which would have led him to strive after more logical continuity of musical thought and to throw out whole pages of inconsequential and tiresome detail?

This fatal lack of proportion in Bruckner's music is more to be deplored than the passing reminiscences of passages easily found in works of Wagner and Beethoven.

There are pages in this symphony, as in other symphonies of this singular genius, which are of elemental and overwhelming grandeur, pages of a beauty that is not of this earth and can be expressed only in music, pages that put Bruckner for a moment—alas, only for a moment—by the side of the immortals. And so there are wonderful, Aeschylaen lines to be found, radiantly grand, in the incomprehensible verbiage of William Blake's prophetic books. So, too, there are lines in Blake's "Songs of Inno-

BY PHILIP HALE

cence" that are suggested by certain melodic thoughts of the childlike composer who struggled for years as a humble school teacher and organist in Austrian villages and towns.

Mr. Rosenthal is a pianist who excites the warmest respect as well as unbounded admiration. He is a thinker, not merely a virtuoso beyond compare. His rounded nature and his knowledge of the arts, literature, science, the world enter into the dazzling brilliance of his performance of Liszt's concerto and glorify it. The pianist's imagination reconstructs the romantic years of Liszt and vitalizes all that which might otherwise seem to be of a long forgotten and antiquated period. Liszt wrote the concerto for himself. He unconsciously wrote it also for Mr. Rosenthal. I have never heard such an amazingly brilliant and at the same time such a truly poetic performance of this fascinating work.

To speak of Mr. Rosenthal's fabulous mechanical proficiency would be impertinent toward him and the reader, for this proficiency was acknowledged long ago. He had purposed to play Chopin's concerto in E minor, but in this he was anticipated. It would have been a delight to hear him in the work of Chopin, but it is a matter of general congratulation that we were all allowed to know his conception of the concerto by Liszt. One might grow eloquent over the poesy of his mechanism, its ineffable clearness, the lucid reasonableness of its fleetness, but the pianist's broad and heroic view of the work as a whole and the impressiveness of his presentation of that view are still more memorable.

The performance of the orchestra was of the highest standard, and Dr. Muck was equally the sympathetic friend and interpreter of Bruckner, Liszt and Beethoven.

BOSTON TRAVELER
DECEMBER 3, 1906.

Musical Events

FOR the seventh concert of the Symphony orchestra, Dr. Muck offered Bruckner's Seventh Symphony, Liszt's E-flat Concerto for pianoforte and orchestra, and Beethoven's "Leonore" overture. Mr. Moritz Rosenthal was the soloist. It required considerable courage on the part of the leader to put the Bruckner number in his programme. It's not a popular selection, and the chances are it never will be. It's too long, over an hour in length, and its flashes of brilliancy are altogether too few and too far between. As a study for the musician, it is doubtless all right, but for the average musical audience the work is too deep. It was well placed at the beginning of the concert.

Mr. Rosenthal has never been heard to better advantage in this city than Saturday night in the Liszt concerto, nor has a better rendition of the composition been heard. It was delightful, and bordered on the sensational. The playing of the orchestra was fully up to that of the pianist. After a truly wonderful finale the pianist was four times recalled in the most enthusiastic manner.

The delightful Beethoven number provided a fitting close to a concert that will long be treasured by the Symphony audience. It's a grand work, and was well interpreted.

SUNDAY POST, DECEMBER 2, 1906

BRUCKNER'S SEVENTH SYMPHONY PLEASED

Public interest ran high over yesterday's symphony concert at Symphony Hall, partly on account of Bruckner's seventh symphony, with which Dr. Muck has won laurels abroad, but mainly over the first appearance of Mr. Rosenthal in Boston during his present tour.

Dr. Muck did wonders in his interpretation, and all that could be said for the composer was said.

Bruckner's musical works are slowly attaining recognition in the musical world, but it is a question whether, with their exceptional faults and virtues, they will ever be a complete success.

The opening chords of the concerto were struck with brusque authority, the more lyric themes of the first and second parts were declaimed, not sung, and through it all one felt that the virtuoso was hungering for what was to come.

But with the nervous tapping of the triangle at the beginning of the allegretto, Moritz' eyes began to gleam in a demoniac manner. He took up the frolicsome figure with the flute and toyed with it. His hands joyfully gambolled and caracolled over the piano, and from that time on things went with incredible dash and elan.

The strongest orchestral fortissimo seemed incapable of "feazing" him, and there was the absolute conviction that had there been three more orchestras he would have outdid 'em all. His nerves must have been electric batteries, and surely those finegrs and wrists can be nothing but tempered steel!

As the last crashing chord sounded through the hall he rose, elated and supreme, and bowed to the frantic applause.

Mr. Rosenthal showed himself in this concerto as the agile, all-conquering virtuoso, nothing more.

When Liszt was asked what he meant by his seven-noted figure which begins his E-flat concerto and is so prominent all through it, he sang to its notes—"Das versteht ihr alle nicht"—"That you cannot understand!" But it has become very easy to understand nowadays, and we only wish that Bruckner or Reger or D'Indy were as comprehensible in their figure development. We always consider the E-flat concerto as rather a Hungarian Rhapsody than a true concerto, both because of its very free shape and the prominence given to the solo instrument. Judged by strict rules the Liszt concerto in A is much the better work, but the highly spiced and scintillant E-flat concerto will always be the more popular of the two.

And it had the artist of artists to bring out its glittering effects. There is no pianist alive who has such a marvellous technique as Moritz Rosenthal. In his double trills, his octave work, his clearness and rapidity in runs and scales, in short in every type of wrist-action and finger-work, he seems unapproachable.

And he entered into the spirit of the concerto perfectly. Once in a while his dash caused the orchestra to become winded, but they managed to keep up with him as a whole, and the end of the concerto became a whirlwind.

Great as Rosenthal is in many directions we have never heard him to better advantage. Possibly this was because Bruckner had been a trifle indigestible and the highly-spiced dish came at the most opportune moment. The audience became frenzied in their plaudits and four recalls proved that they appreciated the artist. We cannot imagine a better performance of the "triangle concerto" (as Liszt's enemies called it) than was given on this occasion.

Beethoven's "Leonora, No. 3" (most prosaic name of a most dramatic overture) was finely interpreted. Yet we ought not to forget that this has always been finely conducted at these concerts, and it was impossible to improve upon past performances of the work. There might have been more power in the second trumpet signal of this composition. Both calls were of about the same dynamic force, which did not carry out the idea of the approach of the governor. Louis C. Elson.

NEW YORK S[illegible]

Timothée Adamowski, second concertmeister, will be the solo performer at the afternoon concert of the Boston Symphony Orchestra on Saturday. He will play for the first time in this city a new violin concerto in F sharp minor by Gustav Strube. Those who amuse themselves at Bar Harbor in the mornings by watching the tennis matches on the Swimming Club courts know Mr. Strube as the conductor of the orchestra there. Music lovers here recall him as an earnest composer.

He is a member of the Boston Symphony Orchestra, one of its violinists. His "Fantastic Overture" was played here on March 20, 1904, and his first violin concerto on December 16, 1897, by Franz Kneisel and the Boston orchestra, Emil Paur conducting.

The Boston Journal
DECEMBER 3, 1906.

DR. MUCK REVIVES BRUCKNER SYMPHONY

The seventh Symphony concert was made notable, and in a certain sense interesting, by Dr. Muck's resurrecting of Bruckner's symphony in E major after a sleep that nearly approached that of Rip Van Winkle. It arose from its slumbers as ponderous and certainly better understood than in those earlier days, when it staggered audiences and critics alike. It no longer seems wild and fantastically noisy, for Richard Strauss and Mahler and the rest of the "moderns" have taken care of that. It is still extraordinary, however, in its almost incredible mixture of beauty and baldness, nobility and nothingness. That the man who could write the fascinating middle portion of the first movement, the almost supernatural loveliness of most of the adagio and the savage jocosity of the scherzo could also produce the dull and formless scrappiness, the twaddling melange of the entire last movement is not explained and cannot be. The only plausible theory is that Bruckner was for most of the time a highly educated and respectable maker of routine music, across whose mind some strange influence flashed occasional moments of genius. Was it Wagner or was it Beethoven? Both appear strongly in the best pages of the symphony, not in imitation, be it understood, but as if the real thoughts of those masters had somehow filtrated through the brain of a devoted disciple. The performance was on a magnificent plane of thought and virtuosity, as fine in its way as anything Dr. Muck has yet attained.

Then came Moritz Rosenthal, he of the amazing technique, with Liszt's pianoforte concerto in E flat major. It was a performance of the most scintillating brilliancy, yet warm, rich and as highly idealized as the glittering thing permits. There is little of poetry or the calmer sort of romance in the work; it should be given at a white heat and with all possible power and bravura, and that Rosenthal contributed every necessary qualification to its playing goes without saying. Yet for some reason his phenomenal performance left the audience comparatively cold; tyros and medeocrities in number have won far more in the way of recalls than did this master of the pianoforte.

The performance of Beethoven's Leonore No. 3 overture, with which the long concert ended, was stirring, but not exceptionally fine. Indeed, it has been given with more classic beauty many times by this orchestra.

BOSTON DAILY ADVERTISER
DECEMBER 3, 1906

THE SYMPHONY CONCERT.

PROGRAMME.
Bruckner. Symphony in E major, No. 7.
Liszt. Piano Concerto in E flat.
Soloist, Mr. Moritz Rosenthal.
Beethoven. Leonora Overture, No. 3.

Let no one suppose that it was a short concert! It lasted two full hours, and had it not been for Rosenthal and the Liszt Paprika it would have been a fatigued audience that departed from the hall at 10 p.m. It was a deed of heroism to play the Bruckner symphony and Dr. Muck has shown thereby that he is not one of those conductors who seeks merely the applause of his audience, but that he is endeavoring to educate and broaden the public taste. Find fault with the Bruckner seventh symphony as we may, it is yet our duty to hear it and to study it, as one of the peculiar musical developments of modern times.

How much temporary harm an unjust or biased musical critic of prominence can do! Not all of Hanslick's brutal antagonism has been able to keep Bruckner's symphonies out of the repertoire; but he was able to torture the composer and make his life generally miserable. How much this was the case may be surmised from the fact that once, when Bruckner was presented to the Austrian emperor and that monarch genially asked, "Can I do anything for you?" Bruckner, with a peasant's faith in the omnipotence of the emperor, burst out with,—"Yes, your majesty, if you would only ask Mr. Hanslick not to write about me any more!"

We need not join the Hanslick assaults with rapier and bludgeon when we say that we do not altogether admire the present work. It is music for musicians only and appeals too frequently to the intellect and too seldom to the emotions. Its thematic material is very scanty, for all that it is more than an hour in performance. Dr. Muck was wise in putting it at the beginning of the concert, for not only did he thus force each auditor to stay to the end of the work, but one came to it fresh and unjaded and was thereby better able to follow the tremendous amount of figure development.

Great ability to transform musical figures is not an unmixed good. One sometimes follows this to the exclusion of melodic beauty, of tone-coloring, of emotional expression. Bruckner can turn his themes upside down, can augment and diminish them, can give them backwards, until one is overwhelmed with the ingenuity of the workmanship, but the variety and beauty of thematic material of Beethoven or Brahms are not present. The tone-coloring is not better than the neutral tints of Brahms. Frequent contrasts of the fullest orchestra with unsupported solo phrases, and many combinations of tuba or bass-trombone with the flute, may astonish, but do not charm.

Yet there are occasional climaxes of some fervor, oases in the desert. These were chiefly in evidence in the second (slow) movement, in which the tone-color of the tubas gave a sonorous solemnity. But even here the music would not soothe a heart-ache or cause a tear to flow.

The Scherzo was attractive in its brusquerie, had good contrasts and was clear and coherent. Its striking figure could be easily followed even by the non-musician. The figure aforesaid is closely akin to the "Flying Dutchman" motive, as the brass crescendo and climax at the end of the first movement is an echo of the "Dawn" scene of the second act of "Lohengrin."

In all the work there is no crabbed ugliness, and there is no seeking after dissonance merely for the sake of being original; in this point, at least, Bruckner is above many symphonists of modern days.

The finale is again given over to derivations, inversions, and other conjurings. We suspect that if Bruckner had been less of a contrapuntist he would have been more of a composer. The symphony is remarkable in its school, but we do not enjoy the school. Yet it was good to hear it and to study it, and the public may breathe easier over a heavy task well accomplished. Possibly Dr. Muck shares this feeling. At all events he deserves great credit for a clear and well-balanced performance of a gigantic work.

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...n Transcript
...WASHINGTON STREET, BOSTON, MASS.
MONDAY, DECEMBER 3, 1906

MUSIC AND DRAMA

Musical Comment

Dr. Muck ended on Saturday the second month of the Symphony concerts, and in it he has subdued much of the complaint about his programmes that was murmuring a few weeks ago. The programmes of the first four concerts he made early last summer in Germany. He knew nothing at that time at first hand of h... public. Each had equal... him. As any wise cond... shaped his programm... familiar classics that ... a medium for the gain... knowledge. In the two... spent in Boston, he ... learned the resources ... his band and the tem... his public, and he ha... his programmes accordi... symphonies—Sinding's, ... Bruckner's—have been ... three concerts. Glazo... new to Boston; Sind... heard for seven yea... for nearly twenty. ... virtuosi—Petschnikoff ... played modern, if more ... In fact, in the last thr... been only three classics ... —Chopin's first concer... to "Oberon" and Beet... nore" overture upon w... bound to prove his skill ... ground for complaint ... the freshness of the las... The worst that can be ... perhaps they have f... rigidly the severe Vien... ture, concerto, symp... hence, however, there ... at the concerts, and s... Mr. Chadwick stands ... in the winter. Mr. Co... have a place, and the ... Debussy and other of ... men. In a word Dr. ... creet man he is, has g... his public and his ba... many programmes. N... the task with a discer... his predecessors were ... quire.

As the concerts go fo... too, very little cause ... some listeners, especi... have professed to feel l... finesse and the euphon... should suffer under the ... and sonority that Dr. ... They have rejoiced—t... deed, help rejoicing—... and spontaneous sono... brought to Sinding's ... tumbling finale of Gl... not this vigor costing ... of its delicacy of tone ... scherzo of Glazounoff ... score of the finer pas... tested both, and it wa... smallest loss. One c... beauties of Bruckner' ... trating or caressing ... his instrumental comb... ed on Saturday like ... visions. The brass of ... voiced now, but its to... sonority. The delica... of orchestra and solo... dom been higher tha... Rosenthal played Lis... Petschnikoff Tschaiko... is the new sonority ... from the orchestra ... symphony with its vi... and the new elasticity ... sian's rhythm and a... to "Oberon" and th... with fresh dramatic ... Muck was overdispo... drop of musical and ... of Beethoven's overt... pression was still of ... and spontaneously u... emotions. As long ... generation can rem... has been a beautiful ... of its beauty is wid... depth of it ampler, ... ter diversifying it ar... ing through it.

Bruckner's sympl... ceived on Saturday ... Friday. The listene... though there were s... and the applause wa... to recalling Dr. Mu... the revival of the sy... hearing of the music ... in the impression th... It struggles under t... that may rest upon ... its salient defects a... that most defeat it... beauty of some of ... ments in their dev... that some of the in... impart to them, is l... iridescence of a vis... ner touches at mor... embodied loveliness ... that only César Franck among modern composers has attained. Franck, however, maintains this ecstasy. The listener may hear Franck's music and be conscious of nothing else. Bruckner not only fails to maintain it; he falls away, and on the instant, into the shallows of finicking pedantry or the wastes of baldness. When he is not winged, he slouches. When he is not the Bruckner of ideal visions, he is Bruckner the peasant of Windhag or the pedagogue of Vienna. The singleness of mind that absorbs him in his visions makes him forget that others beside Bruckners were to hear his music. He bids them at moments into a world of his own creating and that only music could create. Then he misses the clew and leaves them groping and weary. The result is inevitable: the world loses its illusion and they renounce the quest for it.

...Rosenthal's playing of it seemed the other extreme of musical achievement. The music itself sounded like an heroic improvisation, wrought in sustained passion with means that leapt, perfect and sure, to answer the composer's imagination. The concerto may sound, and with reason, like a hard and brilliant showpiece. It may sound, even as Mr. Joseffy makes it, as a soft tapestry of bright and changeful tonal colors. And it may be the heroic rhapsody into which Mr. Rosenthal transforms it. The music glowed as he struck it from the piano. The very rhythms had a passion of motion. The ornaments were as hot flashes of fancy. The melodies were as the spontaneous voice of kindling and transporting feeling. Here ...

...spaper Cutting Bureau in the World
...OST
...ASHINGTON, D.

Boston Symphony Quartet.

It is seldom indeed that any organization for the performance of chamber music has met with such speedy and conclusive success in Washington as that which was the fortune last winter of the Boston Symphony Quartet. This year another series of three concerts is to be given, but in the afternoon instead of the ...

POST
...ASHINGTON, D. C.
...ss

Saint-Saens with Boston Symphony.

Despite the many announcements concerning the coming to this country of Paderewski to be soloist with the Boston Symphony Orchestra in a series of its concerts, it was only finally settled the other day that it would be impossible for him to keep his engagement. Pad... announced for the Jan... he orchestra in Washing... anagement at once took ... an adequate substitute ... Polish pianist, and thus ... the public. The outcome ... engagement of Camille ... the coming concert in ... December 4.

BOSTON POST, WEDNESDAY, OCTOBER 10, 1906

Mrs. Muck Delighted With the Shops and Shoppers of the Hub

Dr. Carl Muck, who is to conduct th e Boston Symphony Orchestra, and his wife, at the piano, posed especially for the Post

Mrs. Anita Muck, the accomplished wife of Boston's new Symphony leader, did her first day's shopping in the Hub yesterday.

She brushed elbows with the struggling masses of feminine shopgoers that thronged the busy department stores on Tremont and Washington streets, watched with curious eyes the trim and daintily clad women that lined up before attractive counters in quest of some much-heralded bargains, saw these same trimly-clad females drive away in their carriages or automobiles, took a walk through the Public Garden and up along the boulevard to her hotel on Commonwealth avenue, and then decided that she liked Boston, Boston stores and Boston women.

Mrs. Muck is a handsome women of barely 34 years, rather of the blonde type, with regular features and a most winning presence. She doesn't pretend to be at all musical—neither sings nor plays—but contents herself with the opinion that it is just as well for all the musical talent to be confined to one member of the family.

"Women are the same everywhere," said Mrs. Muck to a Post reporter, "but when it comes to form and style, there is of course a decided difference. As for the American women, I think them a happy medium between the English and the French. Boston women, in particular, remind me greatly of the Parisians.

"They go to extremes in style, however, it seems to me, as do the French. But when it comes to shopping, it appears as if the women of all nations are on a par.

"Your stores remind me more nearly of our Berlin warehouses and bear some resemblance to the big shops on the Strand in London. But all stores are alike and the women of Boston act just the same before a bargain counter as do the women at home.

"I never saw so many automobiles as I have seen in this city, and, wonder of wonders! your women do not seem in the least afraid to drive them. They must have wonderful courage. In my country we would be helpless without our chauffeurs. And it frightens me almost to see the speed at which they run their cars.

"One custom especially appeals to me here as well calculated to make a stranger feel at home. That is the custom your ladies here have of calling on a visitor first. In Berlin strangers must break the ice. But this custom takes away the feeling of strangeness which overtakes every foreigner, and especially a woman. It is a custom that should be adopted at home, I think."

Mrs. Muck has not visited many of the public buildings yet; but of those she has seen, the public library appeals to her most.

Both Dr. and Mrs. Muck have visited Symphony Hall, and, while they describe it as somewhat smaller than the one in Berlin, they are enthusiastic in praise of it. The doctor states that its acoustics could not be surpassed.

Both Dr. and Mrs. Muck intend to do considerable visiting this week, and will take in Harvard and other places of interest, if, as Mrs. Muck says, she can "spare the time from those attractive downtown stores."

...in the orchestration of his new symphony, which he was to have played here with the Boston Symphony Orchestra next month, and that the work will not be ready for presentation as expected. It is now settled that Paderewski will bring the symphony to this country next October, when he comes for a series of one hundred concerts.

...presentation by Mr. Muck of Brahms's C minor symphony, No. 1, and the appearance as soloist of Moriz Rosenthal, the distinguished pianist, after an absence of eight years. The symphony, under Mr. Muck's direction, is said to have created something of a sensation in New York three weeks ago. The return of Rosenthal is an event of importance in the musical season, as he is considered one of the few really great pianists in the world. He will play the Liszt concerto in E flat major, and in addition to the Brahms symphony the orchestra is to give the overture to Weber's "Oberon."

Boston Symphony Orchestra to encourage its members to write and two men of decided note have come from its ranks. One is Charles Martin Loeffler, and the other is Gustav Strube. Mr. Adamowski will play a new concerto for violin by Mr. Strube. It has been played in Boston and Philadelphia with great success, and is to be played next week in New York. The programme, as a whole, is as follows:

Overture to "The Betrothed of the Tsar".....Rimsky-Korsakoff
Concerto in F-sharp minor for violin.....Strube
Symphony in C minor No. 1.....Brahms

...TRIBU...
...ber 21, 1906

...OPENING QUIET.

...ttended by Physicians, ...erformance from Box.

...on at the Metropolitan opened last ...al mildness, though the house was ...nd Mr. and Mrs. Sydney Farrar, ... Miss Geraldine Farrar, made her ...ppearance as Juliet, were forced to ... the performance. It was possibly ... that both the Juliet and the Romeo ...e) were new singers that the first ...lid. There was a good deal of gen... for the new singers before the ...er, and after the second act Miss ...owered with flowers, but it was a ...one the less. The speculators, who ... seats for the upper regions, were ...om at half prices even before the ...e up, and between acts in the lobby ...king, somehow, the usual festival ...the operatic opening.

... worn out by the strain of the ...atched the performance from his ...t appear in the lobby between the ...ysicians attended him during the ...

...d Mrs. Farrar, there were numerous ...e audience, to whom it was enough ... hailed from Melrose, Mass. Mr. ...any is to go to Boston for two ...son, in spite of his former resolu...ston out of his list. Charles A. ... of the Boston Orchestra, is going ...e company for the engagement at ...atre. It is likely that at that time ...ll make a second début, more en... flowers than last night's. ... was the same inside, except for ... orchestra pit and the conductor, ... water coolers in the lobbies. Both ...favor with the audience. The au..., on the whole, the familiar one; ... strange faces in the boxes. ...d detail from the traffic squad was ...handle the carriages and the limou... very popular as opera coaches this ...venth avenue approach was again ...ar, and the audience was brought ...without a hitch or a delay of any ... difficult task of getting it out ... successfully accomplished. The ...er for the roll of carriages, the ...es of "Words and music of the ...d as far north as the subway sta... the opening was, it yet proclaimed ..." There was no mistaking that.

...ON SECOND CONCERT.

...mowski, As Soloist, With The Orchestra.

...nd concert of the Boston Sym...chestra will be given in the ...next Wednesday evening at 8.15 ...The first concert last month ...at Dr. Muck's success in Bal... ...on a par with that which he ...with wherever the Boston Sym...chestra has played this year. ...tion given to him by the Balti...lic was remarkable. ...o artist will be Mr. Timothee ...ki, one of the most brilliant ...of the Orchestra, and one of ...reat virtuosi now in this coun... has played here before and ...ntroduction. ...lways been the policy of the Boston Symphony Orchestra to encour-

MUSIC AND DRAMA

Musical Comment

Dr. Muck ended on Saturday the second month of the Symphony concerts, and in it he has subdued much of the complaint about his programmes that was murmuring a few weeks ago. The programmes of the first four concerts he made early last summer in Germany. He knew nothing at that time at first hand of his orchestra or his public. Each had equally to come to know him. As any wise conductor would do, he shaped his programmes accordingly — of familiar classics that would serve best as a medium for the gaining of this mutual knowledge. In the two months that he has spent in Boston, he has very swiftly learned the resources and capabilities of his band and the temper and interests of his public, and he has begun to arrange his programmes accordingly. Three modern symphonies—Sinding's, Glazounoff's and Bruckner's—have been played at the last three concerts. Glazounoff's was actually new to Boston; Sinding's had not been heard for seven years, and Bruckner's for nearly twenty. Two of the three virtuosi—Petschnikoff and Rosenthal—have played modern, if more familiar, concertos. In fact, in the last three weeks there have been only three classics on the programmes —Chopin's first concerto, Weber's overture to "Oberon" and Beethoven's third "Leonore" overture upon which Dr. Muck was bound to prove his skill. Surely there is no ground for complaint over the interest or the freshness of the last three programmes. The worst that can be said of them is that perhaps they have followed a little too rigidly the severe Viennese model of overture, concerto, symphony. Two weeks hence, however, there will be no symphony at the concerts, and a new tone-poem by Mr. Chadwick stands on the list. Later in the winter, Mr. Converse's music is to have a place, and there will be room for Debussy and other of the "new" Frenchmen. In a word Dr. Muck, like the discreet man he is, has preferred to discover his public and his band before he made many programmes. Now he has set about the task with a discernment that some of his predecessors were much slower to acquire.

As the concerts go forward, there seems, too, very little cause for the alarm that some listeners, especially in New York, have professed to feel lest the precision, the finesse and the euphony of the orchestra should suffer under the new vigor, elasticity and sonority that Dr. Muck is giving it. They have rejoiced—they could not, indeed, help rejoicing—in the full-throated and spontaneous sonority that the band brought to Sinding's symphony or to the tumbling finale of Glazounoff's. Yet was not this vigor costing the orchestra a little of its delicacy of tone and rhythm? The scherzo of Glazounoff's symphony and a score of the finer passages in Bruckner's tested both, and it was hard to detect the smallest loss. One of the compensating beauties of Bruckner's music is the penetrating or caressing euphony of some of his instrumental combinations. They sounded on Saturday like the voices of his visions. The brass of the band speaks full-voiced now, but its tones keep their mellow sonority. The delicate euphonic blending of orchestra and solo instrument has seldom been higher than it was when Mr. Rosenthal played Liszt's concerto or Mr. Petschnikoff Tschaikovski's. Moreover, it is the new sonority that Dr. Muck gains from the orchestra that filled Sinding's symphony with its viking voice of passion; and the new elasticity that seized the Russian's rhythm and animated the overture to "Oberon" and the "Leonore" overture with fresh dramatic vitality. Perhaps Dr. Muck was overdisposed to draw the last drop of musical and emotional contrast out of Beethoven's overture; but the whole impression was still of the flinging of it anew and spontaneously upon our ears and our emotions. As long as we of the younger generation can remember our orchestra has been a beautiful thing. Now the range of its beauty is wider, the height and the depth of it ampler. There is more character diversifying it and more vitality coursing through it.

Bruckner's symphony was better received on Saturday than it had been on Friday. The listeners were less restless, though there were still signs of weariness, and the applause was much heartier, even to recalling Dr. Muck, as if in thanks for the revival of the symphony. Yet a second hearing of the music brought little change in the impression that it originally made. It struggles under the severest of burdens that may rest upon any thing of the arts—its salient defects are exactly of the sort that most defeat its salient virtues. The beauty of some of the melodies, of moments in their development, of the color that some of the instrumental combinations impart to them, is of the purity or the iridescence of a vision of the ideal. Bruckner touches at moments an ecstasy of disembodied loveliness, of idealized feeling that only César Franck among modern composers has attained. Franck, however, maintains this ecstasy. The listener may hear Franck's music and be conscious of nothing else. Bruckner not only fails to maintain it; he falls away, and on the instant, into the shallows of finicking pedantry or the wastes of baldness. When he is not winged, he slouches. When he is not the Bruckner of ideal visions, he is Bruckner the peasant of Windhag or the pedagogue of Vienna. The singleness of mind that absorbs him in his visions makes him forget that others beside Bruckners were to hear his music. He bids them at moments into a world of his own creating and that only music could create. Then he misses the clew and leaves them groping and weary. The result is inevitable: the world loses its illusion and they renounce pursuit for it.

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Newspaper Cutting Bureau in the World

POST

WASHINGTON, D. C.

NOV 29 1906

Boston Symphony Quartet.

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Boston Herald, (about) October 17, 1906

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DR. KARL MUCK AND MR. JOHN LUND.

The Herald publishes today an interesting picture of Dr. Karl Muck, the new conductor of the Boston Symphony orchestra, from a photograph taken in his student days at the Leipsic Conservatory of Music in 1878, when he was 20 years old. Dr. Muck is seated at the piano. The student standing is Mr. John Lund, who is now the conductor of Fritzi Scheff's operetta company. Mr. Lund while at Leipsic composed a piano sonata which was played by Dr. Muck at the graduation exercises. The sonata is on the piano rack in the photograph.

Mr. Lund came to the United States with Dr. Damrosch. He went to Buffalo, where he did much for the development of music in that city as conductor of the Buffalo Orchestra Association, of the Orpheus Society, and of festivals of the Musical Association. He has been the conductor of Mme. Scheff's company since she established her operetta company.

Newspaper Cutting Bureau in the World

BULLETIN

PHILADELPHIA, PA

DEC 1 - 1906

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The Boston Symphony Orchestra will give its second concert at the Academy of Music next Monday evening. The program will be made unusually interesting in the presentation by Mr. Muck of Brahms's C minor symphony, No. 1, and the appearance as soloist of Moriz Rosenthal, the distinguished pianist, after an absence of eight years. The symphony, under Mr. Muck's direction, is said to have created something of a sensation in New York three weeks ago. The return of Rosenthal is an event of importance in the musical season, as he is considered one of the few really great pianists in the world. He will play the Liszt concerto in E flat major, and in addition to the Brahms symphony the orchestra is to give the overture to Weber's "Oberon."

N. Y. TRIBUNE.

Nov. 27, 1906

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Conried, Attended by Physicians, Watches Performance from Box.

The opera season at the Metropolitan opened last night with unusual mildness, though the house was quite sold out, and Mr. and Mrs. [illegible] Farrar, whose daughter, Miss Geraldine Farrar, made her first American appearance as Juliet, were forced to stand up during the performance. It was possibly due to the fact that both the Juliet and the Romeo (Mr. Rousselière) were new singers that the first night was so mild. There was a good deal of genuine enthusiasm for the new singers before the evening was over, and after the second act Miss Farrar was showered with flowers, but it was a quiet opening, none the less. The speculators, who had numerous seats for the upper regions, were glad to sell them at half prices even before the curtain had gone up, and between acts in the lobby there was lacking, somehow, the usual festival atmosphere of the operatic opening.

Mr. Conried, worn out by the strain of the Caruso case, watched the performance from his box and did not appear in the lobby between the acts. Two physicians attended him during the night.

Besides Mr. and Mrs. Farrar, there were numerous Bostonians in the audience, to whom it was enough that the Juliet hailed from Melrose, Mass. Mr. Conried's company is to go to Boston for two weeks this season, in spite of his former resolution to cut Boston out of his list. Charles A. Ellis, manager of the Boston Orchestra, is going to take over the company for the engagement at the Boston Theatre. It is likely that at that time Miss Farrar will make a second début, more encumbered with flowers than last night's.

The old house was the same inside, except for a hood over the orchestra pit and the conductor, and added spring water coolers in the lobbies. Both seemed to find favor with the audience. The audience, too, was, on the whole, the familiar one; there were few strange faces in the boxes.

The experienced detail from the traffic squad was there early to handle the carriages and the limousines, which are very popular as opera coaches this season. The Seventh avenue approach was again used, as last year, and the audience was brought into the house without a hitch or a delay of any sort. The more difficult task of getting it out again was also successfully accomplished. The Rialto was gayer for the roll of carriages, the crowds, the cries of "Words and music of the opera!" bellowed as far north as the subway station. Quiet as the opening was, it yet proclaimed the season "on." There was no mistaking that.

NEWS BALTIMORE

Dec 1-06

BOSTON [illegible] CONCERT.

Mr. Adamowski, As Soloist, With The Orchestra.

The second concert of the Boston Symphony Orchestra will be given in the Lyric on next Wednesday evening at 8.15 o'clock. The first concert last month showed that Dr. Muck's success in Baltimore is on a par with that which he has met with wherever the Boston Symphony Orchestra has played this year. The reception given to him by the Baltimore public was remarkable.

The solo artist will be Mr. Timothee Adamowski, one of the most brilliant violinists of the Orchestra, and one of the real great virtuosi now in this country. He has played here before and needs no introduction.

It has always been the policy of the Boston Symphony Orchestra to encourage its members to write and two men of decided note have come from its ranks. One is Charles Martin Loeffler, and the other is Gustav Strube. Mr. Adamowski will play a new concerto for violin by Mr. Strube. It has been played in Boston and Philadelphia with great success, and is to be played next week in New York. The programme, as a whole, is as follows:

Overture to "The Betrothed of the Tsar".....Rimsky-Korsakof
Concerto in F-sharp minor for violin.....Strube
Symphony in C minor No. 1.....Brahms

...n Camera...
... WASHINGTON STREET, BOSTON, MASS.
MONDAY, DECEMBER 3, 1906

MUSIC AND DRAMA

Musical Comment

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...N. Y. TRIBU
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...e Oct 21, 1906

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...ULLETIN
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...PHILADELPHIA, PA.
...ress
...e Oct 1 - 1906

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...ress
...e Oct 27 1906

BOSTON SECOND CONCERT.

Mr. Adamowski, As Soloist, With The Orchestra.

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Concerto in F-sharp minor for violin.....Strube
Symphony in C minor No. 1.....Brahms

TIMES
WASHINGTON, D. C.
DEC 2

The second Boston Symphony Orchestra concert, with Saint-Saens as the soloist, comes off at the New National next Tuesday afternoon. It is said that the majority of seats have already been sold by subscription, and that but few remain for the casual purchaser. Saint-Saens has made one of the greatest sensations of the American musical world in many years, and there is no doubt that he is not only a great composer, but one of the most remarkable pianists, in spite of his seventy-one years, who has ever come over. Hundreds have been turned away from his concerts in New York, Chicago and Boston. Dr. Muck has yielded to a general request from subscribers and put on his program Beethoven's Symphony in C Minor. His performance of the Brahm's symphony last month stamped him as one of the greatest conductors in the world, and his interpretation of Beethoven's C Minor will be listened to with keen interest. Aside from this the program will include the overture of Weber's "Oberon" and Saint-Saens' Concerto for the pianoforte in G Minor No. 2.

New Willard—Boston Symphony Quartet.

The first of the Boston Symphony Quartet's three Washington concerts takes place in the ballroom of the New Willard next Wednesday afternoon at 4 o'clock. A large subscription list seems to assure the success of the series from the start. The quartet is composed, as it was last year, of Willy Hess, concert master of the Boston Symphony Orchestra; Atto Roth, second violin; Emile Ferir, viola; Heinrich Warnke, 'cello. Prof. Hess has secured a number of interesting novelties, and his program promises to be delightful. One of these, to be the feature next Wednesday, is a string quartet by Hugo Kaun, which had its first American performance in Boston on the 19th of last month. The assisting artist will be Hiram G. Tucker, of Boston. Beside the Kaun quartet, the Beethoven string quartet in G major, and the Dvorak piano quartet in E-flat major will be given. Tickets to be had of T. Arthur Smith at Sanders & Stayman's.

Newspaper Cutting Bureau in the World
PUBLIC LEDGER
PHILADELPHIA, P
DEC 2 - 1900

The Boston Symphony Orchestra will play at its concert tomorrow night Weber's "Oberon" overture, Liszt's concerto for pianoforte in E flat major, and Brahms's C minor symphony, the work which caused Von Buelow's flattering remark, "We have at last a tenth symphony!" Whereas the interest of the first concert was the debut of Dr. Karl Muck as conductor here, the first local appearance as soloist of Moriz Rosenthal tomorrow night will give importance and lustre to the second. Rosenthal's recent return to America, after eight years' absence, has been one of the features of the present concert season. He is a technician of surpassing achievement and a man of broad culture, a student of literature and philosophy as well. Philadelphians will have ample opportunity of judging of the quality of this great Roumanian pianist, as Rosenthal will make a second appearance here in December, playing with our own orchestra at the concerts on the 21st and 22d of that month.

First Established and Most Complete Newspaper Cutting Bureau in the World
JOURNAL
BALTIMORE.
DEC 2 - 1900

ADAMOWSKI SOLOIST

Will Appear At Boston Symphony Concert.

PEABODY RECITAL PROGRAM

Senor Gogorza To Sing At Conservatory—St. Saens To Play Tomorrow.

The most important musical event in Baltimore this week will be the concert of the Boston Symphony Orchestra, which will be given Wednesday evening at the Lyric. The performances will be the second of the season's series by the Boston Symphony and will probably be largely attended. At the concert last month Dr. Karl Muck, the new director, was accorded such an enthusiastic reception that it has assured his success and popularity in this city in the future.

Impressive as the new conductor appears at one concert, his artistic stature increases with each subsequent hearing. When it was prophesied by those who knew his work in Germany that his coming to America would be the most important event in the season, there was some skepticism. But in the case of Dr. Muck more is being realized that anyone promised. He has had tremendous receptions, not merely in Baltimore, but in Washington, Philadelphia and New York. His popularity is based on the solid foundation of actual worth. He resorts to no species of sensationalism to win the plaudits of the public.

Mr. Timothy Adamowski, one of the violinists of the orchestra, will be the soloist.

The following program will be given:

Overture to the Betrothed of the Czar. Rimsky-Korsakoff
Concerto in F-sharp minor for violin.....Strube
Symphony in C minor No. 1.....Brahms

Newspaper Cutting Bureau in the World
RECORD
PHILADELPHIA, PA
DEC 2 - 1900

The second concert of the Boston Symphony Orchestra will be given in the Academy of Music to-morrow evening at 8.15 o'clock. The concert will be notable for two facts. The first of these is that Dr. Muck has chosen for the symphony Brahms' in C minor, No 1, the performance of which under his direction created such an extraordinary sensation in New York three weeks ago. The other fact is the reappearance for the first time in eight years of Moriz Rosenthal. When Dr. Muck gave the performance of this symphony in Boston early in October it was received with cheers by the very conservative audiences that come to the Symphony concerts in Boston. Brahms' music as a rule and as it is generally played, does not excite audiences to such demonstrations of enthusiasm, but in Carnegie Hall on Saturday afternoon, November [illegible] was repeated, Dr. Muck getting no less than six recalls at the end of the performance. The program will be as follows:—

Weber, overture "Oberon;" Liszt, concerto for pianoforte in E-flat major, No. [illegible]; Brahms, symphony in C minor, No. 1.

Newspaper Cutting Bureau in the World
RECORD
PHILADELPHIA, PA
DEC 2 - 1900

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[85]

NORTH AMERICAN
PHILADELPHIA, P
DEC 2 - 1900

Moriz Rosenthal, piano virtuoso, is to be the stellar attraction at the Boston Symphony Orchestra's second concert of the season at the Academy of Music tomorrow evening. This many-sided musical artist is also a profound scholar, a doctor of philosophy and an earnest student of literature and the fine arts. He will illustrate in the Liszt E flat major concerto a technique that is pronounced gigantic, together with a profundity of interpretation all his own.

The orchestra numbers at this concert will be the "Oberon" overture and Brahms' first symphony in C minor. Dr. Muck's rendering of this most complex and mystical of Brahms' creations has already aroused a large measure of enthusiasm in critical Boston and in New York.

Newspaper Cutting Bureau in the World
INQUIRER
PHILADELPHIA, P
DEC 2 - 1900

Boston Symphony Concert Tomorrow

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The program for the concert will be as follows:

Weber.....Overture "Oberon"
Liszt.....
Concerto for pianoforte in E flat major, No. 1
Brahms.....Symphony in C minor, No. 1

om HERALD
WASHINGTON, D. C.
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ate DEC 2 -

The decision has been reached that Paderewski, who was reported to be soloist with the Boston Symphony Orchestra, will find it impossible to keep his engagement, and the soloist for the concert at the New National Theater will be Dr. Camille Saint-Saens, the eminent French composer, who will play his own concerto in G minor, No. 2, for pianoforte. The programme for the second concert, December 4, will include, overture to the opera "Oberon," Weber, and Beethoven's Symphony No. 5, in C minor, Opus 67.

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Newspaper Cutting Bureau in the World
POST
WASHINGTON, D. C.
DEC 2 - 1900

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Boston Symphony Concert.

The only appearance of the great composer, Saint-Saens, in this city with orchestra will take place next Tuesday, when he will be the soloist with the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, at the National Theater, at 4:30 in the afternoon. The programme will be as follows: Weber, overture "Oberon;" Saint-Saens, concerto for pianoforte in G minor, No. 2; Beethoven, symphony in C minor, No. 5.

n NEW YORK PRESS
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e DEC 5 - 1900

Roosevelt Attends Concert.

WASHINGTON, Dec. 4.—President Roosevelt attended the Boston Symphony Orchestra concert at the National Theatre to-day. He was accompanied by Secretary and Mrs. Taft and Senator and Mrs. Lodge.

AMERICAN
BALTIMORE, MD.
DEC 2 - 1900

Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra will be given in the Lyric on next Wednesday evening at 8:15. The first concert last month showed that Dr. Muck's success in Baltimore is on a par with that which he has met with wherever the Boston Symphony Orchestra has played this year. The reception given to him by the Baltimore public was magnificent, and the best part of it is that it was wholly deserved. Impressive as this new conductor appears at one concert, his artistic stature increases with each subsequent hearing. When it was prophesied by those who knew his work in Germany that his coming to America would be the most important event in the present season, there was naturally more or less skepticism, because prophesies of that nature are so often made and so seldom realized. But in the case of Dr. Muck more is being realized than anyone promised. He has had tremendous receptions, not only in Baltimore, but in Washington, Philadelphia and New York. His popularity is based on the solid foundation of actual worth, because, as Baltimore has already learned, he resorts to no species of sensationalism to win the plaudits of the public.

One of the most remarkable scenes in the history of the orchestra took place in New York on Saturday afternoon, November 10, at the end of the performance of Brahms' Symphony in C minor. Dr. Muck was recalled six times and was able then to stop the applause only by having the members of the orchestra rise and acknowledge it. There was not a dissenting note in the criticism of the concert, and the critics proclaimed that Brahms' great symphony had really been heard in New York for the first time. The performance had been a revelation and recreation. It is this symphony that Baltimore will hear next Wednesday, and the musical folk of this city will then have a chance to judge whether they agree with Boston and New York.

The solo artist will be Mr. Timothee Adamowski, one of the most brilliant violinists of the orchestra, and one of the real great virtuosi now in this country. He has played here before and needs no introduction. It has always been the policy of the Boston Symphony Orchestra to encourage its members to write, and two men of decided note have come from its ranks. One is Charles Martin Loeffler, and the other is Gustav Strube. Mr. Adamowski will play a new concerto for violin by Mr. Strube. It has been played in Boston and Philadelphia with great success, and is to be played next week in New York.

The program as a whole is as follows:

Rimsky-Korsakoff—
Overture to "The Betrothed of the Tsar."
Strube—
Concerto in F-sharp minor for violin.
Brahms—
Symphony in C minor No. 1.

The First Established and Most Complete Newspaper Cutting Bureau in the World
STAR
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WASHINGTON, D.
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Boston Symphony Orchestra.

Few tickets are available for sale for the second Boston Symphony concert on next Tuesday afternoon, when Washington is to have its only chance to hear Camille Saint-Saens play one of his own concertos. Saint-Saens has been placed as soloist for this concert at the eleventh hour—as soon as it was finally settled that Paderewski was not to come to America this year.

Whatever may have been the expectations of the distinguished French visitor, it is certain that he has made one of the greatest sensations in the American musical world in many years. American people as a rule thought that his coming to this country would be a chance to honor a composer who has contributed so much to the delights of music. After his debut in New York it was discovered that this man of seventy-one years was a most astonishing pianist, and it is not going too far to say that in the pianist, so far as our public is concerned, the composer has been lost. As M. Saint-Saens' appearances are limited to twenty, all told, he will not be heard again with orchestra in this city.

Dr. Muck has yielded to a general request from the subscribers to the Boston Symphony concerts, and has put on his program Beethoven's symphony in C minor. The program will consist of Weber's overture, "Oberron;" Saint-Saens' concerto for pianoforte in G minor No. 2, and Beethoven's symphony in C minor No. 5.

om N. Y. TRIBUNE,
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te DEC 5 - 1900

THE DIPLOMATIC CORPS.

[From The Tribune Bureau.]

Washington, Dec. 4.—The German Ambassador and Baroness von Sternburg gave a box party at the Boston Symphony concert this afternoon, having as their guests Mr. White, the American Ambassador to Italy; Miss Edith Root, Mrs. Bacon and Count Hatzfeldt, of the German Embassy staff.

The First Established and Most Complete Newspaper Cutting Bureau in the World

WASHINGTON, D.

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...ational—Boston Symphony Orchestra.

The second Boston Symphony Orchestra's concert, with Saint-Saens as the soloist, comes off at the National next Tuesday afternoon. It is said that the majority of seats have already been sold by subscription, and that but few remain for the casual purchaser. Saint-Saens has made one of the greatest sensations of the American musical world in many years, and there is no doubt that he is not only a great composer, but one of the most remarkable pianists, in spite of his seventy-one years, who has ever come over. Hundreds have been turned away from his concerts in New York, Chicago and Boston.

Dr. Muck has yielded to a general request from subscribers and put on his program Beethoven's Symphony in C Minor. His performance of the Brahm's Symphony last month stamped his as one of the greatest conductors in the world, and his interpretation of Beethoven's C Minor will be listened to with keen interest. Aside from this the program will include the overture of Weber's "Oberon" and Saint-Saens' Concerto for the pianoforte in G Minor No. 2.

New Willard—Boston Symphony Quartet.

The first of the Boston Symphony Quartet's three Washington concerts takes place in the ballroom of the New Willard next Wednesday afternoon at 4 o'clock. A large subscription list seems to assure the success of the series from the start. The quartet is composed, as it was last year, of Willy Hess, concert master of the Boston Symphony Orchestra; Atto Roth, second violin; Emile Ferle, viola; Heinrich Warnke, 'cello. Prof. Hess has secured a number of interesting novelties, and his program promises to be delightful. One of these, to be the feature next Wednesday, is a string quartet by Hugo Kaun, which had its first American performance in Boston on the 19th of last month. The assisting artist will be Hiram G. Tucker, of Boston. Beside the Kaun quartet, the Beethoven string quartet in C major, and the Dvorak piano quartet in E-flat major will be given. Tickets to be had of T. Arthur Smith at Sanders & Stayman's.

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The Boston Symphony Orchestra will play at its concert tomorrow night Weber's "Oberon" overture, Liszt's concerto for pianoforte in E flat major, and Brahms's C minor symphony, the work which caused Von Buelow's flattering remark, "We have at last a tenth symphony!" Whereas the interest of the first concert was the debut of Dr. Karl Muck as conductor here, the first local appearance as soloist of Moriz Rosenthal tomorrow night will give importance and lustre to the second. Rosenthal's recent return to America, after eight years' absence, has been one of the features of the present concert season. He is a technician of surpassing achievement and a man of broad culture, a student of literature and philosophy as well. Philadelphians will have ample opportunity of judging of the quality of this great Roumanian pianist, as Rosenthal will make a second appearance here in December, playing with our own orchestra at the concerts on the 21st and 22d of that month.

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ADAMOWSKI SOLOIST

Will Appear At Boston Symphony Concert.

PEABODY RECITAL PROGRAM

Senor Gogarza To Sing At Conservatory—St. Saens To Play Tomorrow.

The most important musical event in Baltimore this week will be the concert of the Boston Symphony Orchestra, which will be given Wednesday evening at the Lyric. The performances will be the second of the season's series by the Boston Symphony and will probably be largely attended. At the concert last month Dr. Karl Muck, the new director, was accorded such an enthusiastic reception that it has assured his success and popularity in this city in the future.

Impressive as the new conductor appears at one concert, his artistic stature increases with each subsequent hearing. When it was prophesied by those who knew his work in Germany that his coming to America would be the most important event in the season, there was some skepticism. But in the case of Dr. Muck more is being realized that anyone promised. He has had tremendous receptions, not merely in Baltimore, but in Washington, Philadelphia and New York. His popularity is based on the solid foundation of actual worth. He resorts to no species of sensationalism to win the plaudits of the public.

Mr. Timothy Adamowski, one of the violinists of the orchestra, will be the soloist.

The following program will be given:

Overture to the Betrothed of the Czar.
Rimsky-Korsakoff
Concerto in F-sharp minor for violin.....Strube
Symphony in C minor No. 1.....Brahms

...spaper Cutting Bureau in the World

THE WORLD OF MUSIC

Moriz Rosenthal as Soloist With Boston Symphony.

PADEREWSKI TO STAY ABROAD

Johanna Gadski to Be Heard at the Next Philadelphia Orchestra Concerts—Symphony by Robert Volkmann.

After eight years' absence from America, Moriz Rosenthal, the pianist, whose wonderful technique was the marvel of masters of the pianoforte, has returned here to appear in concert. His first local engagement is for to-morrow night with the Boston Symphony Orchestra, at the Academy of Music, and there is the greatest interest to see and hear him.

At the concert to-morrow evening the principal offering by the orchestra will be Brahms' Symphony in C minor, No. 1, the performance of which, under the direction of Dr. Karl Muck, created a sensation in New York three weeks ago. The other number on the program is the "Oberon" overture by Weber.

In connection with the Boston Symphony concerts, the definite announcement is made that Paderewski will not be heard this season in America. He was to have been the soloist at the January concert, and he was to have made only eight appearances in this country. It is asserted that his determination to remain abroad is due to the fact that he has not finished the new symphony which he was to have brought with him. It is also said that he was much chagrined at a report to the effect that he was to receive a large amount of money as a perquisite for playing exclusively a special make of piano.

Last summer, when C. A. Ellis, the manager of the Boston Symphony Orchestra, saw Paderewski at his home in Morges, Switzerland, the symphony was finished with the exception of the instrumentation of the last movement. In doing this work Paderewski discovered that he would have to make a great many changes. He sent word that to hear the symphony produced for the first time by the greatest orchestra in the world was his great ambition, and if he came to America without it he would have absolutely no heart in his concerts and could not possibly do himself justice. It is now settled that Paderewski will bring the symphony to America when he comes in October, 1907, and it will then be played by the Boston Orchestra. During the season of 1907-08 the great pianist will give about 100 concerts in this country under the management of Ellis.

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...paper Cutting Bureau in the World

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Rosenthal With Boston Orchestra.

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Liszt a
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Brahms.....Symphony in C minor. No. 1

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Whatever may have been the expectations of the distinguished French visitor, it is certain that he has made one of the greatest sensations in the American musical world in many years. American people as a rule thought that his coming to this country would be a chance to honor a composer who has contributed so much to the delights of music. After his debut in New York it was discovered that this man of seventy-one years was a most astonishing pianist, and it is not going too far to say that in the pianist, so far as our public is concerned, the composer has been lost. As M. Saint-Saens appearances are limited to twenty, all told, he will not be heard again with orchestra in this city.

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THE DIPLOMATIC CORPS.

[From The Tribune Bureau.]

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...paper Cutting Bureau in the World
STAR
WASHINGTON, D.
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DEC 2 - 1907

Ignace Paderewski is not coming to America this winter to play in a series of Boston Symphony concerts, as was announced last fall, is due entirely to the fact that he has not finished the new symphony which he was to have brought with him. Last summer, when Mr. Ellis, the manager of the Boston Symphony Orchestra, saw Mr. Paderewski at his home in Morges, Switzerland, the symphony was finished with the exception of the instrumentation of the last movement. In doing this work Mr. Paderewski discovered that he would have to make a great many changes. He sent word to Mr. Ellis that to hear the symphony produced for the first time by the greatest orchestra in the world was his great ambition, and if he came to America without it he would have absolutely no heart in his concerts and could not possibly do himself justice. It is now settled that Mr. Paderewski will bring the symphony to America when he comes in October, 1907, and it will then be played by the Boston Symphony Orchestra. During the season of 1907-8 the great pianist will give about one hundred concerts in this country under the management of Mr. C. A. Ellis of Boston.

...paper Cutting Bureau in the World
STAR
WASHINGTON, D.
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DEC 2 - 1907

Boston Symphony Quartet.

The first of the three concerts which the Boston Symphony Quartet will give in Washington this winter will take place in the ball room of the New Willard Hotel on Wednesday afternoon, December 5, at 4 o'clock. The work of building up a clientele for a string quartet is usually a slow and laborious task. The public demand for chamber music is very limited and it is usually difficult to get it to accept a strange organization. For this reason the patronage given last year in Washington to the Boston Symphony Quartet was all the more gratifying to the management of the Boston Symphony Orchestra, from which organization the quartet is drawn. The composition of the quartet is the same as last year, Prof. Willy Hess, concert master of the Boston Symphony Orchestra, being the leader; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, violoncello. Prof. Hess has also secured a number of most interesting novelties, and his programs, always models of their kind, promise to be more delightful than ever. One of these novelties will be played next Wednesday afternoon. It is a string quartet by Hugo Kaun, which had its first performance in America in Boston on the 19th of last month. The assisting artist at this concert will be Mr. Hiram G. Tucker of Boston, a pianist most favorably known in that part of the country. The program will include Beethoven's string quartet in G major, opus 18, No. 2; Hugo Kaun's string quartet in D major, opus 41, No. 2, and Dvorak's piano quartet in E-flat major, opus 87.

Tickets for this first concert are on sale at the ticket office of T. Arthur Smith.

...paper Cutting Bureau in the World
PUBLIC LEDGER
PHILADELPHIA, PA.
DEC 4 - 1907

ROSENTHAL PLAYS HERE

Appears With Boston Orchestra, Giving a Liszt Concerto.

For the second concert of the Boston Symphony Orchestra at the Academy of Music last evening Doctor Muck had made a programme very different from that of his first concert here and one that showed his own qualities as a conductor in a different aspect. It comprised Weber's "Oberon" overture, Liszt's familiar piano concerto in E flat major, with Moritz Rosenthal as the soloist, and the first symphony of Brahms.

The performance of the symphony was exceedingly fine. It was seriously conceived and expressed with entire lucidity and with a sympathetic freedom that was inspiring. In his reading of Brahms Doctor Muck shows a more modern spirit than he allowed himself to betray in Beethoven. The whole work was admirably played, the lovely slow movement with a wonderful tenderness and lyric charm, and the finale with a splendidly virile effectiveness that won the warmest applause.

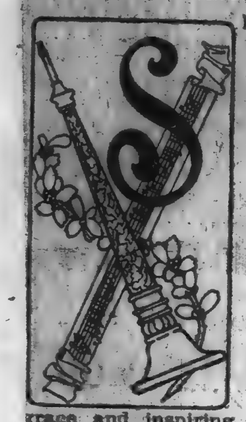
The Weber overture was played with precision and vivacity, without any marked departure from tradition. The concerto, of course, is mainly a display of piano virtuosity, and Rosenthal has all of this that can be required. He plays, as before, with brilliant accuracy, with prodigious power and with astounding agility. Of emotional sentiment there was no indication in this particular performance, and the orchestra properly played in conformity with the manner of the soloist. Rosenthal's skill could not but impress the audience, but he is capable of more valuable work than this. The symphony will efface all other memories of last evening's concert.

...paper Cutting Bureau in the World
PHILADELPHIA, PA
DEC 4 - 1907

LOFTY PLANE REACHED BY BOSTON ORCHESTRA

Karl Muck's Talent Shown in Fine Rendering of Brahms' Great Symphony.

ROSENTHAL AT PIANO



SINCE Dr. Karl Muck assumed control over the Boston Symphony Orchestra, scarcely two months ago, this great band of expert musicians has risen to new and loftier heights of artistic interpretation. Dignified formalism and perfunctory precision have given way to the freedom, fluent grace and inspiring vitality of a later school of sentiment and passion. An impressive record of this advancement was made at the Academy of Music last evening, when Dr. Muck gave a reading of Brahms' first symphony, in C minor, that was in the nature of a musical revelation.

This magnificent composition, with its unsparing and often harsh development of intricate themes, has rarely been presented here with such brilliant orchestral effect—never, perhaps, with such keen insight into the mind of the master composer and such gorgeousness of tone color. The performance was an extraordinary disclosure of the romantic possibilities of Brahms' music when adequately and appreciatively played.

Pianist Moriz Rosenthal, the soloist of the occasion, made light of the enormous technical difficulties of the Liszt E flat major concerto—into which, however, he infused little of the poetic passion and haunting charm which other great virtuosi have sought to reveal. There is the weight and authority of genius in Rosenthal's reading, together with extraordinary brilliancy and facility in technique; yet his amazing performance leaves the average auditor almost unmoved.

Under his masterly touch the instrument rages, thunders, ripples in swiftly flowing currents of melody or crashes in impetuous crescendos; but its supreme gift of song is in abeyance or held in check. Admiration of the musical resultant is lost in amazement at the dexterity and technical proficiency of the artist.

This strenuous method, however, is well adapted to Liszt's stormy treatment of the first fateful theme, and its subsequent magnificent development. Rosenthal scored heavily also in the allegro of the final movement, in which passages of appalling difficulty were played with wonderful clarity, with every requirement of the composer amply fulfilled.

The "Oberon" overture, picturesquely rendered, was the opening number of the programme.

...paper Cutting Bureau in the World
PUBLIC LEDGER
PHILADELPHIA, PA.
DEC 4 - 1907

SAINT-SAENS PLAYS TO-DAY.

Noted Composer to Appear at New National This Afternoon.

The second concert of the Washington series by the Boston Symphony Orchestra will take place this afternoon at the New National Theater at 4:30. This concert by the orchestra will be of special interest, because of the appearance of Dr. Camille Saint-Saens, the eminent composer-pianist, whose engagement as soloist will be his only one with the orchestra in this city.

The orchestra under the direction of Dr. Karl Muck will render the following programme:

Overture—"Oberon" ..... Weber
Concerto for pianoforte in G minor, No. 2 ..... Saint-Saens
Symphony in C minor, No. 5 ..... Beethoven

Dr. Saint-Saens, although now in his seventy-second year, is said to possess great ability as a pianist, and his coming is looked forward to with the keenest interest.

...paper Cutting Bureau in the World
NEW YORK WORLD
DEC 5 - 1907

(Special to The World.)

WASHINGTON, Dec. 4.—President Roosevelt this afternoon attended the concert of the Boston Symphony Orchestra...

...paper Cutting Bureau in the World
AMERICAN
BALTIMORE, MD.
DEC 5 - 1907

Boston Symphony Orchestra.

The concert by the Boston Symphony Orchestra to be given this evening at the Lyric is expected to be one of the most interesting events of the season, both from a social and a musical point of view. The popularity of the concerts given by this organization have each season increased, and at each concert the audience is decidedly representative of the most cultured and aristocratic element of the city. The soloist this evening will be T. Adamowski, the violinist, whose work has been so favorably commented upon, and the program to be given will include the following numbers:

Rimsky-Korsakoff—
Overture, "Betrothed of Tsar."
Strube—
Violin Concerto.
Brahms—
First Symphony.

NEW YORK STAR
DEC 5 - 1907

PRESIDENT AT A CONCERT.

Hears the Boston Symphony Orchestra and Saint Saens.

WASHINGTON, Dec. 4.—The President occupied a box this afternoon at the concert of the Boston Symphony Orchestra. With him were his son-in-law and daughter, Representative and Mrs. Nicholas Longworth, Secretary of War Taft, and Senator and Mrs. Lodge of Massachusetts.

The President was in the best of humor and applauded the numbers enthusiastically especially the performance of the French composer and pianist, Saint Saëns. He chatted gayly with the members of his party and kept them in constant laughter with his stories and comment. Saint Saëns was recalled many times and always made a low bow to the President's box before he acknowledged the applause of the audience. The French Ambassador and Mme. Jusserand occupied a box with Mrs. Slater, Mrs. Williams and Miss Willams. The Baroness von Sternburg, wife of the German Ambassador, occupied another box and had with her Miss Root, Mrs. Robert Bacon and Count von Hatzfeldt.

...paper Cutting Bureau in the World
THE MORNING TELEGRAPH
NEW YORK
s
DEC 5 - 1907

PRESIDENT AT CONCERT.

Rises in His Box and Bows to Saint-Saens.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Dec. 4.—A warm welcome was given to Saint-Saens by a large and fashionable audience at the new National Theatre this afternoon, when he appeared jointly with Dr. Carl Muck and the Boston Symphony Orchestra.

President and Mrs. Roosevelt, Admiral Cowles, the President's brother-in-law, Congressman and Mrs. "Nick" Longworth and Senator and Mrs. Lodge occupied the principal stage box. The Persian and Turkish Ministers headed a contingent from the diplomatic corps. The climax of enthusiasm was reached after Saint-Saens had received three encores.

The great composer bowed first to the President and then to the crowd. Mr. Roosevelt, who had just sent a 27,000-word message to Congress, rose in his box and bowed back at Saint-Saens and the crowd went wild with applause.

...paper Cutting Bureau in the World
TIMES
WASHINGTON, D. C.
DEC 5 - 1907

The Assistant Secretary of War and Mrs. Robert Shaw Oliver entertained at dinner last evening in honor of the conductor of the Boston Orchestra and Mrs. Karl Muck. Among their other guests were the German Ambassador and Baroness von Sternburg, the Secretary of War and Mrs. Taft, the Danish Minister, Mr. and Mrs. Gordon Cummings, Mrs. Bayard, Paul Charlton.

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SUN
BALTIMORE, MD.
DEC 5 - 1907

SOCIETY IN WASHINGTON

President And Other Notables At Boston Symphony Concert.

[Special Dispatch to the Baltimore Sun.]

Washington, Dec. 4.—The President, accompanied by his son-in-law and daughter, Representative and Mrs. Nicholas Longworth, occupied a box in the National Theatre this afternoon at the concert of the Boston Symphony Orchestra. The other members of the President's party were the Secretary of War and Mrs. Taft and Senator and Mrs. Lodge, of Massachusetts.

Mrs. Longworth never looked prettier. She wore a gown of mauve broadcloth with a short coat of French pony fur in the same shade. Her hat was a becoming small flat toque of the same fur, with soft, broad drooping feathers on the left side which fell over her back hair, which was dressed low.

The President was enthusiastic over the performance of the great French composer and pianist, Saint Saens, who played his own concerto in G minor.

Other distinguished persons in the boxes were the French Ambassador and Mme. Jusserand, who were with Mrs. Hope Slater, Mrs. Williams and Miss Williams, the Baroness von Sternburg, wife of the German Ambassador, who had with her Miss Root, Mrs. Robert Bacon and Count von Hatzfeldt, and Mrs. Augustus N. Eddy, of Chicago. Others in the audience were Mr. and Mrs. James Pinchot, Mrs. Hunt Slater, Mr. and Mrs. Henry Cleveland Perkins, the Assistant Secretary of the Navy and Mrs. Newberry, Mr. Justice and Mrs. Harlan, Mr. and Mrs. Herbert Wadsworth, Mrs. J. Y. Taylor, Miss Coyle, Miss Tuckerman and Mrs. James Lowndes.

The Assistant Secretary of War and Mrs. Robert Shaw Oliver entertained at dinner this evening in honor of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and Mrs. Muck. Their other guests were the German Ambassador and Baroness von Sternburg, the Secretary of War and Mrs. Taft, the Danish Minister, Mr. and Mrs. Gordon Cumming, Mrs. Bayard and Mr. Paul Charlton.

...paper Cutting Bureau in the World
WB
DEC 5 - 1907

The managers of the Boston Symphony Orchestra cannot always worthily replace the great artists whom they announce at the beginning of each season, and who afterward disappoint them, but a certain respect for the rights of the many who subscribe because attracted by the names of great soloists would be welcomed. During the past six years painful changes have been quite common. In no case have substitutions been to the advantage of the public. Many find greater pleasure in the purely orchestral selections than they do in soli, however well performed; but the other class quite properly demand what they have purchased, or its equivalent. On this tour the orchestra had Adamowski with the Strube concerto at one of its New York concerts, but Moritz Rosenthal plays the Liszt E flat at the other. Having but five programmes each season, we can ill afford giving space to even highly respectable art. Mr. Adamowski is an admirable artist, but there are many such. The conductor and the Orchestra are ideal, and soloists who appear with them should be equally distinguished.

PUBLIC LEDGER
ess PHILADELPHIA, PA.
DEC 5 - 1907

SOCIAL AFFAIRS AT WASHINGTON

President and Mrs. Roosevelt Attend Concert—Many Notable People There—Curzon Takes Luncheon at White House.

Special Despatch to "The Press."

Washington, Dec. 4.—President Roosevelt attended the Boston Symphony Orchestra concert at the New National this afternoon. There were many distinguished people in the house, among the number being Secretary and Mrs. Taft, Mrs. Lodge, Mr. and Mrs. James Pinchot, Mrs. E. G. N. Slater, Mrs. Eddy, of Chicago, Mrs. Hunt Slater, Mr. and Mrs. Henry Cleveland Perkins, Assistant Secretary of the Navy and Mrs. Newberry, Justice and Mrs. Harlan, the Misses Harlan, Mr. and Mrs. Herbert Wadsworth, Mrs. J. Y. Taylor, Miss Coyle, Miss Tuckerman and Mrs. James Lownes.

The German Ambassador and Baroness von Sternburg gave a box party at the concert, having as their guests, Ambassador Henry White, Miss Edith Root, Mrs. Bacon and Count Hatfeldt, of the German Embassy staff.

...paper Cutting Bureau in the World
WASHINGTON, D. C.
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That Paderewski is not coming to America this winter to play in a series of Boston Symphony concerts, as was announced last fall, is due entirely to the fact that he has not finished the new symphony which he was to have brought with him. Last summer, when Mr. Ellis, the manager of the Boston Symphony Orchestra, saw Mr. Paderewski at his home in Morges, Switzerland, the symphony was finished with the exception of the instrumentation of the last movement. In doing this work Mr. Paderewski discovered that he would have to make a great many changes. He sent word to Mr. Ellis that to hear the symphony produced for the first time by the greatest orchestra in the world was his great ambition, and if he came to America without it he would have absolutely no heart in his concerts and could not possibly do himself justice. It is now settled that Mr. Paderewski will bring the symphony to America when he comes in October, 1907, and it will then be played by the Boston Symphony Orchestra. During the season of 1907-8 the great pianist will give about one hundred concerts in this country under the management of Mr. C. A. Ellis of Boston.

...paper Cutting Bureau in the World
WASHINGTON, D. C.
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Boston Symphony Quartet.

The first of the three concerts which the Boston Symphony Quartet will give in Washington this winter will take place in the ball room of the New Willard Hotel on Wednesday afternoon, December 5, at 4 o'clock. The work of building up a clientele for a string quartet is usually a slow and laborious task. The public demand for chamber music is very limited and it is usually difficult to get it to accept a strange organization. For this reason the patronage given last year in Washington to the Boston Symphony Quartet was all the more gratifying to the management of the Boston Symphony Orchestra, from which organization the quartet is drawn. The composition of the quartet is the same as last year, Prof. Willy Hess, concert master of the Boston Symphony Orchestra, being the leader; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, violoncello. Prof. Hess has also secured a number of most interesting novelties, and his programs, always models of their kind, promise to be more delightful than ever. One of these novelties will be played next Wednesday afternoon. It is a string quartet by Hugo Kaun, which had its first performance in America in Boston on the 19th of last month. The assisting artist at this concert will be Mr. Hiram G. Tucker of Boston, a pianist most favorably known in that part of the country. The program will include Beethoven's string quartet in G major, opus 18, No. 2; Hugo Kaun's string quartet in D major, opus 41, No. 2, and Dvorak's piano quartet in E-flat major, opus 87.

Tickets for this first concert are on sale at the ticket office of T. Arthur Smith.

...paper Cutting Bureau in the World
LODGE

ROSENTHAL PLAYS HERE

Appears With Boston Orchestra, Giving a Liszt Concerto.

For the second concert of the Boston Symphony Orchestra at the Academy of Music last evening Doctor Muck had made a programme very different from that of his first concert here and one that showed his own qualities as a conductor in a different aspect. It comprised Weber's "Oberon" overture, Liszt's familiar piano concerto in E flat major, with Moritz Rosenthal as the soloist, and the first symphony of Brahms.

The performance of the symphony was exceedingly fine. It was seriously conceived and expressed with entire lucidity and with a sympathetic freedom that was inspiring. In his reading of Brahms Doctor Muck shows a more modern spirit than he allowed himself to betray in Beethoven. The whole work was admirably played, the lovely slow movement with a wonderful tenderness and lyric charm, and the finale with a splendidly virile effectiveness that won the warmest applause.

The Weber overture was played with precision and vivacity, without any marked departure from tradition. The concerto, of course, is mainly a display of piano virtuosity, and Rosenthal has all of this that can be required. He plays, as before, with brilliant accuracy, with prodigious power and with astounding agility. Of emotional sentiment there was no indication in this particular performance, and the orchestra properly played in conformity with the manner of the soloist. Rosenthal's skill could not but impress the audience, but he is capable of more valuable work than this. The symphony will efface all other memories of last evening's concert.

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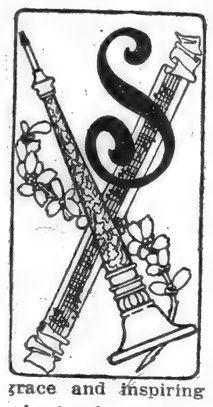
DEC 5

LOFTY PLANE REACHED BY BOSTON ORCHESTRA

Karl Muck's Talent Shown in Fine Rendering of Brahms' Great Symphony.

ROSENTHAL AT PIANO



SINCE Dr. Karl Muck assumed control over the Boston Symphony Orchestra, scarcely two months ago, this great band of expert musicians has risen to new and loftier heights of artistic interpretation. Dignified formalism and perfunctory precision have given way to the freedom, fluent grace and inspiring vitality of a later school of sentiment and passion. An impressive record of this advancement was made at the Academy of Music last evening, when Dr. Muck gave a reading of Brahms' first symphony, in C minor, that was in the nature of a musical revelation.

This magnificent composition, with its unsparing and often harsh development of intricate themes, has rarely been presented here with such brilliant orchestral effect—never, perhaps, with such keen insight into the mind of the master composer and such gorgeousness of tone color. The performance was an extraordinary disclosure of the romantic possibilities of Brahms' music when adequately and appreciatively played.

Pianist Moriz Rosenthal, the soloist of the occasion, made light of the enormous technical difficulties of the Liszt E flat major concerto—into which, however, he infused little of the poetic passion and haunting charm which other great virtuosi have sought to reveal. There is the weight and authority of genius in Rosenthal's reading, together with extraordinary brilliancy and facility in technique; yet his amazing performance leaves the average auditor almost unmoved.

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The "Oberon" overture, picturesquely rendered, was the opening number of the programme.

...spaper Cutting Bureau in the World
...ALE
DEC 4 - 1906

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Dr. Saint-Saens, although now in his seventy-second year, is said to possess great ability as a pianist, and his coming is looked forward to with the keenest interest.

NE ... D.C.

Mr. Roosevelt at a Concert.

(Special to The World.)

WASHINGTON, Dec. 4.—President Roosevelt this afternoon attended the concert of the Boston Symphony quartet at the New Willard with Secretary and Mrs. Taft and Senator and Mrs. Lodge.

...paper Cutting Bureau in the World
DEC 5

Boston Symphony Orchestra.

The concert by the Boston Symphony Orchestra to be given this evening at the Lyric is expected to be one of the most interesting events of the season, both from a social and a musical point of view. The popularity of the concerts given by this organization have each season increased, and at each concert the audience is decidedly representative of the most cultured and aristocratic element of the city. The soloist this evening will be T. Adamowski, the violinist, whose work has been so favorably commented upon, and the program to be given will include the following numbers:

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Overture, "Betrothed of Tsar."
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The President was in the best of humor and applauded the numbers enthusiastically especially the performance of the French composer and pianist, Saint Saëns. He chatted gayly with the members of his party and kept them in constant laughter with his stories and comment. Saint Saëns was recalled many times and always made a low bow to the President's box before he acknowledged the applause of the audience. The French Ambassador and Mme. Jusserand occupied a box with Mrs. Slater, Mrs. Williams and Miss Willams. The Baroness von Sternburg, wife of the German Ambassador, occupied another box and had with her Miss Root, Mrs. Robert Bacon and Count von Hatzfeldt.

...paper Cutting Bureau in the World
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...spaper Cutting Bureau in the World
TIMES

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First Established and Most Complete ...spaper Cutting Bureau in the World
DEC 5

SOCIETY IN WASHINGTON

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[Special Dispatch to the Baltimore Sun.]

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...paper Cutting Bureau in the World

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ess ... PHILA.
DEC 5 - 1906

SOCIAL AFFAIRS AT WASHINGTON

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Special Despatch to "The Press."

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...spaper Cutting Bureau in the World
TIMES
WASHINGTON, D. C.
DEC 5 - 1...

PRESIDENT HEARS BOSTON ORCHESTRA

Attends Concert With His Daughter and Her Husband.

PLEASED WITH SAINT-SAENS

Boxes Filled With Members of Diplomatic Social Circle and Guests.

The President occupied a box at the second concert this season of the Boston Symphony Orchestra, which took place yesterday afternoon in the National Theater. In his party were his son-in-law and daughter, Representative and Mrs. Nicholas Longworth; the Secretary of War and Mrs. Taft, and Senator and Mrs. Lodge of Massachusetts. Mrs. Longworth never looked more fascinatingly pretty than she did in her suit of leather color broadcloth, with short, loose coat of leather color pony, with small toque and large muff of the same. Her toque was slightly lifted at the left side and had a bunch of soft feathers covering the side and falling over her back hair, which was dressed low.

The bit of color in the tiny scarlet vest was most becoming to the fair daughter of the President. She has acquired some avoirdupois since she was last seen in public in Washington, which is distinctly becoming to her.

Mrs. Taft wore agown of somber brown, with large brown hat with light feathers, and Mrs. Lodge wore black, with a small black hat, wtih light blue on it.

The President was in good humor and appeared much pleased and very appreciative of the splendid program given by the Symphony Orchestra, and especially the performance of the great French composer and pianist, Saint-Saens.

Other distinguished occupants of the boxes were the French Ambassador and Madame Jusserand with Mrs. Slater, Colonel and Mrs. Williams, and Miss Williams; Mrs. Augustus N. Eddy, of Chicago, with a party; the Turkish Minister and his family, who are all quite musical; the Baroness von Sternburg, wife of the German Ambassador, who had as her guests Miss Root, Mrs. Robert Bacon and Count Hatzfeldt; and Mr. and Mrs. A. Lisner, and Mr. and Mrs. Howard Malcolm Kutchi. Others in the audience were Miss Cannon, daughter of the Speaker of the House of Representatives; Mr. and Mrs. Henry Cleveland Perkins, the Assistant Secretary of the Navy and Mrs. Newberry; Mr. Justice and Mrs. Harlan, Mr. and Mrs. Herbert Wadsworth, Mrs. James Lowndes, Miss Tuckerman, Mrs. J. Y. Taylor, Mrs. Gardiner Hubbard and Miss Bell.

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TIMES
...SHINGTON, D. C.
DEC 5 - 1901

CAMILLE SAINT-SAENS AROUSES AUDIENCE TO HIGHEST PITCH

Great French Composer and Pianist, in Conjunction With Boston Symphony Orchestra, Given an Ovation on Initial Appearance in Washington.

The second concert of the Boston Symphony Orchestra took place yesterday afternoon in the National Theater before an audience which filled every seat and every inch of standing room. Dr. Karl Muck, the conductor, was the bright and particular star of the first concert, and while he was still an object of the most intense interest yesterday, he had to give place to the great French composer and pianist, Camille Saint-Saens, the oldest pianist on the concert stage, who was the soloist. The program gave Washington nothing new but the soloist, who made his first appearance in the city. It opened with the great overture to Weber's "Oberon," which, although probably known by heart by every musician in the audience, revealed new beauties under Dr. Muck's magic baton. It has probably never had so interesting a reading as he gave it.

Saint-Saens played his own concerto in G minor. He was most interesting and impressive, and displayed marvelous agility in his fingers. His tone is distinctly clear, cool, and clean, but not of great volume. The orchestra did ... work in accompanying, which ... been mastered by the gifted ... his large experience as con... illimit and vel... n of the ... a superb performance.

concerto which is his greatest one, was of the greatest interest. He aroused the audience to such enthusiasm as a Washington audience has not displayed probably since the early appearance of Paderewski. He was recalled many times and finally was granted the almost unheard of privilege of playing an encore number at a Boston Symphony concert. The audience was guilty of shouts of delight when he seated himself again at the piano. Encores are positively forbidden by the orchestra management, but because of his greatness as a composer, Saint-Saens has caused them to break their record.

Saint-Saens did the same with the Chicago Orchestra which has the same rule. For his encore number he played a dainty waltz of his own, "The Nonchalante," which depicted its title in every phrase, and which was played with marvelous delicacy.

The great symphony in C minor of Beethoven, although heard so many times here, was never heard before as it was given yesterday. Dr. Muck has a charming habit of bringing forth beauties in a well-known work, which were never heard before. Little themes were brought out in the symphony's work yesterday which were constant surprises from the wood winds.

The splendid tribute paid to Dr. Muck when he was first heard here last month was repeated yesterday, after the finish of the symphony which was

The First Established and Most Complete Newspaper Cutting Bureau in the World
From ... YORK CITY
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Date DEC ... 1901

The Boston Symphony Orchestra gives ten concerts in New York every winter, and is regarded as almost a local institution. This splendid body of players will be directed by a new conductor this season. Wilhelm Gericke, who wielded its baton so long, has gone home to Vienna, and his place is filled by Doctor Carl Muck, one of the leading spirits of music in Germany. Muck is forty-seven years old, a product of the Leipsic and Salzburg cult in music, a confidant and trusted aid of Cosima Wagner in the portentous Wagnerian festivals at Baireuth. In person he is a slender, sharp-faced, polished-looking German, Machiavellian of cast, and suggesting the velvet-shod iron hand in every pose. But he is a stranger to us as yet, and we are strangers to him. Many of these autocratic foreigners change wonderfully after a few months in the atmosphere of America. Every one of them arrives with the notion that he is bringing light to a nation of savages; but they get over that notion. Many of them go home sadder and wiser men.

After the orchestras, the general public finds its next interest in the solo performers. There is no question that this is to be a season of the greatest activity among them. In the first place, Paderewski is coming back, not for a long tour, but just for a few concerts with the Boston Symphony Orchestra. The devotees who love to dissolve themselves in tears, or shudder with indescribable emotions while the high-priest of the keyboard is sending heart-waves across the auditorium from a piano half-hidden in dim, mysterious light, will not have opportunities for their revels. There will be no recitals. Paderewski will play only with orchestra, and it is an open secret that four-fifths of the Paderewski worshipers prefer to hear him without a concert of instruments. They desire him all alone—just him and the piano and the meltings. But it is better to have him with orchestra than not at all. Wherever and whenever he plays the house is full. It matters not what he plays nor how he plays. It is Paderewski; that is enough. All this causes, the famous pianist to sigh many a weary sigh. He is a true artist, and he wishes to have his art appreciated at its real value. But, of course, he needs the money. He is absurdly generous, and though he has made two or three fortunes, he is not a rich man. Since he married the Countess Helene Gorski, however, the money does not flee away so fast. The wife is thrifty, and she has brought system to bear on her husband's charitable inclinations.

...he First Established and Most Complete Newspaper Cutting Bureau in the World
HERALD
WASHINGTON, D. C.
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DEC 5 - 1901

SAINT-SAENS IN CONCERT.

The Eminent French Composer Appears in Washington as a Pianist.

With a warm-heartedness and enthusiasm characteristic of a Washington audience, Camille Saint-Saens, the eminent French composer and pianist, was given an ovation yesterday afternoon when, during the concert of the Boston Symphony Orchestra, he concluded his concerto in G minor. The concert was the second in the series of the orchestra in this city this season, and attracted the usual large audience.

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Perhaps M. Saint-Saens' concerto suffered by being placed in juxtaposition between Weber's overture to "Oberon" and Beethoven's wonderful Fifth Symphony. Never have these two orchestral numbers been rendered more satisfactorily in this city. The overture was given with exquisite taste, and with an evidence of keen appreciation of rhythm, while the symphony was invested throughout with new beauty. It is unnecessary to speak of the Boston Symphony Orchestra from a technical standpoint, because it can always be relied upon to do its work with as near an approach to perfection as human hand and brain can reach. In the interpretation of a composition, however, the personality of the conductor is the prime factor, and in the progress of the concert series Dr. Muck's genuine musical instinct is becoming more and more evident. He is not ultra-conservative, for some innovations in tempo were noticeable, while his regard for color contrasts and for the phrasing which illuminates the composer's ideas is of the highest order. The tonal and themal beauty of the andante movement, over which Beethoven himself lingered lovingly and long, was emphasized in almost reverential fashion, and the majestic finale was given with an inspiring tour de force.

One of the attractive features of the concert was the Executive box, which, in the absence of Mrs. Roosevelt in New York, was occupied by the President, Secretary and Mrs. Taft, Senator and Mrs. Lodge, and Representative and Mrs. Longworth. Mrs. Longworth was becomingly gowned in her favorite russet brown, a short fur jacket of that color, with a toque to correspond, completing her toilet of broadcloth and lace.

The President, Secretary of War, and Senator Lodge all being music lovers, led in the applause that followed the various numbers of the programme.

...aper Cutting Bureau in the World
...SHINGTON, D. C. STAR
...1901

Boston Symphony Quartet Concert.

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POST
WASHINGTON, D. C.
DEC 5 - 1901

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He Hears Camille Saint-Saens' Artistic Performance.

COMPOSER SWAYS AUDIENCE

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The second Boston Symphony concert at the New National Theater yesterday afternoon was distinctly a virtuoso performance. The soloist of the occasion was Camille Saint-Saens, the great French composer, who, although over seventy years old, is now making his first tour of America.

He appeared yesterday for the first time on any programme in this city, playing the piano part of his most widely known and generally admired concerto, that in G minor. From the moment of his entrance until his final departure from the platform, this venerable musician received an ovation such as has been rarely granted to any performer in this city. The applause was such that the orchestra rule, which has hitherto prevented the granting of any encore by a soloist, was finally withdrawn.

Every Detail Exquisite.

One of the boxes was occupied by the President, Mr. and Mrs. Longworth, Senator and Mrs. Lodge, and Secretary and Mrs. Taft.

The orchestral part of the piece, under Dr. Muck's careful beat, tallied with the solo instrument in a manner which it would be difficult to equal. Every detail of Saint-Saens' work was fine. Each note was a separate entity, clear and beautifully chiseled, and each scale was like a row of pearls. There was no passion, no bravura, no thunderous sound to disturb the placid but perfect utterance of each phrase. Into the niches of this sculptured image fitted the orchestral part without a crevice.

The warm reception accorded him by the audience enthused Saint-Saens, and, despite the limitations his critics have placed upon him, he evinced decided evidences of temperament. Cheers and shouts of approval mingled in the applause, and Saint-Saens responded with a little waltz, "Nonchalante," of his own composition.

The orchestral part of the programme was rendered with a nicety and care for the delicate effects in the score.

Applauded by President.

The President was in the best of humor and applauded the numbers enthusiastically, especially the performance of Saint-Saens. Between the numbers he chatted gayly with the members of his party and kept them in constant laughter with his stories and comment.

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...TIMES
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DEC 6 - 1901

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...spaper Cutting Bureau in the World

PRESIDENT HEARS BOSTON ORCHESTRA

Attends Concert With His Daughter and Her Husband.

PLEASED WITH SAINT-SAENS

Boxes Filled With Members of Diplomatic Social Circle and Guests.

The President occupied a box at the second concert this season of the Boston Symphony Orchestra, which took place yesterday afternoon in the National Theater. In his party were his son-in-law and daughter, Representative and Mrs. Nicholas Longworth; the Secretary of War and Mrs. Taft, and Senator and Mrs. Lodge of Massachusetts. Mrs. Longworth never looked more fascinatingly pretty than she did in her suit of leather color broadcloth, with short, loose coat of leather color pony, with small toque and large muff of the same. Her toque was slightly lifted at the left side and had a bunch of soft feathers covering the side and falling over her back hair, which was dressed low.

The bit of color in the tiny scarlet vest was most becoming to the fair daughter of the President. She has acquired some avoirdupois since she was last seen in public in Washington, which is distinctly becoming to her.

Mrs. Taft wore agown of somber brown, with large brown hat with light feathers, and Mrs. Lodge wore black, with a small black hat, wtih light blue on it.

The President was in good humor and appeared much pleased and very appreciative of the splendid program given by the Symphony Orchestra, and especially the performance of the great French composer and pianist, Saint-Saens.

Other distinguished occupants of the boxes were the French Ambassador and Madame Jusserand with Mrs. Slater, Colonel and Mrs. Williams, and Miss Williams; Mrs. Augustus N. Eddy, of Chicago, with a party; the Turkish Minister and his family, who are all quite musical; the Baroness von Sternburg, wife of the German Ambassador, who had as her guests Miss Root, Mrs. Robern Bacon and Count Hatzfeldt; and Mr. and Mrs. A. Lisner, and Mr. and Mrs. Howard Malcolm Kutchi. Others in the audience were Miss Cannon, daughter of the Speaker of the House of Representatives; Mr. and Mrs. Henry Cleveland Perkins, the Assistant Secretary of the Navy and Mrs. Newberry; Mr. Justice and Mrs. Harlan, Mr. and Mrs. Herbert Wadsworth, Mrs. James Lowndes, Miss Tuckerman, Mrs. J. Y. Taylor, Mrs. Gardiner Hubbard and Miss Bell.

...ing Bureau in the World

The First Established and Most Complete Newspaper Cutting Bureau in the World

From

Address

Date

The Boston Symphony Orchestra gives ten concerts in New York every winter, and is regarded as almost a local institution. This splendid body of players will be directed by a new conductor this season. Wilhelm Gericke, who wielded its baton so long, has gone home to Vienna, and his place is filled by Doctor Carl Muck, one of the leading spirits of music in Germany. Muck is forty-seven years old, a product of the Leipsic and Salzburg cult in music, a confidant and trusted aid of Cosima Wagner in the portentous Wagnerian festivals at Baireuth. In person he is a slender, sharp-faced, polished-looking German, Machiavellian of cast, and suggesting the velvet-shod iron hand in every pose. But he is a stranger to us as yet, and we are strangers to him. Many of these autocratic foreigners change wonderfully after a few months in the atmosphere of America. Every one of them arrives with the notion that he is bringing light to a nation of savages; but they get over that notion. Many of them go home sadder and wiser men.

After the orchestras, the general public finds its next interest in the solo performers. There is no question that this is to be a season of the greatest activity among them. In the first place, Paderewski is coming back, not for a long tour, but just for a few concerts with the Boston Symphony Orchestra. The devotees who love to dissolve themselves in tears, or shudder with indescribable emotions while the high-priest of the keyboard is sending heart-waves across the auditorium from a piano half-hidden in dim, mysterious light, will not have opportunities for their revels. There will be no recitals. Paderewski will play only with orchestra, and it is an open secret that four-fifths of the Paderewski worshipers prefer to hear him without a concert of instruments. They desire him all alone—just him and the piano and the meltings. But it is better to have him with orchestra than not at all. Wherever and whenever he plays the house is full. It matters not what he plays nor how he plays. It is Paderewski; that is enough. All this causes the famous pianist to sigh many a weary sigh. He is a true artist, and he wishes to have his art appreciated at its real value. But, of course, he needs the money. He is absurdly generous, and though he has made two or three fortunes, he is not a rich man. Since he married the Countess Helene Gorski, however, the money does not flee away so fast. The wife is thrifty, and she has brought system to bear on her husband's charitable inclinations.

CAMILLE SAINT-SAENS AROUSES AUDIENCE TO HIGHEST PITCH

Great French Composer and Pianist, in Conjunction With Boston Symphony Orchestra, Given an Ovation on Initial Appearance in Washington.

The second concert of the Boston Symphony Orchestra took place yesterday afternoon in the National Theater before an audience which filled every seat and every inch of standing room. Dr. Karl Muck, the conductor, was the bright and particular star of the first concert, and while he was still an object of the most intense interest yesterday, he had to give place to the great French composer and pianist, Camille Saint-Saens, the oldest pianist on the concert stage, who was the soloist. The program gave Washington nothing new but the soloist, who made his first appearance in the city. It opened with the great overture to Weber's "Oberon," which, although probably known by heart by every musician in the audience, revealed new beauties under Dr. Muck's magic baton. It has probably never had so interesting a reading as he gave it.

Saint-Saens played his own concerto in G minor. He was most interesting and impressive, and displayed marvelous agility in his fingers. His tone is distinctly clear, cool, and clean, but not of any great volume. The orchestra did wonderful work in accompanying, which art has been mastered by the gifted conductor in his large experience as conductor of grand opera.

Saint-Saens' scales are limpid and velvety, and his own interpretation of the concerto which is his greatest one, was of the greatest interest. He aroused the audience to such enthusiasm as a Washington audience has not displayed probably since the early appearance of Paderewski. He was recalled many times and finally was granted the almost unheard of privilege of playing an encore number at a Boston Symphony concert. The audience was guilty of shouts of delight when he seated himself again at the piano. Encores are positively forbidden by the orchestra management, but because of his greatness as a composer, Saint-Saens has caused them to break their record.

Saint-Saens did the same with the Chicago Orchestra which has the same rule. For his encore number he played a dainty waltz of his own, "The Nonchalante," which depicted its title in every phrase, and which was played with marvelous delicacy.

The great symphony in C minor of Beethoven, although heard so many times here, was never heard before as it was given yesterday. Dr. Muck has a charming habit of bringing forth beauties in a well-known work, which were never heard before. Little themes were brought out in the symphony's work yesterday which were constant surprises from the wood winds.

The splendid tribute paid to Dr. Muck when he was first heard here last month was repeated yesterday, after the finish of the symphony which was a superb performance.

...he First Established and Most Complete ...wspaper Cutting Bureau in the World

HERALD

...SHINGTON, D. C.

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EAGLE
Brooklyn, N. Y.
DEC 6 - 1900

SYMPHONY PROGRAMME.

Interpreted by Charles M. Skinner. Music by Robert Thallon and William G. King.

The second lecture recital of the course on the programmes of the Boston Symphony Orchestra concerts was given at Association Hall yesterday afternoon (Brooklyn Institute), the programme interpreted being that for to-morrow night at the Baptist Temple. Charles M. Skinner, music editor of the Brooklyn Eagle, was the lecturer, and Robert Thallon, piano, and William Grafing King, violin, presented the music, consisting of the matic bits and motifs from the tone-poem, "Don Juan," op. 20, Richard Strauss, for piano, and the concerto in D major, for violin, Beethoven, in which Mr. King played portions of the first movement and the whole of the second, the larghetto movement. Except for slight mention the symphony, B flat major, No. 5, op. 55, Gazounoff, was omitted because of the lack of time, by reason of the fact that the piano was late in arriving.

Strauss has chosen Lenau's version of "Don Juan" for illustration, which makes the hero a sort of Faust, searching for the woman who is to incarnate womanhood, and disgusted because he cannot realize his ideal; and this disgust is "the devil who fetches him." The official programme quotes Wilhelm Mauke's interpretation of the motifs of this tone-poem, but Mr. Skinner told his hearers not to take Mauke's belief too seriously. "for if you look with your ears and keep your eyes shut you can see a good deal for yourself in the music," he said. "Don Juan" would sound as well under a dozen different names, he thought, and this proved its right to exist, for music better expresses emotion than facts. The lecturer and Mr. Thallon had spent anxious hours over the Strauss number trying to fit tone-poem and word-poem together. For Strauss himself has not given a clew to any page of his score. They decided that the opening means longing, "and it is well for you to know this," said Mr. Skinner, "as otherwise you might think it a scene in a boiler shop." The second motif, they concluded, meant one girl; the third, the dashing character of Don Juan; the fourth, a tranquil measure, the second girl; the fifth, conquest; this had a slight suggestion of "Tristan and Isolde"; the sixth, with its diminished chords, disgust; the seventh, the coming of the countess, merges into the eighth, a love duet, then changes into the ninth, the dissolution of love. The tenth introduces "Anna"; the eleventh is a martial phrase; the twelfth noisily protests the recurrence of disgust; the thirteenth in jocund notes indicates a carnival of forgetfulness; the fourteenth is the duel and the fifteenth, the proclamation. The composition should be taken not as an exact reproduction of the scenes of the poem, but in a much broader sense as the expression of the emotion that finds place in human life and the search for the ideal. The discord at the close shows Don Juan's to have been a spoiled life; the noble life ends in harmony. Much was said of Strauss' position among musicians of to-day, and it was shown how far he has departed from the old style of writing.

The concerto was thought to stand at a great distance from the Strauss music. The violin part is pure melody with no double stopping. Beethoven allows the introduction of a cadenza, after the fashion of the time. Ysaye said he would like always to stop at this passage and say "Ladies and gentlemen—Here Beethoven finishes."

Standard Union
Brooklyn, N. Y.
DEC 6 - 1900

LECTURE RECITAL ON SYMPHONY PROGRAMME.

The second lecture recital of the course on the programme of the Boston Symphony Orchestra concerts was given at Association Hall yesterday afternoon (Brooklyn Institute), the programme interpreted being that for tomorrow night at the Baptist Temple. Charles M. Skinner, musical editor of the Brooklyn "Eagle," was the lecturer, and Robert Thallon, piano, and William Grafing King, violin, presented the music, consisting of thematic bits and motifs from the tone-poem, "Don Juan," Op. 20, Richard Strauss, for piano, and Concerto in D major, for violin, Beethoven, in which Mr. King played portions of the first movement and the whole of the second, the larghetto movement. Except for slight mention, the symphony, B flat major, No. 5, Op. 5, Gazounoff, was omitted because of the lack of time, by reason of the fact that the piano was late in arriving.

Newspaper Cutting Bureau in the World
HERALD
WASHINGTON, D. C.
DEC 6 - 19

BOSTON SYMPHONY QUARTET.

Concert at the New Willard Ballroom Yesterday a Success.

Yesterday afternoon at the New Willard ballroom a gratefully large and appreciative audience welcomed the Boston Symphony Quartet in their first concert of this season's series.

The personnel of the quartet is the same as last year. Prof. Willy Hess, concert master of the Boston Symphony Orchestra, first violin and leader; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, violincello. Mr. H. G. Tucker was the assisting artist at the piano.

For years the Washington public has made the most of their few opportunities to recognize the best of music in the grand operas, and for the past two years managements offering master works minus libretto and stage accessories as given by the Symphony Orchestra have been generously supported, and now the number of the clientele for a strong quartet augurs well for the musical advancement in Washington.

The Beethoven Quartet given yesterday afternoon is not often heard. Mr. Hess' wonderfully warm tone in the serious adagio-cantabile made a most pronounced contrast to the following scherzo, which is in the lightest vein of the moody composer. Hugo Kaun, whose quartet was played for the first time in this city, has had a life of adventurous struggle and of plucky and continuous warfare against circumstances in which he has emerged the victor.

Born in Berlin in 1863, he came to America at the age of twenty with more compositions than wealth. His conditions were even worse here than abroad, when Theodore Thomas recognized his worth and gave many of his orchestral works with the Chicago Orchestra. Mr. Kaun is at present living in Germany, and composes in many different fields. The Kaun Quartet is novel in form, having three instead of four movements, the first opening with a short fugue, followed by a scherzo, and ending in a well-rounded slow movement. The concluding slow movement being decidedly German in its construction, is most beautiful, and rises to a dramatic climax. The Dvorak Quartet, especially in the forte passages, seemed empty after the rich harmonization of Kaun. In the lento there were some passages of interest, but the allegro moderato grazioso was the most effective of all the movements. Mr. Tucker displayed good technique, appropriate spirit, carefully blending in the ensemble.

Paper Cutting Bureau in the World
DEC 6 - 1900

BOSTON SYMPHONY QUARTET PLEASES

Delightful Concert Opens Series to Be Given at New Willard.

The season of the Boston Symphony Quartet had an auspicious opening yesterday afternoon in the ball room of the New Willard Hotel, where it gave its first concert. The hall was filled with a music-loving audience, which was greatly appreciative of the pronounced improvement in the ensemble work of the quartet since last season. The quartet is composed of the concert master of the Boston Symphony Orchestra, Willy Hess; Otto Roth, second violin; Emil Ferir, viola, and Heinrich Warnke, violoncello. H. G. Tucker, pianist, of Boston, assisted the quartet.

The program was an extremely interesting one, and included the Beethoven quartet in G major, opus 18, No. 2; Hugo Kaun's quartet in D major, opus 41, No. 2, and the Dvorak quartet in E flat major, opus 87. The Beethoven quartet, for all who were in early enough to hear it, was, as it is always apt to be, the gem of the program. It was beautifully done, with very carefully worked out details in the ensemble work, and with much color.

The novelty was the Kaun quartet, which is full of melody and pathos, as well as technical difficulties and originality. The Dvorak work, abounding in the strange harmonies with which his works abound, was most impressive and infectious. Mr. Tucker's playing was quite satisfactory.

Their next concert will be given in the same place December 28.

NEWS
BALTIMORE, MD.
DEC 6 - 1900

MUSIC

The Second Concert Of The Boston Symphony Orchestra.

The depressing weather apparently kept few subscribers from attending last evening's concert of the Boston Symphony Orchestra at the Lyric, but they took less enthusiasm with them than they did one month since, when Dr. Muck made his debut. This lack of demonstrative appreciation could be partially attributed to meteorological conditions, but still more to the fact that the programme had not created a strong advance interest. Rimsky-Korsakoff is a great talent, but he is comparatively unknown to American music lovers. His "Sheherazada," with its sensational instrumental setting, was performed by Mr. Gericke, astounding musicians, but only slightly impressing lay listeners. Mr. Strube was an unknown quantity to most of us, and Brahms attracts some and leaves others cold. Altogether, the selections were not calculated to arouse keen anticipation, but the performance of them should have found warm responsiveness, for it was in every respect live art, full of pulsating emotional significance. The programme was as follows:

Overture to the opera "The Betrothed of the Tsar".....Rimsky-Korsakoff
Concerto in F sharp minor, for violin and orchestra.....Strube
1. Allegro assai.
2. Reverie: Adagio.
3. Passacaglia: Andantino grazioso.
Symphony No. 1, in C minor, Op 68.....Brahms
1. Un poco sostenuto; Allegro.
2. Andante sostenuto.
3. Un poco allegretto e grazioso. L'istesso tempo.
4. Adagio; Allegro non troppo, ma con brio.

The Rimsky-Korsakoff overture bears the hallmark of its composer's genius for instrumental color, and it is besides beautiful music, although not distinguished by new thematic material. It is a decidedly interesting piece, and Dr. Muck read it most lucidly, each choir of the orchestra and each member of the several choirs contributing just a proper quota of tone to the ensemble in the changing conditions.

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GLOBE

NOTES OF THE M

BOSTON SYMPHONY.

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In the opinion of most listeners, the symphony itself must have maintained the general reputation of Bruckner's music. Long, garrulous, pedantic it sounded, broken here and there in its sluggish flow by a moment of exalted beauty or an orchestral climax of thrilling power. It no longer has the special glamour of the newest thing in music—that gives an interest quite apart from intrinsic worth to a composition by Vincent d'Indy or Richard Strauss. Twenty years ago it was "music of the future." To-day its future seems to lie for the most part behind it.

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N. Y. EV'G SUN
DEC 7 - 1900

MUSIC AND MUSICIANS

HOW MAJOR HIGGINSON MAY BE GENEROUS TO HIS TOWN.

With a Few More Audiences Like Last Night's at Carnegie Hall, the Bostonian Maecenas Could Have His "Yacht" and Enjoy His "Symphony" Too—An Hour of Anton Bruckner's Sad Life and Its Lessons—Conried's Air Ballet as the Flying Squadron in To-night's War of the Two "Fausts"—The Two Campanaris in One Hall.

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Dr. Muck's increasing hold on the public was shown when the entire house remained to hear him conduct Beethoven's overture to "Leonora" No. 3. For the first time the conductor had a rival in the person of the most brilliant solo performer of the year, Moritz Rosenthal, and his most admirably chosen concerto, the Liszt E-flat, which opened Rosenthal's first American tour in Boston eighteen years ago.

Herr Rosenthal's greatest difficulty is that our audiences are still getting acquainted with a man only three times our visitor in a score of years. His personality, his modest hair and bent shoulders, are not yet a part of every music-lover's stock of mental pictures. But he has arrived in a golden year and he was recalled last evening till he had to explain by gesture that encores are not allowed.

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Newspaper Cutting Bureau in the World
GLE
Brooklyn N. Y.

2D SYMPHONY PROGRAMME.

Interpreted by Charles M. Skinner. Music by Robert Thallon and William G. King.

The second lecture recital of the course on the programmes of the Boston Symphony Orchestra concerts was given at Association Hall yesterday afternoon (Brooklyn Institute), the programme interpreted being that for to-morrow night at the Baptist Temple. Charles M. Skinner, music editor of the Brooklyn Eagle, was the lecturer, and Robert Thallon, piano, and William Grafing King, violin, presented the music, consisting of thematic bits and motifs from the tone-poem, "Don Juan," op. 20, Richard Strauss, for piano, and the concerto in D major, for violin, Beethoven, in which Mr. King played portions of the first movement and the whole of the second, the larghetto movement. Except for slight mention the symphony, B flat major, No. 5, op. 55, Gazounoff, was omitted because of the lack of time, by reason of the fact that the piano was late in arriving.

Strauss has chosen Lenau's version of "Don Juan" for illustration, which makes the hero a sort of Faust, searching for the woman who is to incarnate womanhood, and disgusted because he cannot realize his ideal; and this disgust is "the devil who fetches him." The official programme quotes Wilhelm Mauke's interpretation of the motifs of this tone-poem, but Mr. Skinner told his hearers not to take Mauke's belief too seriously, "for if you look with your ears and keep your eyes shut you can see a good deal for yourself in the music," he said. "Don Juan" would sound as well under a dozen different names, he thought, and this proved its right to exist, for music better expresses emotion than facts. The lecturer and Mr. Thallon had spent anxious hours over the Strauss number trying to fit tone-poem and word-poem together. For Strauss himself has not given a clew to any page of his score. They decided that the opening means longing, "and it is well for you to know this," said Mr. Skinner, "as otherwise you might think it a scene in a boiler shop." The second motif, they concluded, meant one girl; the third, the dashing character of Don Juan; the fourth, a tranquil measure, the second girl; the fifth, conquest; this had a slight suggestion of "Tristan and Isolde"; the sixth, with its diminished chords, disgust; the seventh, the coming of the countess, merges into the eighth, a love duet, then changes into the ninth, the dissolution of love. The tenth introduces "Anna"; the eleventh is a martial phrase; the twelfth noisily protests the recurrence of disgust; the thirteenth in jocund notes indicates a carnival of forgetfulness; the fourteenth is the duel and the fifteenth, the proclamation. The composition should be taken not as an exact reproduction of the scenes of the poem, but in a much broader sense as the expression of the emotion that finds place in human life and the search for the ideal. The discord at the close shows Don Juan's to have been a spoiled life; the noble life ends in harmony. Much was said of Strauss' position among musicians of to-day, and it was shown how far he has departed from the old style of writing.

The concerto was thought to stand at a great distance from the Strauss music. The violin part is pure melody with no double stopping. Beethoven allows the introduction of a cadenza, after the fashion of the time. Ysaye said he would like always to stop at this passage and say "Ladies and gentlemen—Here Beethoven finishes."

Newspaper Cutting Bureau in the World
WASHINGTON, D. C.
DEC 1 - 1901

LECTURE RECITAL ON SYMPHONY PROGRAMME.

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Newspaper Cutting Bureau in the World
WASHINGTON, D. C.

BOSTON SYMPHONY QUARTET.

Concert at the New Willard Ballroom Yesterday a Success.

Yesterday afternoon at the New Willard ballroom a gratefully large and appreciative audience welcomed the Boston Symphony Quartet in their first concert of this season's series.

The personnel of the quartet is the same as last year. Prof. Willy Hess, concert master of the Boston Symphony Orchestra, first violin and leader; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, violincello. Mr. H. G. Tucker was the assisting artist at the piano.

For years the Washington public has made the most of their few opportunities to recognize the best of music in the grand operas, and for the past two years managements offering master works minus libretto and stage accessories as given by the Symphony Orchestra have been generously supported, and now the number of the clientele for a strong quartet augurs well for the musical advancement in Washington.

The Beethoven Quartet given yesterday afternoon is not often heard. Mr. Hess' wonderfully warm tone in the serious adagio-cantabile made a most pronounced contrast to the following scherzo, which is in the lightest vein of the moody composer. Hugo Kaun, whose quartet was played for the first time in this city, has had a life of adventurous struggle and of plucky and continuous warfare against circumstances in which he has emerged the victor.

Born in Berlin in 1863, he came to America at the age of twenty with more compositions than wealth. His conditions were even worse here than abroad, when Theodore Thomas recognized his worth and gave many of his orchestral works with the Chicago Orchestra. Mr. Kaun is at present living in Germany, and composes in many different fields. The Kaun Quartet is novel in form, having three instead of four movements, the first opening with a short fugue, followed by a scherzo, and ending in a well-rounded slow movement. The concluding slow movement being decidedly German in its construction, is most beautiful, and rises to a dramatic climax. The Dvorak Quartet, especially in the forte passages, seemed empty after the rich harmonization of Kaun. In the lento there were some passages of interest, but the allegro moderato grazioso was the most effective of all the movements. Mr. Tucker displayed good technique, appropriate spirit, carefully blending in the ensemble.

Newspaper Cutting Bureau in the World

BOSTON SYMPHONY QUARTET PLEASES

Delightful Concert Opens Series to Be Given at New Willard.

The season of the Boston Symphony Quartet had an auspicious opening yesterday afternoon in the ball room of the New Willard Hotel, where it gave its first concert. The hall was filled with a music-loving audience, which was greatly appreciative of the pronounced improvement in the ensemble work of the quartet since last season. The quartet is composed of the concert master of the Boston Symphony Orchestra, Willy Hess; Otto Roth, second violin; Emil Ferir, viola, and Heinrich Warnke, violoncello. H. G. Tucker, pianist, of Boston, assisted the quartet.

The program was an extremely interesting one, and included the Beethoven quartet in G major, opus 18, No. 2; Hugo Kaun's quartet in D major, opus 41, No. 2, and the Dvorak quartet in E flat major, opus 87. The Beethoven quartet, for all who were in early enough to hear it, was, as it is always apt to be, the gem of the program. It was beautifully done, with very carefully worked out details in the ensemble work, and with much color.

The novelty was the Kaun quartet, which is full of melody and pathos, as well as technical difficulties and originality. The Dvorak work, abounding in the strange harmonies with which his works abound, was most impressive and infectious. Mr. Tucker's playing was quite satisfactory.

Their next concert will be given in the same place December 20.

NEWS
BALTIMORE, MD.
DEC 6 - 1901

MUSIC

The Second Concert Of The Boston Symphony Orchestra.

The depressing weather apparently kept few subscribers from attending last evening's concert of the Boston Symphony Orchestra at the Lyric, but they took less enthusiasm with them than they did one month since, when Dr. Muck made his debut. This lack of demonstrative appreciation could be partially attributed to meteorological conditions, but still more to the fact that the programme had not created a strong advance interest. Rimsky-Korsakoff is a great talent, but he is comparatively unknown to American music lovers. His "Sheherazada," with its sensational instrumental setting, was performed by Mr. Gericke, astounding musicians, but only slightly impressing lay listeners. Mr. Strube was an unknown quantity to most of us, and Brahms attracts some and leaves others cold. Altogether, the selections were not calculated to arouse keen anticipation, but the performance of them should have found warm responsiveness, for it was in every respect live art, full of pulsating emotional significance. The programme was as follows:

Overture to the opera "The Betrothed of the Tsar".....Rimsky-Korsakoff
Concerto in F sharp minor, for violin and orchestra.....Strube
1. Allegro assai.
2. Reverie: Adagio.
3. Passacaglia: Andantino grazioso.
Symphony No. 1, in C minor, Op 68.....Brahms
1. Un poco sostenuto; Allegro.
2. Andante sostenuto.
3. Un poco allegretto e grazioso. L'istesso tempo.
4. Adagio; Allegro non troppo, ma con brio.

The Rimsky-Korsakoff overture bears the hallmark of its composer's genius for instrumental color, and it is besides beautiful music, although not distinguished by new thematic material. It is a decidedly interesting piece, and Dr. Muck read it most lucidly, each choir of the orchestra and each member of the several choirs contributing just a proper quota of tone to the ensemble in the changing conditions.

Mr. Strube's Concerto would be a fine work if the third movement were omitted. The first two numbers are natural and at the same time original music, and Mr. Strube handles the orchestra with a master hand. In the last movement he casts natural rhythm and musical sense overboard, and is promptly a musical wreck. Mr. Adamowski played the Concerto absolutely clearly and artistically, leaving nothing to be regretted in the performance, and Dr. Muck accompanied the violinist with consummate control and adaptability.

The C-minor Symphony of Brahms is less marred by the mannerisms which he later cultivated than is any other of his works in this form. It is Beethovinish, but it is natural music, and has the right to appeal to our senses without apology. Dr. Muck's control of the orchestra in this Symphony was simply marvelous. He painted with a camel's-hair brush of the finest kind. Nothing more perfect could be imagined than the adjustment of its instrumental balance and the vivid clearness with which the lines of Brahms' tonal picture were drawn.

Cutting Bureau

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With admirable caution Dr. Muck so ordered the programme of all of these concerts that the symphony stood first, with Rosenthal in Liszt's E flat piano concerto and Beethoven's third "Leonore" overture as a bait to keep the audience seated in case the symphony proved a bore. And in Boston the bait was needed. It is credibly reported that the fashionable Friday afternoon audience was so bored with the Seventh Symphony that it almost forgot its Bostonian decorum. In Paris or Berlin (the assertion is made) the same audience would have hissed roundly Bruckner and all his works.

The New York audience last night took more kindly to the hour and ten minutes of Bruckner. There was no lack of applause after any of the first three movements of the symphony, and at the close there were several hearty recalls for Dr. Muck, though much of this enthusiasm was in gratitude, no doubt, for the devoted and brilliant interpretation by the conductor and his men.

In the opinion of most listeners, the symphony itself must have maintained the general reputation of Bruckner's music. Long, garrulous, pedantic it sounded, broken here and there in its sluggish flow by a moment of exalted beauty or an orchestral climax of thrilling power. It no longer has the special glamour of the newest thing in music—that gives an interest quite apart from intrinsic worth to a composition by Vincent d'Indy or Richard Strauss. Twenty years ago it was "music of the future." To-day its future seems to lie for the most part behind it.

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N. Y. EV'G SUN
7 - 1901

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NEW YORK MAIL
DEC 7 1906

BRUCKNER MUSIC BY BOSTON MEN

Dr. Karl Muck and the Orchestra Play Sixty-Six Minute Symphony by Austrian Composer.

Anton Bruckner's symphony in E major, No. 7, occupied the first one hour and six minutes of last evening's Boston Symphony orchestra concert at Carnegie Hall.

Twenty years ago Theodore Thomas conducted this symphony at a Philharmonic concert, and Mr. Otto Weil, now of the Metropolitan opera house but then Mr. Thomas's librarian, recalls that it took six minutes longer under Thomas than under Dr. Karl Muck last night. In any case, the symphony must have been new to nearly all of yesterday's Carnegie hall auditors. Bruckner is in fact one of the least known of modern composers, so far as American music lovers are concerned.

His name comes up every little while in German and Austrian programmes and his works still excite controversy, one party exalting them to a very high level, another declaring them wanting in the elements of artistic immortality. After hearing Bruckner's seventh symphony last night, one is tempted to rejoice anew that Richard Wagner did not, after attaining his matured style, try to write symphonies—for they would surely have borne a strong family likeness to this of Bruckner's, and would as certainly have been twice too long.

Bruckner, who died in 1896 in Vienna, was an eccentric but lovable man, a learned and devoted musician. Good humored caricaturists liked to depict his close-shaven head, his opened neckband, sans collar; his preposterously short trousers, which exposed his stockings, but Bruckner, who came of Austrian peasant stock and never had an extra florin all his life, didn't mind their banter.

To tell of his poverty, his sordid hardships, his unconquerable will to create music, his amiable sociability with cabmen and music students in third-class Viennese restaurants, would take too long, but the reader may sketch the portrait for himself from these notes and be in no danger of exaggerating the man's quaintness, or his sterling goodness.

But what of last night's seventh symphony? Written between 1881 and 1883 by an ardent admirer of Richard Wagner, in a day when the "Wagner question" had the center of the musical stage, it is not strange that Bruckner's score is deeply and obviously indebted to the composer of "Das Rheingold," "Siegfried" and "Die Meistersinger."

It is not strange, but it is a pity, for it is hard to isolate, in this symphony, the real personality of Bruckner. Perhaps it lies in the rather Beethovenish melodic outlines of certain of the themes, and in their treatment, but it is heavily overlaid by the Wagnerian idiom. The finale of the first movement, splendidly virile and effective, forces "Das Rheingold" before the mind; the noble adagio, with its dirge, is Wagnerian in its rich smoothness of scoring; "Die Meistersinger" speaks out of the scherzo, and the finale, with its incessantly changing tonality, reminds one irresistibly of the chromatic Wanderer's music of "Siegfried's" first act.

Logical, beautiful, sumptuously scored, especially for the brass, this Bruckner symphony wears the glittering, golden Wagner collar.

Dr. Muck and the Boston orchestra played the symphony superbly, and quite evidently as a labor of love. Certainly the composer would have rejoiced at such an exquisitely shaded yet strong and masculine performance. The audience applauded heartily, though how much for the composition and how much for its interpretation could not be determined.

After the symphony came a brilliant, sparkling presentation of the Liszt E flat piano concerto, with Moriz Rosenthal as soloist. The house gave him a splendid ovation, and from every point of view he deserved it—Liszt's music is not often played with higher potency.

The "Leonore" overture of Beethoven, No. 3, brought the concert to a great finish. Dr. Muck met all desires for musicularity, but without sacrificing tonal beauty and balance. Nothing better than this could be asked.

Newspaper Cutting Bureau in the World
THE MORNING TELEGRAM
NEW YORK
From
Address
Date DEC 7 - 1906

BRUCKNER NIGHT FOR BOSTONIANS

Dr. Muck and His Matchless Symphonists Give Great Performance of Work of Wagner's Pupil.

NOT FAMILIAR TO NEW YORK

A symphony by Bruckner held the foremost place upon the profoundly interesting programme given by the Boston Symphony Orchestra last night at Carnegie Hall.

The work is unfamiliar to New York audiences, nor is there any likelihood of its ever becoming familiar, but that will be the loss of the general auditor and not of Bruckner or the musicians who interpret him, or the amateur who has learned to love him.

Massive and epic in idea, original and audacious in presentation, courageously working along difficult but still elevated paths, never destined to lead into the sweet pastures and resting places of easy popularity, this remarkable musician will invariably exercise a fascination over the minds of those who are not terrified by a merely superficial austerity. He is as bald perhaps at times, but with the baldness of the mountain tops.

If, as many have imagined, the superb adagio, which forms the second movement of this highly conceived work, is a tribute to the memory of that immortal Baireuth master, whom Bruckner so loved and honored, then it is one of the most enduring and affecting monuments that has as yet been erected to Richard Wagner, and this chiefly because the music of this adagio is fired with that sustained and uplifted eloquence, that unsurpassable dignity of Pindaric utterance which, at his strongest movements, is the speech of Wagner himself.

As for the execution of this entrancing and invasive work, it can only be said that it reached the normality of perfection. Under the stimulation of Dr. Muck, Mr. Gericke's mathematics have become mixed with genial humanism.

Dr. Muck's grip on his audience increases with each performance, and this is because one realizes that he is a master of his difficult craft, and also a clear-eyed and sure-footed guide to whom it is not altogether unsafe to trust, for a while, at least, our tender, artistic and aesthetic consciences.

The awe, the mystery, the subdued pathos, the spiritualized poetry with which certain passages of what may be not inaccurately termed the funeral music in the second movement of the symphony, left an impression not easily or speedily to be effaced.

Mr. Rosenthal was the soloist. We have been deluged with Mr. Rosenthal of late.

A. ST.-J.-B.

N. Y. EVG. TELEGRAM
DEC 7 - 1906

Boston Symphony Concert Highly Appreciated.

WHEN the Boston Symphony Orchestra had finished Beethoven's overture last night at Carnegie Hall there was more than one in the audience who voiced appreciation by observing that he would gladly remain another hour if Dr. Karl Muck's musicians would continue.

Bruckner's symphony in E major began the programme. At first the audience appeared somewhat indifferent to the poetry of the music, but as the work progressed, and the orchestra aroused itself to the spirit of the theme, the large crowd in the lower seats and the boxes began to attest its approbation by sympathetic little nods, which were as much of a compliment to the director as vigorous applause, and when the orchestra had finished, the heartiness of the congratulatory greeting which [illegible] auditorium attested the [illegible] taken but little [illegible]

The overture by Beethoven also aroused the liveliest interest among the music lovers who were present. It was admirably conducted by Dr. Muck.

Moritz Rosenthal, who played a Liszt concerto, more than ever established himself in the good graces of the New York public. His execution was admirable, his touch sympathetic and his tone producing superb. Time and time again the audience insisted that he come back to bow his acknowledgments to the continued demonstrations of approval, but in spite of the insistence of the concert goers that he should play for them again, he declined to give an encore and, after something like six recalls, was permitted to depart in peace, although it would have

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NEW YORK TIMES
DEC 7 - 1906

THE BOSTON SYMPHONY ORCHESTRA AGAIN

A Fine Performance of Bruckner's Seventh Symphony.

THE WORK OF UNEVEN MERIT

Moriz Rosenthal the Soloist in Liszt's Concerto—Beethoven's "Leonora" Overture Played.

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Twenty years ago when Theodore Thomas first played it here, it was not so. On that occasion half the audience filed out of the hall and were lost in outer darkness before the end of it was reached. It was then considered excessively complicated, full of unintelligible counterpoint, forced harmonies, and abstruse elaboration, overheavily orchestrated, and the sixteen brass instruments that were employed in it aroused wonder and consternation. Its composer was regarded as belonging to the extreme left wing, in his Wagnerian tendencies. But the musical public has become inured to many things since then. After Strauss and Mahler and d'Indy, Bruckner seems clear enough, and what he is attempting to convey easy enough to understand.

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Be this as it may, the work stands for itself, and all that Bruckner tried to do and say in it is perfectly intelligible at this day. It is the work of a man with a strong feeling for orchestral color and effects of all sorts, and with a power of manipulating themes that he had under very little control through self-criticism. Of true symphonic development he had little command, and the movements of his symphony seem like an elaborate series of experiments carried out to the most wearisome lengths. Some of them turn out well; many are unfortunate failures; but he never lets one go.

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We see in his symphony the work of a naïve musician, many of whose symphonies he never heard played until long after they were composed, and who, notwithstanding the fame that he gained and the ardent partisans whom he won, remained, in a way, apart and detached from the world of art. The conflict over his music that raged in Vienna and that divided musicians and amateurs into hostile factions, pitting Bruckner as the representative of Wagner against Brahms, means nothing to us now. His affiliations have no bearing upon the disposition with which his music is heard. And such a performance as Dr. Muck gave of it last evening puts it before this public in its most favorable light. He is known as an exponent of Bruckner's music abroad, and has championed it in many places. It was evident that this symphony was an open book to him, and the performance he gave was memorable in its sympathy and its fidelity to the spirit of the work and its technical finish.

The concerto by Liszt was one of the pieces in which Mr. Rosenthal made his re-entry earlier in the season, and which he plays with dazzling brilliancy.

Newspaper Cutting Bureau in the World
NEW YORK SUN

BRUCKNER'S SEVENTH PLAYED BY THE BOSTONIANS.

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For those who are more interested in creative than in performing musicians the Bruckner symphony was the important matter of the evening. This composition was produced here twenty years ago by the Philharmonic Society under Theodore Thomas in the Metropolitan Opera House. At that time it struck a chill to the hearts of its hearers, many of whom departed from the auditorium after the second movement. Mr. Krehbiel in his "Review of the New York Musical Season" said: "It may be beautiful in twenty-five years; it is not beautiful now." At the same time he took the newspapers of the day to task for their hasty and inconsiderate condemnation of the composition and made note of some striking things in the first movement and moments in the second "approaching grandeur."

Last night this second movement was warmly applauded and at the end of the symphony Dr. Muck, the conductor, was compelled to bow several times in recognition of the continued demonstration of pleasure. In the end he called upon the entire orchestra to rise and acknowledge the favor of the audience. It looked as if Bruckner had come into his own, yet despite the incontrovertible fact that our musical perceptions have widened and deepened in twenty years and that our æsthetic palates have learned to hunger for harmonies that bite and burn, it was impossible to avoid the belief that the applause was rather a tribute to the masterly conquest of tonal difficulties than to the charm of the work itself.

Hardened observers of musical doings are not a little sceptical as to the readiness of large concert audiences to take joy in music conceding so little to the taste for sensuous beauty and demanding so much intellectual application to its intricate development. Bruckner's works have been heard infrequently in New York, which is a city quite unacquainted with the reasons for hostility to this composer so long existent in Austria. The war between the Brucknerites and the "Brahmsianer" is unknown here. Whatever Bruckner has to say to us is heard without prejudice.

Therefore with judicial calm we can say this morning that the general estimate placed on this symphony twenty years ago was in its fundamental marshalling of facts just but that it failed to appreciate the true worth of the work as an intellectual edifice and of the notably lofty and eloquent character of its second movement. The first movement is a remarkable piece of composition. Its thematic matter would be a fortune to some of the tone splashers of to-day, while its superb mastery of the wealth of orchestral counterpoint, the real counterpoint that does not merely find issue in unexpected and shocking assaults upon the ear and upon the analytical faculty of the mind but rather produces new and speaking results out of the meeting of melodic thoughts, is not equalled by any of the much vaunted masters of the Munich dynasty.

As for the second movement, this is indeed an inspiration. Its second theme is one of the most beautiful thoughts to be found in all symphonic literature. The serious fault of this part of the symphony is a want of continence in the development, which is overelaborated so that the repetitions of the subject matter in their original shape are too numerous and consequently weaken the structure. Of the scherzo little can be said in praise. It has originality of style, but it is an ugly style. Here, too, bald repetition, insistent wearisome reiteration of the melodic fragment first pealed by the trumpet is carried to the very verge of inanity. The trio affords welcome relief, but is itself made by force of contrast to appear to be better than it actually is.

The finale is desperately involved and has episodes of ugliness which would delight the mind of Richard Strauss. The recurrence at the end of the pedal point used in the first movement, a pedal point which in harmony and instrumental color bears a dangerous resemblance to that at the beginning of "Rheingold," is a tiresome and meaningless device. There are several passages in the work which tread close upon the heels of Wagner and in the scherzo the echoes of "Die Meistersinger" are not secondary but primary.

If this essay at a cursory review of the composition means anything at all it means that the work is uncommonly uneven in merit, that it has only flashes of inspiration, admirable though they are; that it is laboriously built, is prolix and too frequently plunges into that ocean of discord upon which floats the bark of Strauss. We have had twenty years to grow up to this variety of music, and we still find our ears pleading against the vain arguments of our brains. We strive to convince ourselves that music is winging her flight into realms of new harmonic thought, but we hunger for elemental beauty as we find it in the immortal works of certain masters, though clothed in various garb.

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DEC 7 19

BRUCKNER MUSIC BY BOSTON MEN

Dr. Karl Muck and the Orchestra Play Sixty-Six Minute Symphony by Austrian Composer.

Anton Bruckner's symphony in E major, No. 7, occupied the first one hour and six minutes of last evening's Boston Symphony orchestra concert at Carnegie hall.

Twenty years ago Theodore Thomas conducted this symphony at a Philharmonic concert, and Mr. Otto Weil, now of the Metropolitan opera house but then Mr. Thomas's librarian, recalls that it took six minutes longer under Thomas than under Dr. Karl Muck last night. In any case, the symphony must have been new to nearly all of yesterday's Carnegie hall auditors. Bruckner is in fact one of the least known of modern composers, so far as American music lovers are concerned.

His name comes up every little while in German and Austrian programmes and his works still excite controversy, one party exalting them to a very high level, another declaring them wanting in the elements of artistic immortality. After hearing Bruckner's seventh symphony last night, one is tempted to rejoice anew that Richard Wagner did not, after attaining his matured style, try to write symphonies—for they would surely have borne a strong family likeness to this of Bruckner's ,and would as certainly have been twice too long.

Bruckner, who died in 1896 in Vienna, was an eccentric but lovable man, a learned and devoted musician. Good humored caricaturists liked to depict his close-shaven head, his opened neckband, sans collar; his preposterously short trousers, which exposed his stockings, but Bruckner, who came of Austrian peasant stock and never had an extra florin all his life, didn't mind their banter.

To tell of his poverty, his sordid hardships, his unconquerable will to create music, his amiable sociability with cabmen and music students in third-class Viennese restaurants, would take too long, but the reader may sketch the portrait for himself from these notes and be in no danger of exaggerating the man's quaintness, or his sterling goodness.

But what of last night's seventh symphony? Written between 1881 and 1883 by an ardent admirer of Richard Wagner, in a day when the "Wagner question" had the center of the musical stage, it is not strange that Bruckner's score is deeply and obviously indebted to the composer of "Das Rheingold," "Siegfried" and "Die Meistersinger."

It is not strange, but it is a pity, for it is hard to isolate, in this symphony, the real personality of Bruckner. Perhaps it lies in the rather Beethovenish melodic outlines of certain of the themes, and in their treatment, but it is heavily overlaid by the Wagnerian idiom. The finale of the first movement, splendidly virile and effective, forces "Das Rheingold" before the mind; the noble adagio, with its dirge, is Wagnerian in its rich smoothness of scoring; "Die Meistersinger" speaks out of the scherzo, and the finale, with its incessantly changing tonality, reminds one irresistibly of the chromatic Wanderer's music of "Siegfried's" first act.

Logical, beautiful, sumptuously scored, especially for the brass, this Bruckner symphony wears the glittering, golden Wagner collar.

Dr. Muck and the Boston orchestra played the symphony superbly, and quite evidently as a labor of love. Certainly the composer would have rejoiced at such an exquisitely shaded yet strong and masculine performance. The audience applauded heartily, though how much for the composition and how much for its interpretation could not be determined.

After the symphony came a brilliant, sparkling presentation of the Liszt E flat piano concerto, with Moriz Rosenthal as soloist. The house gave him a splendid ovation, and from every point of view he deserved it—Liszt's music is not often played with higher potency.

The "Leonore" overture of Beethoven, No. 3, brought the concert to a great finish. Dr. Muck met all desires for muscularity, but without sacrificing tonal beauty and balance. Nothing better than this could be asked.

Newspaper Cutting Bureau in the World

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BRUCKNER NIGHT FOR BOSTONIANS

Dr. Muck and Mis Matchless Symphonists Give Great Performance of Work of Wagner's Pupil.

NOT FAMILIAR TO NEW YORK

A symphony by Bruckner held the foremost place upon the profoundly interesting programme given by the Boston Symphony Orchestra last night at Carnegie Hall.

The work is unfamiliar to New York audiences, nor is there any likelihood of its ever becoming familiar, but that will be the loss of the general auditor and not of Bruckner or the musicians who interpret him, or the amateur who has learned to love him.

Massive and epic in idea, original and audacious in presentation, courageously working along difficult but still elevated paths, never destined to lead into the sweet pastures and resting places of easy popularity, this remarkable musician will invariably exercise a fascination over the minds of those who are not terrified by a merely superficial austerity. He is as bald perhaps at times, but with the baldness of the mountain tops.

If, as many have imagined, the superb adagio, which forms the second movement of this highly conceived work, is a tribute to the memory of that immortal Baireuth master, whom Bruckner so loved and honored, then it is one of the most enduring and affecting monuments that has as yet been erected to Richard Wagner, and this chiefly because the music of this adagio is fired with that sustained and uplifted eloquence, that unsurpassable dignity of Pindaric utterance which, at his strongest movements, is the speech of Wagner himself.

As for the execution of this entrancing and invasive work, it can only be said that it reached the normality of perfection. Under the stimulation of Dr. Muck, Mr. Gericke's mathematics have become mixed with genial humanism.

Dr. Muck's grip on his audience increases with each performance, and this is because one realizes that he is a master of his difficult craft, and also a clear-eyed and sure-footed guide to whom it is not altogether unsafe to trust, for a while, at least, our tender, artistic and aesthetic consciences.

The awe, the mystery, the subdued pathos, the spiritualized poetry with which certain passages of what may be not inaccurately termed the funeral music in the second movement of the symphony, left an impression not easily or speedily to be effaced.

Mr. Rosenthal was the soloist. We have been deluged with Mr. Rosenthal of late.

A. ST.-J.-B.

GRAM

Boston Symphony Concert Highly Appreciated.

WHEN the Boston Symphony Orchestra had finished Beethoven's overture last night at Carnegie Hall there was more than one in the audience who voiced appreciation by observing that he would gladly remain another hour if Dr. Karl Muck's musicians would continue.

Bruckner's symphony in E major began the programme. At first the audience appeared somewhat indifferent to the poetry of the music, but as the work progressed, and the orchestra aroused itself to the spirit of the theme, the large crowd in the lower seats and the boxes began to attest its approbation by sympathetic little nods, which were as much of a compliment to the director as vigorous applause, and when the orchestra had finished, the heartiness of the congratulatory greeting which rang through the auditorium attested the delight of the hearers.

The overture by Beethoven also aroused the liveliest interest among the music lovers who were present. It was admirably conducted by Dr. Muck.

Moritz Rosenthal, who played a Liszt concerto, more than ever established himself in the good graces of the New York public. His execution was admirable, his touch sympathetic and his tone producing superb. Time and time again the audience insisted that he come back to bow his acknowledgments to the continued demonstrations of approval, but in spite of the insistence of the concert goers that he should play for them again, he declined to give an encore and, after something like six recalls, was permitted to depart in peace, although it would have taken but little for another outburst of popular approval from the crowd.

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NEW YORK TIMES.

DEC

THE BOSTON SYMPHONY ORCHESTRA AGAIN

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Newspaper Cutting Bureau in the World

NEW YORK SUN

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The sincerity of Bruckner, the chastity of his artistic feeling, his profound intellectuality and his firm command of the technics of his art bespeak for him an honorable position among composers. But when it comes to asking us, as his misguided Viennese friends asked their contemporaries, to accept him as the opponent and rival of Brahms we are compelled after all these years to enter a verdict of "Not proven."

From N. Y. TRIBUNE,
Address
Date DEC 7 - 1906

MUSIC.

THE BOSTON ORCHESTRA.

Dr. Muck took occasion at the second evening concert of the Boston Symphony Orchestra in Carnegie Hall last night to bring forward Bruckner's Symphony in E major, No. 7. To judge from several announcements put forth by the management, this symphony is one for which the distinguished conductor has stood sponsor in quite a number of musical capitals. It is to be assumed from the zeal which he displayed in conducting it last night, and the superb results which he achieved with his orchestra, that he has an affectionate interest either in the work or the memory of its composer. In one respect he was more circumspect than Mr. Theodore Thomas, who gave the work its first American hearings twenty years ago—in the summer of 1886, at a concert in Chicago, and on November 13 following, at a concert of the Philharmonic Society here. Mr. Thomas placed the symphony at the end of his programme; Dr. Muck at the beginning of his. Twenty years is a long time for anybody to keep a musical composition in mind and a sufficient period for those who heard it at the beginning to be willing to hear it again for the sake of observing whether or not their first impressions would meet with confirmation. Therefore the audience that filled all the stalls and boxes of the large room heard the work from beginning to end, either enjoying or enduring it for full seventy minutes. Twenty years ago this was not the case. There being no promise of other things to follow, a small contingent of the most serious minded audience which New York boasts left the hall after the second movement, and a larger contingent after the third. Only two-thirds of those who came to the concert with curiosity whetted by the name of the new composer and the reports touching the reception of what was then set down as his greatest work remained to the end. Last night the case was different; good manners and a desire to hear the things which were to follow—Rosenthal's performance of Liszt's E flat pianoforte concerto and Beethoven's overture, "Leonore, No. 3"—kept them in their seats, and a praiseworthy spirit led them to bestow a considerable degree of approval upon either the work or its performance, or both. But the applause was neither loud enough nor cordial enough to prevent the thought from arising that possibly the attitude toward the performance on the part of the listeners was akin to that of the Hindoo before his idol—they knew that it was ugly, but felt that it was great. Twenty years ago this reviewer expressed the thought that after a lapse of twenty-five years the public might accept the symphony as beautiful music. Four-fifths of the time has past, twenty years of restless endeavor on the part of the disciples of the amiable and ingenuous old Viennese professor to win acceptance for his message; but its grandeur and its beauty do not seem to be manifest. It is still impossible to discern any plenitude of beautiful thoughts or logical development and symmetrical organic structure in the symphony, or to accept his cyclopean piling up of sections in lieu of the method of the masters. A more eloquent plea than was made for it last night can scarcely be imagined; but we must remain unconverted.

Bruckner's name had appeared but once on a local programme before Mr. Thomas brought this symphony forward. A short time before Mr. Walter Damrosch performed the symphony in D minor at a concert of the Symphony Society. Thereby hangs a tale which might as well be told now. It was at a time when the old rivalry in the pursuit of novelties, which used to enliven the symphony seasons, was still in existence. Both Mr. Damrosch and Mr. Thomas were eager to be first in the field with the new work that had caused considerable noise in two senses in Germany. Mr. Thomas was probably a careless reader. At any rate, he secured what he supposed was the work, and put it in rehearsal in Steinway Hall. At the conclusion of the rehearsal he met a friend who had come to hear the novelty, and remarked to him that he was disappointed in the Bruckner symphony; he could find nothing in it and wondered what the German critics had made so great a commotion about. His friend was a more careful observer of foreign affairs and quietly called his attention to the fact that he had not been rehearsing the new work, but its predecessor in D minor. Meanwhile Mr. Damrosch had also secured the symphony in D minor, and, though he knew it was not the much heralded one, he still considered it worth performing. And so he was the first to introduce Bruckner to New York.

NEW YORK HERALD
DEC 7 - 1906

Boston Orchestra Concert.

Many things combined to make the Boston Symphony Orchestra's concert in Carnegie Hall last night memorable. The programme was a fine one. Dr. Karl Muck conducted masterfully, and the soloist, Mr. Moriz Rosenthal, outdid himself at the piano. The audience packed the house and its enthusiasm at times reached the glove splitting mark.

NEW YORK STAATS-ZEITUNG
DEC 7 - 1906

Bostoner Symphonie-Orchester.

Man ist gewohnt, von den Konzerten des Bostoner Symphonie-Orchesters, das nach maßgebendstem fachmännischen Urtheil in der ganzen Welt wenig oder garnicht Seinesgleichen hat, in Superlativen zu berichten. Daher ist man ordentlich um den Ausdruck verlegen, wenn man die Jedem, der musikalisch hören kann, wahrnehmbare Steigerung der gestrigen Leistung dieser Künstlerschaar unter Karl Muck's magischem Dirigentenstabe mit Komparativen der Superlative charakterisiren will. Der Berichterstatter muß sich daher faute de mieux mit der mageren Angabe begnügen, daß die Bostoner gestern ihr Programm mit einer Virtuosität absolvirt haben, wie man sie selbst von diesen Elite-Künstlern seit langen Jahren nicht gehört, einer Virtuosität, an welcher selbst der grüne Neid nichts auszusetzen finden könnte.

Und das Programm allein war schon eine That! Als pièce de résistance wurde Anton Bruckner's siebente Symphonie (E dur) gegeben. Der österreichische Komponist ist Anfang der neunziger Jahre gestorben, ohne selbst im eigenen Vaterlande widerspruchslose Anerkennung gefunden zu haben; hier in New York sind die Werke dieses Tondichters, der an manchen Formenkünstler eine Unzahl melodiöser Einfälle hätte abgeben können, ohne im Geringsten zu verarmen, in geradezu unverantwortlicher Weise vernachlässigt worden. Sind doch zwanzig Jahre verflossen, seitdem die gestern mit so viel Glanz von einem deutschen Gastdirigenten (so muß man ihn angesichts der feststehenden Kürze seines amerikanischen Aufenthalts leider nennen) wiederbelebte 7. Symphonie zum letzten Male in einem New Yorker Konzertsaal zu Gehör gebracht worden ist, und so und so viele andere von den neuen Symphonien Bruckner's sind uns unsere Dirigenten überhaupt schuldig geblieben. Nun, der Beifall, den gestern Dr. Muck errungen, dürfte nicht in tauben Ohren verhallt sein, und man darf annehmen, daß nun allgemach das Versäumte nachgeholt werden wird.

Diese siebente Symphonie Bruckner's ist ein interessantes und kunstvolles Werk. Bruckner-Gegner mögen dagegen einwenden, daß man, wenn auch nicht gerade Wagner-Anklänge, so doch den Wagner-Einfluß hie und da konstatiren kann. Bei den meisten anderen modernen Tonsetzern ist aber dieser Einfluß ebenso unverkennbar. Zugeben muß man ferner, daß die Symphonie nicht dermaßen ein organisches Ganze ist, daß man nicht auch einen oder den anderen der vier Sätze losgelöst von den anderen zum Vortrag bringen könnte. Das ist aber heutzutage, wo sie alle sich mehr oder minder von der starren symphonischen Form befreit haben, kein Vorwurf mehr. Man kann darum seine Freude haben an dem ersten Satz, dem Allegro Moderato, in welchem er die beiden Themen plastisch entwickelt und dann so kunstvoll durcheinander wirkt, in kontrapunktisch gründlicher und wirksamer Arbeit. Das herrliche Adagio sodann, das man einst fälschlich als eine Todtenklage auf Richard Wagner's Hinscheiden aufgefaßt hat — der Komponist selbst nickte schlau dazu mit dem Kopf, bis man ausfand, daß dieser zweite Satz ein Jahr vor Wagner's Tode niedergeschrieben wurde — ist so stimmungsvoll und melodiös, daß es später in Deutschland als Tribut für die Manen des damals soeben verstorbenen Bruckner selbst in diversen Konzertsälen dargeboten wurde. Namentlich die Wirkung der Tuben im Choral ist von wunderbarem Effekt. Das originelle Scherzo vollends ist voll von launigen, burschikosen Einfällen oder vielmehr Eingebungen. Nur im letzten Satz, der etwas wirr und formlos erscheint, verflacht das Interesse merklich. Karl Muck behandelt das Werk mit geradezu liebevoller Hingabe an seine Aufgabe. Man müßte allen seinen farbenprächtigen Nüancen folgen, um den glänzenden Eindruck dieser temperamentvollen, durch und durch künstlerischen Dirigentenleistung wiederzugeben. Namentlich die Leichtflüssigkeit des Farbenspiels im Scherzo, die wunderbare Klarheit der Trompete im ersten Thema dieses Satzes und die grandiose Fortissimo-Klimax der Blechinstrumente im Finale verdient auch in der nothwendigen Kürze dieses Referats Sondererwähnung.

Die andere Orchester-Nummer war die nur so häufig zu Gehör gebrachte Beethoven'sche Leonoren-Ouverture No. 3. Man hielt es daher für ausgeschlossen, daß Muck in diesem Werke noch neue wirksame Lichter aufstecken könnte. Es kam aber wieder einmal anders. Das Trompetensignal, das sonst so obenhin behandelt wird, das klare Herausheben der Oktante und das andauernde Festhalten der Jubelstimmung in der Coda waren ungemein effektvolle Einnüancen.

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Newspaper Cutting Bureau in the World
NEW YORK WORLD
DEC 7 - 19

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The Boston Symphony Orchestra is finally appreciated at its true worth by the public of New York, for last night's concert at Carnegie Hall filled this auditorium to its utmost capacity and some demands for seats had to be refused at the box-office. The soloist was Rosenthal, but beyond this fact there was nothing on the programme that was alluring bait for the masses of music lovers. True, last night's list of pieces contained Bruckner's Seventh Symphony, a work that has not been heard in New York for twenty years, but on that occasion, it is recarded, that a great part of the audience filed out of the hall to avoid hearing the end.

It would seem from all indications that Dr. Karl Muck, the new conductor of this orchestra, has breathed not only new artistic life, but also financial life into this magnificent organization. His conducting last night was again an evidence of his greatness as a leader of musicians and a swayer of audiences. He held his hearers interested through the long Bruckner work, which lasts more than one hour, and he created a furore of enthusiasm by his leading of the well-known Beethoven "Leonore Overture No. 3."

He is a man of few words with his baton, but the orchestra follows every movement and gesture with a perfect, sympathetic understanding of what this forceful man wants. The result is a series of highly interesting readings and wonderfully performed interpretations. The one fear that besets the music lovers is that the German Emperor will not grant Muck further leave of absence after the present season, for Muck is a favorite of the Emperor, and great conductors are scarce.

The Bruckner Symphony proved to be a very long work. But to offset this are its many interesting features of which there are legion, its masterly workmanship and its effectiveness. The slow movement, the meaning of which has been translated into a funeral dirge, is an exquisite bit of writing, full of noble sentiment and equally noble expression. The Scherzo is wonderfully ingenious, and the first movement is scholarly. The finale appeared at first hearing involved but with moments of impressive greatness. It is unquestionably a work that should be heard, and it does more to broaden the public's appreciation of music than the mere repetition of well-known symphonies.

Muck's reading of the Beethoven overture was tremendous. He emphasized the dramatic element in the trumpet call behind the scene, and in the finale he voiced a jubilant spirit that was pulse stirring. The playing of the Boston Symphony Orchestra was impeccable. It is to-day probably the most magnificent orchestral body of players in the world, a virtuoso assembly of virtuosi.

Moritz Rosenthal was the solo performer, and he played the Liszt E flat concerto in a superb manner. He gave the opening majestic breadth, voiced the sentiment of the middle movement tenderly and took the finale at a breathtaking speed that was rousing. At the conclusion of the work the house fairly rose at him and called him out to bow until his feet must have been as weary as the hands of the applauding ones. It was a superb concert.

Newspaper Cutting Bureau in the World
N.Y. EV'G SUN
DEC 8 1906

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Dr. Muck cannot be thanked too warmly for bringing Bruckner's work into notice again, and every lover of music in this city should feel grateful for the opportunity offered through the medium of the Boston orchestra. It is a shameful reflection on musical conditions in New York that the Austrian composer's works have been suppressed, while stuff that is incomparably inferior has been exploited. Hats off to Muck and his men!

The orchestra's programme opened with the Bruckner work, as was becoming. Liszt's much overplayed piano concerto in E flat (a work decidedly inferior to his other concerto) came next, Rosenthal being the virtuoso. The evening ended with a reading of Beethoven's overture "Leonore," No. 3, that was superb—a reading that we have never known surpassed. But, of course, the opening symphony was the chief event of the evening, though Rosenthal's incredibly brilliant performance of the Liszt concerto aroused the greatest outburst of applause.

It is hardly in the nature of Bruckner's seventh symphony, with its inordinate length, to stir up unbridled enthusiasm, particularly when the great majority of listeners were hearing it for the first time. Taking that fact into consideration, it must be said that Dr. Muck's auditors received the composer's message gratefully. Those who were awake to the wealth of real beauty in the work applauded every movement loudly and recalled the conductor several times at the end.

Even Bruckner fanatics cannot deny their idol's evident fault: his tendency to spin his music out into unnecessary lengths; to send his ideas through the mill over and over again. The composer certainly lacked sense of proportion. But one finds so many supreme moments of beauty in Bruckner and his workmanship is always so wonderful that one is compelled to overlook shortcomings because of admiration for the truly inspired portions. We do not know of any other symphonic writer since Beethoven whose polyphony is so glorious in its effect, whose orchestration, while extraordinary in its variety and exceedingly modern, preserves so constantly a beauty that seems almost classical.

The scherzo last night made the most immediate appeal. A wonderfully effective outburst of feeling this—a titanic expression of primeval joy in living. But the noble adagio, a poetic creation of the utmost grandeur, left an indelible impression.

Dr. Muck's reading was ideal. He exposed the emotional and poetic contents of the work with an exquisite attention to significant nuance. He succeeded, too, in building up stunning climaxes. The orchestra under the new conductor's guidance gave out its best.

Newspaper Cutting Bureau in the World
From Brooklyn, N. Y.
Address
Date DEC 8 - 1906

MUSICAL.

Glazounoff's Fifth Symphony Heard at Concert of the Boston Orchestra.

The second Brooklyn concert of the season by the Boston Symphony Orchestra occurred at the Baptist Temple last night with the new conductor, Dr. Karl Muck, wielding the baton. The soloist was Willy Hess, the leading violinist of the orchestra, who performed with fine skill the Beethoven Concerto in D major, and the programme embraced two orchestral numbers, the Strauss "Don Juan" tone-poem, and the Symphony in B flat, No. 5, Op. 55, by the Russian composer, Glazounoff, which had its first hearing in Brooklyn.

The tone-poem is one of the most noted creations of its composer, who is known in the musical world as an innovator, and the inventor of orchestral effects that have awakened wide discussion. This element of the tone-poem can be appreciated without a handbook, but its ostensible musical meaning cannot. The symphony has the usual four movements, designated as Moderato maestoso; Scherzo; Andante and Alegro maestoso. It is a very satisfying product of modern musical thought, rich in its suggestion of national feeling, and free and broad in its outlook as to the possibilities of music. It re-enforced less important intimations of the fine quality of Glazounoff's work we have had in the past. The symphony was fortunate in being introduced by Dr. Muck with the Boston players, and the listeners were fortunate in hearing such a rendering of the work and of the tone-poem as was given last night.

Evidently the programme did not appeal so widely as these concerts generally do, and the audience was not so large as usual.

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From N. Y. TRIBUNE,
Address
Date DEC 7 - 1906

MUSIC.

THE BOSTON ORCHESTRA.

Dr. Muck took occasion at the second evening concert of the Boston Symphony Orchestra in Carnegie Hall last night to bring forward Bruckner's Symphony in E major, No. 7. To judge from several announcements put forth by the management, this symphony is one for which the distinguished conductor has stood sponsor in quite a number of musical capitals. It is to be assumed from the zeal which he displayed in conducting it last night, and the superb results which he achieved with his orchestra, that he has an affectionate interest either in the work or the memory of its composer. In one respect he was more circumspect than Mr. Theodore Thomas, who gave the work its first American hearings twenty years ago—in the summer of 1886, at a concert in Chicago, and on November 13 following, at a concert of the Philharmonic Society here. Mr. Thomas placed the symphony at the end of his programme; Dr. Muck at the beginning of his. Twenty years is a long time for anybody to keep a musical composition in mind and a sufficient period for those who heard it at the beginning to be willing to hear it again for the sake of observing whether or not their first impressions would meet with confirmation. Therefore the audience that filled all the stalls and boxes of the large room heard the work from beginning to end, either enjoying or enduring it for full seventy minutes. Twenty years ago this was not the case. There being no promise of other things to follow, a small contingent of the most serious minded audience which New York boasts left the hall after the second movement, and a larger contingent after the third. Only two-thirds of those who came to the concert with curiosity whetted by the name of the new composer and the reports touching the reception of what was then set down as his greatest work remained to the end. Last night the case was different; good manners and a desire to hear the things which were to follow—Rosenthal's performance of Liszt's E flat pianoforte concerto and Beethoven's overture, "Leonore, No. 3"—kept them in their seats, and a praiseworthy spirit led them to bestow a considerable degree of approval upon either the work or its performance, or both. But the applause was neither loud enough nor cordial enough to prevent the thought from arising that possibly the attitude toward the performance on the part of the listeners was akin to that of the Hindoo before his idol—they knew that it was ugly, but felt that it was great. Twenty years ago this reviewer expressed the thought that after a lapse of twenty-five years the public might accept the symphony as beautiful music. Four-fifths of the time has past, twenty years of restless endeavor on the part of the disciples of the amiable and ingenuous old Viennese professor to win acceptance for his message; but its grandeur and its beauty do not seem to be manifest. It is still impossible to discern any plenitude of beautiful thoughts or logical development and symmetrical organic structure in the symphony, or to accept his cyclopean piling up of sections in lieu of the method of the masters. A more eloquent plea than was made for it last night can scarcely be imagined; but we must remain unconverted.

Bruckner's name had appeared but once on a local programme before Mr. Thomas brought this symphony forward. A short time before Mr. Walter Damrosch performed the symphony in D minor at a concert of the Symphony Society. Thereby hangs a tale which might as well be told now. It was at a time when the old rivalry in the pursuit of novelties, which used to enliven the symphony seasons, was still in existence. Both Mr. Damrosch and Mr. Thomas were eager to be first in the field with the new work that had caused considerable noise in two senses in Germany. Mr. Thomas was probably a careless reader. At any rate, he secured what he supposed was the work, and put it in rehearsal in Steinway Hall. At the conclusion of the rehearsal he met a friend who had come to hear the novelty, and remarked to him that he was disappointed in the Bruckner symphony; he could find nothing in it and wondered what the German critics had made so great a commotion about. His friend was a more careful observer of foreign affairs and quietly called his attention to the fact that he had not been rehearsing the new work, but its predecessor in D minor. Meanwhile Mr. Damrosch had also secured the symphony in D minor, and, though he knew it was not the much heralded one, he still considered it worth performing. And so he was the first to introduce Bruckner to New York.

NEW YORK HERALD
s DEC 7 - 1906

Boston Orchestra Concert.

Many things combined to make the Boston Symphony Orchestra's concert in Carnegie Hall last night memorable. The programme was a fine one. Dr. Karl Muck conducted masterfully, and the soloist, Mr. Moriz Rosenthal, outdid himself at the piano. The audience packed the house and its enthusiasm at times reached the glove splitting mark.

NEW YORK
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Und das Programm allein war schon eine That! Als pièce de résistance wurde Anton Bruckner's siebente Symphonie (E dur) gegeben. Der österreichische Komponist ist Anfang der neunziger Jahre gestorben, ohne selbst im eigenen Vaterlande widerspruchslose Anerkennung gefunden zu haben; hier in New York sind die Werke dieses Tondichters, der an manchen Formenkünstler eine Unzahl melodiöser Einfälle hätte abgeben können, ohne im Geringsten zu verarmen, in geradezu unverantwortlicher Weise vernachlässigt worden. Sind doch zwanzig Jahre verflossen, seitdem die gestern mit so viel Glanz von einem deutschen Gastdirigenten (so muß man ihn angesichts der feststehenden Kürze seines amerikanischen Aufenthalts leider nennen) wiederbelebte 7. Symphonie zum letzten Male in einem New Yorker Konzertsaal zu Gehör gebracht worden ist, und so und so viele andere von den neuen Symphonien Bruckner's sind uns unsere Dirigenten überhaupt schuldig geblieben. Nun, der Beifall, den gestern Dr. Muck errungen, dürfte nicht in tauben Ohren verhallt sein, und man darf annehmen, daß nun allgemach das Versäumte nachgeholt werden wird.

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Als Solist trat Moriz Rosenthal auf und trug wieder das bekannte Es-dur-Konzert von Liszt vor, das er bei seinem diesjährigen ersten Auftreten in New York bereits einem begeisterten Publikum zu Dank gespielt. Er spielte es wieder mit den wundervoll variirten Anschlagsnuancen, die ihm zu Gebote stehen, und nahm den Schlußsatz wieder in einem Presto, das eben außer Rosenthal kein lebender Pianist mehr als einige Takte lang durchführen kann. Daß der Jubel des Publikums unter sothanen Umständen schier kein Ende nehmen wollte — er wurde mindestens ein Dutzendmal herausgerufen — versteht sich von selbst. Zu einer reglementswidrigen Zugabe war er trotzdem nicht zu bewegen. Das Haus war völlig ausverkauft und die Beifallsbekundungen schallkräftig.

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MUSICAL.

Glazounoff's Fifth Symphony Heard at Concert of the Boston Orchestra.

The second Brooklyn concert of the season by the Boston Smyphony Orchestra occurred at the Baptist Temple last night, with the new conductor, Dr. Karl Muck, wielding the baton. The soloist was Willy Hess, the leading violinist of the orchestra, who performed with fien skill the Beethoven Concerto in D major, and the programme embraced two orchestral numbers, the Strauss "Don Juan" tone-poem, and the Symphony in B flat, No. 5, Op. 55, by the Russian composer, Glazounoff, which had its first hearing in Brooklyn.

The tone-poem is one of the most noted creations of its composer, who is known in the musical world as an innovator, and the inventor of orchestral effects that have awakened wide discussion. This element of the tone-poem can be appreciated without a handbook, but its ostensible musical meaning cannot. The symphony has the usual four movements, designated as Moderato maestoso; Scherzo; Andante and Alegro maestoso. It is a very satisfying product of modern musical thought, rich in its suggestion of national feeling, and free and broad in its outlook as to the possibilities of music. It re-enforced less important intimations of the fine quality of Glazounoff's work we have had in the past. The symphony was fortunate in being introduced by Dr. Muck with the Boston players, and the listeners were fortunate in hearing such a rendering of the work and of the tone-poem as was given last night.

Evidently the programme did not appeal so widely as these concerts generally do, and the audience was not so large as usual.

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Mr. Hale's versatility and the human interest of which he writes have passed into a proverb in musical circles, and with a fuller index this latest volume would prove even more valuable and useful than it is already. Mr. Hale's information, too, is up to the moment—where else, for example, can one find so full and accurate a statement of Charles M. Loeffler's career as in his notes on "The Devil's Villanelle?" The volume is published by Charles A. Ellis, manager of the Boston Symphony orchestra, and its careful statistical tables are the work of F. R. Comee, the assistant manager.

EV'G WORLD
DEC 7 - 1906

Rosenthal Plays Superbly With the Boston Orchestra

ROSENTHAL'S playing of the solo part in Liszt's familiar first piano concerto in E flat major with the Boston Symphony Orchestra at Carnegie Hall last night was an inspiring thing. The great audience that packed the auditorium scarcely dared to breathe, so wrought up it was. At the end it paid him such a tribute of applause that the echoes still must be ringing in his ears. One of the best known of musical reviewers violated the unwritten law that imposes silence upon members of the craft and joined in heartily. Willy Hess, the accomplished concert master of the band, was quite as demonstrative. Eight times the Austrian pianist was called out, and a ninth call was barely averted.

Bruckner's seventh symphony, the principal offering last night, is comparatively unknown here. Composed about 1883, it was first performed under Nikisch at Leipsic in 1884. Dr. Karl Muck, the present leader of the Boston Orchestra, gave it a heading at Graz in 1886 and Theodore Thomas, with our own Philharmonic, also played it the same year. It is full of the spirit of Wagner, of whom the composer was a disciple, and is reminiscent of the Master's Ring Music-Dramas. There is a strange forerunning suggestion, too, of a bit of Puccini's "Tosca." Power and beauty are manifest in the well developed themes. Most impressive is the dirge of the adagio. But the work is much too long. Dr. Muck played it in an hour and six minutes, according to one who held a watch. Mr. Thomas, it was said, took six minutes longer.

Beethoven's "Leonore" overture, No. 3, was the closing number. Most conductors have a loving appreciation of it, but few, if any, have read it better than Dr. Muck. Such delicate shading, such beautiful sentiment, such torrents of force!

Superlatives may scarcely be avoided in writing of this concert. How these splendid musicians did carry through that symphony! And was ever the orchestral part of the concerto better played! In Dr. Karl Muck the Boston Orchestra has a leader who develops its power as well as its precision and strength.

Timothee Adamowski will be the soloist in Strube's violin concerto at F sharp minor at the second of this season's pair of concerts by this orchestra to-morrow afternoon. The symphony will be Glazounoff's fifth, in B flat major, which has never been played here.

SYLVESTER RAWLING.

EAGLE
Brooklyn, N. Y.
DEC 8 1906

BOSTON SYMPHONY ORCHESTRA.

As if to justify his reputation as a worshipper of musical monuments, Dr. Muck last night put the classic and the revolutionary in contrast. He was justified. The Boston Symphony Orchestra, at the Baptist Temple, played Strauss and Glazounoff numbers expertly, sonorously, brilliantly, yes, and sympathetically; but those numbers did not cloud the calm beauty, nor impair the dignity of the Beethoven concerto that was programmed between them, whether or not it gained from the contrast. It is well to give the new music a hearing, but when we have heard it, we are obliged to concede that the world's verdict, though delayed, is right, and that the music which lives is not such as reflects the mere physical or even intellectual activity of the time, but that which is born of poetry and faith.

Dr. Strauss' tone poem, "Don Juan," is the most modern thing, in spirit and mode, that could be chosen to offset the Beethoven music. Animated, eager, beautiful, great, yet confusingly polyphonic, outrageously cacophonic, it defies form and sequence, and suggests the alliance of great wits to madness. Strauss has mastered orchestral technic and he does wonderful things with strings and reeds and brass, but what does he strive to say with this great and flexile voice? Is he not more concerned with questionings and negations than with declarations? The story he is supposed to illustrate is not the Don Juan of Mozart and Byron, but the gloomy and mystic hero of Lenau's poem, which shows him seeking, not the joy of the moment, but the ideal, as symboliged in Goethe's "ever womanly." A German commentator, whose work is quoted in the analytical programme of the concert, discovers all sorts of fantastical things in the Strauss work, such as the Don's personal appearance, his conquests, his disgusts and the like; but there is little which can be fixed upon as descriptive, save a few of the love passages, the duel and the death. The composer presents the spirit rather than the motion of the story, and in that sense his work is not merely allegorical, but is large and affecting; for in it we find the age-old fret against environment and fate; the questioning, never so keen as now, of the meanings of law and life, and the baffling of hope. The music is rarely morbid, but its meaning is gloomy, although its expression is often despairingly beautiful—so beautiful that although it has neither beginning nor end, in the ancient sense, one would have it flow on for years. The tone jewels are not arranged in fixed forms; they are carelessly and richly heaped where one may sun himself in their splendor. Form, indeed, merely suggests itself out of this chaos of sound, as the ghost-faces, shining in their own green light in the wake of the ship, suggest the naiads, or the drowned, on starless nights in mid-sea. So little of drama, of story, of academic rule, have Dr. Strauss' compositions, that with a few harmonic modulations they might be joined one to the other, and none but the expert would say where the one ended and the other began. The heart in them throbs with fever, sometimes, but the brain in them thinks deeply, and while the soul in them gropes, it none the less aspires. In their moments of sheer loveliness, few, but confessed, these symphonic fragments declare their place among the master works.

The good old Beethoven concerto for violin, plus various cadenzas, was played last night by Willy Hess, concert master, with excellent art, fealty, sweetly, graciously, with a tone not large, but fine, with a worshipful approach to its author. No impressionism here; no vagueness, no reaching toward an object that is beyond the perceptions of mankind. It has the steadiness of the stars; not the fitfulness of the lightnings. It speaks of an age of faith—not of doubt and discontent. The decadence is neither foreshadowed nor imagined.

Yet, is there a decadence? If so, it should be proclaimed by Glazounoff. Nevertheless, his Fifth Symphony, heard here for the first time, is a delight to the ear and of no offense to the understanding. It is big and manful, oftener than introspective, and while it is of Russia, it is of future Russia, not the crime-plagued, desperate nation of to-day, seeking to bring its heavy feet into step with the march of civilization. It were a pity, indeed, if the art of the Slav were to lose its distinctive traits and shape itself to the nicer, tamer art of people less hopefully vitalized. Glazounoff is of the new school of writers who affiliate more or less frankly with the Germans, and therein make the same mistake that is made by American painters who go to France to outdo the Frenchmen. Yet the undertone of melancholy, of pain, that is inseparable from Russian music sounds in his work, as it does in Tschaikowsky's and Rachmaninoff's. Like most of the younger musicians of all schools and lands, he owes much to Wagner and makes few bones of confessing it, for in the first movement of this symphony he not only makes free with the sword motive, familiar to those who have heard the Niebelungen trilogy, but lesser phrases, and bits of instrumentation are freely adapted. This is the more strange because Glazounoff has something of his own to say, and he says it with grace and force and fire, even though it is the pathos of his lot rather than the savagery of his race that he expresses. The scherzo is delightful—piquant, original, fantastic—and the romance of deep and honest charm, for though its melancholy is characteristic, it is at least one bit of Russian poetry that has not been written in tears and blood. The closing allegro is a bit boisterous, but not lacking in felicities of expression and theme. A big audience was generous in its token of approval of programme and players. The third concert of the series will occur on the 11th of January.

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SYMPHONY CONCERT.

As when first performed in 1896, the scherzo in Glazounoff's fifth symphony was the best liked of the four movements as played by the Boston Symphony Orchestra in its second concert under Institute auspices at the Baptist Temple last night. If the audience had had its way the scherzo would have been repeated. This was the first time the symphony has been played in Brooklyn. The other movements did not arouse much enthusiasm though there was a stirring coda to the first one. Concertmeister Willy Hess was the soloist last night. His number was Beethoven's concerto in D major. Prof. Hess played the various beautiful passages with skill especially so in the embroiderations. Some portions of this concerto could be blue-penciled and the majority of music lovers would appreciate it. However, Prof. Hess made the most of it with his violin and his work earned him three recalls. Richard Strauss' tone-poem "Don Juan" was the other number on the programme, which was heard here twice last year. There are different ways of interpreting this, the second symphonic poem of Strauss. The second appearance in Brooklyn of Dr. Carl Muck as conductor of the Bostonians only emphasized all the more the complete control he has of these truly excellent musicians. He was heartily greeted and applauded. The audience last night—two-thirds women—was very big, there being few vacant chairs.

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Brooklyn, N. Y.
DEC 9 - 190

WILLY HESS AS SOLOIST.

Audience Applauds Him and Praises New Russian Symphony.

Second of this season's concerts by the Boston Symphony Orchestra in Brooklyn, attracted not only the usual subscribers to the Baptist Temple, Friday evening, but a number of others interested in the new features promised. The latter were the introduction of Willy Hess, the orchestra's first violinist, as a solo artist, and the first production here of Glazounoff's fifth symphony in B flat major, Opus 55.

Beethoven's concerto, in D major, Op. 61, which Mr. Hess played with the orchestra; the symphony, and Richard Strauss' tone-poem, "Don Juan," opening the concert, composed its entire programme.

There was unwonted applause from a Brooklyn audience for Mr. Hess's exquisite violin playing. He has not a very big tone, but it is rich, clear as crystal, and produced with rare skill and artistic repose. The smoothness of his bowing, and the finished technical performance were also much appreciated.

The orchestra, with Karl Muck conducting, upheld its part of accompaniment in the artistic and well-nigh perfect manner in which the Boston Orchestra excels. That the new leader has infused a little more warmth and color into the orchestral performances was felt last night, both in the first two numbers, as well as in the remarkable Russian composition which demands of itself great breadth and fullness of expression. The scherzo movement, in strong contrast to other parts, called for exquisite delivery in its pizzicato measures. The composition itself was greatly admired as well as Dr. Muck's interpretation of it.

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THE BOSTON ORCHESTRA.

Gustav Strube's New Violin Concerto Pleases the Audience.

The second afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon. The programme consisted of Rimsky-Korsakov's "Betrothed of the Tsar," a new violin concerto by Gustav Strube, one of the members of the orchestra, and Glazounov's fifth symphony. With that happy family spirit which prevails in the Boston orchestra Mr. Strube's concerto was performed by Timothee Adamowski, the second concertmeister, and conducted with devotion by Dr. Carl Muck. Mr. Strube sat at his desk among the first violins, played his own part, and at the end was dragged blushing to the front by Mr. Adamowski to receive the plaudits of an apparently delighted audience.

Mr. Strube's concerto is a very pleasin composition. Its themes are clean cut, melodious and poetic. The developments are made with musical skill, and the solo instrument is always kept in a dominating place. The second movement, the slow one, is especially winning in its grace and tenderness. The solo part, written as it is by a violinist, is very grateful to the performer. It affords sufficient opportunity for technical achievement without making any parade of difficulties, and it is liberal in cantilena passages. Mr. Strube has appeared before this public as a composer on several occasions. His art is dignified, his talent interesting. His music is always good to hear.

Mr. Adamowski played the concerto excellently. His technic was good and his feeling for the work was unmistakable. The orchestra in this and the other parts of the programme was admirable, as it always is.

NEW YORK SUN
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LIVE TOPICS ABOUT TOWN.

In spite of his great success Dr. Karl Muck will not be heard after this season as the conductor of the Boston Symphony Orchestra. His contract with the Royal Opera House in Berlin begins next October and continues for six years.

"When I called to pay my respects to the Kaiser before leaving for the United States," Dr. Muck said the other day, "he said before he gave me his hand, 'Muck, you are going away for only a year, are you not?' I told him I should return next fall. 'Here is my hand on that,' the Kaiser said then. 'Good-by for only a year.'"

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Heute Nachmittag findet in Carnegie Hall ein Konzert der Bostoner unter Leitung von Dr. Muck und unter solistischer Mitwirkung von Herrn Timothee Adamowski statt.

...m NEW YORK HERALD
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Russian music made two-thirds of Dr. Carl Muck's programme at the Boston Symphony Orchestra's second matinee concert in Carnegie Hall yesterday afternoon. There were presented before a large audience Rimsky-Korzakoff's overture to "The Betrothed of the Czar," Glazounoff's Fifth Symphony and a violin concerto in F sharp minor by Mr. Gustav Strube, one of the orchestra's first violins. Mr. Timothée Adamowski, also a member of the orchestra, was the soloist.

These Russian compositions have been heard here before. The late Anton Seidl made the Symphony known with the Philharmonic Society, and the overture has been played recently by Mr. Altschuler's orchestra.

The superb playing of the Boston men threw new light on both works yesterday, proving them worthy of more frequent hearing in the local concert room. The scherzo, in the Glazounoff symphony, was especially delightful, a delicate web of intricate instrumentation deftly handled.

Mr. Strube's concerto did not give the impression of distinction save in its middle movement, a graceful and rather plaintive adagio. Scholarly workmanship and warm orchestration were about the only virtues of its first and last sections.

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BOSTON SUNDAY GLOBE
DECEMBER 9, 1906

SYMPHONY ORCHESTRA.

The return of the orchestra from its December trip will be signalized by the performance of two works new to Boston. There will be no soloist this week. The first novelty will be Mr Chadwick's symphonic poem, "Cleopatra." Mr Chadwick as a musician and composer needs no introduction to Boston, and a new work from his pen will be heard with keenest interest.

The other novelty is the "Variations and Double Fugue on a Jolly Theme" by Georg Schumann. This work had its first performance in America by the New York Symphony orchestra under Walter Damrosch in New York three years ago and was received with such favor that it was repeated at the next concert. The entire program is as follows: Elgar, overture, "In the South"; Arensky, symphonic poem, "Cleopatra"; Georg Schumann, "Variations and Double Fugue on a Jolly Theme"; Wagner, overture, "Rienzi."

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As if to justify his reputation as a worshipper of musical monuments, Dr. Muck last night put the classic and the revolutionary in contrast. He was justified. The Boston Symphony Orchestra, at the Baptist Temple, played Strauss and Glazounoff numbers expertly, sonorously, brilliantly, yes, and sympathetically; but those numbers did not cloud the calm beauty, nor impair the dignity of the Beethoven concerto that was programmed between them, whether or not it gained from the contrast. It is well to give the new music a hearing, but when we have heard it, we are obliged to concede that the world's verdict, though delayed, is right, and that the music which lives is not such as reflects the mere physical or even intellectual activity of the time, but that which is born of poetry and faith.

Dr. Strauss' tone poem, "Don Juan," is the most modern thing, in spirit and mode, that could be chosen to offset the Beethoven music. Animated, eager, beautiful, great, yet confusingly polyphonic, outrageously cacophonic, it defies form and sequence, and suggests the alliance of great wits to madness. Strauss has mastered orchestral technic and he does wonderful things with strings and reeds and brass, but what does he strive to say with this great and flexile voice? Is he not more concerned with questionings and negations than with declarations? The story he is supposed to illustrate is not the Don Juan of Mozart and Byron, but the gloomy and mystic hero of Lenau's poem, which shows him seeking, not the joy of the moment, but the ideal, as symboliged in Goethe's "ever womanly." A German commentator, whose work is quoted in the analytical programme of the concert, discovers all sorts of fantastical things in the Strauss work, such as the Don's personal appearance, his conquests, his disgusts and the like; but there is little which can be fixed upon as descriptive, save a few of the love passages, the duel and the death. The composer presents the spirit rather than the motion of the story, and in that sense his work is not merely allegorical, but is large and affecting; for in it we find the age-old fret against environment and fate; the questioning, never so keen as now, of the meanings of law and life, and the baffling of hope. The music is rarely morbid, but its meaning is gloomy, although its expression is often despairingly beautiful—so beautiful that although it has neither beginning nor end, in the ancient sense, one would have it flow on for years. The tone jewels are not arranged in fixed forms; they are carelessly and richly heaped where one may sun himself in their splendor. Form, indeed, merely suggests itself out of this chaos of sound, as the ghost-faces, shining in their own green light in the wake of the ship, suggest the naiads, or the drowned, on starless nights in mid-sea. So little of drama, of story, of academic rule, have Dr. Strauss' compositions, that with a few harmonic modulations they might be joined one to the other, and none but the expert would say where the one ended and the other began. The heart in them throbs with fever, sometimes, but the brain in them thinks deeply, and while the soul in them gropes, it none the less aspires. In their moments of sheer loveliness, few, but confessed, these symphonic fragments declare their place among the master works.

The good old Beethoven concerto for violin, plus various cadenzas, was played last night by Willy Hess, concert master, with excellent art, fealty, sweetly, graciously, with a tone not large, but fine, with a worshipful approach to its author. No impressionism here; no vagueness, no reaching toward an object that is beyond the perceptions of mankind. It has the steadiness of the stars; not the fitfullness of the lightnings. It speaks of an age of faith—not of doubt and discontent. The decadence is neither foreshadowed nor imagined.

Yet, is there a decadence? If so, it should be proclaimed by Glazounoff. Nevertheless, his Fifth Symphony, heard here for the first time, is a delight to the ear and of no offense to the understanding. It is big and manful, oftener than introspective, and while it is of Russia, it is of future Russia, not the crime-plagued, desperate nation of to-day, seeking to bring its heavy feet into step with the march of civilization. It were a pity, indeed, if the art of the Slav were to lose its distinctive traits and shape itself to the nicer, tamer art of people less hopefully vitalized. Glazounoff is of the new school of writers who affiliate more or less frankly with the Germans, and therein make the same mistake that is made by American painters who go to France to outdo the Frenchmen. Yet the undertone of melancholy, of pain, that is inseparable from Russian music sounds in his work, as it does in Tschaikowsky's and Rachmaninoff's. Like most of the younger musicians of all schools and lands, he owes much to Wagner and makes few bones of confessing it, for in the first movement of this symphony he not only makes free with the sword motive, familiar to those who have heard the Niebelungen trilogy, but lesser phrases, and bits of instrumentation are freely adapted. This is the more strange because Glazounoff has something of his own to say, and he says it with grace and force and fire, even though it is the pathos of his lot rather than the savagery of his race that he expresses. The scherzo is delightful—piquant, original, fantastic—and the romance of deep and honest charm, for though its melancholy is characteristic, it is at least one bit of Russian poetry that has not been written in tears and blood. The closing allegro is a bit boisterous, but not lacking in felicities of expression and theme. A big audience was generous in its token of approval of programme and players. The third concert of the series will occur on the 11th of January.

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the Boston Symphony Or-
[illegible] was one of the
[illegible] worthy achievements of this
[illegible] organization. If there had pre-
viously been any fear that under Dr. Muck
it would lose any of that beauty of tone
and nicety of balance which it displayed
under Mr. Gericke it must have disap-
peared. One of the most delightful features
of the playing of this orchestra has been
the manner in which it has succeeded in
disguising ugliness. Mr. Gericke was able
to make even Mr. Strauss's portentous
personal conflict with fate in "Ein Helden-
leben" sound like a prize debate between
Princeton and Harvard. Muck accom-
plished something of the same nature
with the stupendous ugliness of certain
portions of Bruckner's symphony. From
beginning to end there was tonal beauty
in the performance. The disagreeable
doses were cleverly sugar coated with well
conceived gradations of force.

Such an interpretation, however, does
not wholly disguise the existence of the
ugly passages. It is conceded that a com-
poser may write jarring discords when
at the same time he shows us that they
have reason for existence. In the quarrel
between *Alberich* and *Mime* and in the first
part of the second act of "Siegfried" Wagner
wrote music as ugly as music can be.
Nevertheless we find that the scene de-
mands just such treatment, and when all is
said and done what the master has written
is still undeniably music. It is not merely
instrumental squawks nor vocal bleats.

Bruckner's apologists hold that his ugly
points are unavoidable, that they come in
the inevitable development, in the logical
processes of his counterpoint. This is of
course a specious fallacy. Counterpoint is
strictly logical only when written in canonic
form, which calls for rigorous imitation,
interval by interval. Yet Bach contrived
to write a goodly number of fugues with-
out producing anything unbeautiful. Some
of his fugues may be dull, but none of
them is repulsive.

When a composer is writing counterpoint
of the free sort employed by the modern
symphonist he can evade the so-called
logical development of ugliness whenever
he chooses so to do. That he does not
evade it is proof of a deliberate search
after it. We have many composers en-
gaged in that kind of writing to-day. They
all plead that they are ahead of their time,
and that the future will justify them.

Here criticism is silenced by its own rec-
ord. Every master of music who has done
the unconventional has been ridiculed and
censured by the critics, who live in a con-
ventional world and estimate all things by
rule. They are the meistersingers of every
period and every young *Walter* who comes
before their court is likely to be condemned.
He is indeed fortunate if he find a *Hans
Sachs*.

Therefore wise critics, who have studied
the history of music, hesitate before damn-
ing any music simply on the ground that
it is ugly. What sounds ugly to-day will
sound beautiful fifty years hence. But
Bruckner's E major symphony has had
twenty years of rest. In the meantime
local music lovers have been trained to a
taste for Tschaikowsky, Brahms and Rich-
ard Strauss, three composers differing
greatly from one another in style and dif-
fering still more greatly from Beethoven
and Mozart.

We have listened to the inventions of
such writers as D'Indy, Loeffler, Debussy,
Bruneau and the rest of the harmonic agony
school and we have learned to love music
that has a sting in it. We do not any more
care for candy for breakfast, candy for
luncheon, candy for dinner. And in spite
of all this we still find at least two out of
the four movements of this E major sym-
phony dull, needlessly involved, bald in
idea and tiresome in treatment.

With the old controversy between the
devotees of Brahms and the admirers of
Bruckner we New Yorkers have no con-
cern. But it may be well to note in passing
that Bruckner gets more credit for being
a follower of Wagner than he deserves.
He is not a Wagnerian composer in his
method and artistic bent. He falls into
occasional imitation of Wagner's melodies
and harmonies, but he does not conceive
melodic roots after the fashion of Wagner,
nor does he copy the Bayreuth master in his
method of developing them. An effect has
been mistaken for a cause.

For example, there is a passage in the
scherzo of the E major symphony which
runs ridiculously close to the apprentice
music in the first act of "Die Meistersinger,"
but it occurs in a development of the move-
ment. It is plainly a fortuitous imitation.

Bruckner's germinal ideas, his themes,
are not like Wagner's at all. His orches-
tration is not like Wagner's and his char-
acteristic uglinesses are thousands of miles
from the warring dissonances which Wagner
uses for unmistakable purposes.

Because Brahms built his piano technic
partly on foundations laid down by Schu-
mann and perhaps because he composed
the slow movement of his C minor symphony
in the same form as that in which Schumann
composed the adagio of his C major, a form
not unknown to writers of piano sonatas
and instrumental concertos before the
time of either of these musicians, there was
cried for the matter of that still is in some
[illegible] obit of eclecticism to Brahms

and feeble imitation of Beethoven. Bruckner gets credit for being a disciple of Wagner chiefly because he was an ardent adorer of that mighty genius.

Those who can find in the E major symphony anything characteristically Wagnerian in method must admit something of imagination into their reasoning. Bruckner's method of composition, except for its prolixity, is much more like that of Brahms than that of Wagner. But this is rank heresy and an excellent place to stop.

W. J. HENDERSON.

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NEW YORK CLIPPING BUREAU
DEC 9 - 1906

Bostoner Symphonie-Orchester.

Das gestrige Concert wieder ein großer Erfolg.

Das Programm der Bostoner gestern Nachmittag enthielt zwei russische und einen deutschen Componisten. Merkwürdigerweise schienen gerade die Werke der beiden Russen, Rimsky-Korsakoff und Glazonnoff, ihres blühenden Inhaltes wegen irgendwo anders als im kalten Rußland entstanden zu sein, während das Violin-Concert Strube's, eines der Primgeigen des Orchesters, dessen Wiege in Ballenstedt am lieblichen Harze gestanden hat, in seiner steppenhaften Oede Einen wirklich eisig kalt ließ. Wie kommt dieses Stück in ein solches Programm? Es ist doch etwas Anderes, wenn ein Vereinsdirigent aus persönlicher Rücksicht ein Schmerzenskind eines seiner ersten Tenöre, der es mal nicht lassen konnte, zu komponiren, ans Tageslicht bringt.

Das Strube'sche Concert bietet aber auch gar nichts, was auf Interesse Anspruch machen kann, es wäre denn vielleicht die kurze Einleitung zum zweiten Satz und in klanglicher Hinsicht, die eine oder andere Variation des Finales, welches der Componist, um originell zu sein, im 7/4 Takt geschrieben hat.

Wie sagt doch Weingartner? „Bald werden wir nur noch Compositionen im 19/23 Takt erleben." Herr Timotheus Adamowski mühte sich redlich um den Erfolg des Werkes ab; Herr Strube, der sich zweimal mit verbeugen durfte, hat Ursache, ihm dankbar zu sein.

Doch nun ein ander Bild. Eine wahre Herzerquickung waren die Ouverture zu „Die Zarenbraut" von Rimsky-Korsakoff und die fünfte Symphonie von Glazonnoff. Beide Werke, die hier lange nicht gehört wurden, zeigen viel innere Verwandtschaft. In beiden Werken wurde einmal wieder der Beweis erbracht, daß in dem Rahmen der alten Form noch viel Neues und Schönes geschaffen werden kann. Beide Werke enthalten gesunde Melodik und scharfe thematische Gegensätze. In der Ouverture überraschte namentlich der hochpoetische Schluß, welcher wie ein inniger Liebesgruß verklingt. Die Symphonie von Glazonnoff, welcher übrigens seine Studien bei Rimsky-Korsakoff machte, ist ein hochbedeutendes Werk, an dem man seine helle Freude haben kann. Gleich der erste Satz hebt frisch an mit einem Horn-Thema, welches sich nachher in genialer Weise mit dem lyrischen Gegenspiel vereinigt. Das Scherzo, eine Art Elfenmusik, ist von bestrickendem Klangreize und wurde so entzückend gespielt, daß nach dem stürmischen Erfolg gerne ein da capo, wie es nach dem Scherzo von Tschaikowsky's „Vierten" gewöhnlich geschieht, erwartet wurde. Der dritte Satz, eine Romanze, schwimmt förmlich in Wohllaut und ist dabei von derselben durchsichtigen Klarheit, wie die beiden vorhergehenden Sätze. Kurz vor dem Schluß ertönen ein paar ernste Posaunenaccorde, welche aber drohendem Gewölk gleich, sich verziehen, um dem köstlichsten Sonnenlicht wieder Raum zu geben. Im letzten Satz geht es recht wild her, wie bei einer ausgelassenen Gesellschaft. Wenn dieses Finale inhaltlich nicht ganz an die drei ersten Sätze hinanreicht, so bietet es doch in rythmischer Hinsicht so viel Interessantes, daß man ihm gerne bis zu dem glänzenden Schlusse zuhört.

Die Ausführung der drei Werke war mustergiltig, wie wir es ja seit Jahren von den Bostonern gewohnt sind.

H. S.

BOSTON TRAVELER. DECEMBER 8, 1906.

The return of the Symphony Orchestra from its December trip will be signalized by the performance of two works which are new to Boston. There will be no soloist at the public rehearsal on next Friday afternoon and Saturday evening. The first novelty will be Mr. Chadwick's Symphonic Poem "Cleopatra." Mr. Chadwick as a musician and composer needs no introduction to Boston, and a new work from his pen will be heard with keenest interest by the music lovers of this city. The other novelties are the "Variations and [illegible] on a Jolly Theme" by [illegible] Schumann.

No symphony stands on the programme of the next pair of Symphony concerts on Friday afternoon and Saturday evening at Symphony Hall, and there will be no soloist. Four numbers make the list—Elgar's overture, "In the South"; Chadwick's tone-poem, "Cleopatra"; Georg Schumann's "Variations on a Jolly Theme" and the overture to Wagner's opera, "Rienzi." Mr. Chadwick's tone-poem was first played at a Worcester festival a year or two ago; but it is new to Boston. Schumann's variations are also unknown here, and Elgar's brilliant descriptive overture has been played but twice—by Mr. Gericke at a pair of concerts last season. Perhaps the overture to "Rienzi" is for the joy of the brass choir whom Dr. Muck has released from long repression.

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NEW YORK HERALD
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SYMPHONY ORCHESTRA.

There was another large audience in the Baptist Temple last evening to greet the Boston Symphony Orchestra and its new conductor, Dr. Karl Muck, and an admirable programme was rendered. Richard Strauss' tone poem "Don Juan" was the first number, and the symphony was Glazounoff's B flat major symphony No. 5, four movements, which was given for the first time in Brooklyn.

Professor Willy Hess was the soloist of the evening, playing Beethoven's concerto in D major for the violin, three movements.

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DEC 9 1906

IN THE REALM OF MUSIC

Dr. Muck Again Proves High Worth

At his fourth New York appearance as conductor of the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall Dr. Karl Muck added another link to the chain of evidence that is proving him not only one of the most satisfying leaders in the chronicles of Higginson's organization, but one of the finest orchestral interpreters, considered from every point of view, who ever have visited this country. The programme yesterday contained one novelty, a violin concerto in F sharp minor by Strube, which was played by that admirable member of the symphony orchestra, Timothee Adamowski. But a final contribution, Glazounoff's symphony in B flat major, No. 5, proved to be the climax of the programme by reason of the wonderful reading it received from Muck and his men.

It is doubtful that this work of the Russian composer will hold its own in the constantly growing mass of music piling up in the world's archives. One finds too much in it that depends on the musical idiom of other composers—on the trenchant thematic and harmonic language of Wagner in particular, and on that master's richly sonorous orchestration. Scandinavian influences, too, are discerned, and even Verdi, the melodious, peeps out of the coil. Little that is truly Russian in character makes itself noticed except in the fourth and last movement.

But if Glazounoff's symphony carries no profound message it must be acknowledged that, played with such technical finish as it received yesterday, and interpreted by an analyst who lifts out every poetic suggestion with the most exquisite attention to details, as Dr. Muck did, the work makes a superb effect. What sumptuous sonorities, what impassioned rhythmical pulse!

The new violin concerto, written by one of the orchestra's first violins, made no deep impression, though the second movement, an Adagio, proved melodically appealing. The composer seems to have talent and ability, but so far his powers are not sufficiently co-ordinated. As a whole, the composition seems scrappy—as if a tangle of ideas (borrowed largely from other men) had been thrown into a pot and set boiling.

Adamowski played like a musician. His expressive tone, excellent finger technique and expert bowing stood him in good stead, the latter particularly in the lively ending of the last movement. Strube, with signs of great embarrassment, left his desk mate in the last row of the first violins to share the applause with Adamowski. The opening number on the programme was Rimsky-Korsakoff's overture, "The Betrothed of the Tsar."

SUNDAY HERALD DECEMBER 9, 1906

COMING CONCERTS.

The second concert of the Boston Symphony orchestra, Dr. Muck, conductor, in Sanders' Theatre, Cambridge, will take place on next Thursday evening at 8 o'clock. The orchestral pieces will be the overture to "Der Freischuetz," Schubert's unfinished symphony, Schumann's symphony in B flat major, No. 1, Miss Lilla Ormond, contralto, will sing an aria from "Samson and Delilah" and a group of songs.

The third concert of the Boston Symphony Quartet will be given in Chickering Hall, Monday evening, the 17th. The programme will include Brahm's quartet in B flat major, op 67, Saint-Saens' sonata in F major for piano and cello, op. 123 (first time here), Schubert's piano quintet in A major, op. 114. Dr. Otto Neitzel, pianist, and Mr. K. [illegible] bass, will assist.

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BOSTON SYMPHONY ORCHESTRA.

Carnegie Hall.

Music is many moods to many men. The adventures of an individual soul at the concert yesterday afternoon of the Boston Symphony Orchestra are the adventures of an individual soul. And yet they are criticism, too. From a wilderness of skyscrapers, one journeys till Copley Square and the Library confront him, and knows a great peace. So after a week it may be of much strenuous music, or the noises of Herald Square, or just the full pounding of strife or ambition, came this concert with its dominant note of repression, and one knew the great peace again. A little fanciful is it to talk of the soul's adventures in Carnegie Hall? Should one dissect the new concerto by Gustav Strube for violin and orchestra, or analyze the symphony? The soul when on adventure bent forgets to analyze! Later, perhaps, one recalls that the concerto, played by Timothée Adamowski (the band furnished thus both composer and soloist), was for two of its three movements written and performed with repression for a motto. A certain rarefied quality, lovely if a trifle exoetic, was its chief charm. The last movement, in odd 7-4 rhythm, seemed merely clever. The first number on the programme was the overture to Rimsky-Korsakoff's opera, "The Betrothed of the Tsar," and the symphony was Glazounoff's 5th. The programme said this was played for the first time in New York. The "First time in New York" should have been placed after the concerto. The Philharmonic, under Anton Seidl, played the symphony first in America March 5, 1898. Here again, under Dr. Muck, there was repression: there was power, sonority, the large design, but no attempt to reach the sky, nothing bizarre, noisy, "big." And the lights and shadows of tracery, the wealth of lovely detail made manifest by the band, were a world for adventures in themselves. So the great audience thought, who listened in a perfect hush. But at the close they just descended to the simple prose of applause, and the adventure ended, as most adventures do—on the sidewalk, where it was cold and the dust blew.

Newspaper Cutting Bureau in the World
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DEC 9 - 1906

BOSTON ORCHESTRA PLAYS.

A Russian Overture and Symphony—Adamowski in Strube's Concerto.

At the second concert of the Boston Symphony Orchestra, given yesterday afternoon in Carnegie Hall, the Russians had a hearing, and Dr. Muck took another opportunity, as he had at the evening concert, to show that reports of his disinclination toward works of modern composers were not to be taken literally. Rimsky Korsakoff's overture to his opera, "The Betrothed of the Czar," and Glazunoff's fifth symphony were the orchestral works performed. Between them came a violin concerto by Mr. Gustav Strube, a member of the orchestra, played by Mr. Timothee Adamowski, another member.

The overture and the symphony are both agreeable works, of a kind that can be listened to, at not too frequent intercals, with pleasure, and that show more of the tunefulness of the modern Russian school than the uncompromising nationalism and ruggedness that they are credited with. The opera is described as one in which the librettist has luxuriated in operatic horrors, but the overture gives no warning of them. It contains simple and lucid development of tunes that, if they are taken from the opera, can scarcely be the expression of any of its baleful incidents. They are developed without abstruse or anxious complication, and in the orchestration the composer has sought more for their clear presentation than for a richly set palette of color.

Glazunoff's fifth symphony was played here by Anton Seidl as conductor of the Philharmonic Society, a short time before his death, in 1898. Mr. Safonoff played the sixth with the same organization two seasons ago, and others of his compositions have been given here by the Russian orchestra, his name having appeared on their programmes frequently last month when his "Dance Scene" was given, but most notably two years ago, when it was attached to his "Stenka Raziné," a symphonic poem of characteristic Russian rudeness and strength. Glazunoff is one of the most fertile of the contemporaneous Russians, and his music is too facile, too easily produced. There is more substantial matter in this fifth symphony than in the sixth; and there is the skill of a master of orchestration and a musician accomplished in the technical resources of his art, in thematic elaboration and formal structure. He must have tunes that win their way speedily, even if he helps himself with charming frankness, from Verdi or Wagner. His first movement is the best, the most valuable in its ideas and their treatment; it "sounds," and it makes an immediate and agreeable impression. The scherzo is a pretty piece of aerial orchestration, but it is suspiciously thin in substance. In the third movement there is an ingenious reminiscence from the first; and in the fourth a falling to upon Russian melody and effectively broken and syncopated rhythms. The symphony was played with splendid spirit and finesse, and Dr. Muck, after the scherzo, made his men rise and bow.

Mr. Strube's name is also familiar here from performances that Mr. Gericke has given of his productions; and it is a most commendable thing to encourage the talent that the ranks of the orchestra contain. This second concerto does not seem so spontaneous in its musical ideas as music of Mr. Strube's that has been heard here before, but it is dignified and serious music, not concerned chiefly with displaying the performer's skill, though there is plenty of opportunity for that in it. It is dedicated to Mr. Adamowski, and he played it with obvious enthusiasm and conviction, yet not always with complete mastery of its technical difficulties, especially in intonation. Mr. Strube was made to rise and bow to the public that applauded him heartily.

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The performance of Bruckner's E major symphony by the Boston Symphony Orchestra on Thursday night was one of the most noteworthy achievements of this admirable organization. If there had previously been any fear that under Dr. Muck it would lose any of that beauty of tone and nicety of balance which it displayed under Mr. Gericke it must have disappeared. One of the most delightful features of the playing of this orchestra has been the manner in which it has succeeded in disguising ugliness. Mr. Gericke was able to make even Mr. Strauss's portentous personal conflict with fate in "Ein Heldenleben" sound like a prize debate between Princeton and Harvard. Muck accomplished something of the same nature with the stupendous ugliness of certain portions of Bruckner's symphony. From beginning to end there was tonal beauty in the performance. The disagreeable doses were cleverly sugar coated with well conceived gradations of force.

Such an interpretation, however, does not wholly disguise the existence of the ugly passages. It is conceded that a composer may write jarring discords when at the same time he shows us that they have reason for existence. In the quarrel between *Alberich* and *Mime* and in the first part of the second act of "Siegfried" Wagner wrote music as ugly as music can be. Nevertheless we find that the scene demands just such treatment, and when all is said and done what the master has written is still undeniably music. It is not merely instrumental squawks nor vocal bleats.

Bruckner's apologists hold that his ugly points are unavoidable, that they come in the inevitable development, in the logical processes of his counterpoint. This is of course a specious fallacy. Counterpoint is strictly logical only when written in canonic form, which calls for rigorous imitation, interval by interval. Yet Bach contrived to write a goodly number of fugues without producing anything unbeautiful. Some of his fugues may be dull, but none of them is repulsive.

When a composer is writing counterpoint of the free sort employed by the modern symphonist he can evade the so-called logical development of ugliness whenever he chooses so to do. That he does not evade it is proof of a deliberate search after it. We have many composers engaged in that kind of writing to-day. They all plead that they are ahead of their time, and that the future will justify them.

Here criticism is silenced by its own record. Every master of music who has done the unconventional has been ridiculed and censured by the critics, who live in a conventional world and estimate all things by rule. They are the meistersingers of every period and every young *Walter* who comes before their court is likely to be condemned. He is indeed fortunate if he find a *Hans Sachs*.

Therefore wise critics, who have studied the history of music, hesitate before damning any music simply on the ground that it is ugly. What sounds ugly to-day will sound beautiful fifty years hence. But Bruckner's E major symphony has had twenty years of rest. In the meantime local music lovers have been trained to a taste for Tschaikowsky, Brahms and Richard Strauss, three composers differing greatly from one another in style and differing still more greatly from Beethoven and Mozart.

We have listened to the inventions of such writers as D'Indy, Loeffler, Debussy, Bruneau and the rest of the harmonic agony school and we have learned to love music that has a sting in it. We do not any more care for candy for breakfast, candy for luncheon, candy for dinner. And in spite of all this we still find at least two out of the four movements of this E major symphony dull, needlessly involved, bald in idea and tiresome in treatment.

With the old controversy between the devotees of Brahms and the admirers of Bruckner we New Yorkers have no concern. But it may be well to note in passing that Bruckner gets more credit for being a follower of Wagner than he deserves. He is not a Wagnerian composer in his method and artistic bent. He falls into occasional imitation of Wagner's melodies and harmonies, but he does not conceive melodic roots after the fashion of Wagner, nor does he copy the Bayreuth master in his method of developing them. An effect has been mistaken for a cause.

For example, there is a passage in the scherzo of the E major symphony which runs ridiculously close to the apprentice music in the first act of "Die Meistersinger," but it occurs in a development of the movement. It is plainly a fortuitous imitation. Bruckner's germinal ideas, his themes, are not like Wagner's at all. His orchestration is not like Wagner's and his characteristic uglinesses are thousands of miles from the warring dissonances which Wagner uses for unmistakable purposes.

Because Brahms built his piano technic partly on foundations laid down by Schumann and perhaps because he composed the slow movement of his C minor symphony in the same form as that in which Schumann composed the adagio of his C major, a form not unknown to writers of piano sonatas and instrumental concertos before the time of either of these musicians, there was—and for the matter of that still is in some quarters—a habit of referring to Brahms as a disciple of Schumann's. He was much more a disciple of Beethoven and Bach. But when by the term disciple commentators intend to convey the notion that he was an imitator they write superficial and foolish criticism. In the same way Bruckner gets credit for being a disciple of Wagner chiefly because he was an ardent adorer of that mighty genius.

Those who can find in the E major symphony anything characteristically Wagnerian in method must admit something of imagination into their reasoning. Bruckner's method of composition, except for its prolixity, is much more like that of Brahms than that of Wagner. But this is rank heresy and an excellent place to stop.

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Bostoner Symphonie-Orchester.

Das gestrige Concert wieder ein großer Erfolg.

Das Programm der Bostoner gestern Nachmittag enthielt zwei russische und einen deutschen Componisten. Merkwürdigerweise schienen gerade die Werke der beiden Russen, Rimsky-Korsakoff und Glazonnoff, ihres blühenden Inhaltes wegen irgendwo anders als im kalten Rußland entstanden zu sein, während das Violin-Concert Strube's, eines der Primgeigen des Orchesters, dessen Wiege in Ballenstedt am lieblichen Harze gestanden hat, in seiner steppenhaften Oede Einen wirklich eisig kalt ließ. Wie kommt dieses Stück in ein solches Programm? Es ist doch etwas Anderes, wenn ein Vereinsdirigent aus persönlicher Rücksicht ein Schmerzenskind eines seiner ersten Tenöre, der es 'mal nicht lassen konnte, zu komponiren, ans Tageslicht bringt.

Das Strube'sche Concert bietet aber auch gar nichts, was auf Interesse Anspruch machen kann, es wäre denn vielleicht die kurze Einleitung zum zweiten Satz und in klanglicher Hinsicht, die eine oder andere Variation des Finales, welches der Componist, um originell zu sein, im 7/4 Takt geschrieben hat.

Wie sagt doch Weingartner? „Bald werden wir nur noch Compositionen im 19/23 Takt erleben." Herr Timotheus Adamowski mühte sich redlich um den Erfolg des Werkes ab; Herr Strube, der sich zweimal mit verbeugen durfte, hat Ursache, ihm dankbar zu sein.

Doch nun ein ander Bild. Eine wahre Herzerquickung waren die Ouverture zu „Die Zarenbraut" von Rimsky-Korsakoff und die fünfte Symphonie von Glazonnoff. Beide Werke, die hier lange nicht gehört wurden, zeigen viel innere Verwandtschaft. In beiden Werken wurde einmal wieder der Beweis erbracht, daß in dem Rahmen der alten Form noch viel Neues und Schönes geschaffen werden kann. Beide Werke enthalten gesunde Melodik und scharfe thematische Gegensätze. In der Ouverture überraschte namentlich der hochpoetische Schluß, welcher wie ein inniger Liebesgruß verklingt. Die Symphonie von Glazonnoff, welcher übrigens seine Studien bei Rimsky-Korsakoff machte, ist ein hochbedeutendes Werk, an dem man seine helle Freude haben kann. Gleich der erste Satz hebt frisch an mit einem Horn-Thema, welches sich nachher in genialer Weise mit dem lyrischen Gegenspiel vereinigt. Das Scherzo, eine Art Elfenmusik, ist von bestrickendem Klangreize und wurde so entzückend gespielt, daß nach dem stürmischen Erfolg gerne ein da capo, wie es nach dem Scherzo von Tschaikowski's „Vierten" gewöhnlich geschieht, erwartet wurde. Der dritte Satz, eine Romanze, schwimmt förmlich in Wohllaut und ist dabei von derselben durchsichtigen Klarheit, wie die beiden vorhergehenden Sätze. Kurz vor dem Schluß ertönen ein paar ernste Posaunenaccorde, welche aber drohendem Gewölk gleich, sich verziehen, um dem köstlichsten Sonnenlicht wieder Raum zu geben. Im letzten Satz geht es recht wild her, wie bei einer ausgelassenen Gesellschaft. Wenn dieses Finale inhaltlich nicht ganz an die drei ersten Sätze hinanreicht, so bietet es doch in rythmischer Hinsicht so viel Interessantes, daß man ihm gerne bis zu dem glänzenden Schlusse zuhört.

Die Ausführung der drei Werke war mustergiltig, wie wir es ja seit Jahren von den Bostonern gewohnt sind.

H. S.

BOSTON TRAVELER, DECEMBER 8, 1906.

The return of the Symphony Orchestra from its December trip will be signalized by the performance of two works which are new to Boston. There will be no soloist at the public rehearsal on next Friday afternoon and Saturday evening. The first novelty will be Mr. Chadwick's Symphonic Poem "Cleopatra." Mr. Chadwick as a musician and composer needs no introduction to Boston, and a new work from his pen will be heard with keenest interest by the music lovers of this city. The other novelties are the "Variations and Double Fugue on a Jolly Theme" by Georg Schumann.

TRANSCRIPT, DECEMBER 8, 1906

No symphony stands on the programme of the next pair of Symphony concerts on Friday afternoon and Saturday evening at Symphony Hall, and there will be no soloist. Four numbers make the list—Elgar's overture, "In the South"; Chadwick's tone-poem, "Cleopatra"; Georg Schumann's "Variations on a Jolly Theme" and the overture to Wagner's opera, "Rienzi." Mr. Chadwick's tone-poem was first played at a Worcester festival a year or two ago; but it is new to Boston. Schumann's variations are also unknown here, and Elgar's brilliant descriptive overture has been played but twice—by Mr. Gericke at a pair of concerts last season. Perhaps the overture to "Rienzi" is for the joy of the brass choir whom Dr. Muck has released from long repression.

Newspaper Cutting Bureau in the World

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SYMPHONY ORCHESTRA.

There was another large audience in the Baptist Temple last evening to greet the Boston Symphony Orchestra and its new conductor, Dr. Karl Muck, and an admirable programme was rendered. Richard Strauss' tone poem "Don Juan" was the first number, and the symphony was Glazounoff's B flat major symphony No. 5, four movements, which was given for the first time in Brooklyn.

Professor Willy Hess was the soloist of the evening, playing Beethoven's concerto in D major for the violin, three movements.

NEW YORK PRES

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DEC 9 1906

IN THE REALM OF MUSIC

Dr. Muck Again Proves High Worth

At his fourth New York appearance as conductor of the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall Dr. Karl Muck added another link to the chain of evidence that is proving him not only one of the most satisfying leaders in the chronicles of Higginson's organization, but one of the finest orchestral interpreters, considered from every point of view, who ever have visited this country. The programme yesterday contained one novelty, a violin concerto in F sharp minor by Strube, which was played by that admirable member of the symphony orchestra, Timothee Adamovski. But a final contribution, Glazounoff's symphony in B flat major, No. 5, proved to be the climax of the programme by reason of the wonderful reading it received from Muck and his men.

It is doubtful that this work of the Russian composer will hold its own in the constantly growing mass of music piling up in the world's archives. One finds too much in it that depends on the musical idiom of other composers—on the trenchant thematic and harmonic language of Wagner in particular, and on that master's richly sonorous orchestration. Scandinavian influences, too, are discerned, and even Verdi, the melodious, peeps out of the coil. Little that is truly Russian in character makes itself noticed except in the fourth and last movement.

But if Glazounoff's symphony carries no profound message it must be acknowledged that, played with such technical finish as it received yesterday, and interpreted by an analyst who lifts out every poetic suggestion with the most exquisite attention to details, as Dr. Muck did, the work makes a superb effect. What sumptuous sonorities, what impassioned rhythmical pulse!

The new violin concerto, written by one of the orchestra's first violins, made no deep impression, though the second movement, an Adagio, proved melodically appealing. The composer seems to have talent and ability, but so far his powers are not sufficiently co-ordinated. As a whole, the composition seems scrappy—as if a tangle of ideas (borrowed largely from other men) had been thrown into a pot and set boiling.

Adamowski played like a musician. His expressive tone, excellent finger technique and expert bowing stood him in good stead, the latter particularly in the lively ending of the last movement. Strube, with signs of great embarrassment, left his desk mate in the last row of the first violins to snare the applause with Adamowski. The opening number on the programme was Rimsky-Korsakoff's overture, "The Betrothed of the Tsar."

SUNDAY HERALD DECEMBER 9, 1906

COMING CONCERTS.

The second concert of the Boston Symphony orchestra, Dr. Muck, conductor, in Sanders' Theatre, Cambridge, will take place on next Thursday evening at 8 o'clock. The orchestral pieces will be the overture to "Der Freischuetz," Schubert's unfinished symphony, Schumann's symphony in B flat major, No. 1. Miss Lilla Ormond, contralto, will sing an aria from "Samson and Delilah" and a group of songs.

The third concert of the Boston Symphony Quartet will be given in Chickering Hall, Monday evening, the 17th. The programme will include Brahm's quartet in B flat major, op 67, Saint-Saens' sonata in F major for piano and 'cello, op. 123 (first time here), Schubert's piano quintet in A major, op. 114. Dr. Otto Neitzel, pianist, and Mr. K. Keller, double-bass, will assist.

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BOSTON SYMPHONY ORCHESTRA.

Carnegie Hall.

Music is many moods to many men. The adventures of an individual soul at the concert yesterday afternoon of the Boston Symphony Orchestra are the adventures—of an individual soul. And yet they are criticism, too. From a wilderness of skyscrapers, one journeys till Copley Square and the Library confront him, and knows a great peace. So after a week it may be of much strenuous music, or the noises of Herald Square, or just the full pounding of strife or ambition, came this concert with its dominant note of repression, and one knew the great peace again. A little fanciful is it to talk of the soul's adventures in Carnegie Hall? Should one dissect the new concerto by Gustav Strube for violin and orchestra, or analyze the symphony? The soul when on adventure bent forgets to analyze! Later, perhaps, one recalls that the concerto, played by Timothée Adamowski (the band furnished thus both composer and soloist), was for two of its three movements written and performed with repression for a motto. A certain rarefied quality, lovely if a trifle exoctic, was its chief charm. The last movement, in odd 7-4 rhythm, seemed merely clever. The first number on the programme was the overture to Rimsky-Korsakoff's opera, "The Betrothed of the Tsar," and the symphony was Glazounoff's 5th. The programme said this was played for the first time in New York. The "First time in New York" should have been placed after the concerto. The Philharmonic, under Anton Seidl, played the symphony first in America March 5, 1898. Here again, under Dr. Muck, there was repression: there was power, sonority, the large design, but no attempt to reach the sky, nothing bizarre, noisy, "big." And the lights and shadows of tracery, the wealth of lovely detail made manifest by the band, were a world for adventures in themselves. So the great audience thought, who listened in a perfect hush. But at the close they just descended to the simple prose of applause, and the adventure ended, as most adventures do—on the sidewalk, where it was cold and the dust blew.

Newspaper Cutting Bureau in the World
NEW YORK TIMES

BOSTON ORCHESTRA PLAYS.

A Russian Overture and Symphony—Adamowski in Strube's Concerto.

At the second concert of the Boston Symphony Orchestra, given yesterday afternoon in Carnegie Hall, the Russians had a hearing, and Dr. Muck took another opportunity, as he had at the evening concert, to show that reports of his disinclination toward works of modern composers were not to be taken literally. Rimsky Korsakoff's overture to his opera, "The Betrothed of the Czar," and Glazunoff's fifth symphony were the orchestral works performed. Between them came a violin concerto by Mr. Gustav Strube, a member of the orchestra, played by Mr. Timothee Adamowski, another member.

The overture and the symphony are both agreeable works, of a kind that can be listened to, at not too frequent intercals, with pleasure, and that show more of the tunefulness of the modern Russian school than the uncompromising nationalism and ruggedness that they are credited with. The opera is described as one in which the librettist has luxuriated in operatic horrors, but the overture gives no warning of them. It contains simple and lucid development of tunes that, if they are taken from the opera, can scarcely be the expression of any of its baleful incidents. They are developed without abstruse or anxious complication, and in the orchestration the composer has sought more for their clear presentation than for a richly set palette of color.

Glazunoff's fifth symphony was played here by Anton Seidl as conductor of the Philharmonic Society, a short time before his death, in 1898. Mr. Safonoff played the sixth with the same organization two seasons ago, and others of his compositions have been given here by the Russian orchestra, his name having appeared on their programmes frequently last month, when his "Dance Scene" was given; but most notably two years ago, when it was attached to his "Stenka Razine," a symphonic poem of characteristic Russian rudeness and strength. Glazunoff is one of the most fertile of the contemporaneous Russians, and his music is too facile, too easily produced. There is more substantial matter in this fifth symphony than in the sixth; and there is the skill of a master of orchestration and a musician accomplished in the technical resources of his art, in thematic elaboration and formal structure. He must have tunes that win their way speedily, even if he helps himself with charming frankness, from Verdi or Wagner. His first movement is the best, the most valuable in its ideas and their treatment; it "sounds," and it makes an immediate and agreeable impression. The scherzo is a pretty piece of aerial orchestration, but it is suspiciously thin in substance. In the third movement there is an ingenious reminiscence from the first; and in the fourth a falling-to upon Russian melody and effectively broken and syncopated rhythms. The symphony was played with splendid spirit and finesse; and Dr. Muck, after the scherzo, made his men rise and bow.

Mr. Strube's name is also familiar here from performances that Mr. Gericke has given of his productions; and it is a most commendable thing to encourage the talent that the ranks of the orchestra contain. This second concerto does not seem so spontaneous in its musical ideas as music of Mr. Strube's that has been heard here before, but it is dignified and serious music, not concerned chiefly with displaying the performer's skill, though there is plenty of opportunity for that in it. It is dedicated to Mr. Adamowski, and he played it with obvious enthusiasm and conviction, yet not always with complete mastery of its technical difficulties, especially in intonation. Mr. Strube was made to rise and bow to the public that applauded him heartily.

...EW YORK EV'G POST
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DEC 7 1906

MUSIC AND DRAMA.

Boston Orchestra Plays Bruckner.

Strange things happen in this town sometimes. Last night the Boston Symphony Orchestra gave a concert at Carnegie Hall, the programme of which did not contain a single piece by either Brahms or Richard Strauss! What is more, it included a symphony by Anton Bruckner, whom the Brahmsites of Vienna, headed by Hanslick, did their very best to suppress, making his life a tragedy of hopes deferred. This symphony, the seventh, in E major, was hailed in 1886 by the composer's admirers as the work of a "second Beethoven." To Hanslick it seemed "morbid music, unnaturally inflated, pernicious. Like all the larger works of Bruckner," he continued, "the E major symphony has clever ideas, interesting, nay, beautiful spots—six bars here, eight bars there—but between these flashes of lightning there is impenetrable darkness, leaden heaviness, and feverish exaltation. One of the most respected musicians of Germany, in a letter to me, characterized this symphony as 'the nightmare of an orchestral player, superexcited by twenty Tristan rehearsals.' To me this seems an apt characterization."

If we transpose Hanslick's criticism into the placid key of C major, we may concede that there is a grain of truth in it. Bruckner's worst enemy was not Hanslick, or Brahms, but Anton Bruckner himself. He made his symphonies too long (one of them lasts an hour and a half), and in some of his movements he spoils the best and the good by associating with it much that is mediocre. Had he kept only the best and developed it into short, terse, symphonic poems, lasting not over half an hour, his music would not have had to wait till nearly a decade after his death before receiving the appreciation which is its due; for, with all their faults, his symphonies are certainly more interesting than those of Brahms or than the symphonic poems of R. Strauss.

Bruckner is a victim of the symphonic form, and not the only one. Had he come under the influence of Liszt, "the emancipator of musical form" (as Saint-Saëns has aptly called him) as he came under the influence of Wagner in the matter of orchestration and modulation, his fate would have been different, and he would have been in the front instead of coming into his own so tardily. From one point of view, too much emphasis has been placed on his indebtedness to Wagner. It is true that there is a strong echo of "Rheingold" in his seventh symphony, but it is not such bold enhancation as the adoption of the main theme of the last movement of Beethoven's last symphony in the first symphony of Brahms, who by this connecting link modestly indicated that he was writing the "tenth" symphony. In the use of orchestral colors Bruckner is far ahead of Brahms, who was almost color blind in music. He is also much more interesting than Brahms in his harmonic sequences and modulations. Of these things the seventh symphony affords eloquent proof. Bruckner was the first who transplanted to the symphony the full Bayreuth orchestra. In the adagio of the work played last night he makes ravishing use of the Wagnerian brasses, used softly for coloring and emotional effect; in all modern music there is nothing more impressive and the opinion is becoming widely prevalent in Germany that Bruckner has written the most beautiful adagios since Beethoven.

The scherzo of the seventh symphony also is a masterwork; first and last movements suffer from over-elaboration; but Dr. Muck and his superb orchestra made so much of the beauty climaxes that the audience forgot the dreary stretches. There was cordial applause after each movement, and at the end the conductor was recalled and the whole orchestra had to rise in response to the continued plaudits. Seldom has a symphonic work been so perfectly interpreted here. Now for Bruckner's Ninth!

The only other orchestral work on the programme was the third "Leonore" overture. The soloist was Mr. Moritz Rosenthal, who played the E flat major concerto of Liszt, as it has seldom been played here or anywhere. Brilliant, indescribably brilliant, it was; but it was infinitely more than that. In the whole list of pianoforte concertos there is none superior to Liszt's in charm and originality of melody, piquancy of rhythm, beauty of tone-color and balance of orchestral and pianistic interest—in everything that makes a concerto great; and Mr. Rosenthal, aided by Dr. Muck, brought out all these varied charms so vividly that the audience was wild with delight. The applause which followed must have been a bitter dose to those—there are still a dozen of them, at least—who cannot recognize the soul of Liszt under his brilliant exterior. The times are [illegible] when a piece like this could be damned [illegible] it "the trifle concerto."

to the bitter severely he condemned them. The knowledge of this embittered the last years of his life; and his fate is a warning to others who echo his antiquated opinions.

This evening the Boston orchestra plays at the Baptist Temple, Brooklyn. It would have been too much to neglect both Strauss and Brahms entirely on this visit to Greater New York; so the former is represented by his "Don Juan." Willy Hess plays the Beethoven violin concerto, and the final number is Glazounoff's fifth symphony.

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The second afternoon concert of the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon had for its soloist Timothee Adamowski, one of its members, in the violin concerto of Gustave Straube, another musician belonging to this famous band. The composer sat among the first violins and was reluctantly brought to the front to acknowledge the plaudits that followed the presentation of his work. Glazounoff's fifth symphony was the principal offering. Dr. Karl Muck and this superb orchestra, which he is permitting to display its true greatness, rather than the programme, evoked the applause.

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SYMPHONY QUARTET CONCERT.

Programme Rendered Pleasing Through Variety of Its Make-up.

The Boston Symphony Quartet gave its first concert of the season at the New Willard yesterday afternoon. The personnel of the organization remains unchanged, and the smoothness of the ensemble has been considerably enhanced since last season. The programme was pleasing through the variety in its make-up, being composed of three works, differing vastly in style. They were Beethoven's quartet, in G major, opus 18, No. 2: Hugo Kaun's second quartet, in D major, and Dvorak's piano quartet, in E flat major, opus 87. The assisting artist was H. G. Tucker, a Boston pianist.

The main feature of interest was the Kaun quartet, which was performed for the first time in this city, and which was, in all probability, the first of this composer's works ever given here publicly. The quartet challenges attention at once through the novelty it offers in the succession of its movements. In place of the four movements generally employed in quartets, Mr. Kaun has substituted a fugue, a scherzo, and a slow section, all of which are conceived in the modern German method of composition. The music throughout is wrought scientifically, with a mastery of architectural strength and with a depth of musical utterance which never sinks too deeply into the mire of profundity.

The principal charm of the work, however, is its melodic material, which speaks plaintively and with genuine pathos, in the first and last movements. This quality is all the more remarkable in view of the technical requirements of the fugal movement, which would ordinarily receive a mathematical, rather than a poetical, imprint. The whole work was interesting to a rare degree, and well worthy of repetition at a future concert.

Of the other two numbers the Beethoven quartet will be remembered for the Mozartian ingenuousness of its pages, and the Dvorak composition for the gay color, and the Bohemianism of its first movement. In this number the pianist, Mr. Tucker, found his scope somewhat limited, and it would be unfair to judge of his ability further than to say that he never marred the general outline of the picture by misjudging the proportion belonging to his part of the score. The concert was well attended, nearly every seat in the room being occupied.

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Berichtigung.

In das Referat über das Bostoner Symphonie-Konzert im Sonntagsblatt ist infolge des Auslassens zweier Worte der Sinn derart entstellt worden, daß wir den betreffenden Satz nachfolgend korrekt wiedergeben: „Wenn man aber mitunter sich zu erinnern glaubt, daß die Violinen bei den Wiener Philharmonikern auch so klingen, so hat man doch die Gewißheit, daß es eine solche Vereinigung von Holzbläsern in der ganzen Welt nicht giebt."

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BOSTON SYMPHONY DULL; FAULT OF PROGRAMME.

Even Timothee (Sic!) Adamowski—Formerly "Tim"—in Violin Concerto Couldn't Relieve Tedium.

Contrary to the prevailing order of things at the Boston Symphony concerts, the matinee at Carnegie Hall yesterday afternoon proved dull. This was not due to the playing of the men, but to the programme, which had little in it to attract a matinee audience, and as a result the applause, save in an occasional instance, was very feeble.

Dr. Muck constructed the orchestral part of the programme out of Rimsky-Korsakoff's overture to the opera "The Betrothed of the Tsar," and Glazounoff's Fifth Symphony. The latter contains a very delightful scherzo and a sentimental though reminiscent andante; also is its first movement thematically, not intensely original. The final allegro is martially brilliant. The entire work hardly impresses the listener as being of serious depth or exalted height.

The Rimsky-Korsakoff overture proved not highly interesting. The novelty was a violin concerto by Strube, one of the members of this orchestra, which was heard for the first time in New York. It was played by Timothee Adamowski—formerly "Tim" in Boston. It can by no stretch of the imagination be called a great work. It is full of empty patches, and its orchestration is not always effective. The first movement sounds tentative, the second is conceived in a sentimental mood and the final portion is the most graceful. Greatness of invention is lacking in the composition. Adamowski played it suavely, with his customary polished manner. The orchestra played well throughout the afternoon, and Dr. Muck held his men under wonderful control; but the concert was dull.

TRANSCRIPT, DECEMBER 10, 1906

Musical News

The one hundred and thirty-sixth anniversary of the birth of Beethoven falls next Sunday, and at the following pair of Symphony concerts Dr. Muck seems to be commemorating it in the German fashion with a "Beethoven programme." It comprises the seventh symphony, the overture to "Egmont" and the piano concerto in G-major with Dr. Otto Neitzel to play the solo part. Dr. Neitzel is the German lecturer upon music who is also a skilled pianist, and who is now visiting America. In Chicago, by the way, the orchestra still continues Theodore Thomas's custom [illegible] at the pair of

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BOSTON SYMPHONY

Orchestra Gives Splendid Concert at the Lyric Before Large Audience.

The Boston Symphony Concert at the Lyric last evening was an ideal performance by the ideal orchestra, under an ideal director. The program itself was also ideal. It was limited to three composers, all modern, and two of them still living. It was a Russo-German program, as follows:

Rimsky-Korsakoff—
Overture to the opera, "The Betrothed of the Tsar."

Strube—
Concerto in F-sharp minor, for violin and orchestra.
I. Allegro assai.
II. Reverie: Adagio.
III. Passacaglia: Andantino Grazioso.

Brahms—
Symphony No. 1, in C minor, Op. 68.
I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso. L'istesso tempo.
IV. Adagio; Allegro non troppo, ma con brio.

The Brahms Symphony has been on programs in Baltimore before, but it may well be said that it has really never been played here before. Brahms is often discarded by excellent musical enthusiasts, but only because his music is not properly heard, and, therefore, naturally, is not rightly understood. It was properly heard last evening and most enthusiastically enjoyed. The attention given it was almost breathless, while Dr. Muck conscientiously, carefully, but poetically brought out its bountiful sequences of meaning. He tore away the wooden overcoat in which Brahms is so often shown, and revealed the native beauty of his richly jeweled form.

The Strube Violin Concerto is a splendid work. Modern, but melodious; rich in a significance which taxes the best musical soloists and organizations to present. Adamowski played it in a perfect way, without timidity or affectation, and he achieved a triumph which he attributed generously, but justly, in part, to its modest composer, who was among the first violins in the orchestra, and who was obliged to acknowledge the plaudits of the audience.

The Rimsky-Korsakoff overture was well worthy of its place on the fine program, as well as of the indorsement of such a master as Tschaikowski. Dr. Muck's concerts are all most highly educational, and it will be a great pity [illegible]

THE MANHATTAN
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PAYING FOR BOSTON MUSIC.

BARS IN THE WAY OF HEARING THE SYMPHONY CONCERTS.

Eighteen Dollar and Ten Dollar Season Tickets Exist in Name Only—Rush Seats That Cost Time and Strength.—Outlook for the Casual New Yorker Cheerless.

BOSTON, Dec. 8.—If a New Yorker, happening to be in Boston some Friday or Saturday during the winter, should decide that he would go and hear the Symphony Orchestra upon its native platform he would receive a surprise amounting to a shock.

If it happened to be Friday afternoon he would in all probability not be able to get a seat for love or money. For that matter the New Yorker, as such, doesn't get anything in Boston for love of himself, he being regarded there with much outward contempt and not a little secret jealousy.

But when even his money—his good money, as he is prone to call it—can't buy him a place in Symphony Hall, that ugly home of beautiful music, his surprise turns to shock. He asks indignant questions and learns the following facts:

Symphony Hall contains something more than 2,500 seats. When the announcement of the season's concerts is published it contains the following paragraph: "Tickets for the series of concerts and for the series of rehearsals, $18 and $10, according to location." Of course even the New Yorker understands that the concerts are on Saturday nights and the public rehearsals on Friday afternoons.

But what he does not understand is that the price of the tickets is by no means $18 and $10, according to location. The price is whatever a seat will bring more than $18 and $10, those figures representing the minimum price at which two divisions of seats will be sold.

The $18 seats for the rehearsals are sold at auction at Symphony Hall on October 1; the $10 seats for rehearsals are sold in the same way on October 2: the $18 and the $10 seats for the concerts are auctioned off on October 4 and 5. Seats are sold only in the regular order and no more than four seats are sold on one bid.

Probably it is as impartial a method as any of arranging the matter. A good many Boston quirks, which at first strike the stranger as queer, justify themselves on closer investigation.

There is perhaps no more reasonable way of adjusting a scale of prices than by letting the people do it themselves. If certain persons, for the good of the cause, —and the glory of themselves—are willing to pay premiums of from $75 to $300, as on one occasion, who shall say them nay? Even after all these contributors to gain and to glory have been accommodated there are plenty of seats to be had at prices which will average from $1 to $1.50 for each of the twenty-four performances.

There is only one sort of person who is left in a very bad way. This is the one who, like the stray New Yorker, wants to enjoy a single concert.

Suppose he goes to the box office and with cheerful assurance asks for a seat for the Friday afternoon rehearsal. He is told that there are no seats for sale. A box? There are no boxes in Symphony Hall. Well, meekly, can he have standing room? No one is allowed to stand.

It is all true. Every reserved seat in the building is sold for the entire season. Standees are not admitted.

At a ticket broker's downtown there is now and then a seat to be had, some one sending in a season ticket to be, as it were, sublet for the occasion. But so far as the Friday rehearsals are concerned this does not often happen.

Yet, though the man in the box office may neglect to mention it, there are seats to be had, even in fact only at the last moment. They are good seats, too, and dirt cheap.

But one does pay for them all right enough. If not with money, yet with time and strength. Exactly 505 seats, the entire capacity of the second balcony, are reserved for sale as so-called rush seats.

These seats cannot be bought in advance. Those who wish them must be in line when the doors are opened. Each person must have in his or her hand a silver quarter. Nothing else will be accepted. A half dollar for two, or a dollar for four, or two dimes and a nickel for one—none of these will be received. Each person pays for himself and pays with a quarter.

One man holds a bag, into which the quarters are dropped. Another man stands by with a counter, which he presses, clicking for every person admitted.

MUSIC AND DRAMA.

Boston Orchestra Plays Bruckner.

Strange things happen in this town sometimes. Last night the Boston Symphony Orchestra gave a concert at Carnegie Hall, the programme of which did not contain a single piece by either Brahms or Richard Strauss! What is more, it included a symphony by Anton Bruckner, whom the Brahmsites of Vienna, headed by Hanslick, did their very best to suppress, making his life a tragedy of hopes deferred. This symphony, the seventh, in E major, was hailed in 1886 by the composer's admirers as the work of a "second Beethoven." To Hanslick, it seemed "morbid music, unnaturally inflated, pernicious. Like all the larger works of Bruckner," he continued, "the E major symphony has clever ideas, interesting, nay, beautiful spots—six bars here, eight bars there—but between these flashes of lightning there is impenetrable darkness, leaden heaviness, and feverish exaltation. One of the most respected musicians of Germany, in a letter to me, characterizes this symphony as 'the nightmare of an orchestral player, superexcited by twenty Tristan rehearsals.' To me this seems an apt characterization."

If we transpose Hanslick's criticism into the placid key of C major, we may concede that there is a grain of truth in it. Bruckner's worst enemy was not Hanslick, or Brahms, but Anton Bruckner himself. He made his symphonies too long (one of them lasts an hour and a half), and in some of his movements he spoils the best and the good by associating with it much that is mediocre. Had he kept only the best and developed it into short, terse, symphonic poems, lasting not over half an hour, his music would not have had to wait till nearly a decade after his death before receiving the appreciation which is its due; for, with all their faults, his symphonies are certainly more interesting than those of Brahms or than the symphonic poems of R. Strauss.

Bruckner is a victim of the symphonic form, and not the only one. Had he come under the influence of Liszt, "the emancipator of musical form" (as Saint-Saëns has aptly called him) as he came under the influence of Wagner in the matter of orchestration and modulation, his fate would have been different, and he would have been in the front instead of coming into his own so tardily. From one point of view, too much emphasis has been placed on his indebtedness to Wagner. It is true that there is a strong echo of "Rheingold" in his seventh symphony, but it is not such bold annexation as the adoption of the main theme of the last movement of Beethoven's last symphony in the first symphony of Brahms, who by this connecting link modestly indicated that he was writing the "tenth" symphony. In the use of orchestral colors Bruckner is far ahead of Brahms, who was almost color blind in music. He is also much more interesting than Brahms in his harmonic sequences and modulations. Of these things the seventh symphony affords eloquent proof. Bruckner was the first who transplanted to the symphony the full Bayreuth orchestra. In the adagio of the work played last night he makes ravishing use of the Wagnerian brasses, used softly for coloring and emotional effect; in all modern music there is nothing more impressive and the opinion is becoming widely prevalent in Germany that Bruckner has written the most beautiful adagios since Beethoven.

The scherzo of the seventh symphony also is a masterwork; first and last movements suffer from over-elaboration; but Dr. Muck and his superb orchestra made so much of the beauty climaxes that the audiences forgot the dreary stretches. There was cordial applause after each movement, and at the end the conductor was recalled and the whole orchestra had to rise in response to the continued plaudits. Seldom has a symphonic work been so perfectly interpreted here. Now for Bruckner's Ninth!

The only other orchestral work on the programme was the third "Leonore" overture. The soloist was Mr. Moritz Rosenthal, who played the E flat major concerto of Liszt, as it has seldom been played here or anywhere. Brilliant, indescribably brilliant, it was; but it was infinitely more than that. In the whole list of pianoforte concertos there is none superior to Liszt's in charm and originality of melody, piquancy of rhythm, beauty of tone-color and balance of orchestral and pianistic interest—in everything that makes a concerto great; and Mr. Rosenthal, aided by Dr. Muck, brought out all these varied charms so vividly that the audience was wild with delight. The applause which followed must have been a bitter dose to those—there are still a dozen of them, at least—who cannot recognize the soul of Liszt under his brilliant exterior. The times are past when a piece like this could be damned and put aside for years because a Hanslick dubbed it "the triangle concerto." Modern audiences admire nearly everything that Hanslick commends, and the more so the more severely he condemned them. The knowledge of this embittered the last years of his life; and his fate is a warning to others who echo his antiquated opinions.

This evening the Boston orchestra plays at the Baptist Temple, Brooklyn. It would have been too much to neglect both Strauss and Brahms entirely on this visit to Greater New York; so the former is represented by his "Don Juan." Willy Hess plays the Beethoven violin concerto, and the final number is Glazounoff's fifth symphony.

The second afternoon concert of the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon had for its soloist Timothee Adamowski, one of its members, in the violin concerto of Gustave Straube, another musician belonging to this famous band. The composer sat among the first violins and was reluctantly brought to the front to acknowledge the plaudits that followed the presentation of his work. Glazounoff's fifth symphony was the principal offering. Dr. Karl Muck and this superb orchestra, which he is permitting to display its true greatness, rather than the programme, evoked the applause.

SYMPHONY QUARTET CONCERT.

Programme Rendered Pleasing Through Variety of Its Make-up.

The Boston Symphony Quartet gave its first concert of the season at the New Willard yesterday afternoon. The personnel of the organization remains unchanged, and the smoothness of the ensemble has been considerably enhanced since last season. The programme was pleasing through the variety in its make-up, being composed of three works, differing vastly in style. They were Beethoven's quartet, in G major, opus 18, No. 2; Hugo Kaun's second quartet, in D major, and Dvorak's piano quartet, in E flat major, opus 87. The assisting artist was H. G. Tucker, a Boston pianist.

The main feature of interest was the Kaun quartet, which was performed for the first time in this city, and which was, in all probability, the first of this composer's works ever given here publicly. The quartet challenges attention at once through the novelty it offers in the succession of its movements. In place of the four movements generally employed in quartets, Mr. Kaun has substituted a fugue, a scherzo, and a slow section, all of which are conceived in the modern German method of composition. The music throughout is wrought scientifically, with a mastery of architectural strength and with a depth of musical utterance which never sinks too deeply into the mire of profundity.

The principal charm of the work, however, is its melodic material, which speaks plaintively and with genuine pathos, in the first and last movements. This quality is all the more remarkable in view of the technical requirements of the fugal movement, which would ordinarily receive a mathematical, rather than a poetical, imprint. The whole work was interesting to a rare degree, and well worthy of repetition at a future concert.

Of the other two numbers the Beethoven quartet will be remembered for the Mozartian ingenuousness of its pages, and the Dvorak composition for the gay color, and the Bohemianism of its first movement. In this number the pianist, Mr. Tucker, found his scope somewhat limited, and it would be unfair to judge of his ability further than to say that he never marred the general outline of the picture by misjudging the proportion belonging to his part of the score. The concert was well attended, nearly every seat in the room being occupied.

Berichtigung.

In das Referat über das Bostoner Symphonie-Konzert im Sonntagsblatt ist infolge des Auslassens zweier Worte der Sinn derart entstellt worden, daß wir den betreffenden Satz nachfolgend korrekt wiedergeben: „Wenn man aber mitunter sich zu erinnern glaubt, daß die Violinen bei den Wiener Philharmonikern auch so klingen, so hat man doch die Gewißheit, daß es eine solche Vereinigung von Holzbläsern in der ganzen Welt nicht giebt."

BOSTON SYMPHONY DULL; FAULT OF PROGRAMME.

Even Timothee (Sic!) Adamowski—Formerly "Tim"—in Violin Concerto Couldn't Relieve Tedium.

Contrary to the prevailing order of things at the Boston Symphony concerts, the matinee at Carnegie Hall yesterday afternoon proved dull. This was not due to the playing of the men, but to the programme, which had little in it to attract a matinee audience, and as a result the applause, save in an occasional instance, was very feeble.

Dr. Muck constructed the orchestral part of the programme out of Rimsky-Korsakoff's overture to the opera "The Betrothed of the Tsar," and Glazounoff's Fifth Symphony. The latter contains a very delightful scherzo and a sentimental though reminiscent andante; also is its first movement thematically, not intensely original. The final allegro is martially brilliant. The entire work hardly impresses the listener as being of serious depth or exalted height.

The Rimsky-Korsakoff overture proved not highly interesting. The novelty was a violin concerto by Strube, one of the members of this orchestra, which was heard for the first time in New York. It was played by Timothee Adamowski—formerly "Tim" in Boston. It can by no stretch of the imagination be called a great work. It is full of empty patches, and its orchestrations is not always effective. The first movement sounds tentative, the second is conceived in a sentimental mood and the final portion is the most graceful. Greatness of invention is lacking in the composition. Adamowski played it suavely, with his customary polished manner. The orchestra played well throughout the afternoon, and Dr. Muck held his men under wonderful control, but the concert was dull.

TRANSCRIPT, DECEMBER 10, 1906

Musical News

The one hundred and thirty-sixth anniversary of the birth of Beethoven falls next Sunday, and at the following pair of Symphony concerts Dr. Muck seems to be commemorating it in the German fashion with a "Beethoven programme." It comprises the seventh symphony, the overture to "Egmont" and the piano concerto in G-major with Dr. Otto Neitzel to play the solo part. Dr. Neitzel is the German lecturer upon music who is also a skilled pianist, and who is now visiting America. In Chicago, by the way, the orchestra still continues Theodore Thomas's custom of Beethoven programme at the pair of

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BOSTON SYMPHONY

Orchestra Gives Splendid Concert at the Lyric Before Large Audience.

The Boston Symphony Concert at the Lyric last evening was an ideal performance by the ideal orchestra, under an ideal director. The program itself was also ideal. It was limited to three composers, all modern, and two of them still living. It was a Russo-German program, as follows:

Rimsky-Korsakoff—
Overture to the opera, "The Betrothed of the Tsar."
Strube—
Concerto in F-sharp minor, for violin and orchestra.
I. Allegro assai.
II. Reverie: Adagio.
III. Passacaglia: Andantino Grazioso.
Brahms—
Symphony No. 1, in C minor, Op. 68.
I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso. L'istesso tempo.
IV. Adagio; Allegro non troppo, ma con brio.

The Brahms Symphony has been on programs in Baltimore before, but it may well be said that it has really never been played here before. Brahms is often discarded by excellent musical enthusiasts, but only because his music is not properly heard, and, therefore, naturally, is not rightly understood. It was properly heard last evening and most enthusiastically enjoyed. The attention given it was almost breathless, while Dr. Muck conscientiously, carefully, but poetically brought out its bountiful sequences of meaning. He tore away the wooden overcoat in which Brahms is so often shown, and revealed the native beauty of his richly jeweled form.

The Strube Violin Concerto is a splendid work. Modern, but melodious; rich in a significance which taxes the best musical soloists and organizations to present. Adamowski played it in a perfect way, without timidity or affectation, and he achieved a triumph which he attributed generously, but justly, in part, to its modest composer, who was among the first violins in the orchestra, and who was obliged to acknowledge the plaudits of the audience.

The Rimsky-Kovsakoff overture was well worthy of its place on the fine program, as well as of the indorsement of such a master as Tschaikowski. Dr. Muck's concerts are all most highly educational, and it will be a great pity if he be not allowed to continue his fine work in America from year to year.

THE MANHATTAN
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PAYING FOR BOSTON MUSIC.

BARS IN THE WAY OF HEARING THE SYMPHONY CONCERTS.

Eighteen Dollar and Ten Dollar Season Tickets Exist in Name Only—Rush Seats That Cost Time and Strength—Outlook for the Casual New Yorker Cheerless.

BOSTON, Dec. 8.—If a New Yorker, happening to be in Boston some Friday or Saturday during the winter, should decide that he would go and hear the Symphony Orchestra upon its native platform he would receive a surprise amounting to a shock.

If it happened to be Friday afternoon he would in all probability not be able to get a seat for love or money. For that matter the New Yorker, as such, doesn't get anything in Boston for love of himself, he being regarded there with much outward contempt and not a little secret jealousy.

But when even his money—his good money, as he is prone to call it—can't buy him a place in Symphony Hall, that ugly home of beautiful music, his surprise turns to shock. He asks indignant questions and learns the following facts:

Symphony Hall contains something more than 2,500 seats. When the announcement of the season's concerts is published it contains the following paragraph: "Tickets for the series of concerts and for the series of rehearsals, $18 and $10, according to location." Of course even the New Yorker understands that the concerts are on Saturday nights and the public rehearsals on Friday afternoons.

But what he does not understand is that the price of the tickets is by no means $18 and $10, according to location. The price is whatever a seat will bring more than $18 and $10, those figures representing the minimum price at which two divisions of seats will be sold.

The $18 seats for the rehearsals are sold at auction at Symphony Hall on October 1; the $10 seats for rehearsals are sold in the same way on October 2: the $18 and the $10 seats for the concerts are auctioned off on October 4 and 5. Seats are sold only in the regular order and no more than four seats are sold on one bid.

Probably it is as impartial a method as any of arranging the matter. A good many Boston quirks, which at first strike the stranger as queer, justify themselves on closer investigation.

There is perhaps no more reasonable way of adjusting a scale of prices than by letting the people do it themselves. If certain persons, for the good of the cause, —and the glory of themselves—are willing to pay premiums of from $75 to $300, as on one occasion, who shall say them nay? Even after all these contributors to gain and to glory have been accommodated there are plenty of seats to be had at prices which will average from $1 to $1.50 for each of the twenty-four performances.

There is only one sort of person who is left in a very bad way. This is the one who, like the stray New Yorker, wants to enjoy a single concert.

Suppose he goes to the box office and with cheerful assurance asks for a seat for the Friday afternoon rehearsal. He is told that there are no seats for sale. A box? There are no boxes in Symphony Hall. Well, meekly, can he have standing room? No one is allowed to stand.

It is all true. Every reserved seat in the building is sold for the entire season. Standees are not admitted.

At a ticket broker's downtown there is now and then a seat to be had, some one sending in a season ticket to be, as it were, sublet for the occasion. But so far as the Friday rehearsals are concerned this does not often happen.

Yet, though the man in the box office may neglect to mention it, there are seats to be had, even in fact only at the last moment. They are good seats, too, and dirt cheap.

But one does pay for them all right enough. If not with money, yet with time and strength. Exactly 505 seats, the entire capacity of the second balcony, are reserved for sale as so-called rush seats.

These seats cannot be bought in advance. Those who wish them must be in line when the doors are opened. Each person must have in his or her hand a silver quarter. Nothing else will be accepted. A half dollar for two, or a dollar for four, or two dimes and a nickel for one—none of these will be received. Each person pays for himself and pays with a quarter.

One man holds a bag, into which the quarters are dropped. Another man stands by with a counter, which he presses, click-click, for every person admitted.

It is very seldom indeed that all the 500 rush seats are not sold out. Sometimes when there is to be a famous soloist, there would be several hundred more persons in line than there are seats, if it were not that the management sends out somebody to count up and to warn the excess that there is no hope for them. This is a matter of no more than common humanity, since the rush seaters have to wait outside in the cold, not being allowed even in the lobby until they are to be admitted to the hall.

Many women wait in line thus for two or three hours in order to have the advantage of these 25-cent seats. They bring their camp stools and books, wear their warmest clothes and, more than likely, their most Christian scientific principles and stick it out, in fair weather and foul, the whole season through.

The rush seat is a feature peculiar to the Friday afternoon rehearsal. All of the seats for the Saturday night concerts are included in the auction sales at the opening of the season.

The deadhead is practically unknown at the Symphony concerts. There are only two free seats in the entire house. These are known as guests' seats, and are generally given to the soloist for the use of his or her friends.

There have been instances of distinguished dramatic or musical stars visiting Boston and, very naturally, expecting to receive reciprocal courtesies from the Symphony Orchestra people. When these personages were offered the two seats and were informed that they could have no more they have sometimes taken offence at what seemed to them a stingy spirit. Yet these two seats are the only ones, except the 25-cent rush seats, not sold in advance for the entire season.

In spite of which record, the orchestra does not begin to pay expenses.

...ORK STAATS ZEITUNG

DEC 9 - 1906

Theater und Musik.

Bostoner Symphonie-Konzert.

Auf dem Programm des gestern Nachmittag in Carnegie Hall abgehaltenen Konzerts des Bostoner Symphonie-Orchesters standen zwei Nummern russischer Musik, die Ouverture zur „Verlobung des Zaren" von Rimsky-Korsakoff und die 5. Symphonie von Glazounoff. An russischer Musik leiden wir in New York wahrhaftig keinen Mangel, ja es droht uns seitens der russischen Symphonie-Gesellschaft eine wahre Sündfluth an russischen Harmonien, und auch Herr Safonoff ist — wie könnte es anders sein? — als ein Apostel der Musik des Zarenreiches anzusehen. Im Uebrigen haben wir gegen die musikalischen Moskowiter nichts einzuwenden, wenn sie uns mit so erfreulichen Gaben kommen, wie es gestern bei den Bostonern der Fall gewesen ist.

Die genannte Ouverture ist ein liebliches Ding. Die Erfindung ist zart und die Durchführung reizvoll. Die Themen nähern sich dem russischen Volkston, was bekanntlich kein Nachtheil ist, und der Schluß verschwimmt in zart verklärten Farben. Instrumentirt ist das Stück, das wir lieber ein Idyll als eine Ouverture nennen würden, mit exquisiter Technik. Dr. Muck hielt das Musikstück in den einfachsten Linien und die Wirkung war eine prächtige. Das herrliche Orchester erklang gestern wieder wie ein einziges Instrument — dieser Vergleich, der den Reiz der Neuheit wohl nicht für sich in Anspruch nehmen kann, ist noch der charakteristischste, um die unvergleichliche Fusion und Präcision dieses Klangkörpers auszudrücken.

Als zweite Nummer stand ein Violin-Concert des im Bostoner Orchester mitwirkenden Herrn Strube auf dem Programm, das dem Violinvirtuosen Timothée Adamowski gewidmet ist und von diesem unter Begleitung des Orchesters gestern zu Gehör gebracht wurde. Das fleißig und unter Aufwendung ehrlichen Wollens und respektablen technischen Könnens gearbeitete Werk hat uns und wohl auch der Mehrheit des Publikums keine Freude bereitet. Die Themata entbehren einer gewissen Prägnanz nicht, namentlich dem ersten Thema des dritten Satzes ist eine gewisse Eleganz eigen, aber es fehlt an klarer Form und an durchsichtiger Durchführung. Das kommt und verschwindet, ohne zur Geltung gelangt zu sein und verliert sich in unfruchtbaren Grübeleien und weitläufigen Spekulationen. Ueberall tritt die Sucht nach neuartigen Klangeffekten unerfreulich zu Tage. Wir gestehen offen, daß wir gestern wiederholt den Faden verloren haben, d. h. den Irrwegen der wirren Thematik nicht folgen konnten. Namentlich der dritte Satz kommt über ein unruhiges, gequältes Modduliren und [illegible] nicht hinaus; er hält uns [illegible] bis zum Schluß

Der Beifall klang nach dieser Nummer nicht einmüthig, doch konnten die Herren Adamowski und Strube wiederholt für die Beifallsbezeugungen danken.

Der Glanz des gestrigen Konzerts ging von der Glazounoff'schen Symphonie aus. Wir haben dieses Komponisten Fünfte in ihrer kraftvollen und heiteren, Gemüth und Phantasie anregenden Individualität stets für ein reizvolles Werk gehalten, und der Eindruck war auch gestern nach mehrjähriger Pause ein höchst erfreulicher. Der russische Nationaleinfluß ist in diesem Werk kaum bemerkbar; höchstens daß im ersten Satz ein kleinrussisches Motiv schüchtern auftaucht. Dagegen hört man häufig Wagner durch, nicht nur in der Farbenmischung, sondern auch in deutlichen Anklängen an bekannte, allgemein geläufige Leitmotive aus dem „Ring." Pikant sind die Takte des dritten Satzes, welche an die "Celeste Aida" aus Verdi's Oper anklingen. Der wie freudig erregte und bewegte erste Satz ist voll Frohsinns und in der Durchführung erfreuen reizende humoristische Schlaglichter und geistreiche Aperçus. Das Scherzo klingt wie huschende Irrlichter oder Elfenreigen. Das zweite, etwas grimmig thuende Thema ist originell, die dritte, an das Volksthümliche anklingende Melodie bringt leuchtende Klangkombinationen. Im Anfangs frohgemuthen dritten Satz, dem langsamen der Symphonie, tritt unvermittelt wie ein memento mori ein düsteres Thema auf (Posaunen und Trompeten). Im Finale verdichten sich diese Stimmen zu einer förmlichen Aktion, einer Attacke, aber der Schluß schlägt mit prachtvollem Schwung in einen triumphirenden Gesang um, der in eitel Glanz und Wonne endet. Der Held hat gesiegt.

Aber ungeachtet der wirksamen Komposition ist dieser Held gestern Dr. Muck und das Bostoner Orchester. Dr. Muck entwickelte ungeahnte Poesie und schien förmlich in der Farbenpracht des Orchesters zu schwelgen. Und dieser Dirigent wurde uns als eine Art Asket geschildert! Er gliederte das Werk so übersichtlich, daß man förmlich mitlesen konnte wie in einem vertrauten Buch. Alle Stimmen der großen Orchesterharfe meldeten sich gestern zu frischem Leben und entfalteten sich, wo es Noth that, deutlich und beseelt. Muck hat das richtige Verhältnis zwischen den einzelnen Gruppen hergestellt, das Blech schien uns bei den Bostonern noch nie so pompös als gestern. Man vergißt bei diesen Elitespielern thatsächlich, daß man mit dem kritischen Seccirmesser basirt. Man hat auch keinen Augenblick die Empfindung: „Jetzt tritt das Blech ein", „Dr. Muck winkt jetzt den Holzbläsern", etc., — es kommt alles so selbstverständlich, unauffällig.

Der Gesang der Geigen und Celli schien uns gestern im dritten Satz besonders beseelt. Wenn man aber mitunter sich zu erinnern glaubt, daß die Violinen bei den Wiener Philharmonikern auch so klingen, hat man doch die Gewißheit, daß es eine solche Vereinigung in der ganzen Welt nicht giebt.

Und nun möchten wir an Dr. Muck noch das Ersuchen richten, keine so kurzen Programme aufzustellen. Nichts ist ärgerlicher als ein Zuviel bei musikalischen Genüssen, aber bei den Bostonern will man auf seine Rechnung kommen. Das Konzert, das nach halb drei Uhr anfing, war um vier Uhr schon zu Ende. Ueberfütterung ist unangenehm, aber auch der karge Wirth, der den Appetit seiner Gäste unterschätzt, ist nicht zu loben. H.

NEW YORK EV'G POST

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DEC 11 1906

Plans have been completed for the trip to the Middle West which the Boston Symphony Orchestra will make next month. The orchestra, with Dr. Karl Muck as its conductor, will leave Boston on Sunday evening, January 27. The cities to be visited are Rochester, Cleveland, Chicago, Indianapolis, Cincinnati. One of the soloists will be Rudolph Ganz; another, Timothée Adamoski, who gave such an admirable performance of the Strube violin concerto at Carnegie Hall last Saturday afternoon.

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COMMERCIAL ADVERTISER

GLOBE

Musical Notes.

CONCERTS of the Boston Symphony Orchestra in this town are usually associated with better music than Dr. Muck presented at Carnegie Hall Saturday afternoon. First came Rimsky-Korsakoff's blameless but unimportant overture to "The Betrothed of the Czar." Then followed a new violin concerto by Gustav Strube, one of the first violins of the orchestra, played by his colleague, Timothée Adamowski. It is undoubtedly commendable in the Boston orchestra to encourage the talent of those of its members who aspire to be composers, and in Boston there is a distinct demand for the annual appearance of Mr. Adamowski as a soloist. But would it not be wise to restrict these purely family festivals, so to say, to the comfortable hearthstone in Symphony Hall, and not exploit them in chilly New York and other towns out among the spokes of the universe?

Mr. Strube is esteemed in Boston as a composer of merit. If he attains equal recognition elsewhere it must be through some other work than this concerto, which sounded tame and dull enough. It was not, however, presented in a strong light by Mr. Adamowski, whose appearance as a solo violinist is not justified by his tone, which is thin; or his technique, which is insecure. So much of the concert seemed a waste of time for players and audience alike. Glazounoff's B flat symphony, which completed the programme, came as a relief. If its melodic material is no great credit to Glazounoff, some of it is to Wagner and Verdi. Thanks to them and the skillful orchestration, the symphony is agreeable to hear. But had anything else preceded it, one might question whether even the symphony would have seemed worth playing.

BOSTON JOURNAL
DECEMBER 15, 1906

The first of the Symphony's Pension Fund concerts will be given on Sunday evening, Dec. 30. The full orchestra will be used and Dr. Muck will conduct. Particular interest will surround this concert because the program will consist entirely of excerpts from Wagnerian music-drama.

For his ninth program Dr. Muck has arranged one entirely of works by Beethoven. It is in the sense of commemoration of the birthday of the master, Beethoven having been born on Dec. 16, 1770. The assisting artist will be Dr. Otto Neitzel, who will play the concerto for piano in G major, No. 4, opus 58. The orchestral numbers will be the Overture to Goethe's "Egmont" ... in A major, No. 7.

THE SYMPHONY QUARTET.

More than ordinary interest surrounds the third concert of the Boston Symphony Quartet in Chickering Hall next Monday evening, by reason of the appearance as assisting artist of Dr. Otto Neitzel of Cologne. Dr. Neitzel is known in Germany as the "Supreme Court in matters musical." It will be, however, as a pianist that he will first be heard here on Monday night with the Boston Symphony Quartet, and on next Friday and Saturday with the Boston Symphony Orchestra. An echo of the recent Saint-Saens concert here will be found in the sonata for piano and violoncello in F major, op. 123, which Dr. Neitzel and Mr. Warnke will play.

Cutting Bureau in the World.

EVG. TELEGRAM

DEC 10 1906

Boston Symphony Orc...

THREE numbers. That was all Conductor Muck, of the Boston Symphony, allowed his Saturday afternoon audience. Perhaps brevity is the soul of enjoyment as well as of wit; at any rate, no adjective would fit Saturday's concert so snugly as "enjoyable." It was a consistently made—almost an inspired—programme, the purpose of which seemed to show how music can allure, delight and disarm even the intellectual concert goer, and make him stand and deliver his soul to pure melody and melting harmony.

It took no great musical understanding to feel the charm of all the numbers. They were understandable and enjoyable at the first hearing. The younger Russian school furnished two, Rimsky Korsakoff, an overture to his melodramatic opera "The Betrothed of the Tsar," and Glozovnoff, his fifth symphony, in B flat major. For the soloist's piece there was Gustave Strube's concerto for violin, in F sharp minor. All were practically novelties, the Glozovnoff symphony being played for the first time, the others having been given but once or twice for American listeners. Each one was well worth while. Conductor Muck proves steadily that he has a discerning eye and a wide knowledge of what ought to be heard out of the thousands of modern compositions that are clamoring for performance.

In this "ought to be heard" class the Glazounoff symphony certainly comes. It is broad, finely and far from tritely melodic, splendid in form, judged according to the classic model, yet full of the romantic, sensorial appeal that is the modern demand. The opening theme, a simple harmonic melody, suggests, in the mood it inspires by its simplicity, the Beethoven Fifth Symphony. This strain is splendidly developed. The scherzo is dainty and fairylike, the andante impressive, with its organlike harmonies, and the finale, allegro maestosa, a wild, furious, bacchanalian orgy of Oriental harmonies, abrupt and startling rhythms and syncopations. There is a notable consistency and logic in the way the symphony is developed as a whole and brought to a climax.

The Rimsky-Karsakoff is thoroughly pleasing, especially because of the clever way the main cantabile theme and the dainty secondary are contrasted. The piece will find a place beside the same composer's favorite "Schirizode" tone picture.

Of Gustave Strube's concerto, it can be said that it thoroughly deserved the enthusiastic reception accorded it by a discriminating audience, which demanded that the composer appear twice. It is a work for the moderates, yet reaches far enough into the new harmonies and key relations to have a color and individuality of its own. It shows here and there the fondness for consecutive major thirds and the Greek modes that characterizes the symbolist composers. The close is especially effective—three brief cadence chords following a brilliant and exciting spicatto contrapuntal variation on the passacaglia theme that opens the last movement. This electrifies the listeners. Timothée Adamowski presented the concerto ably and sympathetically.

Dr. Muck was at his best and the orchestra played splendidly. Fear might be entertained for the right eye of Kapellmeister Willy Hess. Some day, in a moment of excitement the sharp point of that baton with which Dr. Muck gets his effects out of his men will go too far. There were dangerous moments Saturday.

Boston Transcript

324 WASHINGTON STREET BOSTON, MASS.

SATURDAY, DECEMBER 15, 1906

Dr. Muck, Wagner and the Pension Fund

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When the 505 shows that 505 persons have passed in, the bar falls and not another soul—or at least not another body can pass. The 505 already in rush pell mell up the stairs, tripping on their skirts, panting and puffing and finally scrambling madly into their seats, which as a matter of fact are quite as good as those in the balcony below them.

It is very seldom indeed that all the 505 rush seats are not sold out. Sometimes when there is to be a famous soloist, there would be several hundred more persons in line than there are seats, if it were not that the management sends out somebody to count up and to warn the excess that there is no hope for them. This is a matter of no more than common humanity, since the rush seaters have to wait outside in the cold, not being allowed even in the lobby until they are to be admitted to the hall.

Many women wait in line thus for two or three hours in order to have the advantage of these 25-cent seats. They bring their camp stools and books, wear their warmest clothes and, more than likely, their most Christian scientific principles and stick it out, in fair weather and foul, the whole season through.

The rush seat is a feature peculiar to the Friday afternoon rehearsal. All of the seats for the Saturday night concerts are included in the auction sales at the opening of the season.

The deadhead is practically unknown at the Symphony concerts. There are only two free seats in the entire house. These are known as guests' seats, and are generally given to the soloist for the use of his or her friends.

There have been instances of distinguished dramatic or musical stars visiting Boston and, very naturally, expecting to receive reciprocal courtesies from the Symphony Orchestra people. When these personages were offered the two seats and were informed that they could have no more they have sometimes taken offence at what seemed to them a stingy spirit. Yet these two seats are the only ones, except the 25-cent rush seats, not sold in advance for the entire season.

In spite of which record, the orchestra does not begin to pay expenses.

DEC 9 - 1906

Theater und Musik.

Bostoner Symphonie-Konzert.

Auf dem Programm des gestern Nachmittag in Carnegie Hall abgehaltenen Konzerts des Bostoner Symphonie-Orchesters standen zwei Nummern russischer Musik, die Ouverture zur „Verlobung des Zaren" von Rimsky-Korsakoff und die 5. Symphonie von Glazounoff. An russischer Musik leiden wir in New York wahrhaftig keinen Mangel, ja es droht uns seitens der russischen Symphonie-Gesellschaft eine wahre Sündfluth an russischen Harmonien, und auch Herr Safonoff ist — wie könnte es anders sein? — als ein Apostel der Musik des Zarenreiches anzusehen. Im Uebrigen haben wir gegen die musikalischen Moskowiter nichts einzuwenden, wenn sie uns mit so erfreulichen Gaben kommen, wie es gestern bei den Bostonern der Fall gewesen ist.

Die genannte Ouverture ist ein liebliches Ding. Die Erfindung ist zart und die Durchführung reizvoll. Die Themen nähern sich dem russischen Volkston, was bekanntlich kein Nachtheil ist, und der Schluß verschwimmt in zart verklärten Farben. Instrumentirt ist das Stück, das wir lieber ein Idyll als eine Ouverture nennen würden, mit exquisiter Technik. Dr. Muck hielt das Musikstück in den einfachsten Linien und die Wirkung war eine prächtige. Das herrliche Orchester erklang gestern wieder wie ein einziges Instrument — dieser Vergleich, der den Reiz der Neuheit wohl nicht für sich in Anspruch nehmen kann, ist noch der charakteristischste, um die unvergleichliche Fusion und Präcision dieses Klangkörpers auszudrücken.

Als zweite Nummer stand ein Violin-Concert des im Bostoner Orchester mitwirkenden Herrn Strube auf dem Programm, das dem Violinvirtuosen Timothée Adamowski gewidmet ist und von diesem unter Begleitung des Orchesters gestern zu Gehör gebracht wurde. Das fleißig und unter Aufwendung ehrlichen Wollens und respektablen technischen Könnens gearbeitete Werk hat uns und wohl auch der Mehrheit des Publikums keine Freude bereitet. Die Themata entbehren einer gewissen Prägnanz nicht, namentlich dem ersten Thema des dritten Satzes ist eine gewisse Eleganz eigen, aber es fehlt an klarer Form und an durchsichtiger Durchführung. Das kommt und verschwindet, ohne zur Geltung gelangt zu sein und verliert sich in unfruchtbaren Grübeleien und weitläufigen Spekulationen. Ueberall tritt die Sucht nach neuartigen Klangeffekten unerfreulich zu Tage. Wir gestehen offen, daß wir gestern wiederholt den Faden verloren haben, d. h. den Irrwegen der wirren Thematik nicht folgen konnten. Namentlich der dritte Satz kommt über ein unruhiges, gequältes Moduliren und Irrlichterisiren nicht hinaus; er hält uns in ewiger Erregung, um uns zum Schluß unbefriedigt zu entlassen.

Herr Adamowski [illegible] sehr beachtenswerthen, [illegible] auch nicht unfehlbaren Technik [illegible] machen; sein Handgelenk namentlich zeigt staunenswerthe Durchbildung. Manches klang gestern unrein und verwischt, Vieles gelang aber prächtig. Sein Ton ist nicht groß, aber einschmeichelnd. Trotzdem der Künstler eine Legato-Phrase gut zu spinnen versteht, haftet seinem Spiel doch etwas Unbeseeltes, Akademisches an. Es fehlt die innere Wärme und daher fühlt man sich keinen Moment mitgerissen. Herr Adamowski erschien uns gestern in erster Linie als Techniker, da stellt er allerdings seinen Mann.

Der Beifall klang nach dieser Nummer nicht einmüthig, doch konnten die Herren Adamowski und Strube wiederholt für die Beifallsbezeugungen danken.

Der Glanz des gestrigen Konzerts ging von der Glazounoff'schen Symphonie aus. Wir haben dieses Komponisten Fünfte in ihrer kraftvollen und heiteren, Gemüth und Phantasie anregenden Individualität stets für ein reizvolles Werk gehalten, und der Eindruck war auch gestern nach mehrjähriger Pause ein höchst erfreulicher. Der russische Nationaleinfluß ist in diesem Werk kaum bemerkbar; höchstens daß im ersten Takt ein kleinrussisches Motiv schüchtern auftaucht. Dagegen hört man häufig Wagner durch, nicht nur in der Farbenmischung, sondern auch in deutlichen Anklängen an bekannte, allgemein geläufige Leitmotive aus dem „Ring." Pikant sind die Takte des dritten Satzes, welche an die "Celeste Aida" aus Verdi's Oper anklingen. Der wie freudig erregte und bewegte erste Satz ist voll Frohsinns und in der Durchführung erfreuen reizende humoristische Schlaglichter und geistreiche Aperçus. Das Scherzo klingt wie huschende Irrlichter oder Elfenreigen. Das zweite, etwas grimmig thuende Thema ist originell, die dritte, an das Volksthümliche anklingende Melodie bringt leuchtende Klangkombinationen. Im Anfangs frohgemuthen dritten Satz, dem langsamen der Symphonie, tritt unvermittelt wie ein memento mori ein düsteres Thema auf (Posaunen und Trompeten). Im Finale verdichten sich diese Stimmen zu einer förmlichen Aktion, einer Attacke, aber der Schluß schlägt mit prachtvollem Schwung in einen triumphirenden Gesang um, der in eitel Glanz und Wonne endet. Der Held hat gesiegt.

Aber ungeachtet der wirksamen Komposition war dieser Held gestern Dr. Muck und das Bostoner Orchester. Dr. Muck entwickelte ungeahnte Poesie und schien förmlich in der Farbenpracht des Orchesters zu schwelgen. Und dieser Dirigent wurde uns als eine Art Asket geschildert! Er gliederte das Werk so übersichtlich, daß man förmlich mitlesen konnte wie in einem vertrauten Buch. Alle Stimmen der großen Orchesterharfe meldeten sich gestern zu frischem Leben und entfalteten sich, wo es Noth that, deutlich und beseelt. Muck hat das richtige Verhältnis zwischen den einzelnen Gruppen hergestellt, das Blech schien uns bei den Bostonern noch nie so pompös als gestern. Man vergißt bei diesen Elitespielern thatsächlich, daß man mit dem kritischen Seccirmesser dasitzt. Man hat auch keinen Augenblick die Empfindung: „Jetzt tritt das Blech ein", „Dr. Muck winkt jetzt den Holzbläsern", etc., — es kommt alles so selbstverständlich, unauffällig.

Der Gesang der Geigen und Celli schien uns gestern im dritten Satz besonders beseelt. Wenn man aber mitunter sich zu erinnern glaubt, daß die Violinen bei den Wiener Philharmonikern auch so klingen, hat man doch die Gewißheit, daß es eine solche Vereinigung in der ganzen Welt nicht giebt.

Und nun möchten wir an Dr. Muck noch das Ersuchen richten, keine so kurzen Programme aufzustellen. Nichts ist ärgerlicher als ein Zuviel bei musikalischen Genüssen, aber bei den Bostonern will man auf seine Rechnung kommen. Das Konzert, das nach halb drei Uhr anfing, war um vier Uhr schon zu Ende. Ueberfütterung ist unangenehm, aber auch der karge Wirth, der den Appetit seiner Gäste unterschätzt, ist nicht zu loben. H.

Metropolitan Opera House

DEC 11 1906

Plans have been completed for the trip to the Middle West which the Boston Symphony Orchestra will make next month. The orchestra, with Dr. Karl Muck as its conductor, will leave Boston on Sunday evening, January 27. The cities to be visited are Rochester, Cleveland, Chicago, Indianapolis, Cincinnati. One of the soloists will be Rudolph Ganz; another, Timothée Adamoski, who gave such an admirable performance of the Strube violin concerto at Carnegie Hall last Saturday afternoon.

THE MANHATTAN
Press Clipping Bureau
ARTHUR CASSOT, Proprietor
2 West 14th Street, N. Y.
NEW YORK PARIS LONDON

Paper Evening World
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The second afternoon concert of the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon had for its soloist Timothee Adamowski, one of its members, in the violin concerto of Gustave Straube, another musician belonging to this famous band. The composer sat among the first violins and was reluctantly brought to the front to acknowledge the plaudits that followed the presentation of his work. Glazounoff's fifth symphony was the principal offering. Dr. Karl Muck and this superb orchestra, which he is permitting to display its true greatness, rather than the programme, evoked the applause.

[illegible] First Established [illegible]
Newspaper Cutting Bureau in the World.

Musical Notes.

CONCERTS of the Boston Symphony Orchestra in this town are usually associated with better music than Dr. Muck presented at Carnegie Hall Saturday afternoon. First came Rimsky-Korsakoff's blameless but unimportant overture to "The Betrothed of the Czar." Then followed a new violin concerto by Gustav Strube, one of the first violins of the orchestra, played by his colleague, Timothée Adamowski. It is undoubtedly commendable in the Boston orchestra to encourage the talent of those of its members who aspire to be composers, and in Boston there is a distinct demand for the annual appearance of Mr. Adamowski as a soloist. But would it not be wise to restrict these purely family festivals, so to say, to the comfortable hearthstone in Symphony Hall, and not exploit them in chilly New York and other towns out among the spokes of the universe?

Mr. Strube is esteemed in Boston as a composer of merit. If he attains equal recognition elsewhere it must be through some other work than this concerto, which sounded tame and dull enough. It was not, however, presented in a strong light by Mr. Adamowski, whose appearance as a solo violinist is not justified by his tone, which is thin; or his technique, which is insecure. So much of the concert seemed a waste of time for players and audience alike. Clazounoff's B flat symphony, which completed the programme, came as a relief. If its melodic material is no great credit to Glazounoff, some of it is to Wagner and Verdi. Thanks to them and the skillful orchestration, the symphony is agreeable to hear. But had anything else preceded it, one might question whether even the symphony would have seemed worth playing.

BOSTON JOURNAL-
DECEMBER 15, 1906

The first of the Symphony's Pension Fund concerts will be given on Sunday evening, Dec. 30. The full orchestra will be used and Dr. Muck will conduct. Particular interest will surround this concert because the program will consist entirely of excerpts from Wagnerian music-drama.

For his ninth program Dr. Muck has arranged one entirely of works by Beethoven. It is in the sense of commemoration of the birthday of the master, Beethoven having been born on Dec. 16, 1770. The assisting artist will be Dr. Otto Neitzel, who will play the concerto for piano in G major, No. 4, opus 58. The orchestral numbers will be the Overture to Goethe's "Egmont" [illegible] in A major, No. 7.

THE SYMPHONY QUARTET.

More than ordinary interest surrounds the third concert of the Boston Symphony Quartet in Chickering Hall next Monday evening, by reason of the appearance as assisting artist of Dr. Otto Neitzel of Cologne. Dr. Neitzel is known in Germany as the "Supreme Court in matters musical." It will be, however, as a pianist that he will first be heard here on Monday night with the Boston Symphony Quartet, and on next Friday and Saturday with the Boston Symphony Orchestra. An echo of the recent Saint-Saens concert here will be found in the sonata for piano and violoncello in F major, op. 123, which Dr. Neitzel and Mr. Warnke will play.

Cutting Bureau in the World

[illegible]

[illegible]

DEC 15 1906

Boston Symphony Orc

THREE numbers. That was all Conductor Muck, of the Boston Symphony, allowed his Saturday afternoon audience. Perhaps brevity is the soul of enjoyment as well as of wit; at any rate, no adjective would fit Saturday's concert so snugly as "enjoyable." It was a consistently made—almost an inspired—programme, the purpose of which seemed to show how music can allure, delight and disarm even the intellectual concert goer, and make him stand and deliver his soul to pure melody and melting harmony.

It took no great musical understanding to feel the charm of all the numbers. They were understandable and enjoyable at the first hearing. The younger Russian school furnished two, Rimsky Korsakoff, an overture to his melodramatic opera "The Betrothed of the Tsar," and Glozovnoff, his fifth symphony, in B flat major. For the soloist's piece there was Gustave Strube's concerto for violin, in F sharp minor. All were practically novelties, the Glozovnoff symphony being played for the first time, the others having been given but once or twice for American listeners. Each one was well worth while. Conductor Muck proves steadily that he has a discerning eye and a wide knowledge of what ought to be heard out of the thousands of modern compositions that are clamoring for performance.

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[94]

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A SERMON ON CONDUCTORS.

WHAT IS THE SECRET OF THEIR ART?

Results Achieved by Dr. Muck and Mr. Campanini Without Display—Wagner's Theory of the Art of Conducting the Accepted Doctrine of Genuine Artists.

Felix Weingartner, the eminent conductor of orchestras in various countries, put forth some years ago a pamphlet on his own art. This brochure has been subjected to some revision and curtailment, and is now set before readers of musical literature in English by the old and historic firm of Breitkopf & Härtel. Weingartner has on several occasions proved himself to be a serious thinker about music and musicians, and his little book on the "Symphony Since Beethoven" has commanded wide attention.

The present volume arrives at a happy moment. America has just made the acquaintance of two eminently sane and masterful conductors, and their presence is singularly timely. For two or three seasons musical thought in this community has been in a ferment anent the doings of visiting conductors. The true mission of our oldest and most dignified orchestral organization has been relegated to obscurity, while the institution has figured as a parade field for bâton manœuvres.

The evil of the practice has remained after the practice itself has resulted in the engagement of a permanent conductor. The inflation of salaries caused by all the undue pother about manners of shaking a stick has compelled the society to pay its new conductor an extraordinary amount. On the heels of the contract with this director comes a sudden and almost shocking departure of the organization from its long established traditions. It now makes little journeys into the world and gives concerts in theatres or permits itself to be hired to assist at a prima donna's concert.

The casual observer will hardly be blamed if he fancies that the organization is seeking for means to meet its increased expenses. Now the prima donna conductor is an obstacle in the way of appreciation of good music and of good musical performance. For that reason he is an evil. Hence it is a good thing that the Philharmonic Society has engaged Wassili Safonoff for three years. In that time he will cease to be a novelty. Men and women will no longer sit spellbound under the marvellous feat of conducting without a baton. They will demand of Mr. Safonoff artistic insight and masterful analysis. They will require of him interpretation, not gesticulation. In this way justice will be done to Mr. Safonoff, whose conducting of an orchestra does not consist simply of the manner of waving his hands. He is more of a man than the sensationalists would have us believe. Probably no one will rejoice more than he if the public comes to measure him at his real worth.

Before the settlement on this fortunate continent of this distinguished disseminator of Russian music we had French, German and British conductors, all expected to astonish us by making the Philharmonic Society play in new ways. Well, we were astonished all the way up and down the scale, yet it would now give most Philharmonic subscribers as much trouble to name the visiting conductors whom they have seen as it would to name the Presidents of the United States. They have come like shadows and so departed.

Meanwhile two other conductors have come to America without flourish of trumpets, without advertised invitation to consider their beat and be wise, without passionate press agents' proclamations of queer histories or cold old crimes or deeds that persist in rising up to be unforgotten. Yet these two conductors ought to be kept in this country. If they have other engagements they ought to be kept here by force. One of them is Carl Muck of the Boston Symphony Orchestra and the other is Cleofante Campanini of the Manhattan Opera House.

Dr. Muck was well known to those who make it their business to keep track of musical affairs in Europe. His method of conducting, however, was unknown to all save a few, and they had their doubts as to the public attitude toward it. Dr. Muck's outward and visible signs are of the most simple and unpicturesque sort. His gestures are few and elementary. There is

A man of slender, elegant, aristocratic figure, of clean cut, scholarly face and of cultured manner stands before the orchestra, and while directing it with the certainty of an authority and the command of a master so effaces his personality that he becomes a perfectly transparent medium between the audience and the music. This is the highest achievement possible to the manner of conducting. If no other qualities were to be found in Dr. Muck's art, this alone would be enough to insure it a welcome from those who are weary of finding a gorgeously decorated curtain of Monsieur This or Herr That hung between them and Beethoven or Brahms.

The doubts as to the attitude of the musical public in regard to this sort of conducting have been scattered to the four winds. There is more than one public in this little town. There is a public for ground and lofty tumbling and there is a public for sane art. There is a public which shrieks its throat to tatters every time Caruso or Bond sings a high note and there is a public which values the Boston Symphony Orchestra and the Kneisel Quartet above all tenors.

This latter is the musical public, and its taste can be trusted to arrive at just verdicts. It has pronounced most emphatically in favor of Dr. Muck, the man with the continent style and the splendid results. No one of the music lovers who have spent most of their lives in observing musical doings was deceived by the applause which followed Dr. Muck's reading of Bruckner's E major symphony. That applause was not an expression of gratitude to old Bruckner for projecting into the world his troublous music, but to Dr. Muck for his clear, lucid and euphonious reading of the composition.

The audience was quick to recognize the nature of the achievement and it conveyed its satisfaction in no doubtful terms. Dr. Muck's triumph on this occasion was more notable than at his début, though at the first concert the applause was more enthusiastic. But at that time the hearers were moved by the beautiful music of Brahms. It was music which they all knew and loved, and they rejoiced at an interpretation such as they had not heard in many a long day.

Dr. Muck is said to be a great favorite of the German Emperor, and it is reported that the monarch of all he surveys will not permit the conductor to remain in this country more than one season. Few of us have credited the Kaiser with so much musical appreciation, though all of us are acquainted with his sharp estimates of the worth of men. It is a pity that orchestral conductors cannot be forcibly detained, but Muck will probably have to go back in June. If we did find a way to hold him the War Lord might make it a pretext for international conflict. Wars have been waged for much less worthy objects.

Cleofante Campanini has the misfortune to conduct in an opera house. Operatic audiences bestow but little attention on the art of the conductor except in the field of the Wagner drama. They are prone to complain of him if he permits the orchestra to play so loudly as at times to drown some of the sweet tones of their favorite singers. That, however, is about as far as they usually go. When tempi are taken so fast that singers cannot keep up with the orchestra, or when they are taken so slowly that not even the bellows of an organ would supply wind enough for the vocal phrases, the audience rarely knows what is the matter.

When it comes to the finer details of operatic conducting, to the phrasing, the minor dynamics and the niceties of tonal balance, they are quite lost on the miscellaneous assemblies which gather to worship singers. But the singers themselves know when they have a good conductor behind them. They of all people know how easily their most admirable art may be made to go for naught by incorrect treatment of the orchestral accompaniment. How Mr. Hammerstein's singers must bless Mr. Campanini! How Mr. Ancona must have loved him after "Finch' han dal vino" on Wednesday night!

But there is no need to let temptation draw the commentator into detailed account of the conductor's achievement in "Don Giovanni." It has already had its meed of praise. It was masterly and it gave delight to lovers of that wonderful score which, after all, only musical enthusiasts appreciate.

Mr. Campanini has a keen sense of the contour of every orchestral phrase. He lets nothing run to dead flatness. His orchestra plays in curves. Its utterance is filled with pulsating life. Yet in such a work as "Don Giovanni," where it acts almost wholly as an accompanist, it never dominates the scene. It provides the tonal atmosphere. It is an ocean of beautiful color on which the voices float like ships. It is never turbulent. It never drowns the singers except in occasional fortes.

All this is what we have a right to expect. But how often do we get it? This younger brother of our once adored tenor should be made to settle down here and become an American citizen. We need him. If we had nothing else for which to thank Mr. Hammerstein, we should have to convey to him our gratitude for bringing over this admirable conductor.

Republics are notoriously ungrateful. Publics are eminently superficial. Yet in some strange way and by secret processes publics arrive intuitively at correct verdicts. Wagner was holding men and women enthralled while critics were still snarling about his innovations. Commentators of various degrees of insanity or inanity are still grovelling in the mud of the Shakespeare-Bacon controversy, while the world is worshipping an accepted individuality and enjoying masterpieces.

Musical publics in European cities are far more sophisticated than those of the United States. Furthermore, there is nothing more easy than to fool people about the art of conducting. Let the conductor only make a sufficient display and there will be thousands ready to declare that he is achieving wonders which they do not hear. They behold the labor and they argue the result into existence.

Nevertheless in the long run such men as Nikisch, Von Bülow, Weingartner, Seidl, Campanini and Muck come to their own in the United States just as surely as they do in Europe. It may take longer, but the end is inevitable. The outcome, however, would be swifter and the verdict more influential if the public would give more attention to the art of conducting. We ought to bring ourselves to understand thoroughly just what it is that a conductor does and not permit ourselves to be deluded into believing that by some mysterious exercise of personal magnetism he improvises on an instrument composed of thinking human beings the general plan of the reading and all the correlated details which we hear at a performance.

The real work of the conductor is not done at the performance, but at the rehearsals. It is true that in the performance the director of an orchestra can by his own communicative enthusiasm inspire his men with ardor, but he cannot on the spur of the moment inform them that he desires a certain phrasing or accent. Nor would it be to the purpose if he could, for every nuance in the playing of an orchestral composition must be fitted accurately into a general plan prepared beforehand in the mind of the conductor. Otherwise the effects are not designed but merely fortuitous, hence not art but accident.

The first duty of a conductor is to analyze the composition to be interpreted. By means of this analysis he arrives at a comprehension of the design of the composer and an understanding of the structure and content of the work. Having formed his conception of the music before him and of the effect which its composer designed it to have, he next maps out the plan of a presentation which shall according to his idea convey this effect to his hearers.

His first search is for the correct tempi. Wagner, whose little book on the art of conducting, published in 1869, disturbed all Europe and in connection with the great composer's own practice in directing performances revolutionized the time beater's art, declared that the conductor's whole duty lay in the choice of the right tempo, for if he found that all the rest would unfold itself to him naturally.

The various points of expression necessary to the correct utterance of a melody would stand forth in authoritative state before the mind of the musician who had found the melody's real character. This character must ever be disguised if the pace of the performance be wrong.

It is for this reason that critics harp so much on the topic of tempo. It is useless for them to proceed with a detailed discussion of a conductor's reading of any score or part of a score if his tempo be radically wrong. In that case nothing else can be right.

But when the tempo has been found the conductor must hunt the melody through every bar of the score, up and down the page, from flutes to double basses and back again, and then he must so plan his reading that the orchestra shall always keep that melody in the ears of the audience.

Orchestral melody is not necessarily the same as vocal. An orchestra is a singer of a hundred voices. The melody is sometimes one voiced, sometimes polyphonic. But while it ranges through the various combinations of harmony, counterpoint and instrumental coloring, the conductor must never let go of it. Wagner relates how his eyes were opened by hearing a performance of Beethoven's Ninth Symphony under Habeneck. He declared that Habeneck was not a genius, nor yet a man of much temperament. But by persistent study of this symphony he had found Beethoven's melody, the great central song of the composition, and he had made his orchestra play that.

Neither Habeneck nor any other conductor who has come after him can bring about such a result except by careful, patient and detailed rehearsal. Every phrase in the work must be studied with the players so that they shall get precisely the right balance of tone and the nice gradation of increasing or diminishing force to bring out the "melos," as Wagner called it, and keep the performance vital from beginning to end.

What [illegible] conductor can possibly do is to recall to the players something of what he has rehearsed with them. By a look here, a nod there, a warning hand raised at this point or a pantomimic invitation at that, he can remind his men that now he desires that rehearsed sforzando in the violas, now that pressure on the 'cello part, now a shade less force in the first violins and now a free and full utterance from the trombones.

But if he has not rehearsed these effects before the concert he will not get them, and his reading will not be a reading at all, but merely a dead, flat enunciation of the notes as set down on the printed page.

In short, a conductor is a performer who plays on an instrument called an orchestra. In order that he may play well he must study his music and practise it. When he can perform it not only beautifully, but in such a way that the audience is compelled to think only of the music and not at all of the conductor, he reaches an ideal of the highest type.

This is the true art of conducting. That performance which invites an audience to regard a composition merely as a medium for the display of a conductor's idiosyncrasies is pure charlatanry.

W. J. HENDERSON.

DAILY ADVERTISER.

DECEMBER 15, 1906

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THE MANHATTAN
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A SERMON ON CONDUCTORS.

WHAT IS THE SECRET OF THEIR ART?

Results Achieved by Dr. Muck and Mr. Campanini Without Display—Wagner's Theory of the Art of Conducting the Accepted Doctrine of Genuine Artists.

Felix Weingartner, the eminent conductor of orchestras in various countries, put forth some years ago a pamphlet on his own art. This brochure has been subjected to some revision and curtailment, and is now set before readers of musical literature in English by the old and historic firm of Breitkopf & Härtel. Weingartner has on several occasions proved himself to be a serious thinker about music and musicians, and his little book on the "Symphony Since Beethoven" has commanded wide attention.

The present volume arrives at a happy moment. America has just made the acquaintance of two eminently sane and masterful conductors, and their presence is singularly timely. For two or three seasons musical thought in this community has been in a ferment anent the doings of visiting conductors. The true mission of our oldest and most dignified orchestral organization has been relegated to obscurity, while the institution has figured as a parade field for bâton manœuvres.

The evil of the practice has remained after the practice itself has resulted in the engagement of a permanent conductor. The inflation of salaries caused by all the undue pother about manners of shaking a stick has compelled the society to pay its new conductor an extraordinary amount. On the heels of the contract with this director comes a sudden and almost shocking departure of the organization from its long established traditions. It now makes little journeys into the world and gives concerts in theatres or permits itself to be hired to assist at a prima donna's concert.

The casual observer will hardly be blamed if he fancies that the organization is seeking for means to meet its increased expenses. Now the prima donna conductor is an obstacle in the way of appreciation of good music and of good musical performance. For that reason he is an evil. Hence it is a good thing that the Philharmonic Society has engaged Wassili Safonoff for three years. In that time he will cease to be a novelty. Men and women will no longer sit spellbound under the marvellous feat of conducting without a baton. They will demand of Mr. Safonoff artistic insight and masterful analysis. They will require of him interpretation, not gesticulation. In this way justice will be done to Mr. Safonoff, whose conducting of an orchestra does not consist simply of the manner of waving his hands. He is more of a man than the sensationalists would have us believe. Probably no one will rejoice more than he if the public comes to measure him at his real worth.

Before the settlement on this fortunate continent of this distinguished disseminator of Russian music we had French, German and British conductors, all expected to astonish us by making the Philharmonic Society play in new ways. Well, we were astonished all the way up and down the scale, yet it would now give most Philharmonic subscribers as much trouble to name the visiting conductors whom they have seen as it would to name the Presidents of the United States. They have come like shadows and so departed.

Meanwhile two other conductors have come to America without flourish of trumpets, without advertised invitation to consider their beat and be wise, without passionate press agents' proclamations of queer histories or cold old crimes or deeds that persist in rising up to be unforgotten. Yet these two conductors ought to be kept in this country. If they have other engagements they ought to be kept here by force. One of them is Carl Muck of the Boston Symphony Orchestra and the other is Cleofante Campanini of the Manhattan Opera House.

Dr. Muck was well known to those who make it their business to keep track of musical affairs in Europe. His method of conducting, however, was unknown to all save a few, and they had their doubts as to the public attitude toward it. Dr. Muck's outward and visible signs are of the most simple and unpicturesque sort. His gestures are few and elementary. There is nothing to say.

A man of slender, elegant, aristocratic figure, of clean cut, scholarly face and of cultured manner stands before the orchestra, and while directing it with the certainty of an authority and the command of a master so effaces his personality that he becomes a perfectly transparent medium between the audience and the music. This is the highest achievement possible to the manner of conducting. If no other qualities were to be found in Dr. Muck's art, this alone would be enough to insure it a welcome from those who are weary of finding a gorgeously decorated curtain of Monsieur This or Herr That hung between them and Beethoven or Brahms.

The doubts as to the attitude of the musical public in regard to this sort of conducting have been scattered to the four winds. There is more than one public in this little town. There is a public for ground and lofty tumbling and there is a public for sane art. There is a public which shrieks its throat to tatters every time Caruso or Bondi sings a high note and there is a public which values the Boston Symphony Orchestra and the Kneisel Quartet above all tenors.

This latter is the musical public, and its taste can be trusted to arrive at just verdicts. It has pronounced most emphatically in favor of Dr. Muck, the man with the continent style and the splendid results. No one of the music lovers who have spent most of their lives in observing musical doings was deceived by the applause which followed Dr. Muck's reading of Bruckner's E major symphony. That applause was not an expression of gratitude to old Bruckner for projecting into the world his troublous music, but to Dr. Muck for his clear, lucid and euphonious reading of the composition.

The audience was quick to recognize the nature of the achievement and it conveyed its satisfaction in no doubtful terms. Dr. Muck's triumph on this occasion was more notable than at his début, though at the first concert the applause was more enthusiastic. But at that time the hearers were moved by the beautiful music of Brahms. It was music which they all knew and loved, and they rejoiced at an interpretation such as they had not heard in many a long day.

Dr. Muck is said to be a great favorite of the German Emperor, and it is reported that the monarch of all he surveys will not permit the conductor to remain in this country more than one season. Few of us have credited the Kaiser with so much musical appreciation, though all of us are acquainted with his sharp estimates of the worth of men. It is a pity that orchestral conductors cannot be forcibly detained, but Muck will probably have to go back in June. If we did find a way to hold him the War Lord might make it a pretext for international conflict. Wars have been waged for much less worthy objects.

Cleofante Campanini has the misfortune to conduct in an opera house. Operatic audiences bestow but little attention on the art of the conductor except in the field of the Wagner drama. They are prone to complain of him if he permits the orchestra to play so loudly as at times to drown some of the sweet tones of their favorite singers. That, however, is about as far as they usually go. When tempi are taken so fast that singers cannot keep up with the orchestra, or when they are taken so slowly that not even the bellows of an organ would supply wind enough for the vocal phrases, the audience rarely knows what is the matter.

When it comes to the finer details of operatic conducting, to the phrasing, the minor dynamics and the niceties of tonal balance, they are quite lost on the miscellaneous assemblies which gather to worship singers. But the singers themselves know when they have a good conductor behind them. They of all people know how easily their most admirable art may be made to go for naught by incorrect treatment of the orchestral accompaniment. How Mr. Hammerstein's singers must bless Mr. Campanini! How Mr. Ancona must have loved him after "Finch' han dal vino" on Wednesday night!

But there is no need to let temptation draw the commentator into detailed account of the conductor's achievement in "Don Giovanni." It has already had its meed of praise. It was masterly and it gave delight to lovers of that wonderful score which, after all, only musical enthusiasts appreciate.

Mr. Campanini has a keen sense of the contour of every orchestral phrase. He lets nothing run to dead flatness. His orchestra plays in curves. Its utterance is filled with pulsating life. Yet in such a work as "Don Giovanni," where it acts almost wholly as an accompanist, it never dominates the scene. It provides the tonal atmosphere. It is an ocean of beautiful color on which the voices float like ships. It is never turbulent. It never drowns the singers except in occasional fortes.

All this is what we have a right to expect. But how often do we get it? This younger brother of our once adored tenor should be made to settle down here and become an American citizen. We need him. If we had nothing else for which to thank Mr. Hammerstein, we should have to convey to him our gratitude for bringing over this admirable conductor.

Republics are notoriously ungrateful. Publics are eminently superficial. Yet in some strange way and by secret processes publics arrive intuitively at correct verdicts. Wagner was holding men and women enthralled while critics were still snarling about his innovations. Commentators of various degrees of insanity or inanity are still grovelling in the mud of the Shakespeare-Bacon controversy, while the world is worshipping an accepted individuality and enjoying masterpieces.

Musical publics in European cities are far more sophisticated than those of the United States. Furthermore, there is nothing more easy than to fool people about the art of conducting. Let the conductor only make a sufficient display and there will be thousands ready to declare that he is achieving wonders which they do not hear. They behold the labor and they argue the result into existence.

Nevertheless in the long run such men as Nikisch, Von Bülow, Weingartner, Seidl, Campanini and Muck come to their own in the United States just as surely as they do in Europe. It may take longer, but the end is inevitable. The outcome, however, would be swifter and the verdict more influential if the public would give more attention to the art of conducting. We ought to bring ourselves to understand thoroughly just what it is that a conductor does and not permit ourselves to be deluded into believing that by some mysterious exercise of personal magnetism he improvises on an instrument composed of thinking human beings the general plan of the reading and all the correlated details which we hear at a performance.

The real work of the conductor is not done at the performance, but at the rehearsals. It is true that in the performance the director of an orchestra can by his own communicative enthusiasm inspire his men with ardor, but he cannot on the spur of the moment inform them that he desires a certain phrasing or accent. Nor would it be to the purpose if he could, for every nuance in the playing of an orchestral composition must be fitted accurately into a general plan prepared beforehand in the mind of the conductor. Otherwise the effects are not designed but merely fortuitous, hence not art but accident.

The first duty of a conductor is to analyze the composition to be interpreted. By means of this analysis he arrives at a comprehension of the design of the composer and an understanding of the structure and content of the work. Having formed his conception of the music before him and of the effect which its composer designed it to have, he next maps out the plan of a presentation which shall according to his idea convey this effect to his hearers.

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The various points of expression necessary to the correct utterance of a melody would stand forth in authoritative state before the mind of the musician who had found the melody's real character. This character must ever be disguised if the pace of the performance be wrong.

It is for this reason that critics harp so much on the topic of tempo. It is useless for them to proceed with a detailed discussion of a conductor's reading of any score or part of a score if his tempo be radically wrong. In that case nothing else can be right.

But when the tempo has been found the conductor must hunt the melody through every bar of the score, up and down the page, from flutes to double basses and back again, and then he must so plan his reading that the orchestra shall always keep that melody in the ears of the audience.

Orchestral melody is not necessarily the same as vocal. An orchestra is a singer of a hundred voices. The melody is sometimes one voiced, sometimes polyphonic. But while it ranges through the various combinations of harmony, counterpoint and instrumental coloring, the conductor must never let go of it. Wagner relates how his eyes were opened by hearing a performance of Beethoven's Ninth Symphony under Habeneck. He declared that Habeneck was not a genius, nor yet a man of much temperament. But by persistent study of this symphony he had found Beethoven's melody, the great central song of the composition, and he had made his orchestra play that.

Neither Habeneck nor any other conductor who has come after him can bring about such a result except by careful, patient and detailed rehearsal. Every phrase in the work must be studied with the players so that they shall get precisely the right balance of tone and the nice gradation of increasing or diminishing force to bring out the "melos," as Wagner called it, and keep the performance vital from beginning to end.

When the public performance takes place all that a conductor can possibly do is to recall to the players something of what he has rehearsed with them. By a look here, a nod there, a warning hand raised at this point or a pantomimic invitation at that, he can remind his men that now he desires that rehearsed sforzando in the violas, now that pressure on the 'cello part, now a shade less force in the first violins and now a free and full utterance from the trombones.

But if he has not rehearsed these effects before the concert he will not get them, and his reading will not be a reading at all, but merely a dead, flat enunciation of the notes as set down on the printed page.

In short, a conductor is a performer who plays on an instrument called an orchestra. In order that he may play well he must study his music and practise it. When he can perform it not only beautifully, but in such a way that the audience is compelled to think only of the music and not at all of the conductor, he reaches an ideal of the highest type.

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SUNDAY HERALD
DECEMBER 16, 1906

Chadwick's "Cleopatra Played Here for the First Time.

The programme of the eighth concert of the Boston Symphony orchestra, Dr. Muck, conductor, given in Symphony Hall last evening, was as follows:

Overture, "In the South".....Elgar
Symphonic poem, "Cleopatra"....Chadwick
Variations and Double Fugue on a Merry Theme.....Georg Schumann
Overture to "Rienzi".....Wagner

Elgar's overture is intended, as we are told by one of his enthusiastic admirers, to suggest "the joy of living in Italy with its historic past and its present beauty." The overture is entitled "In the South," but, as far as the suggestion and the color of Italy are concerned, the title might be, "In the North" or "In the West." Nor was it necessary for Elgar to journey to Alassio or Moglio. He might as well have remained at Malvern, smoked his pipe and read "Childe Harold's Pilgrimage." When we think today of Italy in orchestral music we remember at once Strauss' "Aus Italien," Charpentier's "Impressions of Italy," the two overtures of Berlioz written for "Benvenuto Cellini." We do not at once associate Elgar's music with Italy, its history or its beauty.

The overture is often gorgeous and the performance last night was also gorgeous. Brilliant as the latter was, it could not disguise the fact that the work itself is inherently episodic, nor is the musical body always worthy of the sumptuous and resplendant dress. Thematic invention is seldom striking—even the episode for the solo viola owed its chief charm to the entrancing tone of Mr. Ferir and the ingenuity of the accompaniment; but the weaving of this material is often masterly. Yet there are dreary stretches, especially in the latter half of the overture and the work would gain through judicious excision.

Dr. Muck produced two works that were unknown in Boston. Mr. Chadwick's symphonic poem, composed in 1904, and first performed at the Worcester festival of 1905, was suggested by a nobly tragic story and was written in an eminently serious spirit. Schumann's variations, produced in Berlin in 1902, are based on a "Merry Theme" and are deliberately burlesque.

Mr. Chadwick chose a high and mighty subject, that tells of Roman pride, of eastern voluptuousness and magnificence; the portrayal in music of Cleopatra with the suggestion of scenes in which Mark Antony now lords it and now is vassal to the superb capriciousness of Egypt's Queen, with the suggestion of alarums and excursions without and din of battle, and death and love triumphant over death. No composer of operatic or of orchestral music based on this wondrous story has ever written a work of great distinction or of long life. And what play actress from Siddons down has left the tradition of a memorable impersonation of the glowing Serpent of Old Nile?

A symphonic poem or overture entitled "Cleopatra" should be sensuous and heroic; sensuous, not after the fashion of pornographic Massenet with his caterwauling violoncellos, but gloriously sensuous; heroic, not in bombastic fashion, but in thought as well as in flourish. Mr. Chadwick's most successful portion of his work is probably the majestic finale with the simultaneous employment of the themes that typify the lovers. The sensuousness of Cleopatra's soul, body and passion is not so surely characterized as is the summing up in the peroratioin of her death and burial with Antony.

Nor is Mr. Chadwick's martial music adequately typical of Antony's heroic nature, nor is the music that may be supposed to characterize the tumult of battle and the scenes that lead to Antony's self-slaughter convincing or even effective save in a conventional manner. In certain ways the symphonic poem is more modern in its sentiment than are other works of the composer's later period; it is bolder in its harmonic treatment, it is freer, it is richer in color. Mr. Chadwick has written songs that have true sensuousness, that are erotic in the higher meaning of the word. It is unfortunate that he has not painted Cleopatra with amorous gusto. It is also unfortunate that his martial music has not a more imposing form, one that might recall the Roman standards which haunted De Quincey in his opium dreams. There is grace in the opening pages, there is a noble vigor not without beauty in the peroration; but much that intervenes is without true sensuous or heroic distinction.

Georg Schumann's Variations, as I have said, is a frankly burlesque piece. It is a joke, and a long-winded one. So afraid was the composer that he should be taken seriously and praised only for technical skill or abused for certain pages of cacophony that he prints more than once in his score over a theme or at the beginning of a variation "Burlesque." In like manner Artemus Ward occasionally wrote after his remarks: "N. B. This is a goak," or "This is sarcasum." Schumann's music is often ingeniously made and it is an excellent piece to exhibit the remarkable virtuosity of the orchestra. It is, however, music for which there should be little sympathy.

It might serve to amuse the idle where there is touching of beer glasses with fervent "Prosits," where tobacco smoke is thick, where laughter is of the hair-trigger order. As a joke, it is too long and often too heavy, so that after all, perhaps it is serious enough for a symphony concert, with a seriousness that approaches dulness.

The overture to "Rienzi," with its circus pomp, brought an end to a concert with a singularly arranged programme.

TRANSCRIPT, SATURDAY, DECEMBER 15, 1906

THE SYMPHONY CONCERT

New Music by Mr. Chadwick and Georg Schumann—A Tone-Poem That Misses the Fascination and the Flame of Cleopatra, but That Warms Mr. Chadwick's Powers—The Jest That Failed, with an Anglo-American Audience in Schumann's Burletta

The deliberate intention, if there was any, in Dr. Muck's programme for the Symphony Concert yesterday, was not so clear as the happy result. It began with Elgar's large-voiced and warmly-colored overture of Italian impressions, "In the South." It continued with Mr. Chadwick's tone-poem, "Cleopatra" and Georg Schumann's "Variations and Double Fugue on a Merry Theme," both played for the first time in Boston; while for ending Wagner's early overture to "Rienzi" was snatched into perilous distinction from the brass bands and the music halls. In such a list there was none of the continuity of mood and style that Dr. Muck has seemed to seek oftenest in his programmes. There was none either of the more gentle persuasion with which his predecessor used to lead his audiences from one number to another. Georg Schumann's piece is clever and amusing burlesque; Mr. Chadwick's music would be tonal picturing of a fascination that none might resist and of the intense passions that it bred; Elgar's overture is tonal impressionism, and Wagner's overture—well, the last time we heard its cavorting thunders it stood between the turn of the "premier magicians of the world" and the feats of a "queen of the slack wire" in an English music-hall and a thoughtful conductor put on white kid gloves (though it was August) to lead it. The spice of sharp contrast could hardly have been keener in the four numbers, and in the whole effect it proved savory. Unexplainable the programme certainly is; interesting and with an unusual piquancy for a symphony concert, it certainly was. And to be interesting, after all, is the chief end of programme-making, while Dr. Muck seems to like on occasion the interest of the unexpected.

There was distinctly such interest in Mr. Chadwick's tone-poem. Some of his later music, especially in the more academic forms, has seemed a little dry, labored, cold and unimaginative. The warm vigor and the masculine and continent imagination of his earlier work were dulled in them. Now his venture into the freer form of the symphonic poem and into music with clear delineative intent has quickened his powers again. Perhaps, too, there was a spur in the evasive Egyptian queen that he chose for suggestion in his music. She is near two thousand years old now, and in all that time she has evaded all, save one, of the artists who have tried to mirror her in verse or in tones in marble or on canvas, through the momentary reflections of acting. She has escaped the composers as steadily as has Francesca of the garden at Rimini. Is there a Cleopatra of marble or of canvas that has not come, gone and been forgotten? (What if Sargent should try to paint her, sister as she is to the veiled Astarte of desire in our Library!) In a few verses poet after poet has exhausted his imagination with her. Prose, even French prose, may not vibrate to her fascinations. One only has seized them, and her, and the passions that they bred in the strong Roman—Shakspeare in the one of his plays that is all flame. And for three hundred years there has been no actress to play this Cleopatra and leave a glowing memory behind. The Egyptian still baffles and still tempts all the arts, and in our day Mr. Shaw has taken the last and the most modern revenge of the defeated pursuer. He mocks at her ironically. He turns her into travesty.

And vainly, like so many in so many arts, Mr. Chadwick pursues this evasive fascination. No more than all the rest can he individualize Cleopatra. Grant the title, to which we have a right as a clew in a tone-poem, and there is no mistaking Liszt's Tasso, Tchaikovsky's Francesca or Strauss's Don Quixote. Their spiritual and emotional lineaments, their moods and their passions, the characteristic atmosphere of them are in the music. Mr. Chadwick gives his titular clew and the listening imagination springs to it. The tone-poem proceeds. There is music of vague and troubling sensuous suggestion; there is music of languid and exotic passion warming into pulsing glow; there is music of amorous pride and elation, of the woe of love and its despair; there is the glorification of great passion as it thrills in a great memory of the world. Side by side with Cleopatra in the music Antony marches, longs, loves, dies. The music is all tonal suggestion, tonal picture, sometimes nearly tonal narrative, but what more does it gain than the voice of passion as it glimmers, rises, glows and falls into shadows of fate and the darkness of despair, when the woman was as the breath and the man as the wind of their loves? Mr. Chadwick's Cleopatra and Antony might be any such pair of poetry, legend and the visions of centuries; their passion any such passion that as the composer broods upon it impels to musical expression. The fascination and the flame of Cleopatra alike evade him though the imaginative hearer may feel him seeking them now in undulating and iridescent harmonies, now in biting or the languorous suggestions of rhythm; now in throbbing melodic curves that shiver with their own intensity. It is long since Mr. Chadwick has written music of such imaginative suggestion and order of imagination. A composer of his discernment would naturally resort to no cheap and easy devices of Oriental color and impression. But never once, unless perhaps for a passing moment at the beginning, does the listening imagination answer and say "This is Cleopatra." The net of tones adroitly woven, fittingly colored as it is, will not hold her. And one such glimpse of her were worth all the musical imagination and polyphonic skill with which Mr. Chadwick binds her to her Antony.

Georg Schumann's variations were as perilous in their very different kind. They are intended as musical and instrumental humor—not very spontaneous indeed, but still humor, and the usual fate of such ventures befell them. Sir Arthur Sullivan used to tell his friends how he used to put little instrumental quips into the orchestral parts of his operettas at the Savoy. At the rehearsals the conductor used to smile as he signalled for them. For a few performances even the player who was making them showed his amusement in his eyes. Then each grew accustomed to them as to a family joke; but the audiences that came fresh to them night after night never showed the smallest token of responsive mirth. Did they notice this instrumental jesting? Sir Arthur doubted it; or, if they did, they had a truly British shame of their amusement. What was music that it should turn humorous and witty? What were the instruments that made it, that they should be frankly "guying" each other? What were the rules of music-making that they should be travestied. Music was a heavenly maid, and all those fetiches that we English-speaking folk love, even at operetta, and instinctively at a Symphony concert. Poor Sullivan was content with flitting instants of instrumental wit and musical travesty. And Schumann writes a burlesque that is at least fifteen minutes long and that keeps its vein of parody almost from the beginning. He had his reward. A smileless audience listened with a distinct air of those that are puzzled and tapped its hands mildly at the end. A few smiled covertly, half ashamed of their amusement. In vain the bassoons chortled, the double basses cavorted, the bright strings played tricks on themselves; instrument mocked at instrument and form made merry at its own expense. With ironic solemnity the quavering horns and the muttering tuba mocked out a funeral march. The whole band flung itself into a delicious travesty of orchestral excitement—"agitato con furioso," palpitating chords of the diminished seventh, and all that. There was much humor, though some of it was a little heavy and obvious; it poked fun oftenest as a jolly theme in jolly variations, rather than in light merriment and ironic wit. There is genuine virtuosity in its kind in the writing and the playing of such music. It was fun—and nothing else—to hear, if the listener loved music enough to make sport of it[illegible] he might of his intimates. But for m[illegible] that listened she was still a "heaven[illegible] maid," and such celestial beings noto[illegible] ously lack humor.

H. T. P[illegible]

BOSTON AMERICAN—DECEMBER 16, 1906.

POPULAR MUSIC PIN-NIC NIGHT AT SYMPHONY.

"Cleopatra" Tone Poem by Chadwick and a Joke Piece Rouse Enthusiasm.

BIG ORCHESTRA PLAYS WITH INSPIRING ZEST

By Kent Perkins.

With a program that was distinctly "popular" in comparison with most of its predecessors under Dr. Muck, with music that was warmed by the sun of Italy and thrilled by the passion of Egypt's hapless queen in contrast to a murky Boston night, the eighth Symphony concert of the season was one of the most joyful for the audience as a whole that has ever been heard in the hall.

The glow of Italian life was turned on in Elgar's concert overture, "In the South." The love and glory and despair of Antony and Cleopatra were embodied in George W. Chadwick's symphonic poem, "Cleopatra," which was heard here for the first time.

The interest of novelty furnished by this production was supplanted and enhanced in jovial fashion by a sort of musical joke-fest under the title of "Variations and Double Fugue on a Merry Theme" by Georg Schumann, of Berlin, which had never been played before in Boston. The popular tone of the concert was maintained to the last by Wagner's "Rienzi" overture, which brought the evening's harmonic pic-nic to a close.

The orchestra seemed to enjoy the relief from a certain inevitable weight of responsibility and seriousness that comes from a heavy classic program and without losing a whit its fidelity to perfect art entered into the festive joys of the music with a dash and an abandon that were unusual even since the inspiration of Dr. Muck first gave it a freer rein.

The resistless march of the Roman legions in Elgar's overture and the plaintive pastoral song that might have been piped by a shepherd seated on the fallen capital of a column, whose ancient fellows supported a crumbling architrave nearby, were portrayed with splendid power and appealing retrospective melancholy.

Chadwick's "Cleopatra" proved to be a composition possessing a strong individuality with a beautiful, undulating opening that pictured the barge of Cleopatra as it moved sensuously to her meeting with Antony. The theme of the Roman hero was inspiringly martial, while that of the queen glowed with the warm blood of Egypt. The development of the motives and the harmonic envelope of the music ideas were skillfully worked out and abounded with tonal beauty and strong emotional force. The composition itself and the work of the orchestra roused genuine and vigorously expressed enthusiasm.

The joke-piece by Schumann was clever, and was played by the orchestra with truly comic zest.

THE BOSTON TRAVELER

Eighty-Fi[illegible] DECEMBER 15, 1906. Established 1825.

Published daily, except Sunday by COMPANY 74-76-78 Summer Street.

For his ninth programme for the Symphony orchestra next week Dr. Muck has arranged one entirely of works by Beethoven. It is in the sense of commemoration of the birthday of the master, Beethoven having been born on Dec. 16, 1770. The assisting artist will be Dr. Otto Neitzel, who will play the concerto for piano in G major, No. 4, opus 58. The orchestral numbers will be the overture to Goethe's "Egmont" and the Symphony in A major, No. 7.

[illegible]

THE first of the Symphony's Pension Fund concerts will be given on Sunday evening, Dec. 30. The full orchestra will be used, and Dr. Muck will conduct. Particular interest will surround this concert because the programme will consist entirely of excerpts from Wagnerian music-drama. As is generally known, Dr. Muck's standing as an interpreter of Wagner's music is very high and his readings are regarded as authoritative, in the full sense of the word.

The sale of tickets will open at the box-office, Symphony Hall, on next Friday morning, Dec. 21. In the meantime mail orders addressed to C. A. Ellis, Symphony Hall, will be received and as is the general custom, they will be filled prior to the opening of the public sale.

More than ordinary interest surrounds the third concert of the Boston Symphony Quartet in Chickering Hall next Monday evening, by reason of the appearance as assisting artist of Dr. Otto Neitzel of Cologne. Dr. Neitzel is known in Germany as the "Supreme court in matters muscal." However that may be, there is no question that he is a man of extraordinary and versa[illegible] talent.

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...BER 16, 1906
...AY GLOBE—

MUSICAL MATTERS

Novelties Played at the Symphony Concerts.

First Appearance Here of Otto Neit...—Lyceum Course.

Handel and Haydn Oratorios—Pension Fund.

Dr Muck offered two novelties for the eighth program of the Symphony season, Chadwick's symphonic poem, "Cleopatra," and George Schumann's variations and double fugue on a "Merry Theme." The concert began with Elgar's overture, "In the South," and closed with the overture to Wagner's opera, "Rienzi." Mr Chadwick's interesting work is about two years old and was first performed at the Worcester festival last September. The composer got his original impulse for his composition through Plutarch's descriptions of Antony and Cleopatra, and musical illustrations having most direct reference to the fascinating queen of Egypt form the chief part of the poem.

The episodes suggested are the voyage on the Cydnus, the approach of Antony and his army, Cleopatra's love scene, the departure of Antony to meet defeat and death, Cleopatra's lamentation and burial of the two lovers. That Mr Chadwick had skillfully arranged his musical contrasts was shown in the first part of his work, in which the turmoil of marching hosts followed quickly upon the sweet undulating theme allotted the flutes and harp. In the former the heavier instruments showed up admirably in suggesting matters of a martial significance and the beautiful "voyage" theme, and later on the "Cleopatra" theme, were each sung by the orchestra with most delicate effect.

Mr Chadwick's score for the woodwinds and horns was notably pleasing in this section of the poem and the sensuous charm of the Cleopatra music first heard on the cello was a fine bit of musical portraiture of this siren of Egypt. The combination of the two motifs which suggest the hero and heroine of the tragedy was wrought out admirably and the lamentation, which was mournfully voiced at first by the viola and afterward by muted strings and brasses, showed that the composer understood the way to produce striking effects by simple means. The pomp and grandeur of the funeral music, with the blending of the Antony and Cleopatra themes, was shown in broad and effective tonal colors.

The work is one of importance and its delineative nature is so vividly apparent to one familiar with the subject that the "pictures" become very real to the auditor. And Mr Chadwick's interesting study was most eloquently illustrated by the orchestra.

The Schumann burlesque proved to be one of those jolly musical juggles of instrumentation that shows wonderful knowledge of the resources of the modern orchestra in producing laughable effects by odd combinations or by unusual treatment and assignments of melodic material. It was a very pleasing group of variations and the audience thoroughly enjoyed the brilliant performance of the piece. The Elgar overture and the Wagner excerpt were played with splendid verve. All the quaint modulations and boldness of orchestration in the Elgar work were vividly brought out by conductor Muck and his authoritative presentation of the "Rienzi" overture gave addition evidence of his high abilities as an interpreter of the German master's compositions.

For the ninth program Dr Muck has arranged one entirely of the works of Beethoven. It is in the sense of commemoration of the birthday of the master, Beethoven having been born Dec 16, 1770. The assisting artist will be Dr Otto Neitzel, who will play the concerto for piano in G major, No. 4 op 58. The orchestral numbers will be the overture to Goethe's "Egmont" and the symphony in A major No. 7.

SYMPHONY QUART...

The third concert of the Boston Symphony quartet in Chickering hall tomorrow evening will be of unusual interest by reason of the appearance as assisting artist of Dr Otto Neitzel of Cologne, who is known in Germany as the "supreme court in matters musical." A composer of more than ordinary gifts, a pianist of the virtuoso rank, and a profound scholar in music, who has the added quality of being able to impart his knowledge to others, Dr Neitzel has long held a peculiar position in Germany.

As musical critic of the Kolnische Zeitung, he wields great power in the musical world of Germany. As a professor in the Cologne conservatory, he has a most honorable position. For the past 20 years Dr Neitzel has made a specialty of lecture recitals on various musical subjects, and these have made him even more famous.

It will be as a pianist that he will be first heard here Monday night with the Symphony quartet. An echo of the re... Saint-Saens concert here will be ... in the sonata for piano and cello ... major, opus 123, which Dr Neitzel ... Mr Warnke will play. The other ... on the program are Beethoven's ... quartet in B-flat major, opus 67, ... Schubert's beautiful "Forellen" for ... violin, viola, cello and double ... The other assisting artist in t... ject will be Mr K. Keller, do...

PENSION FUND CONCERT.

The first of the Symphony's pension fund concerts will be given Sunday evening, Dec 30. The full orchestra will be used and Dr Muck will conduct. Particular interest will surround this concert because the program will consist entirely of excerpts from Wagnerian music-drama, and Dr Muck's standing as an interpreter of Wagner's music is very high. He was the first to conduct the performance of the "Ring" in Russia, whither he went in 1889 with Angelo Neumann's company, and while conductor in Graz he gave the first performance of the unabridged "Die Meistersinger" that had been heard in Austria.

In Prague he gave much Wagner, and he has had general charge of the Wagnerian performances in Berlin for the past several years. In addition to these are his engagements in Covent Garden, London, as German conductor in 1889, and his presence as conductor of "Parsifal" at the last four of the Bayreuth performances.

The sale of tickets will open next Friday morning. In the meantime mail orders addressed to C. A. Ellis, Symphony hall, will be received, and, as is the general custom, they will be filled prior to the opening of the public sale.

The Boston Journal
DECEMBER 17, 1906.

CURIOUS PROGRAM IN SYMPHONY CONCERT

Mme. Emma Eames Recital One of Varied Merit, Some of the Numbers Receiving Warm Applause. Sunday Chamber Concert.

A curious program was set forth for the eighth Symphony concert, a badly assorted group of pieces, two of which had the effect of "killing" the ones next door. It was a mistake to put Elgar's glowing and sonorous "In the South" just before Chadwick's "Cleopatra;" with a light and genial overture preceding it, the serious and ambitious work of our composer would have made a far greater appeal. As it was, comparisons were inevitable, and they were to the advantage of the Englishman.

It has been so often said that Elgar's overture does not suggest the Italy it is supposed to paint in tones, that that may be taken for granted. It does, however, at its first jubilant fanfare speak of the joy of life, and later it breathes semi-melancholy aspiration in a viola theme of haunting beauty. Through all the work is the clear and elegantly tinted workmanship of a man who has great abilities and grave faults —the latter not much here in evidence, however. There are stretches of occasional dulness, but the overture as a whole is interesting. It was read with consummate taste and fire by Dr. Muck and played correspondingly well.

Mr. Chadwick's tone-poem inspired by the "serpent of old Nile" is a nobly conceived work, developed with high musicianship, a keen sense of proportion and an expression of sentiment that never becomes sentimentality. It has beauty in some measure and power in more; it is not crabbed nor unlovely. But with all its obvious fineness and strength, it somehow fails to arouse an enthusiastic response to its call. Its inspiration does not burn; its large ambition does not carry the hearer away. It lacks the convincing force of his earlier overtures, for instance, which, though woven on a plainer musical pattern, were of much greater interest.

Georg Schumann's long-winded jocosity, "Variations and Double Fugue on a Merry Theme," doubtless furnished more sport for the players than for the audience. The clownish air was tossed around from section to section with a good deal of agility and occasional charm. One hearing of the burlesque, however, ought to suffice any reasonable man for the rest of his natural life.

A sumptuous performance of Wagner's "Rienzi" overture, in which Dr. Muck showed his remarkable ability in building fascinating crescendos into overwhelming climaxes, brought a blaze of glory to the concert's close.

BOSTON HERALD-
DECEMBER 20, 1906.

MUSIC NOTES.

The sale of tickets for the first Boston Symphony Orchestra pension fund concert of the season, which will be given in Symphony Hall on Sunday evening, the 30th, will open at the box office, Symphony Hall, tomorrow morning. The programme will comprise seven overtures and preludes by Wagner, "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "Die Meistersinger" and "Parsifal," and the funeral march from "Dusk of the Gods." Dr. Muck will conduct.

A concert will be given this evening in ... Hall by Mme. Anna Hellstrom, prima ... of the Stockholm Royal Opera, ... the Harmoni... Swedish ...

BOSTON DAILY ADVERTISER
DECEMBER 17, 1906

THE SYMPHONY CONCERT.

PROGRAMME.

Elgar—Overture, "In the South."
Chadwick—Symphonic Poem, "Cleopatra."
Georg Schumann—Variations and Double Fugue on a Merry Theme.
Wagner—Overture, "Rienzi."

It was the loudest concert we have ever heard in Symphony Hall. Kettle-drums, bass-drum and snare-drum held high carnival, while the brasses roared giant melodies. Dr. Muck believes in unity of programmes, and this concert was unified on the plane of fortissimo effects. There was no soloist, which we think is a merit in the concerts of so great an orchestra.

We are always glad of an opportunity to hear an Elgar selection, for he is a composer about whose rank there is yet considerable doubt, and it is interesting to study his scoring, his figure development and his themes, and thus confirm or contradict the opinion as to his greatness. We begin to think him less great than we did at first. We do not place Mahler in the first rank, and we are coming to rank Elgar's orchestral work considerably below Mahler's.

The performance of the work was distinctly more impressive than at its first Boston presentation, a year ago. Dr. Muck gave something of the majesty of ancient Rome to the martial touches of the overture. "In the South" in this case does not give an Atlanta riot, a picture of a lynching, a Tillman speech, or a Vardaman theme, for Elgar confines himself to the south of Italy, but, as regards definite characteristics, it might as well be the south of England, with the exception noted above. The viola melody was finely played and a word of commendation must be added for the horn playing also. But the overture seemed as long as the narration of a travelling friend who buttonholes you and tells you all about his impressions of Italy after his first tour.

Mr. Chadwick's new work was badly placed, coming after so much of modern orchestration. It has gusts of passion and strong contrasts and, of course, many sensuous touches, and the orchestration is that of a master of the modern school; yet we do not rank the composition with the beautiful "Melpomene" overture.

We are glad that Dr. Muck chose Mr. Chadwick as the American composer to whom to pay his first honor. The conductor read the work with much power and made the most of the sharp contrasts, which were not only between the characters of the military Antony and the amatory Cleopatra, but also between love-making and lamentation, between triumph and sorrow. The union of the two themes at the end was not only a fine climax, but a display of that ingenuity and skill in which Mr. Chadwick excels.

Undoubtedly many of the audience were interested in an instrument that looked like a cabinet organ, which occupied a prominent place in the front of the stage, and was played in this symphonic poem. It was a Celesta, invented in 1886 by Auguste Mustel of Paris. It is an instrument like a glass harmonica, in which plates of steel are struck with hammers as in a piano action. These steel plates are placed over boxes of wood which act as resonators or sounding-boards.

It gives a tone of much sweetness, and, combined with the reed tone of cabinet organ, it has a tone-quality of its own, sweeter and softer than that of the Glockenspiel. Tschaikowsky, Puccini, Leoncavallo and a host of French composers have used the instrument in their scores. Its crystal, bell-like tone is perhaps a trifle sugary, but not ineffective.

Georg Schumann! Georg Schuman! What is your idea of merriment? The melody on which the variations were founded was of the type one often finds in the "Studenten Commers-buch" and suggested what the German calls "hair-ache" rather than happiness and there was certainly "Katzenjammer" in the funeral march and also in the 1st variation, for bassoons. Yet, as regards humor, there is far more of it in a single phrase of the bassoon-work that Brahms wreathed into "Was kommt dort von der Hoeh'," in the "Academic Overture," than one can discern in all these skillful variations.

The second variation, however, was very original and even humorous. It gave the chief figure of the melody to the kettle-drums, which became for the time being the leading instrument of the orchestra! It is very rare to hear this humble instrument used so prominently. Tausch, the successor to Schumann (Schumann, the great, we mean) as conductor at Dusseldorf, once wrote a kettle-drum concerto, but he demanded five kettle-drums, while Schumann, the lesser, here contents himself with three. Meyerbeer also once scored a whole march for four of these instruments, solo, in "Robert le Diable."

The other variations had less to say for themselves, although all were skillful. But the finale was a movement that would have taken a prize in any contrapuntal examination. We do not to be sure laugh very boisterously at a double fugue, but there were some odd combinations and tremendous ingenuity displayed in every part of this intricate finale.

Wagner discarded his "Rienzi" overture as trash. The public does not agree with him and still applauds it to the echo. It has never before received so fiery a reading as that of Saturday. Dr. Muck evidently imitated King Lear, and signalled to the brasses:—

"Blow, winds, and crack your cheeks! Rage! Blow!"

And they raged and they blew in a manner that suggested a tonal cyclone. The trombones and heavy brasses are evidently endeavoring to make up for lost time. After all, however, "Rienzi" is in the Meyerbeer vein and its effects are only enhanced by a little extra noise.

...lson.

Boston Transcript
DECEMBER 17, 1906

The two overtures that Dr. Muck and the orchestra played at the Symphony concert could hardly have made sharper contrast. Elgar's "In the South" is tonal impressionism and nothing else. Out of the murk of London in midwinter, Elgar alights in the warmth and sunshine of Italy. The change kindles his imagination, and he flings the elation of it into the beginning and the end of the overture. He has written nothing orchestrally of such ardor and spontaneity. The smell of the lamp in his study at Malvern that besets so much of his music vanishes in the freshness and fragrance of the new Italian air. Overtures, however, must have more than a beginning and an end, even when the composer treats the form as loosely as Elgar does, and he fills his with more impressions the melancholy that is born at moments of this Italian beauty, and the clanging memories of an imperial past. The sadness flows in plaintive orchestral song; the ancient glories march in broad sonorities. They are vivid tonal impressions, but they have not the outflinging ardor of that first and final elation of the south. This mood and the expression of it are the life of Elgar's overture, and conductor and band made it glow. And beside it, though it was at the other end of the programme, stood the blatant, brazen theatrical pomp of the overture to "Rienzi." In it the music does not even smell of the lamp. It smells of the footlights and nothing else. It piles "effect" upon "effect." Blow, ye brasses! the louder the better. Sing, ye strings! the sharper your accent the better. Quaver, ye wood-winds! lest anyone doubt that here is tremulous emotion. Now we go! and then up with the curtain. No cords and pulleys have lifted it. The music has blown it up by its own brazen gusts. Perhaps the playing of it was the final stage in Dr. ...uck's discovery of the sonorities of which ... orchestra is capable.

BOSTON GLOBE-
DECEMBER 18, 1906.

SYMPHONY QUARTET.

Dr Otto Neitzel, the Distinguished German Composer and Pianist, Assists at an Interesting Concert.

Last evening the Boston Symphony quartet gave the third concert of the season in Chickering hall, when two rather familar numbers and one new composition were played by Prof Willy Hess and his associates. The novelty on the program was C. Saint-Saens' sonata for piano and cello in F major played by the famous German lecturer and composer, Dr Otto Neitzel, one of the assisting artists, and Heinrich Warnke, the cellist of the quartet. The sonata on its first performance in Boston was something of a disappointment, for the talent and sympathetic impulses of the two musicians could not lift it to the point of commanding enthusiasm of itself.

The appearance of Dr Neitzel made the concert unusually attractive, the great musical authority being one of the biographers of Saint-Saens and having a special regard for his music. Dr Neitzel was most cordially received, and his contribution to the program was an important factor in the success of the evening.

This sonata of Saint-Saens is comparatively colorless and lacking in vigor or shading. The most engaging and impressive movement is the third, the romanzo, and what recognition which was not given alone for the excellence of the playing of Dr Neitzel and Mr Warnke went in appreciation of this movement. The two musicians, however, faithfully interpreted the composer's work and the concluding movement, allegro, demanded the rare technical precision delicacy which they gave it.

Haydn's quartet in C major was the opening number and in this the even strength and admirably poised spirit of the four artists was again manifested. The beauties of the adagio were drawn with exquisite coloring, and the predominating and modestly assertive influence of Prof Hess was so evident that he is entitled to more than one-fourth the credit for the enjoyment of the number.

In the playing of Schubert's quintet, for piano, violin, viola, cello and double bass, Dr Neitzel was at the piano and K. Keller played the bass. This composition gives the larger opportunities to the violin and the piano, and Prof Hess and Dr Neitzel more than equaled the demands. The effectiveness of the five musicians was delightfully evident in the graceful andante and the robust finale especially.

BOSTON JOURNAL-
DECEMBER 20, 1906.

Pension Fund Concert.

The sale of seats for the first Boston Symphony Orchestra pension fund concert, which will be given in Symphony Hall on Sunday evening, Dec. 30, will open at the box office, Symphony Hall, tomorrow morning. The program, under the direction of Dr. Muck, will comprise seven overtures and preludes by Wagner, "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "Die Meistersinger" and "Parsifal." The "Ring" will be represented by the funeral march from "Dusk of the Gods."

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DECEMBER 16, 1906
SUNDAY GLOBE—

MUSICAL MATTERS

Novelties Played at the Symphony Concerts.

First Appearance Here of Otto Neitzel—Lyceum Course.

Handel and Haydn Oratorios—Pension Fund.

Dr Muck offered two novelties for the eighth program of the Symphony season, Chadwick's symphonic poem, "Cleopatra," and George Schumann's variations and double fugue on a "Merry Theme." The concert began with Elgar's overture, "In the South," and closed with the overture to Wagner's opera, "Rienzi." Mr Chadwick's interesting work is about two years old and was first performed at the Worcester festival last September. The composer got his original impulse for his composition through Plutarch's descriptions of Antony and Cleopatra, and musical illustrations having most direct reference to the fascinating queen of Egypt form the chief part of the poem.

The episodes suggested are the voyage on the Cydnus, the approach of Antony and his army, Cleopatra's love scene, the departure of Antony to meet defeat and death, Cleopatra's lamentation and burial of the two lovers. That Mr Chadwick had skillfully arranged his musical contrasts was shown in the first part of his work, in which the turmoil of marching hosts followed quickly upon the sweet undulating theme allotted the flutes and harp. In the former the heavier instruments showed up admirably in suggesting matters of a martial significance and the beautiful "voyage" theme, and later on the "Cleopatra" theme, were each sung by the orchestra with most delicate effect.

Mr Chadwick's score for the woodwinds and horns was notably pleasing in this section of the poem and the sensuous charm of the Cleopatra music first heard on the cello was a fine bit of musical portraiture of this siren of Egypt. The combination of the two motifs which suggest the hero and heroine of the tragedy was wrought out admirably and the lamentation, which was mournfully voiced at first by the viola and afterward by muted strings and brasses, showed that the composer understood the way to produce striking effects by simple means. The pomp and grandeur of the funeral music, with the blending of the Antony and Cleopatra themes, was shown in broad and effective tonal colors.

The work is one of importance and its delineative nature is so vividly apparent to one familiar with the subject that the "pictures" become very real to the auditor. And Mr Chadwick's interesting study was most eloquently illustrated by the orchestra.

The Schumann burlesque proved to be one of those jolly musical juggles of instrumentation that shows wonderful knowledge of the resources of the modern orchestra in producing laughable effects by odd combinations or by unusual treatment and assignments of melodic material. It was a very pleasing group of variations and the audience thoroughly enjoyed the brilliant performance of the piece. The Elgar overture and the Wagner excerpt were played with splendid verve. All the quaint modulations and boldness of orchestration in the Elgar work were vividly brought out by conductor Muck and his authoritative presentation of the "Rienzi" overture gave addition evidence of his high abilities as an interpreter of the German master's compositions.

For the ninth program Dr Muck has arranged one entirely of the works of Beethoven. It is in the sense of commemoration of the birthday of the master; Beethoven having been born Dec 16, 1770. The assisting artist will be Dr Otto Neitzel, who will play the concerto for piano in G major, No. 4 op 58. The orchestral numbers will be the overture to Goethe's "Egmont" and the symphony in A major No. 7.

SYMPHONY QUARTET.

The third concert of the Boston Symphony quartet in Chickering hall tomorrow evening will be of unusual interest by reason of the appearance as assisting artist of Dr Otto Neitzel of Cologne, who is known in Germany as the "supreme court in matters musical." A composer of more than ordinary gifts, a pianist of the virtuoso rank, and a profound scholar in music, who has the added quality of being able to impart his knowledge to others, Dr Neitzel has long held a peculiar position in Germany.

As musical critic of the Kolnische Zeitung, he wields great power in the musical world of Germany. As a professor in the Cologne conservatory, he has a most honorable position. For the past 20 years Dr Neitzel has made a specialty of lecture recitals on various musical subjects, and these have made him even more famous.

It will be as a pianist that he will be first heard here Monday night with the Symphony quartet. An echo of the recent Saint-Saens concert here will be found in the sonata for piano and cello in F major, opus 123, which Dr Neitzel and Mr Warnke will play. The other works on the program are Beethoven's string quartet in B-flat major, opus 67, and Schubert's beautiful "Forellen" for piano, violin, viola, cello and double bass. The other assisting artist in the quintet will be Mr K. Keller, double bass.

PENSION FUND CONCERT.

The first of the Symphony's pension fund concerts will be given Sunday evening, Dec 30. The full orchestra will be used and Dr Muck will conduct. Particular interest will surround this concert because the program will consist entirely of excerpts from Wagnerian music-drama, and Dr Muck's standing as an interpreter of Wagner's music is very high. He was the first to conduct the performance of the "Ring" in Russia, whither he went in 1889 with Angelo Neumann's company, and while conductor in Graz he gave the first performance of the unabridged "Die Meistersinger" that had been heard in Austria.

In Prague he gave much Wagner, and he has had general charge of the Wagnerian performances in Berlin for the past several years. In addition to these are his engagements in Covent Garden, London, as German conductor in 1889, and his presence as conductor of "Parsifal" at the last four of the Bayreuth performances.

The sale of tickets will open next Friday morning. In the meantime mail orders addressed to C. A. Ellis, Symphony hall, will be received, and, as is the general custom, they will be filled prior to the opening of the public sale.

The Boston Journal
DECEMBER 17, 1906.

CURIOUS PROGRAM IN SYMPHONY CONCERT

Mme. Emma Eames Recital One of Varied Merit, Some of the Numbers Receiving Warm Applause. Sunday Chamber Concert.

A curious program was set forth for the eighth Symphony concert, a badly assorted group of pieces, two of which had the effect of "killing" the ones next door. It was a mistake to put Elgar's glowing and sonorous "In the South" just before Chadwick's "Cleopatra;" with a light and genial overture preceding it, the serious and ambitious work of our composer would have made a far greater appeal. As it was, comparisons were inevitable, and they were to the advantage of the Englishman.

It has been so often said that Elgar's overture does not suggest Italy it is supposed to paint in tones, that that may be taken for granted. It does, however, at its first jubilant fanfare speak of the joy of life, and later it breathes semi-melancholy aspiration in a viola theme of haunting beauty. Through all the work is the clear and elegantly tinted workmanship of a man who has great abilities and grave faults —the latter not much here in evidence, however. There are stretches of occasional dulness, but the overture as a whole is interesting. It was read with consummate taste and fire by Dr. Muck and played correspondingly well.

Mr. Chadwick's tone-poem inspired by the "serpent of old Nile" is a nobly conceived work, developed with high musicianship, a keen sense of proportion and an expression of sentiment that never becomes sentimentality. It has beauty in some measure and power in more; it is not crabbed nor unlovely. But with all its obvious fineness and strength, it somehow fails to arouse an enthusiastic response to its call. Its inspiration does not burn; its large ambition does not carry the hearer away. It lacks the convincing force of his earlier overtures, for instance, which, though woven on a plainer musical pattern, were of much greater interest.

Georg Schumann's long-winded jocosity, "Variations and Double Fugue on a Merry Theme," doubtless furnished more sport for the players than for the audience. The clownish air was tossed around from section to section with a good deal of agility and occasional charm. One hearing of the burlesque, however, ought to suffice any reasonable man for the rest of his natural life.

A sumptuous performance of Wagner's "Rienzi" overture, in which Dr. Muck showed his remarkable ability in building fascinating crescendos into overwhelming climaxes, brought a blaze of glory to the concert's close.

BOSTON HERALD-
DECEMBER 20, 1906.

MUSIC NOTES.

The sale of tickets for the first Boston Symphony Orchestra pension fund concert of the season, which will be given in Symphony Hall on Sunday evening, the 30th, will open at the box office, Symphony Hall, tomorrow morning. The programme will comprise seven overtures and preludes by Wagner, "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "Die Meistersinger" and "Parsifal," and the funeral march from "Dusk of the Gods." Dr. Muck will conduct.

A concert will be given this evening in [illegible] Hall by Mme. Anna Hellstrom, prima donna of the Stockholm Royal Opera, assisted by the Harmoni, a Swedish society [illegible]

BOSTON DAILY ADVERTISER
DECEMBER 17, 1906

THE SYMPHONY CONCERT.

PROGRAMME.

Elgar—Overture, "In the South."
Chadwick—Symphonic Poem, "Cleopatra."
Georg Schumann—Variations and Double Fugue on a Merry Theme.
Wagner—Overture, "Rienzi."

It was the loudest concert we have ever heard in Symphony Hall. Kettle-drums, bass-drum and snare-drum held high carnival, while the brasses roared giant melodies. Dr. Muck believes in unity of programmes, and this concert was unified on the plane of fortissimo effects. There was no soloist, which we think is a merit in the concerts of so great an orchestra.

We are always glad of an opportunity to hear an Elgar selection, for he is a composer about whose rank there is yet considerable doubt, and it is interesting to study his scoring, his figure development and his themes, and thus confirm or contradict the opinion as to his greatness. We begin to think him less great than we did at first. We do not place Mahler in the first rank, and we are coming to rank Elgar's orchestral work considerably below Mahler's.

The performance of the work was distinctly more impressive than at its first Boston presentation, a year ago. Dr. Muck gave something of the majesty of ancient Rome to the martial touches of the overture. "In the South" in this case does not give an Atlanta riot, a picture of a lynching, a Tillman speech, or a Vardaman theme, for Elgar confines himself to the south of Italy, but, as regards definite characteristics, it might as well be the south of England, with the exception noted above. The viola melody was finely played and a word of commendation must be added for the horn playing also. But the overture seemed as long as the narration of a travelling friend who buttonholes you and tells you all about his impressions of Italy after his first tour.

Mr. Chadwick's new work was badly placed, coming after so much of modern orchestration. It has gusts of passion and strong contrasts and, of course, many sensuous touches, and the orchestration is that of a master of the modern school; yet we do not rank the composition with the beautiful "Melpomene" overture.

We are glad that Dr. Muck chose Mr. Chadwick as the American composer to whom to pay his first honor. The conductor read the work with much power and made the most of the sharp contrasts, which were not only between the characters of the military Antony and the amatory Cleopatra, but also between love-making and lamentation, between triumph and sorrow. The union of the two themes at the end was not only a fine climax, but a display of that ingenuity and skill in which Mr. Chadwick excels.

Undoubtedly many of the audience were interested in an instrument that looked like a cabinet organ, which occupied a prominent place in the front of the stage, and was played in this symphonic poem. It was a Celesta, invented in 1886 by Auguste Mustel of Paris. It is an instrument like a glass harmonica, in which plates of steel are struck with hammers as in a piano action. These steel plates are placed over boxes of wood which act as resonators or sounding-boards.

It gives a tone of much sweetness, and, combined with the reed tone of cabinet organ, it has a tone-quality of its own, sweeter and softer than that of the Glockenspiel. Tschaikowsky, Puccini, Leoncavallo and a host of French composers have used the instrument in their scores. Its crystal, bell-like tone is perhaps a trifle sugary, but not ineffective.

Georg Schumann! Georg Schuman! What is your idea of merriment? The melody on which the variations were founded was of the type one often finds in the "Studenten Commers-buch" and suggested what the German calls "hair-ache" rather than happiness and there was certainly "Katzenjammer" in the funeral march and also in the 1st variation, for bassoons. Yet, as regards humor, there is far more of it in a single phrase of the bassoon-work that Brahms wreathed into "Was kommt dort von der Hoeh'," in the "Academic Overture," than one can discern in all these skillful variations.

The second variation, however, was very original and even humorous. It gave the chief figure of the melody to the kettle-drums, which became for the time being the leading instrument of the orchestra! It is very rare to hear this humble instrument used so prominently. Tausch, the successor to Schumann (Schumann, the great, we mean) as conductor at Dusseldorf, once wrote a kettle-drum concerto, but he demanded five kettle-drums, while Schumann, the lesser, here contents himself with three. Meyerbeer also once scored a whole march for four of these instruments, solo, in "Robert le Diable."

The other variations had less to say for themselves, although all were skillful. But the finale was a movement that would have taken a prize in any contrapuntal examination. We do not to be sure laugh very boisterously at a double fugue, but there were some odd combinations and tremendous ingenuity displayed in every part of this intricate finale.

Wagner discarded his "Rienzi" overture as trash. The public does not agree with him and still applauds it to the echo. It has never before received so fiery a reading as that of Saturday. Dr. Muck evidently imitated King Lear, and signalled to the brasses:—

"Blow, winds, and crack your cheeks! Rage! Blow!"

And they raged and they blew in a manner that suggested a tonal cyclone. The trombones and heavy brasses are evidently endeavoring to make up for lost time. After all, however, "Rienzi" is in the Meyerbeer vein and its effects are only enhanced by a little extra noise.

[illegible]lson.

Boston Transcript
DECEMBER 17, 1906

The two overtures that Dr. Muck and the orchestra played at the Symphony concert could hardly have made sharper contrast. Elgar's "In the South" is tonal impressionism and nothing else. Out of the murk of London in midwinter, Elgar alights in the warmth and sunshine of Italy. The change kindles his imagination, and he flings the elation of it into the beginning and the end of the overture. He has written nothing orchestrally of such ardor and spontaneity. The smell of the lamp in his study at Malvern that besets so much of his music vanishes in the freshness and fragrance of the new Italian air. Overtures, however, must have more than a beginning and an end, even when the composer treats the form as loosely as Elgar does, and he fills his with more impressions the melancholy that is born at moments of this Italian beauty, and the clanging memories of an imperial past. The sadness flows in plaintive orchestral song; the ancient glories march in broad sonorities. They are vivid tonal impressions, but they have not the outflinging ardor of that first and final elation of the south. This mood and the expression of it are the life of Elgar's overture, and conductor and band made it glow. And beside it, though it was at the other end of the programme, stood the blatant, brazen theatrical pomp of the overture to "Rienzi." In it the music does not even smell of the lamp. It smells of the footlights and nothing else. It piles "effect" upon "effect." Blow, ye brasses! the louder the better. Sing, ye strings! the sharper your accent the better. Quaver, ye wood-winds! lest anyone doubt that here is tremulous emotion. Now we go! and then up with the curtain. No cords and pullews have lifted it. The music has blown it up by its own brazen gusts. Perhaps the playing of it was the final stage in Dr. Muck's discovery of the sonorities of which the orchestra is capable.

BOSTON GLOBE-
DECEMBER 18, 1906.

SYMPHONY QUARTET.

Dr Otto Neitzel, the Distinguished German Composer and Pianist, Assists at an Interesting Concert.

Last evening the Boston Symphony quartet gave the third concert of the season in Chickering hall, when two rather familar numbers and one new composition were played by Prof Willy Hess and his associates. The novelty on the program was C. Saint-Saens' sonata for piano and cello in F major played by the famous German lecturer and composer, Dr Otto Neitzel, one of the assisting artists, and Heinrich Warnke, the cellist of the quartet. The sonata on its first performance in Boston was something of a disappointment, for the talent and sympathetic impulses of the two musicians could not lift it to the point of commanding enthusiasm of itself.

The appearance of Dr Neitzel made the concert unusually attractive, the great musical authority being one of the biographers of Saint-Saens and having a special regard for his music. Dr Neitzel was most cordially received, and his contribution to the program was an important factor in the success of the evening.

This sonata of Saint-Saens is comparatively colorless and lacking in vigor or shading. The most engaging and impressive movement is the third, the romanzo, and what recognition which was not given alone for the excellence of the playing of Dr Neitzel and Mr Warnke went in appreciation of this movement. The two musicians, however, faithfully interpreted the composer's work and the concluding movement, allegro, demanded the rare technical precision delicacy which they gave it.

Haydn's quartet in C major was the opening number and in this the even strength and admirably poised spirit of the four artists was again manifested. The beauties of the adagio were drawn with exquisite coloring, and the predominating and modestly assertive influence of Prof Hess was so evident that he is entitled to more than one-fourth the credit for the enjoyment of the number.

In the playing of Schubert's quintet, for piano, violin, viola, cello and double bass, Dr Neitzel was at the piano and K. Keller played the bass. This composition gives the larger opportunities to the violin and the piano, and Prof Hess and Dr Neitzel more than equaled the demands. The effectiveness of the five musicians was delightfully evident in the graceful andante and the robust finale especially.

BOSTON JOURNAL-
DECEMBER 20, 1906.

Pension Fund Concert.

The sale of seats for the first Boston Symphony Orchestra pension fund concert, which will be given in Symphony Hall on Sunday evening, Dec. 30, will open at the box office, Symphony Hall, tomorrow morning. The program, under the direction of Dr. Muck, will comprise seven overtures and preludes by Wagner, "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "Die Meistersinger" and "Parsifal." The "Ring" will be represented by the funeral march from "Dusk of the Gods."

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BOSTON SYMPHONY QUARTET CONCERT

Held in Chickering Hall, with Dr. Otto Neitzel of Cologne Pianist.

FIRST PERFORMANCE OF SAINT-SAENS' SONATA

Music Surprisingly Fresh and Youthful, Displaying the Composer's Skill.

BY PHILIP HALE.

The third concert of the Boston Symphony quartet took place last night in Chickering Hall. The quartet was assisted by Dr. Otto Neitzel of Cologne, pianist, who made his first appearance in Boston, and by Mr. K. Keller, double bass. The program was as follows: Haydn's quartet in C major, op. 33, No. 3; Saint-Saens' sonata for piano and 'cello, F major, op. 123 (Messrs. Neitzel and Warnke), and Schubert's piano quintet in A major, op. 114.

The sonata by Saint-Saens was composed about two years ago. It was played last season at least twice in Paris, and in London it was performed with great success by the composer and Mr. Hollman. The music is surprisingly fresh and youthful when it is compared with other works of Saint-Saens' latest period, and it displays his technical skill and his exquisite sense of proportion.

The sonata is in four movements. The opening one is uncommonly melodious, and it is rhythmically spirited. The second movement, a scherzo with variations, is of engrossing interest. The variations are all fascinating, each in its own way. One is distinguished by its fugal treatment, another by a charming canon. Perhaps the most striking of them all is the finale, which in its subdued fleetness and mysterious spirit reminds one of the finale that follows Chopin's "Funeral March." The Romanza was a broad melody for the violoncello with fanciful tracery for the piano. Tschaikowsky, once speaking of one of his own finales, comforted himself by the reflection that nearly all last movements were more or less perfunctory. The finale of this sonata is not open to the reproach; on the contrary, it abounds in esprit. The 'cello part throughout the sonata is of a lyrical nature, and there are no passages merely for technical display.

The piano part has life of its own, and it contains much of harmonic interest. All in all the sonata must be ranked among Saint-Saens' finest chamber compositions. The performance last night was the first in Boston, if not the first in the United States.

Dr. Neitzel is a singularly versatile musician. A student at the Berlin University, he received his degree of Dr. Phil. in 1875 when he was about 23 years old. He studied the piano in Berlin, served as accompanist, conductor, teacher in various cities, and at last made Cologne his dwelling place. There he is connected with the Cologne Conservatory and he has won fame as music critic of the Cologne Newspaper. He has composed three operas which have been performed, a piano concerto which was played early in 1902 at Berlin, when he played the piano part. He has written a life of Saint-Saens and other books, and he has translated recently into German, the libretto of Debussy's "Pelleas and Melisande." He came to this country as a lecturer and pianist, and he made his first appearance in New York as a lecturer on Richard Strauss' "Salome."

As Dr. Neitzel will be the pianist at the Symphony concert this week, discussion of his gifts and acquirements may be deferred till next Sunday, yet it may now be said that in both the sonata, in which he was ably seconded by Mr. Warnke, and in the quintet, he showed sound musicianship, fine taste, a sympathetic spirit, a clear and adequate technic and an intimate knowledge of the requirements of ensemble performance.

The quartet of Haydn is not among the most characteristic works of this class by the composer, but the players evidently gave pleasure. The sonata was well received and there was hearty applause after each movement of Schubert's quintet, a work of perennial beauty by reason of its melodic wealth, its harmonic charm, its inherent spontaneity and freshness.

The fourth concert will be given on Monday evening, Jan. 21.

BOSTON TRAVELER DECEMBER 20, 1906.

THE sale of seats for the first Boston Symphony orchestra pension fund concert, which will be given in Symphony Hall on Sunday evening, Dec. 30, will open at the box office, Symphony Hall, tomorrow morning. The programme, under the direction of Dr. Muck, will comprise seven overtures and preludes by Wagner, "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "Die Meistersinger" and "Parsifal." The "Ring" will be represented by the Funeral March from "Dusk of the Gods."

BOSTON DAILY ADVERTISER
DECEMBER 18, 1906

THE BOSTON SYMPHONY QUARTETTE CONCERT.

PROGRAMME.

Haydn—Quartette in C major.
Saint-Saens—Sonata for Violoncello and Piano. Op. 123.
Schubert—Quintette for strings and piano. Op. 114.
Pianist, Dr. Otto Nietzel.

Persons who have watched the billboards of Boston recently have seen the picture of a gentleman who leaned his head upon his hand, in deepest thought, as if he were trying to unriddle a Reger sonata or a D'Indy quartette. That is Dr. Otto Neitzel. Doctor of philosophy, for Germany very sensibly does not bestow the title of Doctor of Music. Last night Dr. Neitzel appeared at the piano with the Boston Symphony Quartette. He proved to be a very conscientious chamber-musician, who did not thrust his personality too prominently forward in any of the numbers in which he was concerned, and who played in a manner that showed study and intelligence.

He appeared in the two last numbers of the above programme. The last number was a little-known piano quintette of unusual proportions, for instead of combining a string quartette with the piano, it admitted the contra-bass to the combination. Nor was this a bad scheme, for, although the contra-bass is generally too heavy for the string quartette, it was, in this case, balanced against the piano, and the result was bad, particularly as the pizzicato, a fine contra-bass effect, was much used. It was a quintette written in the pleasant days of Schubert's life, and it has all the melodic charm which is so conspicuously absent from the modern works in chamber-music or in symphonic form. There are no Schuberts alive nowadays.

The performance of the work was admirable. Not only is the first violin, Prof. Willy Hess, an admirable chamber-musician, but Dr. Neitzel also proved himself very thoughtful of the ensemble and careful not to overforce the most powerful instrument in the combination. The contra-bass was also carefully shaded by Mr. Keller, who forebore to use the full power which lay in his heavy-stringed instrument. The ensemble of the important number was therefore excellent, thanks chiefly to these two artists, who seemed to remember Shakespeare's lines—

Oh, it is excellent to have a giant's strength,
But it is terrible to use it like a giant.

The concert began pleasantly enough with Haydn's Quartette, which was given without exaggeration or any attempt to inflate it beyond its own naive domain. Yet the playing of Haydn is not altogether so easy as the general public may suppose. In such a quartette any roughness or imperfection stands revealed as a rift in a lute, or a flaw in a crystal. That there were no such flaws on this occasion stands to the credit of the Boston Symphony Quartette. The brevity of the quartette was also a merit in these days when the modern composer requires an entire ocean to turn around in.

The last named defect was the chief fault of the St. Saens number. Both Mr. Warnke and Dr. Neitzel played conscientiously, but, in spite of some interesting passages, the length of the work was wearisome. There was an unromantic Romanza which contained some fine C string passages which Mr. Warnke played excellently; there was also a brilliant finale in which Dr. Neitzel displayed clear scale and octave work; but one could have borne with a little less of St. Saens' garrulity if one could have had it replaced with a little more Schubert melody, or some Brahms intellectuality. Yet the St. Saens number won much applause, partially, we suppose, because of the desire to compliment the two excellent soloists.

Louis C. Elson.

BOSTON JOURNAL DECEMBER 22, 1906.

PENSION FUND CONCERT.

The program which Dr. Muck has arranged for the first Pension Fund concert, which will be given in Symphony Hall on Sunday evening, Dec. 30, has attracted much attention and caused much interesting comment. He will play seven of Wagner's overtures in their chronological order, "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "The Mastersingers of Nuremberg," and "Parsifal." "The Ring of the Nibelung" will be represented by the Funeral March from "Dusk of the Gods." Chronological programs are not uncommon on the other side, but they are rarely seen in America, and the present one will give students and admirers of Wagner an unusual opportunity to study his musical development as seen in the preludes to his music-dramas. Moreover, such a program is not open to the much-heard criticism which inevitably precedes and follows the putting of Wagner's works on the concert stage.

NEXT WEEK'S SYMPHONY.

Dr. Muck has been forced to change the whole scheme of his program for next Friday afternoon and Saturday evening. He had intended to do two Polish works, an overture by Noskowski and a symphony by Stojowski, but at the last moment it was discovered that the orchestral parts of the former work were not to be had in this country, as they were not even in the Con-

BOSTON TRAVELER, DECEMBER 22, 1906.

The programme which Dr. [illegible] has arranged for the first pension fund concert, which will be given in Symphony Hall on next Sunday evening, Dec. 30, has attracted much attention and caused much interesting comment. He will play seven of Wagner's overtures in their chronological order, "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "The Mastersingers of Nuremberg" and "Parsifal." "The Ring of the Nibelung" will be represented by the Funeral March from "Dusk of the Gods."

Dr. Muck has been forced suddenly to change the whole scheme of his programme for next Friday afternoon and Saturday evening. He had intended to do two Polish works, an overture by Noskowski and a symphony by Stojowski, but at the last moment it was discovered that the orchestral parts of the former work were not to be had in this country, as they were not even in the Congressional Library which has an unusually complete collection. Learning this, he decided to defer this programme indefinitely, as his plans for the year will not allow its performance, at any rate, until well on toward the end of the season.

The programme which has been arranged has a flavor of the holiday season.

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TRANSCRIPT, DECEMBER 18, 1906

THE CONCERTS OF YESTERDAY

Dr. Neitzel, the Pianist, Appears with the Symphony Quartet—A New Sonata for Piano and 'Cello by Saint-Saens—Miss Yaw and a Welsh Choir

At the third concert of the Boston Symphony Quartet, Dr. Otto. Neitzel of Cologne made his first appearance in this city as a pianist. The quartet was also assisted by Mr. K. Keller, double-bass. The programme:

Quartet in C, No. 56.....Haydn
Sonata for Piano and Violoncello, Op. 123..
Saint-Saëns
Quintet, Op. 114.....Schubert

The light and gracious Haydn Quartet was played in a spirited and often brilliant style. The scherzo of this quartet is an interesting specimen of the transition stage between the minuet and the scherzo. It recalls Haydn's remark, "If someone would only try to write a new minuet," an ambition partially fulfilled by Mozart, but actually accomplished by Beethoven. The finale in its folk-song spirit suggests the conclusions which Mr. Hadow draws after laborious research that Haydn was largely inspired by Croatian folk-songs. Another feather in the cap of the folk-lorists of today!

Dr. Neitzel is widely known in Europe for his exceedingly versatile activity in music. Born at Falkenburg, Pomerania, in 1852, he studied at the Joachimsthal Gymnasium and at the University at Berlin, where he took the degree of doctor of philosophy. In the meantime he had continued the study of music with Kullak in piano-playing (he also studied later with Liszt) and with Wuerst and Kiel in composition. At one time director of a music society in Strasburg and also of the town theatre there, he has taught successively in the conservatories of Strasburg, Moscow and Cologne. He now occupies a position at the last-mentioned conservatory besides being musical critic of the Cologne Zeitung. As a pianist he has toured England, Germany and France. He is also well known as an author on musical topics, including an elaborate "Guide to Opera" in three volumes, an interesting, thorough and eminently readable monograph on Saint-Saëns. As a composer Dr. Neitzel has brought out the operas "Angela," "Dido" and "Der alte Dessauer," in addition to other works. Besides his concert engagements in this country, he is lecturing with incredible minuteness of analytic detail on Richard Strauss's much discussed opera "Salomé." The new violoncello sonata by Saint-Saëne is a pitiful contrast to the genuinely classic virtues of its earlier companion in the same form, Op. 32. It is long, labored and dull from the sheer vacuity and futility of its ideas; it is at once garrulous with the long-windness of old age exaggerating the significance of its utterance, and prodigal of treatment and workmanship without a fundamental basis of inspiration. The best movement is undoubtedly the scherzo with variations, although its theme is not distinguished, nor readily characteristic of its author. Much skill of an indisputable order enters into the making of these variations, and the devices of variations in augmentation, in diminution, in fugato and in canon, are all employed freely. The musical substance, however, while sometimes momentarily pleasing, is essentially arid. The finale is undoubtedly brilliant at times. As a pianist, Dr. Neitzel is direct, enthusiastic; his style is sometimes too abrupt, his accents too spasmodic, his technique is occasionally inaccurate. On the other hand, he shows at once his intellectual grasp of music, frequent finesse of expression, his staccato in the scherzo was notable for its lightness and vaporous quality. His rhythms are frank and precise, if somewhat inelastic. From the standpoint of ensemble, he sometimes overpowered the violoncello. In justice to Dr. Neitzel, however, it should be said that the fundamentally uninteresting nature of the Saint-Saëns sonata precludes an accurate or fair opinion on his capabilities as a pianist. Mr. Warnke, be it said, made the most of the difficult and ungrateful 'cello part.

Dr. Neitzel appeared to much greater advantage as a pianist in the perennially beautiful if somewhat redundant Schubert "Trout" quintet, with its engagingly naive variations. Here his tone was both brilliant and supple, his sense of ensemble was better balanced than in the Saint-Saëns sonata, and above all his interpretation revealed the truly Schubertian individuality of the quintet, its unpretentious simplicity, its refreshing melodic beauty and its ineffable poetry. Seldom has a Schubert chamber composition made a more evident appeal to a Boston audience, and this was due to a great extent to the charm and [illegible]

The Boston Post
DECEMBER 23, 1906

The first of the season's Boston Symphony pension fund concerts will be given in Symphony Hall on next Sunday evening, Dec. 30, at 8 o'clock. The object of these concerts is well known, being to increase the endowment fund of the pension institution and thus provide for the old age or sickness of members of the orchestra.

Nothing concerning the orchestra was nearer the heart of Mr. Gericke, and he took infinite pains in the pension fund concerts, approving as he did so heartily of their object. And Mr. Muck is now undertaking the work in the same spirit as his predecessor. He has prepared for the near future some exceedingly exacting programmes which include many novelties and require a vast amount of rehearsing. Despite the fact that the preparation of these works before they come into rehearsal makes him an unusually busy man, he is finding time to prepare a programme for this pension fund concert which will appeal to more than one class of music lovers.

He will play seven overtures and preludes of Wagner in their chronological order, "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "The Mastersingers of Nuremberg" and "Parsifal," while "The Ring of the Nibelung" will be represented by the funeral march from "Dusk of the Gods."

* * * *

BOSTON AMERICAN
DECEMBER 23, 1906.

HERE'S A CHANCE TO LIKE WAGNERIAN MUSIC.

Symphony Orchestra Pension Fund Concert in Symphony Hall Next Sunday Night Gives You the Opportunity

ARE you fond of Wagner's music, yet seldom have a chance to hear it interpreted by skilled musicians under competent leadership? Then go to the Symphony Orchestra Pension Fund concert in Symphony Hall next Sunday night.

Get a ticket to-morrow. Go early to avoid the rush. For Dr. Muck and the artists of the Symphony Orchestra are to give a program entirely made up of selections from Wagner.

You will also have a chance to hear one of the finest orchestras in the world, a chance that comes rarely to those who are not regular Symphony patrons.

The first of the season's Boston Symphony Orchestra pension fund concerts will be given in Symphony Hall on next Sunday evening, December 30, at 8 o'clock. The concert will be entirely of Wagner's music. The orchestra will play seven overtures and preludes of Wagner in their chronological order, "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "The Mastersingers of Nuremberg" and "Parsifal," while "The Ring of the Nibelung" will be represented by the funeral march from "Dusk of the Gods."

The Symphony concert program of this week will have a flavor of the holiday season. The last two numbers will be excerpts from Liszt's "Christus." The soloist will be Mr. Adamowski, who will play Strube's violin concerto.

BOSTON TRAVELER DECEMBER 24, 1906.

THE ninth concert of the Symphony Orchestra was given over to Beethoven numbers, the programme including the Egmont Overture, the fourth concerto for pianoforte and the seventh symphony. Dr. Otto Neitzel was the soloist. The evening proved to be one of rare enjoyment. After hearing the Beethoven selections at Dr. Muck's hands one must place our leader upon a broader platform. He steadily affords evidence that he is no one school man. He may have a big reputation as an interpreter of Wagner, but he is constantly showing that he cannot be called a Wagner conductor or a Brahms conductor, but rather an exceptionally able, all-around conductor, who gives the various schools of music their proper due. Saturday night's concert was exceptionally enjoyable. There was an enthusiasm abroad that was decidedly inspiring. The triple encore which followed Dr. Neitzel's playing of the concerto was well-merited.

The tenth rehearsal and concert scheduled for Friday afternoon and Saturday evening this week call for Brahms' variations on a theme of Haydn, Strube's violin concerto, and the Shepherds' Song at the Cradle and March of the Three Kings, from Liszt's 'Christus." The last named number is given for the first time. Mr. T. Adamowski is the soloist.

SERMON ON CONDUCTING

WITH DR. MUCK FOR TEXT, EXAMPLE AND PRECEPT

The Traits, the Methods, the Influence and the Results of the Conductor of Our Orchestra, as the Ablest of the New York Reviewers Sees Them—Warm and Sincere Praise for Dr. Muck—What a Conductor Seeks and the Means by Which He Finds It

Meanwhile two conductors have come to America without flourish of trumpets, without advertised invitation to consider their beat and be wise, without passionate press agents' proclamations of queer histories or cold old crimes or deeds that persist in rising up to be unforgotten. Yet these two conductors ought to be kept in this country. If they have other engagements they ought to be kept here by force. One of them is Karl Muck of the Boston Symphony Orchestra and the other is Cleofonte Campanini of the Manhattan Opera House.

Dr. Muck was well known to those who make it their business to keep track of musical affairs in Europe. His method of conducting, however, was unknown to all save a few, and they had their doubts as to the public attitude toward it. Dr. Muck's outward and visible signs are of the most simple and unpicturesque sort. His gestures are few and elementary. There is nothing to see. A man of slender, elegant, aristocratic figure, of clean cut, scholarly face and of cultured manner stands before the orchestra, and while directing it with the certainty of authority and the command of a master he so effaces his personality that he becomes a perfectly transparent medium between the audience and the music. This is the highest achievement possible to the manner of conducting. If no other qualities were to be found in Dr. Muck's art, this alone would be enough to insure it a welcome from those who are weary of finding a gorgeously decorated curtain of Monsieur This or Herr That hung between them and Beethoven or Brahms.

The doubts as to the attitude of the musical public in regard to this sort of conducting have been scattered to the four winds. There is more than one public in New York. There is a public for ground and lofty tumbling and there is a public for sane art. There is a public which shrieks its throat to tatters every time Caruso or Bonci sings a high note and there is a public which values the Boston Symphony Orchestra and the Kneisel Quartet above all tenors. This latter is the musical public, and its taste can be trusted to arrive at just verdicts. It has pronounced most emphatically in favor of Dr. Muck, the man with the continent style and the splendid results. No one of the music lovers who have spent most of their lives in observing musical doings was deceived by the applause which followed Dr. Muck's reading of Brucker's E-major symphony. That applause was not an expression of gratitude to old Bruckner for projecting into the world his troublous music, but to Dr. Muck for his clear, lucid and euphonious reading of the composition. The audience was quick to recognize the nature of the achievement and it conveyed its satisfaction in no doubtful terms. Dr. Muck's triumph on this occasion was more notable than at his début, though at the first concert the applause was more enthusiastic. But at that time the hearers were moved by the beautiful music of Brahms. It was music which they all knew and loved, and they rejoiced at an interpretation such as they had not heard in many a long day.

Dr. Muck is said to be a great favorite of the German emperor, and it is reported that the monarch of all he surveys will not permit the conductor to remain in this country more than one season. Few of us have credited the kaiser with so much musical appreciation, though all of us are acquainted with his sharp estimates of the worth of men. It is a pity that orchestral conductors cannot be forcibly detained, but Muck will probably have to go back in June. If we did find a way to hold him the War Lord might make it a pretext for international conflict. Wars have been waged for much less worthy objects.

Publics are eminently superficial. Yet in some strange way and by secret processes publics arrive intuitively at correct verdicts. Wagner was holding men and women enthralled while critics were still snarling about his innovations. Musical publics in European cities are far more sophisticated than those of the United States. Furthermore, there is nothing more easy than to fool people about the art of conducting. Let the conductor only make a sufficient display and there will be thousands ready to declare that he is achieving wonders which they do not hear. They behold the labor and they argue the result into existence. Nevertheless in the long run such men as Nikisch, Bülow, Weingartner, Seidl, Campanini and Muck come to their own in the United States just as surely as they do in Europe. It may take longer, but the end is inevitable. The outcome, however, would be swifter and the verdict more influential if the public would give more attention to the art of conducting. We ought to bring ourselves to understand thoroughly just what it is that a conductor does and not permit ourselves to be deluded into believing that by some mysterious exercise of personal magnetism he improvises on an instrument composed of thinking human beings the general plan of the reading and all the correlated details which we hear at a performance.

The real work of the conductor is not done at the performance, but at the rehearsals. It is true that in the performance the director of an orchestra can by his own communicative enthusiasm inspire his men with ardor, but he cannot on the spur of the moment inform them that he desires a certain phrasing or accent. Nor would it be to the purpose if he could, for every nuance in the playing of an orchestral composition must be fitted accurately into a general plan prepared beforehand in the mind of the conductor. Otherwise the effects are not designed but merely fortuitous, hence not art but accident.

The first duty of a conductor is to analyze the composition to be interpreted. By means of this analysis he arrives at a comprehension of the design of the composer and an understanding of the structure and content of the work. Having formed his conception of the music before him and of the effect which its composer designed it to have, he next maps out the plan of a presentation which shall according to his idea convey this effect to his hearers. His first search is for the correct tempi. Wagner declared that the conductor's whole duty lay in the choice of the right tempo, for if he found that, all the rest would unfold itself to him naturally. The various points of expression necessary to the correct utterance of a melody would stand forth in authoritative state before the mind of the musician who had found the real character of that melody. That character would ever be disguised, if the pace of the performance be wrong. When the tempo has been found the conductor must hunt the melody through every bar of the score, up and down the page, from flutes to double basses and back again, and then he must so plan his reading that the orchestra shall always keep that melody in the ears of the audience. Orchestral melody is not necessarily the same as vocal. An orchestra is a singer of a hundred voices. The melody is sometimes one voiced, sometimes polyphonic. But while it ranges through the various combinations of harmony, counterpoint and instrumental coloring, the conductor must never let go of it. No conductor can bring this great central song to utterance except by careful, patient and de[illegible] rehearsal. Every phrase in the work must be studied with the players so that they shall get precisely the right balance of tone and the nice gradation of increasing or diminishing force to bring out the "melos," as Wagner called it, and keep the performance vital from beginning to end.

When the public performance takes place all that a conductor can possibly do is to recall to the players something of what he has rehearsed with them. By a look here, a nod there, a warning hand raised at this point or a pantomimic invitation at that, he can remind his men that now he desires that rehearsed sforzando in the violas, now that pressure on the 'cello part, now a shade less force in the first violins and now a free and full utterance from the trombones. But if he has not rehearsed these effects before the concert he will not get them, and his reading will not be a reading at all, but merely a dead, flat enunciation of the notes as set down on the printed page. In short, a conductor is a performer who plays on an instrument called an orchestra. In order that he may play well he must study his music and practise it. When he can perform it not only beautifully, but in such a way that the audience is compelled to think only of the music and not at all of the conductor, he reaches an ideal of the highest type. This is the true art of conducting. That performance which [illegible] audience to regard a com[illegible] for the d[illegible]y of a conductor's crasies [illegible] pure [illegible] W. J. Henderson in the New York Sun.

THE SYMPHONY CONCERT

A "Beethoven" Programme and a Notable Performance of His Seventh Symphony—Dr. Muck and the Orchestra at Their Best in the Recreation of a Classic—The Overture to "Egmont" as Delineative Music—Dr. Neitzel Plays Beethoven's Fourth Concerto

An "all-Beethoven," or any other sort of programme, justifies itself when it comes to such performance as Dr. Muck and the Symphony Orchestra gave theirs yesterday. Concerts of the music of a single composer have been rare with our conductors, and the few that one or another of them has arranged have usually served some commemorative purpose. It is by no means certain that Beethoven was born on Dec. 16, 1770; if he was, a routine anniversary of his birth was already five days past; so that a memorial intention hardly lurked in Dr. Muck's programme. Probably the origin of it was much more prosaic. Dr. Neitzel, the pianist of the afternoon, wished to play Beethoven's concerto in G major. The conductor consented, and the pianist's suggestion kindled him to an "all-Beethoven" concert. Except in the concerto, he made, moreover, a programme of very familiar Beethoven. There was no searching among his obscurer overtures, his ballet music or his occasional pieces to find unfamiliar material for it. Perhaps the concerto, which has not been played here for six years, served for that. For the rest the overture to "Egmont" and the seventh symphony sufficed. Little of Beethoven is more familiar, and both stood on Mr. Gericke's programmes only last winter.

Yet the responsive listener heard both yesterday with a keen sense of newness in the music and freshness of impression in himself. It was the Friday afternoon before Christmas; yet few seats were empty, and the audience was alert, eager and at moments rapt. In fact conductor and band were repeating once more the achievement which is one of their justest distinctions and truest glories, the recreation of classics. From the first days of Mr. Gericke even to the latest day of Dr. Muck, it has been their singular virtue among American orchestras, and as some say among the orchestras of Europe as well, to make the old and the familiar vital again. There is nothing, after all, that gathers dust, that stiffens in its bones so quickly as a classic when once it has become such. Year after year it is duly taken down from the shelf, rubbed and oiled a little in its joints, and then displayed to equally stiff-kneed admiration. Behold and judge for yourselves—and you have long known what you ought to recognize and to admire. To be displayed and to be beheld—and nothing more—is the real fate of most classics, musical or any other, and in that fate is the inspiring cause of the very human instinct that often upsprings in most of us, if we are quite honest with ourselves, to kick over the traces of admiration and bolt into weariness or dislike. When, however, some halcyon occasion recreates and revitalizes these classics, and sets in living array, and not in catalogue, the qualities that have made them such; when they rise before our ears (if they happen to be music) and our imaginations as spontaneously and inevitably as life itself, then there is a new and very keen joy in them. There is no question then of displaying or beholding. The performer has felt and the listener feels responsively. It was such a performance that Dr. Muck and the orchestra gave yesterday of the overture to "Egmont" and especially of the seventh symphony, and it made both new and stirring. And they were so in particular because the conductor used no effort to make either sound new by the easy means of a calculated "effect" here, a touch of distortion there, or any of the tricks, honest or dishonest, of elaborate "interpretation." The conductor and his men were as voices that sought but one end—the fullest utterance of the music as it came from Beethoven's hand. So uttered it could not fail of "effects" that would outdo all that the most interpretative of professional "interpreters" could devise. It would be alive again with the beauty, the power, the irresistible compelling quality that have made it lasting.

Praise our ultra-modern "programme-music" as we may; love its freedom of form and its intensity of feeling as some of us do; yield to many of its suggestions as most of us must. Yet has it, after all, gone any further in genuine musical delineation than Beethoven went in the overture to "Egmont" as it was played yesterday? Some of this programme-music does indeed try to state facts, and in the hands of a Richard Strauss almost succeeds. Some of it tries to describe minutely, and again almost succeeds. But the real purpose and achievement of delineative music is the imparting of the impressions that the composer has received from the object that has stirred him to speech. If we are seeking a description of Egmont and his life we turn to Motley or to some other historian of the revolt of the Netherlands, and not to Goethe's tragedy or to Beethoven's music. At bottom they are the one and the other's impression of the man, his life, his time. Goethe has wrought his in verse and Beethoven his in tones, but each has the peculiar trait of a great impression, greatly uttered. The responsive impression stirs in the reader and the listener feels the Egmont that Beethoven or Goethe felt. Look at Velasquez's portraits of the Philips of Spain, who were his sovereigns. Who knows, who cares now whether they are like or unlike the man whom the chamberlains of the court and the grooms of the bedchamber knew? They are the Philips that Velasquez felt, and we feel them, and our children will feel them, as he felt them. The portraits are the perfection of delineation because they do convey an irresistible and abiding impression. The same aim and the same quality dwell in delineative music. Has any that has come since in near a century achieved both more completely than this overture to "Egmont" of 1810?

Thank the muses of "absolute" music, there was no thought of delineation, old or new, in the symphony! There was not even thought, until afterwards, of the surpassing brilliancy, beauty and euphony of tone that the orchestra brought to the performance of it. The ear heard and the imagination felt the brightness of the strings, the liquid purity of the wood winds, the mellow sturdiness of the brass—heard them in rounded phrase, in pointed accent, in adroit shadings, in transparent euphony, heard them as though each instrument were the voice of inspired song—and for the instant took it all for granted. How, so inevitable and spontaneous did it seem, could this seventh symphony be played in any other tones? And the same ears and the same imaginations heard the symphony as a spontaneous and inevitable whole rising measure from measure, shaping itself seemingly by its own will into an idealizing song of the power, the beauty and the glory of rhythm. Recall the lovely persuasion of the introduction luring and exciting the ear into the rhythmic warmth of the allegro; the pulsing song of the slow movement as of rhythm singing itself; the spontaneous leap of the scherzo as though each measure were flashing out of its predecessor, the pause of quiet song as of rhythm subdued to musing; the ecstatic whirl of the finale as of rhythm intoxicated with its own zest. To recall is only to anticipate all these again tonight. Dr. Muck has indeed grasped the symphony as a whole. He has made it the song of rhythm; the "dance-song" of which Nietzsche dreamed and that was written two generations before him. The conductor has [illegible] nothing [illegible] and so memorable since he gave [illegible] first symphony as recreating life. [illegible]

Sunday evening, Dec. 30, in Symphony Hall, a Wagner concert by the Symphony Orchestra and Dr. Muck in aid of its pension fund. The overtures to "Rienzi," "The Flying Dutchman" and "Tannhäuser;" the preludes to "Lohengrin," "Tristan," "Die Meistersinger" and "Parsifal," and Siegfried's "Glorification" from "Götterdämmerung" make the programme.

Sunday afternoon, Dec. 30, in Chickering Hall, fifth Sunday [illegible] concert by the Symphony String Quartet, and Mrs. Gertrude Miller Woodruff, soprano.

COMING CONCERTS

"The Messiah" for a Christmas Rite—The Concerts of the New Year—Nordica's Song Recital—Gabrilowitsch and Miss Schnitzer to Return

Since the orchestral parts of a new overture and a new symphony by the Polish composers Noskowski and Stojowski respectively were not immediately obtainable, Dr. Muck has been obliged to rearrange the programme for the tenth pair of Symphony concerts on Friday afternoon and Saturday evening of next week. As it now stands it comprises Brahms's familiar variations on a theme by Haydn (the Chorale of St. Anthony), the concerto in F-sharp minor for violin by Mr. Strube of the orchestra, and two fragments of Liszt's oratorio, "Christus"—the song of the shepherds at the holy manger and the march of the three holy kings. The song has not been played hitherto by the orchestra, but the march of the kings Mr. Gericke once put upon a Christmas programme. Mr. Adamowski plays the solo part in the concerto as he did when it was new last ye[illegible]

Boston Sunday Globe.

SUNDAY, DEC 23, 1906.

MUSICAL MATTERS

Dr Neitzel Soloist at Symphony Concert.

"The Messiah" Tonight by the Handel and Haydn.

Vocal and Instrumental Recitals Promised.

In honor of the memory of Beethoven, who was born in December, 1770, the ninth Symphony program was made up entirely of the great musician's compositions, the overture to Goethe's "Egmont," the G major pianoforte concerto and his grand symphony No. 7. The pianist was the distinguished critic, lecturer and pianist, Dr Otto Neitzel, whose recent appearance with the Boston Symphony quartet demonstrated his masterly ability as an interpreter of chamber music. The variety and musical beauty displayed by Beethoven in his numerous compositions enables a conductor to make up a program from the master's works that should silence criticism as to form, and Dr Muck evidently succeeded in his task, for his auditors gave indubitable evidences that the program was thoroughly enjoyable.

In the concerto Dr Neitzel again proved himself the possessor of great interpretative abilities in which the intelligence of the scholar allied with a technique of a high order results in a lofty standard of work. The pianist is very modest, thoroughly in earnest when playing and plainly indicates that his world-wide fame is well deserved. There is no particular need to specify the fine quality of his tone, the dexterity in rapid finger work nor the exquisite coloring and gradations of his performance, for in all the requirements of a virtuoso he evidently is well equipped. He was most heartily applauded at the close of the concerto.

The orchestral work was of a character that calls for naught but praise, and all in all the program probably gave more real enjoyment to the people than any other one of the season. The symphony was a noble performance throughout and in the third movement the joyous spirit of the composition put players and listeners in great good humor, and conductor Muck allowed the orchestra to "run by itself" awhile, evidently entering into the fun of the moment.

Dr Muck had planned to present two novelties on next Friday afternoon and Saturday evening, an overture by Noskowski, entitled "The Steppe," and a symphony by Stojowski. Unfortunately, the parts for the Noskowski overture were not to be had in this country, even in the library of congress, so it was decided to postpone this "Polish" program indefinitely. The selections this week will be as follows: Brahms' variations on a theme by Josef Haydn, Strube's F sharp minor violin concerto and two excerpts from Liszt's oratorio, "Christus." Timothee Adamowski will be the solo violinist.

PENSION FUND CONCERT.

The first of the season's Boston Symphony orchestra pension fund concerts will be given in Symphony hall next Sunday evening. Thanks to the generous spirit in which Boston has patronized these concerts, the fund has been steadily increasing. With the two concerts each season and the dues from the members of the orchestra, the men who have given this city the best orchestral music in America will soon be on a pension basis as favorable as those which are found in continental orchestras which are maintained by the state.

Nothing concerning the orchestra was nearer the heart of Mr Gericke, and he took infinite pains in the pension fund concerts, approving as he did so heartily of their object. And Dr Muck now is undertaking the work in the same spirit as his predecessor.

The program next Sunday will be made up of seven overtures and preludes of Wagner in their chronological order, "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "The Mastersingers of Nuremberg" and "Parsifal," while "The Ring of the Nibelung" will be represented by the "Funeral March" from "Dusk of the Gods."

Chronological programs are not uncommon on the other side, but they are rare in America, and the present one will give students and admirers of Wagner an unusual opportunity to study his musical [illegible] as seen in

HERALD

DECEMBER 23, 1906.

BEETHOVEN NIGHT AT THE SYMPHONY

Dangerous One-Composer Experiment Fairly Successfully Tried.

DR. MUCK'S LEADING MASTERLY IN MUCH

Fourth Concerto for the Pianoforte Is Sanely Played by Dr. Neitzel.

BY PHILIP HALE.

Three of Beethoven's compositions formed the programme of the ninth concert of the Boston Symphony Orchestra, led by Dr. Muck, which took place last night in Symphony Hall. They were the overture to "Egmont"; the fourth concerto for the pianoforte, and the seventh symphony.

Programmes devoted exclusively to the works of any one composer are dangerous experiments. Few composers can stand the test. In certain German concert halls it has been the custom to announce a "Mozart evening," a "Schumann evening," a "Brahms evening," and so on. One conductor, I remember, had the courage to announce a "Raff evening." Was it not Benjamin Bilse, now at rest—if the indefatigable conductor can rest even in another world?

Nor has the modern composer a marked advantage in this respect over the ancient. Highly colored music frets the nerves more than that which is constantly amiable. Each period has its mannerisms, its formulas of expression and those that surprise for a moment by their novelty, quickly become old-fashioned. New harmonic schemes, daring progressions, vagueness of plan, impressionistic effects, if they are to be appreciated, must be opposed to something that has endured by reason of solid architecture and nobility of thought. As the ingenuous Capt. Goby remarked of life in the West Indies: "A fellow's liver goes to the deuce with hot pickles and sangaree."

Variety Even in Music a Need.

The hearer of music rightly demands a certain variety, as he does in diet and in affection. It is given to very few composers to satisfy each in his own music, this natural want. Beethoven responds best of all to the demand, yet care must be taken in the selection, and he must not be treated with too much respect. The doctrine of plenary inspiration no longer can be applied to any composer.

The fetishist should not be heeded in his worship any more than a madman beating on a drum. Beethoven, as other great composers, wrote music that is perfunctory and dull, not only in his youth, but in his second and even in his third period. To fall down before these works in wonder, love and praise, to go into raptures over the overture to "The Dedication of the House" as over the "Coriolanus" overture," is not an act of reverence; it is an exhibition of a lack of discrimination, and Beethoven himself would be the first to reject the noisy persons, among them aesthetic writers, and say: "Away with them. They know me not."

Then there are the interpreters who will not allow the great works of Beethoven to speak for themselves. They must pry into the hidden meaning, inquire into the symbolism, explain "the message to humanity." There are certain pianists whose friends swear that they have "caught the spirit of Beethoven." There are certain conductors who have invented "original interpretations" of the symphonies and overtures. They stand between the composer and the audience. If the composer threatens to be the dominating personality, they promptly kill him with their sticks.

Fortunately for the Symphony audience last night, the programme was judiciously chosen and neither Dr. Muck nor Dr. Neitzel, who played the piano part of the concerto, is among the discoverers or the improvers of Beethoven's music. Each has listened to the Titan, and not merely told him things.

Dr. Muck's Leading Was Sane.

Dr. Muck did not follow the example of some German conductors—Franz Wuellner was one of them—who in the allegro of the overture, emphasized the stern "Sarabande" chords by deliberately checking the pace, so that the continuity of musical thought was wholly lost, and the passage was turned into a separate chapter without inevitable relationship with what preceded and followed. He obtained the due emphasis without interrupting the flow. His treatment of the coda with the opening muttering and preparation for some great scene, with the turning of anticipation into reality, with the final tumult of jubilation, was masterly.

Yet the performance of the overture, as of the symphony, was constantly elastic, and there was ever the thought of the various melodic figures that should be sung, of the moods that should be suggested, of the one great climax in the expression. In his management of the climax Dr. Muck shows his operatic training. He subordinates passages that to some seem important, but these passages do not, therefore, become unimportant, for they serve in the launching of the chief dramatic stroke, or, as a background, they enhance the effect that escapes those who are passionate in their regard for detail.

...ave out the first theme of the Eroica in the first movement of the symphony as though the composer were improvising tentatively, but with the confirmation of the full orchestra he established the prevailing tempo. His reading of the symphony was one of poetic liberty which did not approach license. However great the freedom in movement, the underlying rhythm was maintained, the controlling thought was vividly presented. In his interpretation of the famous allegretto he steered clear of both the inexorable rigidity that makes the melody square-toed, and of the sentiment that is of close kin to sentimentalism. All in all the performance of the symphony was poetically dramatic and engrossing.

Neitzel Earned His Applause.

Dr. Neitzel chose the concerto in G major, which is now chiefly conspicuous for the rare and unconventional beauty of the second movement and for the occasional hints at the surpassing greatness of Beethoven in the other movements. His performance was thoughtful, but not labored or dryly scholastic. It was sane.

There was no attempt to turn passages of pure formalism into "inspired thought." There was the evident appreciation of the composer's romantic spirit which found full expression in the Andante and in other pages now and then attempted to make its way. Technically, the performance was clean-cut and fluent in the bravura passages, and the phrasing of the melodic sections was rhetorically convincing and artistic. Dr. Neitzel was warmly greeted and liberally applauded.

PENSION FUND CONCERT.

The first of the season's Boston Symphony orchestra pension fund concerts will be given in Symphony Hall on next Sunday evening, Dec. 30, at 8 o'clock. The object of these concerts, as is well known, is to increase the endowment fund of the pension institution and thus provide for the old age or sickness of members of the orchestra. Thanks to the generous spirit in which Boston has patronized these concerts, the fund has been steadily and surely increasing. With the two concerts each season and the dues from the members of the orchestra, the players will soon be on a pension basis as favorable as those which are found in continental orchestras which are maintained by the state. All this helps to assure the esprit de corps which has been peculiarly characteristic of the Boston Symphony orchestra.

Nothing concerning the orchestra was nearer the heart of Mr. Gericke, and he took infinite pains in the pension fund concerts, approving heartily their object. Dr. Muck is now undertaking the work in the same spirit.

He will play seven overtures and preludes of Wagner in their chronological order, "Rienzi," "The Flying Dutchman," "Tannhaeuser," "Lohengrin," "Tristan and Isolde," "The Mastersingers of Nuremberg" and "Parsifal." "The Ring" will be represented by the funeral march from "Dusk of the Gods."

The New York Press

DAILY EDITION.

New York, Monday, December 24, 1906.

SONGS AND SINGERS.

Extraordinary things have been said of Bruckner's seventh symphony, which Dr. Muck recently had the temerity to produce not only in Boston, where the neo-French school of composition is in favor, but also in New York, where musical censors have little or no appreciation for modern contributions to musical literature unless their appeal be immediate and obvious. One critic, for example, put much stress on the "stupendous ugliness" of parts of the Bruckner work. Instead of giving credit to the conductor and his orchestra for bringing forward a long-neglected composition in a way that would have delighted the heart of its creator, the critic praised Muck and his men for their success is disguising its ugliness. It is lamentable enough that the performance of the works of a man long ago acknowledged abroad to be among the great symphonists, should meet with little encouragement in a city which proclaims itself one of the musical centres of the world; but it is still more lamentable that statements so misleading as the assertion that a good deal of Bruckner's music is ugly should find their way into print. We do not question that the average amateur and professional musician not tied to the apron-strings of the classicists would pay little attention to such a criticism. At the same time, an attack of that sort might have influence with persons who have not heard Bruckner's symphony. To be sure, we believe ugliness in music is perfectly justifiable under certain circumstances. Superbly effective examples of cacophonous music are found in Strauss's tone poems. The end justifies the means. But the character of Bruckner's music is so manifestly euphonious, its charm depends so largely on the noble breadth and simplicity of its themes, the beauty of its counterpoint, the grandeur of its harmonies and the radiance of its orchestration, that one stands utterly amazed at a criticism which points out a quality which gives an absolutely erroneous notion of the master's music.

"Wise critics who have studied the history of music," writes Bruckner's detractor, "hesitate before damning any music simply on the ground that it is ugly. What sounds ugly to-day will sound beautiful fifty years hence. But Bruckner's symphony has had twenty years' rest. In the meantime local music-lovers have been trained to a taste for Tschaikowsky, Brahms, and Richard Strauss, three composers differing greatly from one another in style and differing still more greatly from Beethoven and Mozart. We have listened to the inventions of such writers as D'Indy, Loeffler, Debussy, Bruneau and the rest of the harmonic agony school and we have learned to love music that has sting in it. We do not any more care for candy for breakfast, candy for luncheon, candy for dinner. And in spite of all this, we still find two out of the four movements of this E major symphony dull, needlessly involved, bald in idea and tiresome in treatment."

...What does this critic mean by "we"—wise or unwise?—mean by "we"? Is he referring to himself or to the public? If the term "we" is opposed to comprise the musical people of New York, is this not saddling upon them an opinion they have not expressed? "No one of the music-lovers," the writer says in another place, "who have spent most of their lives in observing musical doings was deceived by the applause which followed Dr. Muck's reading of Bruckner's E major symphony. That applause was not an expression of gratitude to old Bruckner for projecting into the world his troublous music, but to Dr. Muck for his clear, lucid and euphonious reading of the composition." Is not this stating a deduction that has not been verified? How can it be assumed that none of the music-lovers believed the applause was for Bruckner, unless all or most of them had been questioned as to their opinions?

It cannot be said the applause that followed the performance of Bruckner's symphony was wildly enthusiastic. Strange would it have been if a composition of this character, a work which lasts more than an hour and demands close attention, had been received with unreserved approval by an audience made up for the most part of persons absolutely unfamiliar with Bruckner's music. Would Brahms's first symphony, one may ask pertinently, have evoked any greater outburst of applause under similar circumstances? That composer's works follow the classical models much more closely than do Bruckner's. But even so, would his symphony have created a deeper impression if the public had had no opportunity to hear it in the last twenty years? It is absurd to argue that because music lovers have been "trained to a taste for Tschaikowsky, Brahms and Strauss" and have listened to the music of D'Indy, Loeffler and Debussy, a lack of appreciation of Bruckner's symphony on first hearing was a strong po nt against it. As a fact, however, there was far more appreciation of the symphony than some would have us believe. Indeed, many music lovers of experience felt that the work made decidedly a more favorable impression than it would have been reasonable to expect under the circumstances. Little doubt that a good portion of the applause was intended to be complimentary to the performance alone; but if some of it was not given in direct "gratitude to old Bruckner for projecting into the world his troublous music," it was meant at least as an expression of thanks to Dr. Muck and his men for producing, with great labor and pains, a composition that deserves to be heard more often, to put it mildly, than once in twenty years. It is safe to say Bruckner's symphony would have received a far different treatment from Dr. Muck's audience if every member of that gathering had felt as did the writer quoted above, which seems to be his assumption.

In spite of this unreasonable opposition to Bruckner he eventually will come into his own in New York, for his music is so rich in big ideas, so interesting in workmanship, so sublime in spirit that it simply cannot be neglected. Music lovers have been "trained to a taste" for other composers, we are told. The process is necessary in the case of all music that is worthy, and Bruckner's is no exception; but how can that end be attained unless brave men, like Dr. Muck, take it upon themselves to do missionary work? And how can we expect such men to toil in that direction without encouragement from those whose duty it should be to fight for, not against, the spreading of musical culture and the expansion of our musical outlook? Say what one may, the musical population of this city is exceedingly narrow in its æsthetic tastes. We seem to be satisfied with hearing repeatedly the old and trite. We like to be up to date in most things; but when it comes to new music we stop our ears lest our minds be poisoned by unfamiliar harmonies and dissonances. Novelties seldom win success here. What wonder, when those who have an opportunity to direct public taste show an opposition amounting almost to bitterness toward all that is best since Wagner! It would be interesting to inquire how much of the music accepted now by the public (and the critics) as worthy of admiration was received favorably by the newspapers when first given. How many of the censors of music, one wonders, who now are attacking Strauss, Bruckner and others, understood Wagner from the beginning? It is a reflection on conditions in New York, we assert, that a work like Pierne's "Children's Crusade" (delightful though it be in its own way) should cause outbursts of "critical" ecstasy, and a piano concerto by Scharwenka (a cheap concoction of obvious effects) elicit words of praise, while a composition of real and compelling beauty, the welling up of true inspiration, should be made the target for vituperation.

MAX SMITH.

TRANSCRIPT, DECEMBER 24, 1906

In Beethoven's seventh symphony on Saturday night Dr. Muck and the orchestra matched the performance that they gave of it on Friday afternoon. Curiously, with the more stimulating atmosphere of the evening concert, conductor and men warmed a little slowly to their work, and the first movement lacked the reanimating quality that made the other three rise to spontaneous life. Once under way all went as memorably as it did on Friday and at the end of the scherzo the audience brought the orchestra to its feet and even lingered after the finale to recall the conductor. Dr. Neitzel, in turn, repeated the admirable impression that he made as a continent pianist on Friday. He could not reanimate the first movement of Beethoven's fourth concerto, because the years have stilled it, but he could give it lucidity, transparency and roundness of phrase and an unforced brightness of ornament. The slow movement, which is the secret of the concerto's long life, invited the songful beauty that he gave it, and he touched the finale with a clear and rhythmic brilliance.

H. T. P.

BOSTON DAILY ADVERTISER

DECEMBER 24, 1906

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Beethoven—"Egmont Overture."
Beethoven—Fourth Piano Concerto, in G major. Soloist, Dr. Otto Neitzel.
Beethoven—Seventh Symphony, in A major.

Once upon a time, before Domestic symphonies and keyless "tone-poems" existed, there lived a sturdy musician named Beethoven. He was a thorn in the flesh to the old fogies of his neighborhood and was thought very much of a radical by those who knew him. Many considered him given to dissonances and to freedom of form. But he believed that there should be more of consonance than of dissonance in Music; that there should be more of hope than of dejection, more of good than of evil, more of light than of shadow, in true Art-works.

The concert, on this occasion, was devoted entirely to compositions by this composer, built upon this strange plan. The audience, oddly enough, seemed to be delighted with music which they could understand, and applauded each number with great enthusiasm, forgetting that (according to latter-day authorities) incomprehensibility should ever be the chief charm of Art and that music that does not mystify and puzzle is valueless. There was not one minute of ugly, sour, hopeless pessimism in the entire programme, and the absence of morbidness calls for the severest censure. Does Mr. Beethoven expect us, the rickety neurotics of the 20th century, to be hopeful, or to be healthy? We cannot for a moment entertain such a proposition!

Dr. Muck sometimes runs to extremes in slow tempo, and this was in evidence once or twice in the "Egmont" overture. But the work on the whole received an effective reading, especially in the triumphant fanfares of the end, and in the joyous piccolo whistlings.

The G major concerto always seems to us a more genial and perfect work than the much-vaunted "Emperor" concerto, but pianists almost always perform the latter in preference to this poetic composition. We had the G major concerto given, at this concert, by two doctors of philosophy, one as conductor and one as pianist. Perhaps this was the reason that we did not find quite as much poetry in it as when Baermann and Paur gave it. We may be excused for being a little hyper-critical in this field, for we have two eminent Beethoven pianists (Baermann and Perabo) resident in Boston and when a stranger is imported from Germany to grace our symphony concerts with a Beethoven number, we may reasonably ask—"Warum?"

Nevertheless, if Dr. Nietzel leaned a trifle to the academic side, he was always clear and evidently knew his work in every measure. There was a sweet sense of security in listening to the concerto as it was performed on Saturday and Dr. Neitzel was much applauded. When one bears in mind that he is also an eminent musical critic, an essayist and a lecturer, one is convinced that he must be a species of "Admirable Crichton" in music.

Dr. Neitzel used the original Beethoven cadenzas in this work. One gains and loses by this process. The technique of Beethoven's time was puerile compared with the effects of today, and the few trills and octave passages (they were played with a stiff wrist in Beethoven's time) could scarcely give the impression of virtuosity that one gets from a Rubenstein or even a Moscheles cadenza. Per Contra these cadenzas were most thoroughly in keeping with the work and developed its figures with artistic unity. They were also properly short, while Reinecke, Mrs. Beach and the host of "cadenza-makers" are apt to go to great lengths in their glittering displays. It was in this concerto that Beethoven began to get impatient of the whole cadenza business, as his mark in the finale—"La Cadenza sia corta"—may show. In the next concerto, the "Emperor," he abolishel the solo cadenza and united the orchestra with the piano in the exhibit of technique, in the first movement. Brahms also turned against the cadenza in his last piano concerto, and it is possible that the entire cadenza display may some day be abolished, although it dies hard.

The symphony was gloriously played. Dr. Muck had evidently studied deeply into its effects and the old work became as new because of the virile interpretation. Yet there was no seeking after new meanings, no meretricious "individualization" in the reading. It was simply the manly and healthy Beethoven in a good robust mood. It is the most rhythmic of musical works and the dactyllic pulsation of the first movement and the alternation of dactyl and spondee of the second were firmly adhered to. The second, the slow movement, deserves the highest praise, for Dr. Muck avoided the lachrymose and mournful mood with which some conductors invest it (and which Beethoven expressly contradicted by his "Allegretto" mark), and gave it earnestness and great dignity without a trace of morbidness.

The Scherzo awakened the greatest enthusiasm on the part of the audience, which rather surprised us, for the contents of this are the least powerful of the symphony and the excess of repeats only seems to weaken the movement. But the finale was wonderful. It was given with a dash and vigor that made it very exciting. It was taken at a speed that made it impossible to recognize the details of the figures; it was too rapid for the comfort of even the auditor, not to speak of the orchestral players, but it gave a result that perhaps justified the outline sketch.

Dr. Muck has given us two surprises with works that we supposed had nothing new in store for us,—the Brahms C minor symphony, and this symphony of Beethoven. It will easily be recognized that this is a harder task than to paralyze us with new works of Strauss or Mahler. Yet the "Sinfonia Domestica" is coming soon.

Louis C. Elson.

[100]

The Boston Journal
DECEMBER 24, 1906.

BEETHOVEN NIGHT FOR THE SYMPHONY

Dr. Muck Gives Superb Presentation of Master's Works—Dr. Neitzel Proves Virtuosity.

It was Beethoven night at the Symphony for the ninth concert, with an overture, a symphony and a concerto, the latter played by a distinguished critic and musician who has made himself an authority on all things connected with the great composer and his work. It was, therefore, an evening of refined and sober interest, lacking in musical excitement, perhaps, but worth experiencing now and then to prove that the moderns have all much to learn from the master of them all.

Dr. Muck was in a mood that made Beethoven especially heroic. His reading of the "Egmont" overture was splendidly virile, full of contrasting tones, climactically brilliant and impressive. In the seventh symphony, too, his strong temperament colored richly, but did not spoil the beauty of the work. The exquisite second movement, in particular, was a wonderful exhibition of poetic expression, melodic clarity, appealing tenderness.

Dr. Otto Neitzel, the critic and instructor of Cologne, played the concerto in G major, and interpreted it with a grace and intellectual charm that left no one any just reason for dwelling upon the thought that he was not a resounding virtuoso or a passionate poet of the piano. His reading of the work—not always one of sustained interest—was full of a subtle refinement that never became pedantry, and his technical equipment was ample for the demands made upon it. Altogether his was a sincere and luminous performance, one that might well have been studied by aspirants for pianistic honors.

BOSTON TRAVELER
DECEMBER 27, 1906.

AVERY interesting fact about the Wagnerian programme that Dr. Muck has prepared for the Pension Fund Concert, which will be given in Symphony Hall next Sunday evening, is that it will be the first time that he has ever put any part of "Parsifal" on a concert programme. He hesitated much about putting the Vorspiel to Wagner's sacred festival play on this programme, but he finally decided to do it and thus made the list of Wagnerian Overtures and Preludes complete. Dr. Muck, as is well known, has been conductor of "Parsifal" at the last four Bayreuth festivals, and he is thoroughly imbued with the belief that it is improper to perform any part of this work outside of the theatre for which Wagner intended it. He is one of those who were entirely out of sympathy with the performance of "Parsifal" in this country. To him "Parsifal" is all that Wagner ever intended it to be, a sacred work.

As Dr. Muck is generally considered to be the greatest interpreter of "Parsifal" since the late Hermann Levi, the performance of the prelude will be followed with more than usual interest.

BOSTON JOURNAL
DECEMBER 29, 1906

The last concert of the old year will be that given in Symphony Hall tomorrow evening for the benefit of the pension fund of the Symphony Orchestra. The program comprises seven overtures and preludes by Wagner, the operas represented being "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "The Mastersingers of Nuremberg" and "Parsifal." As the "Ring" has no preludes, properly speaking, Dr. Muck has chosen as its representative the funeral march from "Dusk of the Gods." Excepting the early and almost forgotten operas "Die Feen" and "Das Liebesverbot," all of Wagner's works are represented here in chronological order, the dates being: "Rienzi," 1842; "The Flying Dutchman," 1843; "Tannhauser," 1845; "Lohengrin," 1848; "Tristan and Isolde," 1865; "The Mastersingers," 1868; the "Ring," 1854-1876, and "Parsifal," 1882. Thus the program gives a bird's-eye view of the musical development of the great composer. The program is altogether unusual and interesting and it is a question whether anything like it has ever been given in this country. It is also very important from a musical point of view because of Mr. Muck's prestige as an interpreter of Wagner's music. None of the younger generation of conductors, the generation following Richter and Levi, has been more closely connected with the Wagnerian movement. It was he who gave the first complete performance of "The Mastersingers" in Austria, and it was he who conducted the first performances of the "Ring" in Russia. As is well known, he has conducted the performances of "Parsifal" at the last four Bayreuth festivals. The announcement of a performance of a Wagner music-drama in Berlin under his direction has always meant an overflowing house, so highly is his authority esteemed there.

TRANSCRIPT,
DECEMBER 27, 1906

The Symphony Orchestra's Concert for Itself

Five or six times in a musical year the audiences of the Symphony concerts may pay their compliments to the men of the orchestra. A particular number is particularly well played, as was the scherzo of Beethoven's seventh symphony last Saturday, and the applause is very hearty. The conductor acknowledges it once or twice, and then, as Dr. Muck did last week, calls the men to their feet. Three or four weeks hence there may be another such incident, a third in February, and so onward. They make indeed the only opportunities in the course of the regular concerts in which the public that frequents them may prove its understanding and its appreciation of the share of the men in the excellence of the orchestra. When the reviewers of other cities make those flattering comparisons between our band and the bands of their town, they usually note the superior musicianly quality of the men of our orchestra. Trite as the phrase is, they can call ours nothing else than an orchestra of virtuosi. We in our turn take this distinction for granted. It is rather our way in Boston. "Why should it not be?" we ask complacently. It is this complacence that has hampered a little the two concerts that the men of the orchestra give each year for their pension fund. Their own dues are the foundation of it, while the concerts should add annually a substantial story to the superstructure. It is easy to say that forty-eight concerts in seven months by the Symphony Orchestra are enough. Why should its public come to hear it in two more, unless there is a very eminent conductor, singer or virtuoso or an unusual programme to give them especial interest?

There is no reason, perhaps, beyond the human and impelling one of familiarity, appreciation and liking for the men whom it hears and watches almost weekly and year upon year from October to May. After all, the Symphony Orchestra is no machine that goes of itself, so to say, Friday afternoons and Saturday evenings at Symphony Hall. The conductor aside, it is a body of ninety-odd men, each with his individual traits and excellence, and the sum of them is the quality and the virtue of the orchestra. Week after week the audiences at the Symphony concerts take their pleasure of this quality. Twice a year at the concerts for the pension fund they may directly reciprocate their delight in it. Even at these the men of the orchestra usually make no routine return. They brought Richard Strauss here to conduct at one of the concerts. Eminent singers and instrumentalists have come gladly to their aid. Or, as they did last spring and as they are doing again next Sunday night, they can give our opera-starved public fragments of Wagner's music. This time, however, it is a Wagner concert of a new sort. Rightly from one point of view, Dr. Muck will not tear fragments out of the body of the music-dramas, strip them of setting and action and play them "in concert form." He is willing to conduct in the overtures and the preludes and in purely orchestral fragments like the apotheosis of Siegfried in the last act of "Götterdämmerung." Out of these, in chronological order from "Rienzi" through "Parsifal," he and his men have made their programme—a different Wagner programme from any that has hitherto been played in Boston. As for the outside public to whom the men of the orchestra have no particular interest, the concert brings one of the few opportunities to hear Dr. Muck and in the music in which he has gained most distinction in German opera houses.

H. T. P.

At the Symphony concerts of Jan. 4 and 5, just before the third trip of the orchestra to other cities, it is to play for the first time here the symphony in E minor by the Finnish composer, Sibelius, little of whose music is yet known in Boston.

The programme for the next Sunday chamber concert, at which the Symphony Quartet will appear, is exceptionally promising. It includes the quartet in A major by the young Russian composer, Glière, which "the Kneisels" made known in November and which proved individual and interesting, and a sonata for violin and viola by Leclair, the virtuoso and composer of the eighteenth century—a combination of instruments that we seldom hear nowadays. Mr. Hess plays the violin part and Mr. Férir, the viola.

SUNDAY HERALD
DECEMBER 30, 1906.

Dr. Muck, who will conduct the pension fund concert this evening in Symphony Hall, is widely known and highly esteemed in Europe as a Wagnerian conductor. He gave in Austria the first uncut performance of "The Mastersingers," and he was the first to conduct performances of the "Ring" in Russia. He also conducted a brilliant series of Wagnerian operas at Covent Garden, and he has won additional fame as a conductor of "Parsifal" at Bayreuth. This is with reference to the Wagner programme of tonight.

Miss Emma Cecile Nagel, a young soprano of this city, sang at the Murray Hill [illegible] New York, at the annual entertainment [illegible] New York florists, dealers and [illegible] and Benevolent Association, Dec. 28.

BOSTON DAILY ADVERTISER
DECEMBER 29, 1906

The last concert of the old year will be that given in Symphony Hall, tomorrow evening, for the benefit of the Pension Fund of the Symphony Orchestra. The programme comprises seven overtures and preludes by Wagner, the operas represented being "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristand and Isolde," "The Mastersingers of Nuremberg" and "Parsifal." As the "Ring" has no preludes, properly speaking, Dr. Muck has chosen as its representative the Funeral March from "Dusk of the Gods."

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THE BOSTON TRAVELER
Eighty-Fi DECEMBER 29, 1906. Established 18

THE item of chief interest in the next Symphony programme is a symphony by Jean Sibelius, the representative composer of Finland. It is his first symphony, in E minor, and has never been played here. His second symphony in D major, was played by Mr. Gericke on March 11 and 12, 1904. Sibelius was born in 1865, and 20 years later entered the University of Helsinfors to study law. This he soon gave up for music, which he studied first in his native city and later in Berlin and Vienna. This symphony was composed in 1899.

The soloist will be the first 'cellis of the orchestra, Mr. Warnke, who will play Volkmann's concerto for [illegible] instrument.

The last concert of the old year will be that given in Symphony hall, tomorrow evening, for the benefit of the pension fund of the Symphony orchestra. The programme comprises seven overtures and preludes by Wagner, the operas represented being "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "The Master-singers of Nuremberg," and "Parsifal." As the "Ring" has no preludes, properly speaking, Dr. Muck has chosen as its representative the funeral march from "Dusk of the Gods."

BOSTON AMERICAN
DECEMBER 30, 1906.

ADAMOWSKI AS SOLOIST WINS PLAUDITS.

Liszt's "Christus" Music Fails to Rouse Enthusiasm of Symphony Audience.

By Kent Perkins.

It was an "off night" at Symphony Hall in more senses than one last evening. In the first place, Dr. Muck was absent. He was indisposed, not seriously, but sufficiently through trouble with his throat to make it seem wise for him to stay at home and save himself for to-night's Pension Fund Concert. Professor Hess conducted in his place.

Then, too, the programme was a makeshift one. Dr. Muck had planned to have the concert one of Polish music entirely, but it was discovered at the eleventh hour that there was no copy of one of the scheduled compositions in this country; so a new program was thrown together. It began with Brahms's variations on a theme by Haydn, op. 56 A.

Then came Gustav Strube's violin concerto in F sharp minor, which was performed for the first time last year by Mr. Adamowski, to whom it is dedicated. Mr. Adamowski essayed it again last night. It is a work of marked strength, originality and beauty. The solo violinist played it much more satisfactorily than he did on the first occasion and both he and the composer, who led the orchestra, were called out by enthusiastic plaudits.

Christmas Music by Liszt.

A praiseworthy attempt to give a seasonable tone to the programme was made in the final selection, which consisted of two extracts from Liszt's oratorio "Christus," the "Shepherds' Song at the Manger" and the "March of the Three Holy Kings." But the audience apparently was not in a mood for such music and received it coolly.

Perhaps the people were tired of Christmas as it publicly manifests itself in these days and did not like to be reminded even remotely of the recent past of hurly-burly present-buying and entertainment. Or, possibly, the music was too little like the modern Christmas and the holiday shops.

It is simple, pastoral, devotional, deeply spiritual. It smacks not at all of the material glitter of life. The "Shepherds' Song," which was heard here for the first time, is a beautiful song of men who watch their flocks by night, and is full of adoration for the Divine Babe in the manger, reaching a lofty flight in a hymn-like section that is placed between the purely pastoral portions.

Spiritual Triumph Typified.

The "March of the Three Holy Kings" is stately, without pomposity, and is imbued with an exalted simplicity befitting the journey of the single-minded potentates who followed the wondrous Star, bearing gifts to the lowly King of Kings. There is effulgent glory in the representation of the Star and abundant triumph that typifies the coming spiritual dominion of the King to whom the three were marching, but it is not the grandiose tribute of sound that is paid an earthly potentate and requires a certain amount of devotional sympathy for anything like proper appreciation. the people were little moved.

The orchestra under Professor Hess did excellent work and its interpretation of the music was admirable in every way. Yet the people were moved.

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Now that Dr. Muck has taught us to enjoy (with some reserves, to be sure) Bruckner's seventh symphony, we are ready for some of the others. The eighth, unfortunately, lasts an hour and a half, and would therefore practically take up a whole programme. Yet it had a great triumph when played by Nikisch's Berlin Philharmonic. Professor Tiebert wrote that the impression on the audience was overwhelming: "After the scherzo, and after the adagio, a storm of applause swept through the hall such as follows only popular favorites. . . . A man who can invent thoughts like those in the adagio, build up contrasts like those in the scherzo, must be ranked with those [illegible] to whom we look up and whom one does not criticise.

BOSTON, DECEMBER Herald 30th.

SYMPHONY CONCERT CONDUCTED BY HESS

Christmas Music from Liszt's Oratorio "Christus," One Feature.

VIOLIN CONCERTO OF STRUBE HEARD AGAIN

Brahms' Variations on Theme of Haydn One of Numbers on Programme.

BY PHILIP HALE

The programme of the 10th concert of the Boston Symphony Orchestra, which took place last night in Symphony Hall, was as follows:

Variations on a theme of Haydn....Brahms
Concerto No. 2, in F-sharp minor, for violin.....Strube
Shepherds' Song at the Manger and March of the Three Holy Kings, from "Christus".....Liszt

Dr. Muck, in consequence of a sore throat, did not conduct the orchestra at the public rehearsal or at the concert last night. Willy Hess led in his place. It is stated positively that Dr. Muck will conduct at the Pension Fund Concert tonight.

The programme was a singular one and the concert, as a whole, was not one of engrossing interest. If the object was to provide cheerful music, with a view to the celebration of Christmas, why should the variations by Brahms have been put on the programme? One of these variations, grazioso, has a quasi-pastoral nature and abiding charm; but however interesting the other variations may be to students and amateur Brahmsites, the music is not associated inevitably with the thought of any festival occasion.

Mr. Strube's violin concerto was performed for the first time a year ago (Dec. 23), when Mr. Timothee Adamowski was the violinist. Mr. Adamowski was the violinist last night, and the composer conducted. The work and the performance evidently gave much pleasure to the audience. The first two movements are frankly melodious and Mr. Strube's harmonic scheme is not so super-refined and searched out as in some of his later orchestral compositions. He steers clear of the commonplace and obvious without too apparent effort, and yet there are many instances of fine musical quality both in the body itself and in the orchestral dress.

There was a time when Mr. Strube seemed intoxicated from immoderate indulgence in the ultra-modern harmonic brew. It was as though he were attempting to out-d'Indy d'Indy in his speech and rhetoric. Yet there was an honesty of purpose with a technical skill that commanded respect even when his "Fantastic Overture" was perplexingly fantastical and not convincing.

The influence of the ultra-moderns was seen in Mr. Strube's rhetoric rather than in the substance of his thought. His ideas were his own. His excursions into fields condemned by stern pedagogues and conventional "lovers of music" as miasmatic did him no harm. On the contrary, he gathered flowers not of evil but of good. In this concerto he has shown a finer discrimination in the use of modern expression. His enthusiasm is under firmer control.

The last movement appeals to the violinist of virtuoso blood and there are some unusual and pleasing orchestral effects, but it falls a little below the level of the movements that precede. Mr. Adamowski, who played throughout with gusto, was especially effective in the opening allegro and in the Reverie. His tone in the purely melodic passages was warm and persuasive, and he phrased with care. While the performance was not wholly flawless, it was romantic and full of life.

The shepherd's song at the manger from Liszt's "Christus" was played here for the first time. The "March of the Three Holy Kings" was produced here by Mr. Gericke Dec. 20, 1902. The story of the composition of this oratorio is a curious one.

Much of the music was written when Liszt was living in the Vatican and also in daily intercourse with the Princess Sayn-Wittgenstein, in religious and sentimental intercourse. Was he sincere when he said that he composed "Christ" as the Saviour was taught to him by "the village priest and the Catholic, apostolic and Roman church"? No doubt he took himself seriously at this period and he had sublime faith—in his own music. How much did the princess have to do with his imitations of old Italian ecclesiastical composers, with his expression of religious pseudo-naivete?

Take this Shepherds' Song for example? It certainly did not deserve the harsh criticism of Hanslick, who could not believe that a composer of dazzling virtuoso music could be sincere in his religious compositions. But Liszt's character was strangly complex, and this naivete that is generally puerile rather than childlike was only one phase of many. The Shepherds' Song is both pastoral and ecclesiastical, but in neither way is there the simplicity of genius, the simplicity of Handel and Gluck. Liszt's shepherds are figuring in tableaux, and there is a brilliant audience with the Princess Carolyn in a box. Or a stereopticon might be used advantageously with both this movement and the March that followed.

SYMPHONY CONCERT

LISZT AND BRAHMS WITHOUT DR. MUCK

A Light Programme with Two Fragments of Liszt's "Christus" and Brahms's "St. Anthony" Variations—The Impulses in the Three—Recitals and Chamber Concerts of Next Week—The January List

A touch of laryngitis kept Dr. Muck from his work at the Symphony concert yesterday afternoon. He will not conduct at the repetition tonight but—what is more essential—he will take the Wagner concert tomorrow, for the pension fund of the orchestra. As it was, Mr. Strube conducted in his own violin concerto, according to previous plans, while Mr. Hess led in Brahms's variations and in the two fragments from Liszt's "Christus." The audience received him with applause, and he conducted with intelligent understanding and ready skill, but naturally with the reserve of a man who is temporarily taking another's place, and with a curious and seemingly automatic suggestion of Dr. Muck's gestures. The audience was plainly in a mood to be pleased and it gave Mr. Adamowski, who played the violin part in the concerto with justness of execution and feeling, hearty and repeated applause.

Dr. Muck deserved the reward of his first light programme of the year and of the pleasurable concert that it brought. Except "The Song of the Shepherds" from "Christus," all the music upon it was more or less familiar—Brahms's variations on Haydn's theme called of St. Anthony, Mr. Strube's concerto for violin first played, and by Mr. Adamowski, a year ago, and "The March of the Three Holy Kings" for a second excerpt from "Christus." "The Song of the Shepherds," moreover, is by no means taxing—a gentle swelling hymn decked out with what the conventions of music have made pastoral suggestion. There is nothing in it to compare in luminous impression with the moment in "The March of the Kings"—one of the vividest moments in all Liszt's music—when the star appears in the heavens to guide them to the Holy Manger. The melodic idea that brings the clear, steadfast light, the light that was as no other, has the poetry of sound and the instrumental voices that impart it speak with illusion. Call it an "effect," as the detractors of Liszt still call both his calculations and his inspirations, but it is an "effect" that brings an authentic imaginative thrill—the more after the insistent reiteration of the progress of the kings—and a genuine vision. What Liszt saw and felt as he imagined the music comes seemingly to transparent and nearly perfect suggestion. Perhaps indeed the apparition of the star is the one moment of spontaneity in these two excerpts from "Christus." Liszt labored long at the oratorio, and other motives than musical expression spurred him to his toil. He liked in his later years at Rome to think himself a devout and innocently minded Catholic, the Abbé Liszt coming as near as he might to the priesthood of which he had dreamed as a boy. Of course he had religious fervor. He could summon any sort of fervor and transform it sometimes into musical ecstasy. But in his faith he touched this fervor with an individual and childlike simplicity of religious feeling. It remained the faith of an imaginative boyhood that could see in young, naive and trusting vision the Holy Night on the plain of Bethlehem. The manger, the star, the coming of the Magi and emotional content they strive for symbols to him. He saw and believed with the eye of a child and with the powers of a composer who loved orchestral expression he would bring the vision and the faith to equal utterance. Hence perhaps springs the conflict of impressions that these two fragments from "Christus" bring. In idea and emotional content they strive for simplicity and innocence of feeling. Yet in expression they seek a considerable sophistication and calculation of orchestral utterance. No wonder that the listener is perpetually struggling between Liszt the ecstatic pietist and Liszt the expert practitioner of instrumental effects.

In Brahms's more familiar variations, there is seemingly a similar conflict between two impulses. Each repetition of the music seems to make the original theme from Haydn more commonplace and unpromising—until Brahms's imagination and technical inventiveness begin to make it fertile. Then, like Liszt, he seems to be struggling between two purposes. The one is the fascination for him and for the expert listener of experiments, problems, and many venturesome and subtle inventions in the choosing and the development of the variations. The other is the impulse in him as a poet in tones to give those variations emotional appeal, not of the weight and gravity of the Paganini variations, for example, but of a flowing grace and a pervading lyric mood, to show perhaps that even he could write lithe and elegant music with an air of polished spontaneity. Brahms, however, has adjusted his two purposes much more smoothly than has Liszt. The fragments of "Christus" labor. The "St. Anthony" variations, with all their technical subtleties have an air of easy improvisation by a composer who has style at and to his fingertips. Not once do they lose their air of graceful fancy. Mr. Strube and Brahms are far apart, but these variations of the elder and greater man made persuasive preparation for the concerto of the younger. In it is the same smooth jointure of inventive faculty and scholarly skill with lightness of mood, grace of fancy and [illegible] But if we follow [illegible] we must [illegible] the concerto and Mr. Adamowski's playing of it for Monday.

H. T.

Concerts Next Week

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The men of the Symphony Orchestra give a concert on Sunday evening, at eight, in Symphony Hall, for the increase of their pension fund, and a day or two ago we were writing of their and its deserv[illegible]ings. Dr. Muck will conduct and with the exception of one number he has made his programme entirely from the overtures and the preludes to Wagner's operas. He will play them in chronological order, beginning with "Rienzi" (1842); continuing with "The Flying Dutchman" (1843); "Tannhäuser" (1845); "Lohengrin" (1848); "Tristan" (1865), and "The Mastersingers" (1868); and ending with "Parsifal" (1882). The remaining number is Siegfried's glorification from the third act of "Götterdämmerung." Thus does Dr. Muck hold to his belief that fragments should not be torn from the body of Wagner's operas and shifted to the concert room, and thus does he make a Wagner programme such as has never before been made here. At no other time in the course of the season are we likely to hear him so amply as an operatic and a Wagnerian conductor.

A FINNISH COMPOSER

JEAN SIBELIUS AND THE MUSIC THAT HE WRITES

His Symphony That Dr. Muck Is to Play for the First Time Next Week—Sibelius's Career and the Traits and the Range of His Music—How It Reflects Finland and the Finnish Spirit—Its Progress Elsewhere

Though Mr. Gericke put Sibelius's second symphony, in D major, on one of his programmes two years ago, the Finlander will still be an almost unknown composer hereabouts when Dr. Muck plays his first symphony (in E minor) at the next pair of Symphony concerts. For ten years past, however, his music has steadily made its way westward from Finland and Russia. His symphonies, his tone-poems—"Finlandia," "A Saga," and "The Swan of Tuonela"—and his orchestral suites have now an established place in concerts in Germany. Thanks to Mr. Wood's eagerness for new music and for the music of eastern Europe, London has heard some of them and next spring Sibelius himself is to be one of the visiting composer-conductors at the concerts of the Philharmonic Society there. In America, Mr. Thomas, in Chicago, was the first to discover him, and the Russian Symphony Orchestra next played some of his shorter pieces in New York. Mr. Gericke gave him a place in the programmes of our orchestra and early this month at a Philharmonic concert in New York Miss Maud Powell played his concerto for violin. Meanwhile Sibelius has reached the dignity and the interest of a little monograph in English that Breitkop and Härtel published a few weeks ago—"Jean Silbelius: A Finnish Composer," by Rosa Newmarch, the accomplished writer upon Tschaikovsky and other Russian composers. At the beginning is a curiously striking drawing of Sibelius's head with the eyes of a dreamer, the mouth of a man of sensuous feeling and the nose and the chin of a man of vigorous action—a whole face indeed in which sensitiveness and resolution seem to dwell not in struggle, but composedly side by side. Mrs. Newmarch then surveys briefly the racial traits of the Finns and the physical traits of their country and traverses the slow development of literature and the arts among them.

"In the case of Sibelius," she writes, "it is essential to realise that he is the product of two civilisations: the one elemental, remote, the very memory of which was only revived after centuries of oblivion; the other, the most recent independent culture in Europe; the almost miraculous burgeoning of a stem long since accounted sapless and dead. . . . From its earliest origin the folk-music of the Finns seems to have been penetrated with melancholy. 'The Kanteletar'—a collection of lyrics which followed the national epic of 'The Kalevala'—contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the Kantele out of the jaw of a gigantic pike:

> The Kantele of care is carved,
> Formed of saddening sorrows only;
> Of hard times its arch is fashioned
> And its wood of evil chances.
> All the strings of sorrows twisted,
> All the screws of adverse fortunes;
> Therefore Kantele can never
> Ring with gay and giddy music.
> Hence this harp lacks happy ditties,
> Cannot sound in cheerful measures,
> As it is of care constructed,
> Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries, and every yard of cultivated soil represents a strenuous conflict with natural conditions. Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities. Years of hard schooling have thus made the Finns a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which once aroused, is not easily diverted or checked. . . . That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the music of Sibelius."

With this introduction Mrs. Newmarch passes to Sibelius himself. "Jean Sibelius," she writes, whose name—like those of the hand-maidens in 'The Blessed Damozel'—makes in itself a symphony, was born in 1865. He soon abandoned the law for music, studied under Wegelius at the Helsingfors Institute and afterwards visited Berlin and Vienna, in which cities he worked under Becker and Goldmark. Thanks to a Government grant, Sibelius has been able, for some years past, to devote himself to creative work, consequently his output is considerable for a man who has barely reached the prime of life. His works include one choral and two orchestral symphonies; four symphonic poems; two orchestral suites; incidental music to Järnefelt's drama 'Kuolema,' and Adolf Paul's play, 'King Christian II.;' one or two ballads for voice and orchestra and a violin concerto. Among chamber music are a few early efforts, and a pianoforte sonata recently published as Op. 12, besides a number of pianoforte pieces and songs. His opus number has reached 48, and I gather from his own information that several important works still remain in manuscript.

"Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. Genius commonly develops in two ways: either it starts by a comparatively conventional or even imitative phase, and, waxing bolder as it grows, ends by sweeping before it every impediment to liberty of conscience and freedom of utterance, as in the case of Wagner and Strauss. Or it may begin by fierce protest and by throwing to the four winds all the pacta conventa of its art, and eventually settle down in dignity and contentment within its own self-adopted limits of expression. In this category we may place Sibelius. With the advance of years, he has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works.

"From his novitiate, Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the rune—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between epos and melos. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables'. Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena which lends itself to every variety of emotional curve and finds its ideal expression through the medium of the English horn. His harmony—a law unto itself—is sometimes of pungent dissonance, and sometimes has a mysterious, penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: "It goes its own way, which is surely the way of God, if we acknowledge that all good things come from him."

"It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament. And yet, I have heard even musicians contend that Sibelius was quite German in style and sentiment and that they listened in vain for the racial note. This is not surprising, for I have also heard Tschaikovsky dismissed as utterly cosmopolitan, and Borodin—of all the racy singers on earth—described as far too French to be Russian! The fact is that in hearing a new work we are often more concerned with what is reminiscent than with what is being said for the first time. The criticism overheard on leaving a concert-room is almost invariably comparative. Yet we must indeed be dull of hearing if we fail to observe in the music of Sibelius an undercurrent of something absolutely novel, and therefore disconcerting: the ground-swell, as it were, of that strong and troubled tide of Finnish sentiment with which so few of us are as yet in touch."

Mrs. Newmarch then describes briefly each of Sibelius's larger compositions and of the symphony that Dr. Muck is to play next week she writes in particular:

"The conciseness and in most cases the brevity of Sibelius's symphonic poems are alike remarkable, and prove that in his case the freer form has not been adopted as an excuse for unbridled loquacity, or incoherent rhapsodizing. Had he only composed such orchestral works as 'The Swan of Tuonela,' 'Finlandia' and even 'A Saga,' much as we should admire their poetical conception, rhythmic vigor and novelty of instrumentation, there would be some justification in questioning whether Sibelius possessed the large structural style and sustained eloquence which alone could entitle him to a place in the front rank of the symphonists.

"The two published symphonies furnish a satisfactory answer not merely to this question, but to one of far wider significance, namely—is the symphony really an obsolete form? The narrowest type of programmist will reply that it is not only obsolete, but dead and buried under an ever-increasing tumulus of modern symphonic poems. Armed with the Sibelius scores, which palpitate with vital energy, we can effectively retort to such an argument: "Les gens que vous tuez se portent assez bien." If these symphonies prove anything, it is that the vision of Ezekiel in the Valley can be perpetually reënacted in the world; that the forms which appear to each succeeding generation as the dry bones of academical tradition can be rearticulated and live again, in beauty and flexibility, if only the breath of genius passes through them. The symphonies of Sibelius are at least as conventional as those of Tchaikovsky and Dvorák. They bear no indication of any literary basis; they are not fettered to the expression of any particular sentiment, heroic, pathetic, pastoral, or even domestic; but they appeal to us and thrill us by the sheer originality, beauty and vigor of the musical idea.

"The first symphony in E minor was composed in 1899. The plan of the work is spacious, Sibelius has something to say and takes his time—a liberal forty minutes—in saying it; its structure is solid, but not heavy, while it contains—especially in the finale—an extraordinary wealth of thematic material. From the melancholy, half-pastoral theme given out by the clarinet in the opening bars, to the brief impressive coda with which the work closes, we are conscious of a sweeping tide of virile power; a sustained flight of inspiration that neither flags, nor takes refuge in padding, nor drops into emotional incoherence. My first impression of the work was the essentially 'plein air' quality of the music. Sibelius's oneness with nature, and that kind of poetical pantheism which is the inheritance of his race, are evident in every page of this symphony. His orchestral combinations, more especially his use of the wood-wind, seem at times direct echoes from the natural world, to the beauty and mystery of which he is peculiarly sensitive. Frequently this music evoked to my vision the color, atmosphere and melancholy grandeur of some masterpiece of Ruysdael. But I must not leave the impression that the symphony is mere landscape painting, such as we find occasionally in the tone-pictures of Smetana or Rimsky-Korsakoff. The vigorous Allegro energico of the first movement would alone contradict this idea; we feel sure that side by side with these reflections from the natural world the entire symphony has some very human and dramatic tale to tell—one of those unrevealed programmes of which we are ever seeking the impalpable solution.

Paper Harpers Weekly
City New York
Date [illegible] Staff

Dr. Karl Muck merits warm praise for placing upon the programme of the Boston Symphony Orchestra's December concert—the evening one—Bruckner's Seventh Symphony. It is a formidable work—a work of large span, of large and noble ideas, a work that repays prolonged study; also, alas, a work that is often turgid, inchoate, excessively uneven in invention, and far too long. Yet it often sways the imagination, it is large-moulded, and it is incontestably sincere. Why it is so seldom performed in this country is fairly easy to understand. One wishes that it might always engage the activities of such an orchestra as Colonel Higginson's insurpassable band, and of so brilliantly able a conductor as Dr. Muck.

Another, though a minor, experiment was made by Dr. Muck at the matinée concert of the December pair, in the shape of a performance—the first in New York—of a new violin concerto by Mr. Gustav Strube. Mr. Strube is one of the Orchestra's first violins, and other works of his in the larger forms have been heard here. One recalls an earlier violin concerto, performed a decade ago by Mr. Kneisel and the Boston Orchestra; and a Fantastic Overture, performed here a year or two ago. His second concerto is said to be of recent composition; if so, one cannot but declare regret over the fact. If one's memory serves, the concerto of ten years ago was a work of charm and distinction; the Fantastic Overture, though it owed much to that dominating colossus, Richard Strauss, had great vigor and boldness; it did not altogether persuade, but it did not bore. But in this new concerto, Mr. Strube did not do well by his talent. There is no apparent reason why it should ever have been committed to music paper, for it says nothing, and says it at considerable length: it has not even the dubious merit of being effectively derivative. Mr. Strube is too clever a composer to expend his time, and the time of those who are always eager to listen to new music, upon such writing. The solo part was played, let it be recorded, with devotion and apparent enthusiasm by Mr. Timothée Adamowski, to whom it is dedicated.

Dr. Muck's superb accomplishments as a conductor were disclosed under more worthy conditions in the other numbers upon the programmes which he had contrived for his second appearance in New York. These were, in addition to the Bruckner symphony, the overture to Rimsky-Korsakoff's opera, "The Betrothed of the Czar," and Glazounoff's Fifth Symphony. Dr. Muck's readings of this music were events to be treasured in the mind—full of color, warmth, and plasticity, yet clear, luminous, firmly articulated, consistently digni-

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THE SYMPHONY CONCERT

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JEAN SIBELIUS AND THE MUSIC THAT HE WRITES

His Symphony That Dr. Muck Is to Play for the First Time Next Week—Sibelius's Career and the Traits and the Range of His Music—How It Reflects Finland and the Finnish Spirit—Its Progress Elsewhere

Though Mr. Gericke put Sibelius's second symphony, in D major, on one of his programmes two years ago, the Finlander will still be an almost unknown composer hereabouts when Dr. Muck plays his first symphony (in E minor) at the next pair of Symphony concerts. For ten years past, however, his music has steadily made its way westward from Finland and Russia. His symphonies, his tone-poems—"Finlandia," "A Saga," and "The Swan of Tuonela"—and his orchestral suites have now an established place in concerts in Germany. Thanks to Mr. Wood's eagerness for new music and for the music of eastern Europe, London has heard some of them and next spring Sibelius himself is to be one of the visiting composer-conductors at the concerts of the Philharmonic Society there. In America, Mr. Thomas, in Chicago, was the first to discover him, and the Russian Symphony Orchestra next played some of his shorter pieces in New York. Mr. Gericke gave him a place in the programmes of our orchestra and early this month at a Philharmonic concert in New York Miss Maud Powell played his concerto for violin. Meanwhile Sibelius has reached the dignity and the interest of a little monograph in English that Breitkop and Härtel published a few weeks ago—"Jean Silbelius: A Finnish Composer," by Rosa Newmarch, the accomplished writer upon Tschaikovsky and other Russian composers. At the beginning is a curiously striking drawing of Sibelius's head with the eyes of a dreamer, the mouth of a man of sensuous feeling and the nose and the chin of a man of vigorous action—a whole face indeed in which sensitiveness and resolution seem to dwell not in struggle, but composedly side by side. Mrs. Newmarch then surveys briefly the racial traits of the Finns and the physical traits of their country and traverses the slow deviopment of literature and the arts among them.

"In the case of Sibelius," she writes, "it is essential to realize that he is the product of two civilizations: the one elemental, remote, the very memory of which was only revived after centuries of oblivion; the other, the most recent independent culture in Europe; the almost miraculous burgeoning of a stem long since accounted sapless and dead. . . . From its earliest origin the folk-music of the Finns seems to have been penetrated with melancholy. 'The Kanteletar'—a collection of lyrics which followed the national epic of 'The Kalevala'—contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the Kantele out of the jaw of a gigantic pike:

> The Kantele of care is carved,
> Formed of saddening sorrows only;
> Of hard times its arch is fashioned
> And its wood of evil chances,
> All the strings of sorrows twisted,
> All the screws of adverse fortunes;
> Therefore Kantele can never
> Ring with gay and giddy music,
> Hence this harp lacks happy ditties,
> Cannot sound in cheerful measures,
> As it is of care constructed,
> Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries, and every yard of cultivated soil represents a strenuous conflict with natural conditions. Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities. Years of hard schooling have thus made the Finns a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which once aroused, is not easily diverted or checked. . . . That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the music of Sibelius."

With this introduction Mrs. Newmarch passes to Sibelius himself. "Jean Sibelius," she writes, whose name—like those of the hand-maidens in 'The Blessed Damozel'—makes in itself a symphony, was born in 1865. He soon abandoned the law for music, studied under Wegelius at the Helsingfors Institute and afterwards visited Berlin and Vienna, in which cities he worked under Becker and Goldmark. Thanks to a Government grant, Sibelius has been able, for some years past, to devote himself to creative work, consequently his output is considerable for a man who has barely reached the prime of life. His works include one choral and two orchestral symphonies; four symphonic poems; two orchestral suites; incidental music to Järnefelt's drama 'Kuolema,' and Adolf Paul's play, 'King Christian II.;' one or two ballads for voice and orchestra and a violin concerto. Among chamber music are a few early efforts, and a pianoforte sonata recently published as Op. 12, besides a number of pianoforte pieces and songs. His opus number has reached 48, and I gather from his own information that several important works still remain in manuscript.

"Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. Genius commonly develops in two ways: either it starts by a comparatively conventional or even imitative phase, and, waxing bolder as it grows, ends by sweeping before it every impediment to liberty of conscience and freedom of utterance, as in the case of Wagner and Strauss. Or it may begin by fierce protest and by throwing to the four winds all the pacta conventa of its art, and eventually settle down in dignity and contentment within its own self-adopted limits of expression. In this category we may place Sibelius. With the advance of years, he has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works.

"From his novitiate, Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the runo—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between epos and melos. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables'. Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena which lends itself to every variety of emotional curve and finds its ideal expression through the medium of the English horn. His harmony—a law unto itself—is sometimes of pungent dissonance, and sometimes has a mysterious, penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: "It goes its own way, which is surely the way of God, if we acknowledge that all good things come from him."

"It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament. And yet, I have heard even musicians contend that Sibelius was quite German in style and sentiment and that they listened in vain for the racial note. This is not surprising, for I have also heard Tschaikovsky dismissed as utterly cosmopolitan, and Borodin—of all the racy singers on earth—described as far too French to be Russian! The fact is that in hearing a new work we are often more concerned with what is reminiscent than with what is being said for the first time. The criticism overheard on leaving a concert-room is almost invariably comparative. Yet we must indeed be dull of hearing if we fail to observe in the music of Sibelius an undercurrent of something absolutely novel, and therefore disconcerting: the ground-swell, as it were, of that strong and troubled tide of Finnish sentiment with which so few of us are as yet in touch."

Mrs. Newmarch then describes briefly each of Sibelius's larger compositions and of the symphony that Dr. Muck is to play next week she writes in particular:

"The conciseness and in most cases the brevity of Sibelius's symphonic poems are alike remarkable, and prove that in his case the freer form has not been adopted as an excuse for unbridled loquacity, or incoherent rhapsodizing. Had he only composed such orchestral works as 'The Swan of Tuonela,' 'Finlandia' and even 'A Saga,' much as we should admire their poetical conception, rhythmic vigor and novelty of instrumentation, there would be some justification in questioning whether Sibelius possessed the large structural style and sustained eloquence which alone could entitle him to a place in the front rank of the symphonists.

"The two published symphonies furnish a satisfactory answer not merely to this question, but to one of far wider significance, namely—is the symphony really an obsolete form? The narrowest type of programmist will reply that it is not only obsolete, but dead and buried under an ever-increasing tumulus of modern symphonic poems. Armed with the Sibelius scores, which palpitate with vital energy, we can effectively retort to such an argument: "Les gens que vous tuez se portent assez bien." If these symphonies prove anything, it is that the vision of Ezekiel in the Valley can be perpetually reënacted in the world; that the forms which appear to each succeeding generation as the dry bones of academical tradition can be rearticulated and live again, in beauty and flexibility, if only the breath of genius passes through them. The symphonies of Sibelius are at least as conventional as those of Tchaikovsky and Dvorák. They bear no indication of any literary basis; they are not fettered to the expression of any particular sentiment, heroic, pathetic, pastoral, or even domestic; but they appeal to us and thrill us by the sheer originality, beauty and vigor of the musical idea.

"The first symphony in E minor was composed in 1899. The plan of the work is spacious, Sibelius has something to say and takes his time—a liberal forty minutes—in saying it; its structure is solid, but not heavy, while it contains—especially in the finale—an extraordinary wealth of thematic material. From the melancholy, half-pastoral theme given out by the clarinet in the opening bars, to the brief impressive coda with which the work closes, we are conscious of a sweeping tide of virile power; a sustained flight of inspiration that neither flags, nor takes refuge in padding, nor drops into emotional incoherence. My first impression of the work was the essentially 'plein air' quality of the music. Sibelius's oneness with nature, and that kind of poetical pantheism which is the inheritance of his race, are evident in every page of this symphony. His orchestral combinations, more especially his use of the wood-wind, seem at times direct echoes from the natural world, to the beauty and mystery of which he is peculiarly sensitive. Frequently this music evoked to my vision the color, atmosphere and melancholy grandeur of some masterpiece of Ruysdael. But I must not leave the impression that the symphony is mere landscape painting, such as we find occasionally in the tone-pictures of Smetana or Rimsky-Korsakoff. The vigorous Allegro energico of the first movement would alone contradict this idea; we feel sure that side by side with these reflections from the natural world the entire symphony has some very human and dramatic tale to tell—one of those unrevealed programmes of which we are ever seeking the impalpable solution.

Paper Harpers Weekly
City New York
Date Sat'y

Dr. Karl Muck merits warm praise for placing upon the programme of the Boston Symphony Orchestra's December concert—the evening one—Bruckner's Seventh Symphony. It is a formidable work—a work of large span, of large and noble ideas, a work that repays prolonged study; also, alas, a work that is often turgid, inchoate, excessively uneven in invention, and far too long. Yet it often sways the imagination, it is large-moulded, and it is incontestably sincere. Why it is so seldom performed in this country is fairly easy to understand. One wishes that it might always engage the activities of such an orchestra as Colonel Higginson's insurpassable band, and of so brilliantly able a conductor as Dr. Muck.

Another, though a minor, experiment was made by Dr. Muck at the matinée concert of the December pair, in the shape of a performance—the first in New York—of a new violin concerto by Mr. Gustav Strube. Mr. Strube is one of the Orchestra's first violins, and other works of his in the larger forms have been heard here. One recalls an earlier violin concerto, performed a decade ago by Mr. Kneisel and the Boston Orchestra; and a Fantastic Overture, performed here a year or two ago. His second concerto is said to be of recent composition; if so, one cannot but declare regret over the fact. If one's memory serves, the concerto of ten years ago was a work of charm and distinction; the Fantastic Overture, though it owed much to that dominating colossus, Richard Strauss, had great vigor and boldness; it did not altogether persuade, but it did not bore. But in this new concerto, Mr. Strube did not do well by his talent. There is no apparent reason why it should ever have been committed to music paper, for it says nothing and says it at considerable length: it has not even the dubious merit of being effectively derivative. Mr. Strube is too clever a composer to expend his time, and the time of those who are always eager to listen to new music, upon such writing. The solo part was played, let it be recorded, with devotion and apparent enthusiasm by Mr. Timothée Adamowski, to whom it is dedicated.

Dr. Muck's superb accomplishments as a conductor were disclosed under more worthy conditions in the other numbers upon the programmes which he had contrived for his second appearance in New York. These were, in addition to the Bruckner symphony, the overture to Rimsky-Korsakoff's opera, "The Betrothed of the Czar," and Glazounoff's Fifth Symphony. Dr. Muck's readings of this music were events to be treasured in the mind—full of color, warmth, and plasticity, yet clear, luminous, firmly articulated, consistently digni-

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MUSICAL MATTERS

Symphony Program With One Novelty.

Pension Fund Concert Tonight —Mr Whitney's Song Recital.

Nordica Coming Saturday —Events of the Week.

The only novelty on the Symphony program last week was the "Shepherd's song" from the Liszt oratorio, "Christus." "The March of the Three Holy Kings," an excerpt from the same work; Brahms' variations on a theme by Haydn and Strube's F-sharp minor concerto for violin completed the selections. Mr Timothee Adamowski was the soloist. The Lisst song and march were in keeping with the spirit of the present season and made the performance of these numbers specially impressive. In the song of the shepherds the composer frequently introduces the pastoral idea by phrases for the wood-wind instruments, the snatches of melody being grave and mysterious in their suggestions of rural simplicity and humble homage of the herders, who visited the manger where the Christ-child lay.

Throughout the work the religious and the pastoral ideas are beautifully blended and the work made a fine contrast for the march which followed, the latter being more brilliant and pompous in its significance. Except for the long preludes by the lighter wood-winds in the "song" and the efficient work of the brass contingent in the march the performances call for no special commendation, which probably would not be the case if another orchestra was under consideration.

When Mr Strube's concerto was first played by Mr Adamowski about one year ago the great merit of the work was quickly recognized, and the performance also was generally considered the most satisfactory of any given by the popular soloist. Then, as last week, the composer directed, and in each case the whole performance was thoroughly enjoyable. Possibly Mr Adamowski has acquired greater ease and confidence in his execution since his former interpretation of the concerto for his work, especially in the reverie and adagio, was a splendid exhibition of sustained power, the violin part is almost continuous, pure intonation and dexterous fingering. The emotional import of the second movement was resonantly set forth, the G string fingering deserving particular mention, and the sweet three-note motif of the first part, and the variations and cadenza in the final movement were each played skilfully and generally without a deviation from the pitch. Composer and soloist were rapturously applauded and recalled after the performance.

The Brahms variations, nine in number, went smoothly. The oboes and bassoons in the third variation were capitally voiced, in the sixth one the difficult passage work of the violins was perfect and the finale was an excellent example of ensemble work.

On account of the illness of Dr Muck the concert master, Prof Willy Hess, directed the orchestra.

The principal number on this week's program will be the E minor symphony by the Finnish composer, Jan Sibeluis. The first cellist of the orchestra will play Volkmann's A minor concerto, and the program will begin with the overture [illegible]

SYMPHONY PENSION FUND

Despite the holiday season, when the [illegible]'s of the public are usually on other [illegible]ts than music, there has been no [illegible] of interest in the pension fund concert of the Symphony orchestra which will be given in Symphony hall this evening. A Wagner program usually attracts the music-loving public, and possibly Dr Muck was guided in making up one by his belief that it is inartistic to "lift" parts from the music-dramas for performance in the concert room. Dr Muck believes that the only parts of the music-dramas proper for concert performance are the overtures and preludes and a few purely instrumental episodes in the works themselves.

In the matter of overtures he has until the present drawn the line at the prelude to "Parsifal." To him, despite Messrs Conried and Savage, "Parsifal" is a sacred festival play" in the full sense of the words, and it has been contrary to his convictions to break what has been a rule with him longer to perform any part of it in concert.

Dr Muck has brought with him from abroad great prestige as an interpreter of Wagner. He gave in Austria the first "uncut" performance of "Die Meistersinger," and he was the first to conduct performances of the "Ring" in [illegible]. The season that he was the Wagnerian conductor at Covent Garden was one of the most brilliant in the history of London opera. This evening's program will be as follows: Overture, "Rienzi," "Flying Dutchman" and "Tannhauser"; preludes, "Lohengrin," "Tristan and Isolde" and "The Meistersinger"; the funeral march from "Gotterdammerung" and the "Parsifal"

DR. MUCK CONSENTS TO GIVE "PARSIFAL" PRELUDE TO-NIGHT

Conductor's Sacrifice of Feelings Adds Interest to Pension Concert; Germaine Schnitzer Again.

By Kent Perkins.

THAT Dr. Muck finally yielded to persuasion and consented to give the prelude to "Parsifal" at to-night's Symphony Pension Fund Concert, adds a lively element of interest to the occasion. The conductor is a devotee of the Wagner-Bayreuth tradition. He feels that "Parsifal" is in reality a solemn "festival play" as its author named it, and in a certain sense "sacred." In consequence he hitherto has frowned upon the idea of giving any of its music in concert, or outside of Bayreuth, for that matter. To make to-night's list of overtures and preludes complete, however, he finally gave in. As the highest living interpreter of Wagner, and in view of his feeling for "Parsifal" his reading of the prelude is awaited with keen anticipation.

Finnish composer, Jan Si[illegible] chief item of interest on the [illegible] program for this week. It is his [illegible] E minor, and was composed in 1899. The soloist will be the first 'cellist of the orchestra, Heinrich Warnke, who will play Volkmann's concerto. The other number on the program is Goldmark's "Sakuntala" overture.

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MONDAY, DEC. 31, 19[illegible]

ORCHESTRA PLAYS FOR PENSION FUND

Wagnerian Programme of the Symphony Given Before a Large Audience.

The first concert this season in aid of the pension fund of the Boston Symphony orchestra took place last night in Symphony Hall. The programme was a Wagnerian one: Overtures to "Rienzi," "The Flying Dutchman," "Tannhaeuser," preludes to "Lohengrin," "Tristan and Isolde," "The Mastersingers" and "Parsifal" and the funeral march from "Dusk of the Gods." Dr. Muck conducted.

It is a pleasure to know that the receipts of previous concerts and the contributions of members of the orchestra have increased the benefit fund to such an extent that there will soon be enough for four pensions in case they are needed—absit omen! The interest taken by the public in these concerts is naturally most gratifying to the members of the orchestra. This interest is in turn natural. The orchestra is an institution of which Paris, Berlin or London might well be proud. The concerts given here are the chief features of musical life. They are to Boston what the operatic performances are to New York, and there are Bostonians who would have it thus, preferring chaste enjoyment and moderate vibrations to the worship of personalities and feverish excitement, preferring symphonic lilies and languors to operatic roses and raptures. Inasmuch as the orchestra affords the keenest local musical pleasure and spreads the fame of Boston throughout the land, it is only reasonable and meet that the players should realize in a substantial form the appreciation of the public.

It is a custom—and an excellent one—to abstain from criticism of a concert or other entertainment given for a charitable purpose. Yet a few notes on the programme may not be impertinent. As Dr. Muck is famous in Europe as a conductor of Wagner's operas it was a happy thought to give the general public the opportunity of becoming acquainted with his interpretations. The programme was arranged so that Wagner's changing views concerning the character and function of an overture were clearly observed. Starting with the overture to "Rienzi," a potpourri overture, he did not compose a prelude as a purely tone-and-mood picture until he wrote the one to "Lohengrin." In the prelude to the "Mastersingers" he returned in a way to the potpourri form, but what a contrast between this master work and the blatant "Rienzi," which is distinguished by its debased Meyerbeerism! Even in the prelude to "Parsifal," which is not so fine a work as the prelude to "Lohengrin" in the absolute perfection of expression there is a looking-back toward the potpourri form.

And how Time disposes quietly of all these matters. When Theodore Thomas first played the prelude to "Lohengrin" at his summer concerts in New York hisses were often heard. This simple music was then considered incomprehensible and dangerous. When Thomas produced the overture to "The Mastersingers" in Boston 35 years ago Mr. John S. Dwight wrote: "Save us from more acquaintance with the introduction to the 'Meistersinger'! It is hard, harsh, forced and noisy, ever on the verge of discord (having the ungenial effect of discord, however literally within the rules of counterpoint), . . . This could never have won the prize before any guild, whether of 'old fogy' Philistines or fresh young hearts." Mr. Dwight wrote honestly, and he undoubtedly voiced the opinion of the great majority in Boston at the time. The singular feature of it all is this: that some who now wonder at the dulness of ears in 1871 are [illegible] receptive when listening to ultra-m[illegible] music of today. They have ears and they do not hear.

At all events, a Wagnerian programme nowadays attracts a large audience—an audience of saner enthusiasts than was the case when this music required championship—and the fact has been demonstrated more than once at a pension fund concert. Last evening the hall was filled and many stood. The performance was an unbroken record of brilliance and color, and enthusiasm was as spontaneous at the end as at the beginning of the long programme. The climax of applause came after the overture to "Tannhaeuser," when Dr. Muck had the orchestra rise to respond with him.

BOSTON POST.

DECEMBER 31, 1906

WAGNER GIVEN BY SYMPHONY

By Olin Downs

Symphony Hall was crowded with an enthusiastic audience at the first of the Pension Fund concerts last night. Dr. Carl Muck's announcement of a programme, consisting of all the Wagner overtures and preludes in chronological order, and the funeral march from 'Du Gotterdammerung, excited unusual interest. The audience seemed to appreciate the fact that the programme for once consisted of only the orchestral portions of Wagner's works instead of various scenes sung in a language which but a part of the audience understands.

It is the fashion to sneer at the Rienzi overture, and point it out as the remarkably weak and immature efforts of the master, who was to astonish the world. But Dr. Muck made this a surpassingly brilliant performance, which was the first of a series of triumphs which followed one after another.

"The Flying Dutchman" overture had the appropriate storm and stress, and the "Tannhauser" aroused such enthusiasm that the conductor was obliged to bow his thanks three times, the audience remaining unsatisfied until he had his men arise and acknowledge the applause.

As to the "Tristan" overture, few have the artistic restraint that enabled Dr. Muck, starting from the first longing sigh of the 'cello, to build up that vehement, long-sustained crescendo, which mounted to a climax of unutterable passion, and then subsided in throbs of exhausted emotion.

Like a burst of sunlight came the first measures of the Meistersinger prelude. Many may object to the tempo taken, which was slower than is usual. But if one plays Mendelssohn's Wedding March in the originally intended tempo one will have difficulty in finding a couple lively enough to tread the measure, it is argued. This introduction was intended as an apotheosis of the drama, and if the Meistersingers could not march to it, the dignity of spirit was there, when necessary, and a glorious enthusiasm swept everything before it.

The Funeral March was epic in its breadth and solemnity, and the "Parsifal" prelude, with its atmosphere of deeply religious contemplation, closed the concert.

Paper Inquirer
City Philadelphia
Date DEC [illegible] State Pa

Doctor Muck is preparing the Strauss "Sinfonia Domestica" for its first Boston hearing at one of the February concerts. The Boston Symphony Orchestra will make the work a feature of one of its New York concerts later in the season. It will be remembered that the work produced a deep impression when given in this city by Mr. Scheel two seasons ago.

Paper Globe
City New York
Date DEC 23 1906 State N. Y.

The next Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Jan. 10, and Saturday afternoon, Jan. 12. Thursday evening's concert will be devoted to Beethoven, the works chosen being the overture to "Egmont," the concerto for violin, and the Seventh Symphony. Willy Hess will be the soloist. Saturday afternoon the programme will comprise Elgar's overture "In the South," Chadwick's symphonic poem "Cleopatra" (first time), Georg Schumann's "Variations and Double Fugue on a Merry Theme" and the overture to Wagner's "[illegible]"

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BOSTON JOURNAL.
DECEMBER 31, 1906

SUPERB CONCERT IN AID OF PENSION FUND

Symphony Orchestra Gives Entire Program From Wagner—Heard by Notably Enthusiastic Audience in Symphony Hall.

The first of this season's concerts in behalf of the pension fund of the Boston Symphony Orchestra, was given in Symphony Hall last night, and music of Richard Wagner made up the entire program. The overtures of "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "Die Meistersinger" and "Parsifal," together with the funeral march from "Die Gotterdammerung," were played. A great audience was present; it and its notable enthusiasm were evidence enough, if any were needed, that the Master of Bayreuth is still potent in these regions and that his music, when interpreted and played as it should be, is more highly affecting and emotional than that of any other composer.

It is taxing the versatility of any man to make a complete concert of his works, but Wagner measures up to the test as well as any, save, perhaps, Beethoven. And last evening the variety was great, embracing as it did, the early "trash," "Rienzi," the last semi-sacred "Parsifal," and all of the operas between, save three. It showed, if anyone cared to think of such things in the face of the enormous effect of the selections themselves, the absolute change in Wagner's inspiration and style, the development of a man of prodigious brass band effects, into a genius at orchestral coloring, whose equal the world had never seen.

The fact that this was a benefit concert makes any set review out of place. Yet it must in justice be said that no such gloriously-sustained interpretation of Wagner's music has ever been heard here before. Dr. Muck was in heroic mood and the men played as if their very lives depended upon it. The result was a riot of splendor and colossal effects—more marked, perhaps, than any especially exquisite beauty. "The Flying Dutchman" piece excelled for its weird tonal suggestiveness; the "Tannhauser" overture for its impassioned fervor; the "Meistersinger" vorspiel for its jubilant and magnificent spirit and the "Gotterdammerung" death march for the overwhelming majesty of its elegiac power. The "Tristan" overture alone seemed less effective, more monotonously restrained than in other performances.

PROF. HESS WIELDS BATON IN ABSENCE OF DR. MUCK

The program of the tenth Symphony concert at Symphony Hall Saturday evening was as follows:

Variations on a theme of Haydn.....Brahms
Concerto No. 2, in F sharp minor, for violin.....Strube
Shepherds' Song at the Manger and March of the Three Holy Kings, from "Christus".....Lists

Timothee Adamowski was the soloist, and owing to the temporary indisposition of Dr. Muck, Professor Willy Hess conducted with authority and discretion. It cannot be said that the program was especially inspiring. Neither was it especially interesting. The Brahms variations are of pastoral quality with some charm, but the commonplace is dangerously near if not quite attained. The Strube concerto, which was conducted by the composer, was played by Mr. Adamowski in a style that even his most ardent admirers must admit to have been above his usual attainments. The reverie is the most captivating movement of the work, and here it was that the soloist reached his greatest heights, his warmth of tone and vigor of expression being most compelling. Liszt's "Shepherds' Song" was played for the first time at these concerts, and it may well be set down as the last, for despite the life instilled by the orchestra, it remained an exceedingly commonplace composition, in which shepherds were conspicuous by their absence. The march that closed the concert was equally lacking in impressive power.

MRS. WOODRUFF, SOLOIST, WITH SYMPHONY QUARTET

In Chickering Hall yesterday afternoon a big audience assembled to hear the Boston Symphony Quartet and Mrs. Gertrude Miller Woodruff, soprano, give the fifth concert of the season of the Chickering series. The program was excellently selected and the concert was a musical treat. The quartet in A major, op. 2, by E. Gliere, a brilliant work, thrilling with life and feeling, was superbly played. The fine old sonata for violin and viola with pianoforte accompaniment, Mr. Tucker at the piano, was a delight to the ear, and the Haydn quartet in C major pleased as always.

Mrs. Woodruff sang Bachelet's "Chere Nuit," Schutt's "All the Summer Through" and "Twilight Hour," Schubert's "Hark, the Lark," and Sullivan's "Where the Bee Sucks." Her rich soprano was heard to best advantage in the Schutt [illegible]

NDAY GLOBE—
DECEMBER 30, 1906

MUSICAL MATTERS

Symphony Program With One Novelty.

Pension Fund Concert Tonight —Mr Whitney's Song Recital.

Nordica Coming Saturday —Events of the Week.

The only novelty on the Symphony program last week was the "Shepherd's Song" from the Liszt oratorio, "Christus." "The March of the Three Holy Kings," an excerpt from the same work; Brahms' variations on a theme by Haydn and Strube's F-sharp minor concerto for violin completed the selections. Mr Timothee Adamowski was the soloist. The Liszt song and march were in keeping with the spirit of the present season and made the performance of these numbers specially impressive. In the song of the shepherds the composer frequently introduces the pastoral idea by phrases for the wood-wind instruments, the snatches of melody being grave and mysterious in their suggestions of rural simplicity and humble homage of the herders, who visited the manger where the Christ-child lay.

Throughout the work the religious and the pastoral ideas are beautifully blended and the work made a fine contrast for the march which followed, the latter being more brilliant and pompous in its significance. Except for the long preludes by the lighter wood-winds in the "song" and the efficient work of the brass contingent in the march the performances call for no special commendation, which probably would not be the case if another orchestra was under consideration.

When Mr Strube's concerto was first played by Mr Adamowski about one year ago the great merit of the work was quickly recognized, and the performance also was generally considered the most satisfactory of any given by the popular soloist. Then, as last week, the composer directed, and in each case the whole performance was thoroughly enjoyable. Possibly Mr Adamowski has acquired greater ease and confidence in his execution since his former interpretation of the concerto for his work, especially in the reverie and adagio, was a splendid exhibition of sustained power, the violin part is almost continuous, pure intonation and dexterous fingering. The emotional import of the second movement was resonantly set forth, the G string fingering deserving particular mention, and the sweet three-note motif of the first part, and the variations and cadenza in the final movement were each played skilfully and generally without a deviation from the pitch. Composer and soloist were rapturously applauded and recalled after the performance.

The Brahms variations, nine in number, went smoothly. The oboes and bassoons in the third variation were capitally voiced, in the sixth one the difficult passage work of the violins was perfect and the finale was an excellent example of ensemble work.

On account of the illness of Dr Muck the concert master, Prof Willy Hess, directed the orchestra.

The principal number on this week's program will be the E minor symphony by the Finnish composer, Jan Sibeluis. The first cellist of the orchestra will play Volkmann's A minor concerto, and the program will begin with the over-[illegible]."

SYMPHONY PENSION FUND

Despite the holiday season, when the minds of the public are usually on other matters than music, there has been no lack of interest in the pension fund concert of the Symphony orchestra which will be given in Symphony hall this evening. A Wagner program usually attracts the music-loving public, and possibly Dr Muck was guided in making this one by his belief that it is inartistic to "lift" parts from the music-dramas for performance in the concert room. Dr Muck believes that the only parts of the music-dramas proper for concert performance are the overtures and preludes and a few purely instrumental episodes in the works themselves.

In the matter of overtures he has until the present drawn the line at the prelude to "Parsifal." To him, despite Messrs Conried and Savage, "Parsifal" is a "sacred festival play" in the full sense of the words, and it has been considerably against his convictions to break what has been a rule with him never to perform any part of it in concert.

Dr Muck has brought with him from abroad great prestige as an interpreter of Wagner. He gave in Austria the first "uncut" performance of "Die Meistersinger," and he was the first to conduct performances of the "Ring" in Russia. The season that he was the Wagnerian conductor at Covent Garden was one of the most brilliant in the history of London opera. This evening's program will be as follows: Overtures, "Rienzi," "Flying Dutchman" and "Tannhauser"; preludes, "Lohengrin," "Tristan and Isolde" and "The Meistersinger"; the funeral march from "Gotterdammerung" and the "Parsifal" prelude.

BOSTON AMERICAN, SUNDAY, DECEMBER 30, 1906.

DR. MUCK CONSENTS TO GIVE "PARSIFAL" PRELUDE TO-NIGHT

Conductor's Sacrifice of Feelings Adds Interest to Pension Concert; Germaine Schnitzer Again.

By Kent Perkins.

THAT Dr. Muck finally yielded to persuasion and consented to give the prelude to "Parsifal" at to-night's Symphony Pension Fund Concert, adds a lively element of interest to the occasion. The conductor is a devotee of the Wagner-Bayreuth tradition. He feels that "Parsifal" is in reality a solemn "festival play" as its author named it, and in a certain sense "sacred." In consequence he hitherto has frowned upon the idea of giving any of its music in concert, or outside of Bayreuth, for that matter. To make to-night's list of overtures and preludes complete, however, he finally gave in. As the highest living interpreter of Wagner, and in view of his feeling for "Parsifal" his reading of the prelude is awaited with keen anticipation.

A symphony new to [illegible] the Finnish composer, Jan Sibe[illegible] the chief item of interest on the Sym[illegible] program for this week. It is his first, E minor, and was composed in 1890. The soloist will be the first 'cellist of the orchestra, Heinrich Warnke, who will play Volkmann's concerto. The other number on the program is Goldmark's "Sakuntala" overture.

BOSTON HERA[illegible]

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MONDAY, DEC. 31, 19[illegible]

BOSTON POST,
DECEMBER 31, 1906

ORCHESTRA PLAYS FOR PENSION FUND

Wagnerian Programme of the Symphony Given Before a Large Audience.

The first concert this season in aid of the pension fund of the Boston Symphony orchestra took place last night in Symphony Hall. The programme was a Wagnerian one: Overtures to "Rienzi," "The Flying Dutchman," "Tannhaeuser," preludes to "Lohengrin," "Tristan and Isolde," "The Mastersingers" and "Parsifal" and the funeral march from "Dusk of the Gods." Dr. Muck conducted.

It is a pleasure to know that the receipts of previous concerts and the contributions of members of the orchestra have increased the benefit fund to such an extent that there will soon be enough for four pensions in case they are needed—absit omen! The interest taken by the public in these concerts is naturally most gratifying to the members of the orchestra. This interest is in turn natural. The orchestra is an institution of which Paris, Berlin or London might well be proud. The concerts given here are the chief features of musical life. They are to Boston what the operatic performances are to New York, and there are Bostonians who would have it thus, preferring chaste enjoyment and moderate vibrations to the worship of personalities and feverish excitement, preferring symphonic lilies and languors to operatic roses and raptures. Inasmuch as the orchestra affords the keenest local musical pleasure and spreads the fame of Boston throughout the land, it is only reasonable and meet that the players should realize in a substantial form the appreciation of the public.

It is a custom—and an excellent one—to abstain from criticism of a concert or other entertainment given for a charitable purpose. Yet a few notes on the programme may not be impertinent. As Dr. Muck is famous in Europe as a conductor of Wagner's operas it was a happy thought to give the general public the opportunity of becoming acquainted with his interpretations. The programme was arranged so that Wagner's changing views concerning the character and function of an overture were clearly observed. Starting with the overture to "Rienzi," a potpourri overture, he did not compose a prelude as a purely tone-and-mood picture until he wrote the one to "Lohengrin." In the prelude to the "Mastersingers" he returned in a way to the potpourri form, but what a contrast between this master work and the blatant "Rienzi," which is distinguished by its debased Meyerbeerism! Even in the prelude to "Parsifal," which is not so fine a work as the prelude to "Lohengrin" in the absolute perfection of expression there is a looking-back toward the potpourri form.

And how Time disposes quietly of all these matters. When Theodore Thomas first played the prelude to "Lohengrin" at his summer concerts in New York hisses were often heard. This simple music was then considered incomprehensible and dangerous. When Thomas produced the overture to "The Mastersingers" in Boston 35 years ago Mr. John S. Dwight wrote: "Save us from more acquaintance with the introduction to the 'Meistersinger'! It is hard, harsh, forced and noisy, ever on the verge of discord (having the ungenial effect of discord, however literally within the rules of counterpoint). * * * This could never have won the prize before any guild, whether of 'old fogy' Philistines or fresh young hearts." Mr. Dwight wrote honestly, and he undoubtedly voiced the opinion of the great majority in Boston at the time. The singular feature of it all is this: that some who now wonder at the dulness of ears in 1871 are not receptive when listening to ultra-m[illegible] music of today. They have ears and they do not hear.

At all events, a Wagnerian programme nowadays attracts a large audience—an audience of saner enthusiasts than was the case when this music required championship—and the fac' has been demonstrated more than [illegible]ce at a pension fund concert. Last evening the hall was filled and many stood. The performance was an unbroken record of brilliance and color, and enthusiasm was as spontaneous at the end as at the beginning of the long programme. The climax of applause came after the overture to "Tannhaeuser," when Dr. Muck had the orchestra rise to respond with him.

WAGNER GIVEN BY SYMPHONY

By Olin Downs

Symphony Hall was crowded with an enthusiastic audience at the first of the Pension Fund concerts, last night. Dr. Carl Muck's announcement of a programme, consisting of all the Wagner overtures and preludes in chronological order, and the funeral march from "Du Gotterdammerung, excited unusual interest. The audience seemed to appreciate the fact that the programme for once consisted of only the orchestral portions of Wagner's works instead of various scenes sung in a language which but a part of the audience understands.

It is the fashion to sneer at the Rienzi overture, and point it out as the remarkably weak and immature efforts of the master, who was to astonish the world. But Dr. Muck made this a surpassingly brilliant performance, which was the first of a series of triumphs which followed one after another.

"The Flying Dutchman" overture had the appropriate storm and stress, and the "Tannhauser" aroused such enthusiasm that the conductor was obliged to bow his thanks three times, the audience remaining unsatisfied until he had his men arise and acknowledge the applause.

As to the "Tristan" overture, few have the artistic restraint that enabled Dr. Muck, starting from the first longing sigh of the 'cello, to build up that vehement, long-sustained crescendo, which mounted to a climax of unutterable passion, and then subsided in throbs of exhausted emotion.

Like a burst of sunlight came the first measures of the Meistersinger prelude. Many may object to the tempo taken, which was slower than is usual. But if one plays Mendelssohn's Wedding March in the originally intended tempo one will have difficulty in finding a couple lively enough to tread the measure, it is argued. This introduction was intended as an apothesis of the drama, and if the Meistersingers could not march to it, the dignity of spirit was there, when necessary, and a glorious enthusiasm swept everything before it.

The Funeral March was epic in its breadth and solemnity, and the "Parsifal" prelude, with its atmosphere of deeply religious contemplation, closed the concert.

Paper Inquirer
City Philadelphia
Date DEC State Pa

Doctor Muck is preparing the Strauss "Sinfonia Domestica" for its first Boston hearing at one of the February concerts. The Boston Symphony Orchestra will make the work a feature of one of its New York concerts later in the season. It will be remembered that the work produced a deep impression when given in this city by Mr. Scheel two seasons ago.

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Paper Globe
City New York
Date State N. Y.

DEC [illegible]

The next Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Jan. 10, and Saturday afternoon, Jan. 12. Thursday evening's concert will be devoted to Beethoven, the works chosen being the overture to "Egmont," the concerto for violin, and the Seventh Symphony. Willy Hess will be the soloist. Saturday afternoon the programme will comprise Elgar's overture "In the South," Chadwick's symphonic poem "Cleopatra" (first time), Georg Schumann's "Variations and Double Fugue on a Merry Theme" and the overture to Wagner's "Rienzi."

[103]

BOSTON JOURNAL-
DECEMBER 31, 1906

SUPERB CONCERT IN AID OF PENSION FUND

Symphony Orchestra Gives Entire Program From Wagner—Heard by Notably Enthusiastic Audience in Symphony Hall.

The first of this season's concerts in behalf of the pension fund of the Boston Symphony Orchestra, was given in Symphony Hall last night, and music of Richard Wagner made up the entire program. The overtures of "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "Die Meistersinger" and "Parsifal," together with the funeral march from "Die Gotterdammerung," were played. A great audience was present; it and its notable enthusiasm were evidence enough, if any were needed, that the Master of Bayreuth is still potent in these regions and that his music, when interpreted and played as it should be, is more highly affecting and emotional than that of any other composer.

It is taxing the versatility of any man to make a complete concert of his works, but Wagner measures up to the test as well as any, save, perhaps, Beethoven. And last evening the variety was great, embracing as it did, the early "trash," "Rienzi," the last semi-sacred "Parsifal," and all of the operas between, save three. It showed, if any one cared to think of such things in the face of the enormous effect of the selections themselves, the absolute change in Wagner's inspiration and style, the development of a man of prodigious brass band effects, into a genius at orchestral coloring, whose equal the world had never seen.

The fact that this was a benefit concert makes any set review out of place. Yet it must in justice be said that no such gloriously-sustained interpretation of Wagner's music has ever been heard here before. Dr. Muck was in heroic mood and the men played as if their very lives depended upon it. The result was a riot of splendor and colossal effects—more marked, perhaps, than any especially exquisite beauty. "The Flying Dutchman" piece excelled for its weird tonal suggestiveness; the "Tannhauser" overture for its impassioned fervor; the "Meistersinger" vorspiel for its jubilant and magnificent spirit and the "Gotterdammerung" death march for the overwhelming majesty of its elegiac power. The "Tristan" overture alone seemed less effective, more monotonously restrained than in other performances.

PROF. HESS WIELDS BATON IN ABSENCE OF DR. MUCK

The program of the tenth Symphony concert at Symphony Hall Saturday evening was as follows:

Variations on a theme of Haydn.....Brahm
Concerto No. 2, in F sharp minor, for violin .....Strube
Shepherds' Song at the Manger and March of the Three Holy Kings, from "Christus" .....Liszt

Timothee Adamowski was the soloist, and owing to the temporary indisposition of Dr. Muck, Professor Willy Hess conducted with authority and discretion. It cannot be said that the program was especially inspiring. Neither was it especially interesting. The Brahms variations are of pastoral quality with some charm, but the commonplace is dangerously near if not quite attained. The Strube concerto, which was conducted by the composer, was played by Mr. Adamowski in a style that even his most ardent admirers must admit to have been above his usual attainments. The reverie is the most captivating movement of the work, and here it was that the soloist reached his greatest heights, his warmth of tone and vigor of expression being most compelling. Liszt's "Shepherds' Song" was played for the first time at these concerts, and it may well be set down as the last, for despite the life instilled by the orchestra, it remained an exceedingly commonplace composition, in which shepherds were conspicuous by their absence. The march that closed the concert was equally lacking in impressive power.

MRS. WOODRUFF, SOLOIST, WITH SYMPHONY QUARTET

In Chickering Hall yesterday afternoon a big audience assembled to hear the Boston Symphony Quartet and Mrs. Gertrude Miller Woodruff, soprano, give the fifth concert of the season of the Chickering series. The program was excellently selected and the concert was a musical treat. The quartet in A major, op. 2, by E. Gliere, a brilliant work, thrilling with life and feeling, was superbly played. The fine old sonata for violin and viola with pianoforte accompaniment, Mr. Tucker at the piano, was a delight to the ear, and the Haydn quartet in C major pleased as always.

Mrs. Woodruff sang Bachelet's "Chere Nuit," Schutt's "All the Summer Through" and "Twilight Hour," Schubert's "Hark, the Lark," and Sullivan's "Where the Bee Sucks." Her rich soprano was heard to best advantage in the Schutt numbers. For next Sunday the Longy Club and Mrs. Mary Desmond, the English contralto, are announced.

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Brahms—Variations on a Haydn Theme. Op. 56a.
Strube—Violin Concerto, F-sharp minor, No. 2.
Soloist, Mr. T. Adamowski.
Liszt—Shepherd's Song at the Manger.
Liszt—March of the Three Holy Kings.

Not a very inspiring programme and Dr. Muck was absent, our climate having at last caught him by the throat. Prof. Willy Hess has hitherto only conducted concertos in Boston; last night he conducted everything but the concerto. We notice that the railroad-timetable exactness, with which Mr. Gericke used to begin the concerts is being departed from; on this occasion the concert began at 8.10.

In the first number the beauty of Haydn's theme impressed us more than the variations of it. Yet there was great skill in the work and the leading of the voices was remarkably fluent. In spite of the charm of the sixth and seventh variations the composition scarcely ever became more than interesting. One felt at the end that Brahms could readily have added half-a-dozen more variations if they had been demanded, with as much ease as a grocer's clerk could add a few more pounds of sugar to your purchase; there was too much facility in the composition, but the work was never dry nor dull, and Prof. Hess brought out the points with praiseworthy intelligence.

The Variations did not make a dress parade of the different departments of the orchestra, as is often done in this form of composition, but followed the higher plan of really developing the theme, so that Haydn's thought became very much enlarged and modernized before the end. Nevertheless, as intimated, we found the chief charm in the melody unadorned.

Mr. Strube and Mr. Adamowski are both very popular, with orchestra and with public, and they were welcomed with enthusiasm by both. The concerto is one of Mr. Strube's best compositions. It is modern enough, but it is not exasperatingly ugly, as some of this composer's works strive to be. The Reverie (second movement) is a gem that deserves to be heard frequently. It is much the best number of the work.

The last movement, however, did not grow upon acquaintance. The cadenza, which Mr. Gericke wrote for the work, is an effective display of technique, especially in double-stopping. But we find no adequate reason for the employment of the bizarre rhythmic construction. Tschaikowsky once rebuked a Russian contemporary for using a 5-4 rhythm. Yet Tschaikowsky himself wrote one of the longest 5-4 movements in existence. But that 5-4 rhythm, in the Pathetic Symphony, had something to say; it pictured restlessness and uneasiness, even in the midst of gaiety, while most of the modern irregular rhythms (5-4 or 7-4) are only introduced to show the ingenuity of the composer.

Mr. Strube conducted his own concerto and, of course, with authority. Mr. Adamowski was in his best form, and played with that earnestness and temperament which we find to be his greatest charm. His breadth in the G-string work in the Reverie, his brilliancy in the cadenza, and his surety in every part of the work, carried the concerto to success, and violinist and composer-conductor won a triumph together, being recalled several times.

The selections from Liszt's "Christus" (the two last numbers of the concert) were scarcely as effective as the Bach "Pastorale" from the "Christmas Oratorio," to which we have become accustomed at this season of the year. Yet there is much beauty in each of the selections, in spite of Hanslick's virulent attacks on the work. That eminent German scold held that the master of luxurious instrumentation was trying to blow infantile bagpipes before the Child in the Manger and that the result was a most artificial "naivete," a new form of spiritual over-refinement. He adds that Liszt's "Christus" is an open declaration of musical bankruptcy. He attacks the "Shepherd's Song" with yet fiercer vehemence.

Yet the work lives and is likely to hold its place in the repertoire for a long while to come. Naturally it has considerable oboe pipings. Ever since Handel bleated forth the Calabrian Pifferrari melody as true Christmas music, the composers have given the oboes (and the English horns) full swing in this particular subject. Liszt's picture is, if anything, less conventional than the average.

The concert ended with the March of the three Kings. Every member of the symphony orchestra feels secure when he holds three kings, and they therefore played boldly. The opening pizzicati passages presented the kings very much as stealthy banditti are represented in operatic music, but there was fine melody and excellent orchestration in every part of this march. There was also a certain barbaric splendor that suited the subject well and therefore, even in the teeth of Mr. Hanslick, one may enjoy this brilliant work of that modern composer whose creative fame bids fair to be largely posthumous. Liszt was too great as a pianist to be fairly recognized as a composer during his lifetime, and he was also overshadowed by his chief "protege," Wagner, who held the stage to the exclusion of everybody else, for a full generation.

Mr. Hess conducted the two Liszt's works well, giving evident care to working up those climaxes in which Liszt revelled so frequently.

Louis C. Elson.

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of the orchestra was interesting from the fact that it was almost entirely made up of Wagner overtures and preludes. The overtures to "Rienzi," "Flying Dutchman" and "Tannhaeuser," and the preludes to "Lohengrin," "Tristan and Isolde," "The Mastersingers" and "Parsifal," gave a complete history of Wagner's development of these two forms. "Rienzi" gave a startling illustration of the bombastic, foot-light flavor of the earliest period. The "Flying Dutchman" and the "Tannhaeuser," overtures showed the master at the zenith of his composition in this form. The "Lohengrin" prelude showed the inception of the "Vorspiel" which, because of the composer's theory of musical continuity, was to replace the overture. "Tristan and Isolde" and the "Mastersingers of Nurenberg" showed the zenith of this later form, and "Parsifal" displayed the power of construction and the fertility of invention waning a trifle as old age came on. The only other work of the programme was the Siegfried funeral music.

Dr. Muck conquered his illness sufficiently to conduct the long programme wonderfully, although his fondness for slow tempo was often in evidence. The applause was constant although the enthusiasm reached its height after the "Tannhaeuser" overture, at which the entire orchestra was compelled to rise and bow with the conductor.

The concert was entirely orchestral, yet the audience was the largest yet gathered at a Pension Fund concert.

Such a beneficent concert is not for review, since all the participants are donating their services and all animadversion is excluded, under which circumstances laudation ceases to have its full value. Nevertheless, everybody knows how well our orchestra plays Wagner. Not even New York, in its great operatic performances, has such perfect orchestral interpretations as we enjoy in this little town at the end of the mismanaged branch line of the New York Central railroad.

It is pleasant to see a large audience at each of these Pension Fund concerts. There is a great necessity for such a fund, for our excellent artists being out of the musical labor union (the American Federation of Musicians) are in a sense musical pariahs, and might find difficulty in obtaining employment elsewhere, while under the ban of that powerful organization.

Few persons know how much this means. It means, for example, that there is great difficulty in adequately performing Strauss's "Sinfonia Domestica," since certain extra artists are necessary and the Federation forbids any of its members from playing with any of our men. This does not apply only to the Symphony concerts, but anywhere else, as this letter may show:

Boston, Mass., Nov. 1, 1906.

Mr. Owen Miller,
Sec'y A. F. of M.,
St. Louis, Mo.

Dear Sir and Brother:

By action of the Directors of Local No. 9, A. F. of M., held on Tuesday, October 30th, Messrs. C. M. Hollander and C. A. Salter were suspended for nonpayment of fines assessed for taking part in an engagement during the past summer with members of the Boston Symphony Orchestra in violation of our laws. Mr. Hollander's fine was $100.00, Mr. Salter's total fine was $120, $20.00 for the second offense, $100 for the offense proper, this in addition to an old fine of $10.00 standing against him, makes his total fine $130.

By same mail I am sending a notice to Messrs. Weber, Sanger and Ostendorf.

Fraternally yours,
T. C. Kelcher, Secretary.

Under such circumstances it is especially necessary for Boston to help its band of musical outlaws, after their long service in its behalf.

Louis C. Elson.

MUSIC NOTE.

Letters from Mr. Gericke show that after a pleasant sojourn in Switzerland, and a visit to his home in Styria, he is now settled in Vienna.

Paper Times
City Brooklyn
Date DEC 29 1906 State N.Y.

The principal item of interest on the next Boston Symphony programme, which will be given in the Baptist Temple on Friday evening, January 11, will be an unknown symphony by the Finnish composer, Jean Sibelius, his first in E minor. The music of Sibelius is gradually making its way into the repertory of our large orchestras, and has already attained a vogue on the other side. It will have its first performance in America at the Boston Symphony concerts in Boston next Friday and Saturday. Another work which is also, to all intents and purposes, a novelty is Georg Schumann's "Variations and Double Fugue on a Merry Theme." The first number on the programme will be Goldmark's overture "Sakuntala."

Paper Union
City Brooklyn
Date DEC 29 1906 State N.Y.

Dr. Muck has prepared a most interesting set of programmes for the western trip of the Boston Symphony Orchestra, which will be made in the week of January 27. The work of the Orchestra at present is unusually heavy, as some unusually important novelties are being prepared for the Boston concerts. The biggest work which has yet been unheard in Boston is Richard Strauss's "Sinfonia Domestica," which will be played in February. It is probable that the Orchestra will play this at one of its coming concerts in New York, either in Feb-

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WAGNER PROGRAM

Symphony Concert in Aid of Pension Fund.

Large Audience Enjoys Excerpts From the Music-Dramas.

Wagner was the only composer represented at last evening's concert in Symphony hall, for the benefit of the Symphony orchestra pension fund, the program comprising the following selections from his music-dramas: Overtures, "Rienzi," "Flying Dutchman" and "Tannhauser" preludes, "Lohengrin," "Tristan and Isolde" and "The Meistersinger," the funeral march from "Gotterdammerung" and the "Parsifal" prelude. It was quite natural that Dr Muck should decide on a strictly Wagnerian evening of music at this time, for his reputation as a great interpreter of the German master's works is well known, his abilities have already been proven at Symphony concerts this season and the orchestra is familiar with the music.

The audience filled the great hall last evening and it is gratifying to know that the pension fund will be largely increased by this liberality on the part of the public. Dr Muck, who had been ill for the past week, conducted the concert, and throughout the evening the auditors gave demonstrative evidence that they appreciated his skill as a director and enjoyed the work of the orchestra and that the "one-name" program was highly satisfactory despite its severely serious character. The applause was spontaneous and liberally bestowed, especially after the "Tannhauser" number, when the members of the orchestra were obliged to rise and bow at the close of a magnificent performance of the popular overture.

Four of the selections have been played at this season's symphony concerts, "Rienzi," "Flying Dutchman," "Tristan" and "Die Meistersinger," and the repetitions last evening call for no reiteration of praise now, except in a general way, for each number emphasized the fact that Dr Muck's fame in the Wagnerian field is well deserved.

The delicacy of the "Lohengrin" music, the pomp and solemnity of the funeral march, and the quaintness of "Die Meistersinger" prelude, were each brought out vividly by Dr Muck, who, while making no radical departures from accepted traditions, conducted with an air of authority that was very convincing as to the proper interpretation of the selections.

The "Parsifal" selection was given with great impressiveness, the "grail" motif being sung by the violins, and subsequently by the other instruments, with a cadence and beauty of tone that was prominent even in a performance of great merit throughout. The chant of the knights, a fine example of ensemble playing, and the lighter or "temptation" music, were other parts of the prelude calling for special commendation.

Paper Eagle
City Brooklyn
Date State N.Y.
DEC 29 1906

The principal item of interest on the next Boston Symphony programme, which will be given in the Baptist Temple on Friday evening, January 11, will be an unknown symphony by the Finnish composer, Jean Sibelius, his first in E minor. The music of Sibelius is gradually making its way into the repertory of our large orchestras, and has already attained a great vogue on the other side. It will have its first performance in America at the Boston Symphony concerts, in Boston, next Friday and Saturday. Another work which is also, to all intents and purposes, a novelty, is Georg Schumann's "Variations and Double Fugue on a Merry Theme." The first number on the programme will be Goldmark's overture, "Sakuntala."

Paper North American
City Philadelphia
Date DEC 30 1906 State Pa

A novelty of more than ordinary interest has been [illegible] by Doctor Muck on the program of the next Boston Symphony concert, [illegible] Monday evening, the Academy on Sibelius's first symphony, January 7. It is Si- Scheel and the in E minor. Mr. have already delphia Orchestra introducing here good work in this Finnish com familiar music by appreciation in and the growth of is very rapid. Sibelius's work him has been erable vogue for The soloist will ed in Germany. orchestra, who Hess, of the concerto for vio the Beethoven ber of the pros remaining num- ture to "Egmon will be the over-

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Paper American
City New York
Date DEC 30 1906 State N Y

The next Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 10, and on Saturday afternoon, January 12. Thursday evening's concert will be devoted to Beethoven, the works being the overture to "Egmont," the concerto for violin, and the seventh symphony. Willie Hess will be the soloist. Saturday afternoon the programme will comprise Elgar's overture "In the South," Chadwick's symphonic poem "Cleopatra," (first time), George Schumann's "Variations and Double Fugue on a Merry Theme" and the overture to "Rienzi."

The second concert of the Boston Symphony Quartet will be given in Mendelssohn Hall on Friday afternoon, January 11. The item of chief interest in the programme will be a new quartet by Hugo Kaun, in D major, Op. 48, No. 2. This work has had very considerable success wherever Professor Hess and his colleagues have played it.

Paper Tribune
City New York
Date DEC 30 1906 State N Y

Dr. Muck has prepared an interesting set of programmes for the Western trip of the Boston Symphony Orchestra, which will be made in the week of January 27. The work of the orchestra at present is unusually heavy, as some important novelties are being prepared for the Boston concerts. The biggest work (which has as yet been unheard in Boston) is Richard Strauss's "Sinfonia Domestica," which will be played in February. It is probable that the orchestra will play this at one of its coming concerts in New York, either in February or

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Paper Post
City Chicago
Date State Ill
DEC 23 1906

And especial interest will be lent to the coming of the Boston orchestra by the presence at the conductor's desk of Dr. Carl Muck, the German director, who enjoys a high reputation in Berlin and who has been "loaned" by the German emperor to Boston for a single season. Dr. Muck has been in Boston since October, and both here and in New York has been received with unqualified approval by press and public. Rarely has any of the visiting "virtuoso conductors" been so kindly handled by the New York reviewers as has Dr. Muck. A recent article on conductors and conducting written for the New York Sun by W. J. Henderson gives an interesting glimpse of the new leader and his manner of directing his orchestra. In view of Dr. Muck's appearance here next month the article is pertinent. Mr. Henderson writes:

"Dr. Muck was well known to those who make it their business to keep track of musical affairs in Europe. His method of conducting, however, was unknown to all save a few, and they had their doubts as to the public attitude toward it. Dr. Muck's outward and visible signs are of the most simple and unpicturesque sort. His gestures are few and elementary. There is nothing to see.

"A man of slender, elegant, aristocratic figure, of clean cut, scholarly face, and of cultured manner stands before the orchestra, and while directing it with the certainty of an authority and the command of a master so effaces his personality that he becomes a perfectly transparent medium between the audience and the music. This is the highest achievement possible to the manner of conducting. If no other qualities were to be found in Dr. Muck's art, this alone would be enough to insure it a welcome from those who are weary of finding a gorgeously decorated curtain of Monsieur This or Herr That hung between them and Beethoven or Brahms.

"The doubts as to the attitude of the musical public in regard to this sort of conducting have been scattered to the four winds. There is more than one public in this little town. There is a public for ground and lofty tumbling and there is a public for sane art. There is a public which shrieks its throat to tatters every time Caruso or Bonci sings a high note, and there is a public which values the Boston Symphony orchestra and the Kneisel quartet above all tenors.

"This latter is the musical public, and its taste can be trusted to arrive at just verdicts. It has pronounced most emphatically in favor of Dr. Muck, the man with the continent style and the splendid results. No one of the music lovers who have spent most of their lives in observing musical doings was deceived by the applause which followed Dr. Muck's reading of Bruckner's E major symphony. That applause was not an expression of gratitude to old Bruckner for projecting into the world his troublous music, but to Dr. Muck for his clear, lucid, and euphonious reading of the composition.

"The audience was quick to recognize the nature of the achievement and it conveyed its satisfaction in no doubtful terms. Dr. Muck's triumph on this occasion was more notable than at his debut, though at the first concert the applause was more enthusiastic. But at that time the hearers were moved by the beautiful music of Brahms. It was music which they all knew and loved and they rejoiced at an interpretation such as they had not heard in many a long day."

BOSTON DAILY ADVERTISER
DECEMBER 31, 1906

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Brahms—Variations on a Haydn Theme. Op. 56a.
Strube—Violin Concerto, F-sharp minor, No. 2.
Soloist, Mr. T. Adamowski.
Liszt—Shepherd's Song at the Manger.
Liszt—March of the Three Holy Kings.

Not a very inspiring programme and Dr. Muck was absent, our climate having at last caught him by the throat. Prof. Willy Hess has hitherto only conducted concertos in Boston; last night he conducted everything but the concerto. We notice that the railroad-timetable exactness, with which Mr. Gericke used to begin the concerts is being departed from; on this occasion the concert began at 8.10.

In the first number the beauty of Haydn's theme impressed us more than the variations of it. Yet there was great skill in the work and the leading of the voices was remarkably fluent. In spite of the charm of the sixth and seventh variations the composition scarcely ever became more than interesting. One felt at the end that Brahms could readily have added half-a-dozen more variations if they had been demanded, with as much ease as a grocer's clerk could add a few more pounds of sugar to your purchase; there was too much facility in the composition, but the work was never dry nor dull, and Prof. Hess brought out the points with praiseworthy intelligence.

The Variations did not make a dress parade of the different departments of the orchestra, as is often done in this form of composition, but followed the higher plan of really developing the theme, so that Haydn's thought became very much enlarged and modernized before the end. Nevertheless, as intimated, we found the chief charm in the melody unadorned.

Mr. Strube and Mr. Adamowski are both very popular with orchestra and with public, and they were welcomed with enthusiasm by both. The concerto is one of Mr. Strube's best compositions. It is modern enough, but it is not exasperatingly ugly, as some of this composer's works strive to be. The Reverie (second movement) is a gem that deserves to be heard frequently. It is much the best number of the work.

The last movement, however, did not grow upon acquaintance. The cadenza, which Mr. Gericke wrote for the work, is an effective display of technique, especially in double-stopping. But we find no adequate reason for the employment of the bizarre rhythmic construction. Tschaikowsky once rebuked a Russian contemporary for using a 5-4 rhythm. Yet Tschaikowsky himself wrote one of the longest 5-4 movements in existence. But that 5-4 rhythm, in the Pathetic Symphony, had something to say; it pictured restlessness and uneasiness, even in the midst of gaiety, while most of the modern irregular rhythms (5-4 or 7-4) are only introduced to show the ingenuity of the composer.

Mr. Strube conducted his own concerto and, of course, with authority. Mr. Adamowski was in his best form, and played with that earnestness and temperament which we find to be his greatest charm. His breadth in the G-string work in the Reverie, his brilliancy in the cadenza, and his surety in every part of the work, carried the concerto to success, and violinist and composer-conductor won a triumph together, being recalled several times.

The selections from Liszt's "Christus" (the two last numbers of the concert) were scarcely as effective as the Bach "Pastorale" from the "Christmas Oratorio," to which we have become accustomed at this season of the year. Yet there is much beauty in each of the selections, in spite of Hanslick's virulent attacks on the work. That eminent German scold held that the master of luxurious instrumentation was trying to blow infantile bagpipes before the Child in the Manger and that the result was a most artificial "naivete," a new form of spiritual over-refinement. He adds that Liszt's "Christus" is an open declaration of musical bankruptcy. He attacks the "Shepherd's Song" with yet fiercer vehemence.

Yet the work lives and is likely to hold its place in the repertoire for a long while to come. Naturally it has considerable oboe pipings. Ever since Handel bleated forth the Calabrian Pifferrari melody as true Christmas music, the composers have given the oboes (and the English horns) full swing in this particular subject. Liszt's picture is, if anything, less conventional than the average.

The concert ended with the March of the three Kings. Every member of the symphony orchestra feels secure when he holds three kings, and they therefore played boldly. The opening pizzicati passages presented the kings very much as stealthy banditti are represented in operatic music, but there was fine melody and excellent orchestration in every part of this march. There was also a certain barbaric splendor that suited the subject well and therefore, even in the teeth of Mr. Hanslick, one may enjoy this brilliant work of that modern composer whose creative fame bids fair to be largely posthumous. Liszt was too great as a pianist to be fairly recognized as a composer during his lifetime, and he was also overshadowed by his chief "protege," Wagner, who held the stage to the exclusion of everybody else, for a full generation.

Mr. Hess conducted the two Liszt's works well, giving evident care to working up those climaxes in which Liszt revelled so frequently.

Louis C. Elson.

PENSION FUND CONCERT—A WAGNER PROGRAMME.

The concert in aid of the Pension Fund of the orchestra was interesting from the fact that it was almost entirely made up of Wagner overtures and preludes. The overtures to "Rienzi," "Flying Dutchman" and "Tannhaeuser," and the preludes to "Lohengrin," "Tristan and Isolde," "The Mastersingers" and "Parsifal," gave a complete history of Wagner's development of these two forms. "Rienzi" gave a startling illustration of the bombastic, foot-light flavor of the earliest period. The "Flying Dutchman" and the "Tannhaeuser," overtures showed the master at the zenith of his composition in this form. The "Lohengrin" prelude showed the inception of the "Vorspiel" which, because of the composer's theory of musical continuity, was to replace the overture. "Tristan and Isolde" and the "Mastersingers of Nurenberg" showed the zenith of this later form, and "Parsifal" displayed the power of construction and the fertility of invention waning a trifle as old age came on. The only other work of the programme was the Siegfried funeral music.

Dr. Muck conquered his illness sufficiently to conduct the long programme wonderfully, although his fondness for slow tempo was often in evidence. The applause was constant although the enthusiasm reached its height after the "Tannhaeuser" overture, at which the entire orchestra was compelled to rise and bow with the conductor.

The concert was entirely orchestral, yet the audience was the largest yet gathered at a Pension Fund concert.

Such a beneficent concert is not for review, since all the participants are donating their services and all animadversion is excluded, under which circumstances laudation ceases to have its full value. Nevertheless, everybody knows how well our orchestra plays Wagner. Not even New York, in its great operatic performances, has such perfect orchestral interpretations as we enjoy in this little town at the end of the mismanaged branch line of the New York Central railroad.

It is pleasant to see a large audience at each of these Pension Fund concerts. There is a great necessity for such a fund, for our excellent artists being out of the musical labor union (the American Federation of Musicians) are in a sense musical pariahs, and might find difficulty in obtaining employment elsewhere, while under the ban of that powerful organization.

Few persons know how much this means. It means, for example, that there is great difficulty in adequately performing Strauss's "Sinfonia Domestica," since certain extra artists are necessary and the Federation forbids any of its members from playing with any of our men. This does not apply only to the Symphony concerts, but anywhere else, as this letter may show:

Boston, Mass., Nov. 1, 1906.

Mr. Owen Miller,
Sec'y A. F. of M.,
St. Louis, Mo.

Dear Sir and Brother:

By action of the Directors of Local No. 9, A. F. of M., held on Tuesday, October 30th, Messrs. C. M. Hollander and C. A. Salter were suspended for nonpayment of fines assessed for taking part in an engagement during the past summer with members of the Boston Symphony Orchestra in violation of our laws. Mr. Hollander's fine was $100.00, Mr. Salter's total fine was $120, $20.00 for the second offense, $100 for the offense proper, this in addition to an old fine of $10.00 standing against him, makes his total fine $130.

By same mail I am sending a notice to Messrs. Weber, Sanger and Ostendorf.

Fraternally yours,
T. C. Keleher, Secretary.

Under such circumstances it is especially necessary for Boston to help its band of musical outlaws, after their long service in its behalf.

Louis C. Elson.

MUSIC NOTE.

Letters from Mr. Gericke show that after a pleasant sojourn in Switzerland, and a visit to his home in Styria, he is now settled in Vienna.

Paper Times
City Brooklyn
Date State N.Y.
DEC 29 1906

The principal item of interest on the next Boston Symphony programme, which will be given in the Baptist Temple on Friday evening, January 11, will be an unknown symphony by the Finnish composer, Jean Sibelius, his first in E minor. The music of Sibelius is gradually making its way into the repertory of our large orchestras, and has already attained a vogue on the other side. It will have its first performance in America at the Boston Symphony concerts in Boston next Friday and Saturday. Another work which is also, to all intents and purposes, a novelty is Georg Schumann's "Variations and Double Fugue on a Merry Theme." The first number on the programme will be Goldmark's overture "Sakuntala."

Paper Union
City Brooklyn
Date State N.Y.
DEC 29 1906

Dr. Muck has prepared a most interesting set of programmes for the western trip of the Boston Symphony Orchestra, which will be made in the week of January 27. The work of the Orchestra at present is unusually heavy, as some unusually important novelties are being prepared for the Boston concerts. The biggest work which has yet been unheard in Boston is Richard Strauss's "Sinfonia Domestica," which will be played in February. It is probable that the Orchestra will play this at one of its coming concerts in New York, either in February or March.

BOSTON GLOBE
DECEMBER 31, 1906

WAGNER PROGRAMME.

Symphony Concert in Aid of Pension Fund.

Large Audience Enjoys Excerpts From the Music-Dramas.

Wagner was the only composer represented at last evening's concert in Symphony hall, for the benefit of the Symphony orchestra pension fund, the program comprising the following selections from his music-dramas: Overtures, "Rienzi," "Flying Dutchman" and "Tannhauser" preludes, "Lohengrin," "Tristan and Isolde" and "The Meistersingor," the funeral march from "Gotterdammerung" and the "Parsifal" prelude. It was quite natural that Dr Muck should decide on a strictly Wagnerian evening of music at this time, for his reputation as a great interpreter of the German master's works is well known, his abilities have already been proven at Symphony concerts this season and the orchestra is familiar with the music.

The audience filled the great hall last evening and it is gratifying to know that the pension fund will be largely increased by this liberality on the part of the public. Dr Muck, who had been ill for the past week, conducted the concert, and throughout the evening the auditors gave demonstrative evidence that they appreciated his skill as a director and enjoyed the work of the orchestra and that the "one-name" program was highly satisfactory despite its severely serious character. The applause was spontaneous and liberally bestowed, especially after the "Tannhauser" number, when the members of the orchestra were obliged to rise and bow at the close of a magnificent performance of the popular overture.

Four of the selections have been played at this season's symphony concerts, "Rienzi," "Flying Dutchman," "Tristan" and "Die Meistersinger," and the repetitions last evening call for no reiteration of praise now, except in a general way, for each number emphasized the fact that Dr Muck's fame in the Wagnerian field is well deserved.

The delicacy of the "Lohengrin" music, the pomp and solemnity of the funeral march, and the quaintness of "Die Meistersinger" prelude, were each brought out vividly by Dr Muck, who, while making no radical departures from accepted traditions, conducted with an air of authority that was very convincing as to the proper interpretation of the selections.

The "Parsifal" selection was given with great impressiveness, the "grail" motif being sung by the violins, and subsequently by the other instruments, with a cadence and beauty of tone that was prominent even in a performance of great merit throughout. The chant of the knights, a fine example of ensemble playing, and the lighter or "temptation" music, were other parts of the prelude calling for special commendation.

Paper Eagle
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DEC 2[illegible]

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Paper North American
City Philadelphia
Date DEC State Pa

A novelty of more than ordinary interest has been placed by Doctor Muck on the programme of the next Boston Symphony concert in the Academy on Monday evening, January 7. It is Sibelius's first symphony in E minor. Mr. Scheel and the Philadelphia Orchestra have already done much good work in introducing here the unfamiliar music by this Finnish composer, and the growth of appreciation in respect to Sibelius's work is very rapid. A considerable vogue for him has been established in Germany. The soloist will be Willy Hess, of the orchestra, who will play the Beethoven concerto for violin. The remaining number of the programme will be the overture to "Egmont."

Paper Post
City Chicago
Date State Ill
DEC 23 1906

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"Dr. Muck was well known to those who make it their business to keep track of musical affairs in Europe. His method of conducting, however, was unknown to all save a few, and they had their doubts as to the public attitude toward it. Dr. Muck's outward and visible signs are of the most simple and unpicturesque sort. His gestures are few and elementary. There is nothing to see.

"A man of slender, elegant, aristocratic figure, of clean cut, scholarly face, and of cultured manner stands before the orchestra, and while directing it with the certainty of an authority and the command of a master so effaces his personality that he becomes a perfectly transparent medium between the audience and the music. This is the highest achievement possible to the manner of conducting. If no other qualities were to be found in Dr. Muck's art, this alone would be enough to insure it a welcome from those who are weary of finding a gorgeously decorated curtain of Monsieur This or Herr That hung between them and Beethoven or Brahms.

"The doubts as to the attitude of the musical public in regard to this sort of conducting have been scattered to the four winds. There is more than one public in this little town. There is a public for ground and lofty tumbling and there is a public for sane art. There is a public which shrieks its throat to tatters every time Caruso or Bonci sings a high note, and there is a public which values the Boston Symphony orchestra and the Kneisel quartet above all tenors.

"This latter is the musical public, and its taste can be trusted to arrive at just verdicts. It has pronounced most emphatically in favor of Dr. Muck, the man with the continent style and the splendid results. No one of the music lovers who have spent most of their lives in observing musical doings was deceived by the applause which followed Dr. Muck's reading of Bruckner's E major symphony. That applause was not an expression of gratitude to old Bruckner for projecting into the world his troublous music, but to Dr. Muck for his clear, lucid, and euphonious reading of the composition.

"The audience was quick to recognize the nature of the achievement and it conveyed its satisfaction in no doubtful terms. Dr. Muck's triumph on this occasion was more notable than at his début, though at the first concert the applause was more enthusiastic. But at that time the hearers were moved by the beautiful music of Brahms. It was music which they all knew and loved and they rejoiced at an interpretation such as they had not heard in many a long day."

Paper American
City New York
Date State N Y

The next Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, January 10, and on Saturday afternoon, January 12. Thursday evening's concert will be devoted to Beethoven, the works being the overture to "Egmont," the concerto for violin and the seventh symphony. Willie Hess will be the soloist. Saturday afternoon the programme will comprise Elgar's overture "In the South," Chadwick's symphonic poem "Cleopatra," (first time), George Schumann's "Variations and Double Fugue on a Merry Theme" and the overture to "Rienzi."

The second concert of the Boston Symphony Quartet will be given in Mendelssohn Hall on Friday afternoon, January 11. The item of chief interest in the programme will be a new quartet by Hugo Kaun, in D major, Op 48, No. 2. This work has had very considerable success wherever Professor Hess and his colleagues have played it.

Paper Tribune
City New York
Date State N Y

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[104]

MEMORABLE CONCERT

DR MUCK AS A CONDUCTOR OF WAGNER'S MUSIC

Three Overtures, Four Preludes and Siegfried's Glorification as Boston Has Not Heard Them in Years—Gliere and Leclair at the Sunday Chamber Concert—Mr Strube Reanimates the Concerto Form—News of the Local Theatres—"Madam Butterfly" in Paris and "Lakme" in New York

Seven times, at the concert of the Symphony Orchestra last evening for the benefit of its pension fund, conductor, band and audience began an opera of Wagner, and yet not once did, or could, the curtain rise. Dr. Muck, who reappeared only a little paler for his illness, had arranged a curious programme, and the performance of it brought curious sensations. The overtures to "Rienzi," "The Flying Dutchman," and "Tannhäuser," and the preludes to "Lohengrin," "Tristan," "The Meistersingers" and "Parsifal"—the beginnings, indeed, of every opera by Wagner to which he put more than an introduction—stood on the list. Not one of them was played in the mild-mannered fashion that sometimes seems to have emasculated Wagner in the journey from the theatre to the concert hall. Dr. Muck and his responsive men took them all dramatically in the dramatic accent, fervor and contrast, the tonal pomp and incisiveness, the sweep and weight of climax, with which they clothed them. Theirs were declamatory voices proclaiming the drama that was to come. And yet the curtain never rose, though many a listener must have ached with eagerness for the whole opera when the overture had sounded as not once in many a season it sounds in the theatre. Conductor, men and audience were plainly "on edge." Seven times we began so well, and seven times we stopped so abruptly. It was a feast that never went beyond the most varied and stimulating hors d'œuvres. And with these beginnings we must be content as long as Boston remains operaless. Last spring the Symphony Orchestra gave a Wagner concert for the penston fund and every seat was sold. Last night it gave another, and there was not an empty place in Symphony Hall. All sorts and conditions of men and women made the audiences. Nearly every element in our musical and our social life was represented in them. At both concerts rapt attention relaxed at the end of each number into very hearty applause. If our public does these things for mere fragments of Wagner's operas in "concert form," for the mere beginnings of them, one after another, what would it not do, seemingly, for the whole of those operas in their only true place—the theatre? Yet one of the managers who might give us real opera again still doubts whether there is a public for it in Boston, while for the other the operatic field in America begins at the Battery and ends at the Harlem River.

Not that the opera either might give us would compare in the quality of the orchestra or in the abilities of the conductor with those that we heard in the three overtures, the four preludes and Siegfried's glorification from "Götterdammerung." Neither the Metropolitan nor the Manhattan Opera House has such a band as our orchestra, especially when it is as alive as it was last night with the new elasticity, warmth and eloquence that the new conductor has given it. Dr. Muck's reputation in Germany, and indeed in all Europe, is that of an operatic conductor of the first rank. The corner stone of that reputation is his signal ability as a conductor of Wagner's operas. Often in his concert work in the past three months here he has given some of the unmistakable signs of an operatic conductor of discernment and power—in the march of his climaxes, in the justness and adroitness of his proportions, in the skill of his weaving of backgrounds against the main current of the orchestral song, and in the quick sensing of the dramatic elements in such music as was inherently dramatic. Last night he had need to be only an operatic conductor, and such a one as we have not heard here since Mottl's brief visit, and such a Wagnerian conductor as has not come to us since Seidl's time. (It was a foolish fancy, doubtless; but it was hard not to dream of a week of Wagner here with singers and scenery borrowed from the Metropolitan Opera House, the Symphony Orchestra and Dr. Muck.) Some of the traditions of Baireuth that were hangabout London last summer used to say Dr. Muck was all very well as a Wagnerian conductor, but that beside Herr So-and-So and Dr. Such-a-One he lacked temperament. Temperament indeed—and of a conductor who gave the overture to "The Flying Dutchman," a pictorial and an emotional power such as few that listened could have dreamed dwelt in the music; who wrought the climax of the overture to "Tannhäuser" so that the return of the Pilgrims' Chorus" was as the flooding of the dark and restless Venusberg with a great wave of clear white light; who made the path of the Grail, descending and ascending in the prelude to "Lohengrin," one long, shimmering modulation of ethereal tones; who, if there was something of the insatiate longing in the prelude to "Tristan," yet charged it with the accents of a fated and tragic love that is too deep to cry; who made the prelude to "The Mastersingers" from its beginning to end an outpouring of concentrated orchestral song; who gave the "Siegfried" selection from "Götterdämmerung" a broad and majestic eloquence—the apotheosis, not of a hero in the youth of the world, but of a hero in the youth of the world, and who held the prelude to [illegible] in a mood of [illegible]

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[illegible] out of its tawdry meanness. [illegible]'s playing of the overture to "The Flying Dutchman" was more than a recreation. It was a revelation. The sea music came surging out of the orchestra with tumultuous voice and breath. Before our ears and emotions the overture developed into a whole music-drama. The Hollander and Senta were alive and vivid in it—the torture of the one, the longing of the other, and the redemption that her self-devotion brought. The poetry of it matched the power. If the overture, under Dr. Muck's hand, is so transfigured, what must the whole opera—almost neglected early Wagner nowadays—be? After it, perhaps, a purely objective view of the overture to "Tannhäuser" that disclosed no more and no less than the music seems to contain, was bound to seem a little tame—until, until, that stream of luminous tone began to pour deeper and deeper, broader and broader through the climax. Many a time has the song of the Pilgrims stilled the orgy of the Venusberg. Last night it flooded it. The shimmering euphony of the strings of the orchestra in the prelude to "Lohengrin" is an old story. It was not one whit the less shimmering last night, but it had beside an exquisite and ethereal undulation of sound that is as light. Long ago, as it seems now, Dr. Muck revealed in Wagner's "Faust" overture his feeling for the impinging and incisive phrase. So, again, he made the prelude to "Tristan" throb and pierce. The transition from the foreboding beginning to the rising passion of the love music was no mere instrumental rhetoric. It was as desire wrenching itself free of fate. It clutched the listener. Motti makes the passion of the lovers more burning and unappeasable, but he does not match Dr. Muck in the still, spent woe of the close. The prelude to "The Mastersingers" sang itself richly, sonorously, vitally. All its intricacies of counterpoint seemed as spontaneous improvisation—intertwining curves that leapt to the glowing instrumental colors that clothed them. Next, for the first time, Dr. Muck departed from his preludes. Resolute as he is against excerpts from the body of Wagner's music-dramas, he was willing to accept the glorification of Siegfried as a purely orchestral piece. Who, after all, heeds the bearing of Siegfried's body up the forest-path, the falling of the mists and their rising upon Gunther's hall, when he is watching "Götterdämmerung" in the theatre? The spectator may hardly see for the listening to Wagner's orchestral apotheosis of his slain hero. And Dr. Muck made it heroic. The tonal might and majesty were overwhelming, but there was more in his playing of it than this weight and magnificence of sound. There was heroic eloquence, recalling Siegfried's deeds, heroic lament, sorrowing for his death; and heroic exaltation proclaiming his glorification:

> "O kindischer Held!
> O herrlicher Knabe!
> Du hehrster Thaten
> thöriger Hort!"

Last of all came the prelude to "Parsifal," the calculated subtle prelude with its longing, its anguish and its ecstasy, its hint of knightly pomps and holy feasts, its voice of hope stilling the voice of pain. Conductors, as their temperament happens to go, have accented now the anguish and now the ecstasy. Dr. Muck poised both in a tremulous and piercing intensity.

Throughout Dr. Muck avoided the familiar pitfalls of Wagnerian conducting—the slow and affected tempi, the exaggerated contrasts, the forced "effects," the distorted phrase, the neglect of points of repose, the sound and fury that signifies nothing but the conductor's overstriving and anxiety. Throughout he kept himself and his men the voice of Wagner's music eloquent with the power of it, vital with the passion of it. And beneath this power and passion was full understanding. Long ago Wagner himself asserted the fundamental principle of all conducting—the finding, grasping, maintaining and imparting of the underlying song, the unifying melody (in the high and sublimated sense of the word) of the whole of a piece of music. So Dr. Muck seized these overtures and preludes, and so imparted them as organic and as songful wholes. Within each whole he shaped each phrase, adjusted each proportion, shaded each curve, sharpened or softened each accent. The sheer intellectual power and insight of his understanding of the music was masterly. The sheer adroitness of his shaping and adjusting of it was fascinating. He might have stopped there and given us a lifeless Wagner. As it was he ennobled the music with its appropriate eloquence; he animated it with its characteristic passion; he made it glow with the richest or the most transparent of tonal coloring. He not only found and kept the unifying song; but he made it throb and undulate with life. And his men, and soon his audience, took fire from him. Since Weingartner conducted here last January, there has been no such memorable concert in Boston.

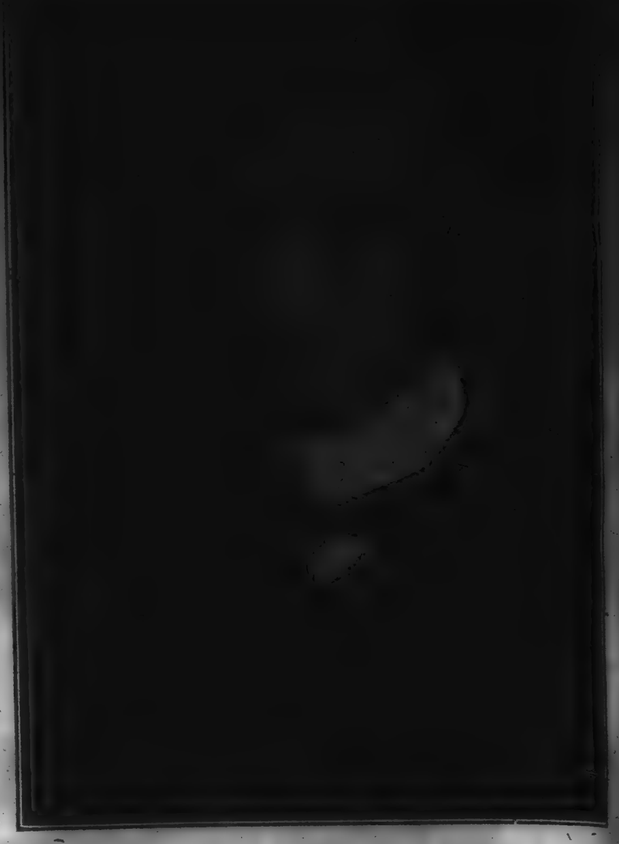
H. T. P.

The Other Week End Concerts

Mr. Hess and his comrades came into their own at the Sunday Chamber Concert yesterday, with the new quartet by the young Russian, Glière, that is fast going the musical world over. "The Kneisels" happened to be the first to play it here in November, but the Symphony Quartet was the first to play it in America at a concert in Geneva, N. Y., on their Western journey in October. Glière's music, moreover, happens to be exactly of the sort that suits its best talents. The sternest purist may not charge him with desire to distort the form or to inflate the voices of a string quartet. He is quite content to mould the one and fill the other with his own individuality, and without the quest of strange and subtle harmonies and accents. Yet from beginning to the end Glière writes the quartet with a fitful intensity that asks the nervous vitality which is the best trait of Mr. Hess and his comrades. With all its academic continence of form and harmony, the music is full of restlessness of mood and utterance. Technically polished as he is, Glière remains the true Slav in his swift alternations of feeling. [illegible] in the Slavic melancholy even when he [illegible] first movement an allegro, yet the [illegible] and then the contrast [illegible] both and himself with the delight of his own art as he invents and shapes new variations, exotic with Oriental interval or weird in their long-drawn threads of tone. The rest is often Russian folk-tune and Russian folk-dance, with its rudeness tempered by an artistry that shapes to itself whatever it touches. Only out of France of late and out of Reger has come such individual chamber music. The sonata for violin and viola (with piano) by old Leclair made a happy foil to the fitful, intense, and not quite civilized music of Gliere. The Russian was born a hundred years after the Frenchman died, but the Leclair of the Paris and the Turin of the eighteenth century was altogether civilized. Perhaps he was overcivilized in that he loved the voices of his two instruments more than he pondered the ideas and searched deep the moods that he should give them to speak. The charm of the sonata lay in its gratefulness to the two instruments that uttered it. They were speaking their natural idiom—the violin as Mr. Hess played it, warmly, clearly, with a delicate brilliance of pliant tone; the viola, in Mr. Férir's hands with a darker and more stately speech. With all its technical intricacies, there is repose in the smooth breadth of this eighteenth century music. And when our composers rest, it is rather against their will.

In one way, perhaps, Mr. Strube in his concerto for violin that Mr. Adamowski repeated at the Symphony concert on Saturday, is finding a new source of life for an orchestral form that was beginning to wither. Composers may write their concertos as a part of their whole duty to themselves and their art. Virtuosi, in turn, may play them, as their duty to the public—and their own talents; but in its old estate, as it flourished from Beethoven through the great musical generation of the middle quarters of the last century the form makes less and less appeal to our ears and imagination. Unless there is the transfiguring virtuoso many a listener is bored and is gathering courage to speak his boredom. Last winter Mr. Jacques-Dalcroze seemed to be trying to revitalize the violin concerto by charging it with high-pitched modern musical emotions (to which the form does not seem very susceptible) expressed in intricate ear-pricking modern musical idioms. Mr. Strube has chosen a wiser way. Why may not the concerto nowadays become a thing to charm by the grace and the fancy of the ideas that play through it, by the polished felicity with which they are expressed and by the elegance of technic and the fineness of feeling that are necessary to bring them to utterance. Thus may a composer write a spontaneous concerto and thus may he prove his possession of the lighter gifts and attributes of music. His foundation must still be his scholarly skill as it is in Mr. Strube's concerto, but the skill wears the mantle of grace, fancy, even playfulness, and steadily the garb of continent elegance. Of such is Mr. Strube's concerto. It is amusant in the fine French sense of the word, and it is one of the duties of music—and a saving duty for a concerto—to be amusant. As for Mr. Adamowski, it is hard to recall an occasion when he has played with such technical flawlessness and ease, such just warmth of feeling and such elegance of style as he did on Friday and on Saturday. He and the concerto were as one.

H. T. P.



DR CARL MUCK
The Leader of the Boston Symphony Orchestra This Season

DR KARL MUCK

The New Leader of the Boston Symphony Orchestra

In many respects, the most important item in the present year of music has been the coming to America of Dr Karl Muck of Berlin, to be the conductor of the Boston symphony orchestra for this season. Naturally his presence here with the orchestra at its coming concert will serve only to increase the interest which a concert by the Boston symphony orchestra is bound to excite among the music loving public. Dr Muck was a famous conductor long before he came to this country. As far back as 1886 when he was called to Prague and before he had got out of his twenties, he had attracted the attention of the connoisseurs of Europe through his work, orchestral and operatic, in Brunn and Graz, his first important posts. In the six years he was at Prague, the chief conductor of the German opera in the city and the conductor of the Philharmonic concerts, he made a name for himself for sound scholarship, fine workmanship and valuable temperamental qualities. During that time his reputation increased so rapidly that when there came a vacancy in the ranks of the principal conductors of the royal opera in Berlin the post was given to him. He was then, in 1892, 33 years old.

From Berlin his fame spread through Europe. He became the principal conductor of the Parsifal performances at Bayreuth. He became one of the conductors of the Vienna Philharmonic concerts. He was for a season conductor of German opera at Covent Gardens, London. He appeared as guest-conductor with the principal orchestras of London, Paris, Brussels, Madrid, Budapest, Copenhagen, St Petersburg and Moscow and was generally recognized as belonging to that small group of men who are pre-eminent in that partciular field, such men as Richter, Mahler, Nikisch, Weingartner, Motti and Richard Strauss.

Dr Muck's was one of the three or four names seriously considered last spring as conductor of the Boston symphony orchestra in succession to Mr Gericke. It was believed at the time that no experiment with a young man of short experience, no matter how talented he might be, could be made, and that it was neccessary to secure a conductor of established reputation. From the beginning the choice practically settled on Dr Muck, but there were grave doubts whether it would be possible to get him. He was the favorite conductor of the German emperor; in fact, enjoyed his personal friendship. Practically the entire responsibility of the opera in Berlin rested on him, for neither Weingartner nor Richard Strauss has spent much time in that city of recent years. And the task of securing him proved to be most difficult. The first time the matter was carried to the emperor an absolute refusal was the result. He would not listen to it. Then most powerful influences were brought to bear on him and in the end he told Dr Muck that he might go to Boston for a year, but no longer; that his (the emperor's) consent was given to this most unwillingly and that he would have allowed him to go to no other orchestra than the Boston symphony.

The feeling in Boston is that Dr Muck's coming to America for so short a time is both good fortune and misfortune, good fortune in that it has resulted in the most splendid concerts the orchestra has given in the whole 25 years of its existence; misfortune in that the profound impression he has made will make it almost impossible to find a man equal to the task of taking his place.

Dr Muck is a Bavarian by birth, having been born in Wurzburg on Oct 22, 1859. His father was a government official and a talented amateur musician. He gave his son his first lessons in music and intended him for the law, but while young Muck completed his university course and got his degree of "doctor juris" after a year's residence at Heidelberg and two years' residence at Leipsic, he never had any idea except to become a musician and a conductor. As a boy he appeared in public both as a violinist and as a pianist and the same year he took his degree from Leipsic university he graduated from the Leipsic conservatory and made his debut as a pianist at a Gewandhaus concert with Karl Reinecke as conductor of the orchestra.

He had never seriously thought of the piano as a career, and immediately after his debut he accepted the post of chorus master in the little opera of Zurich in order to begin his training as a conductor. A year there was followed by a year in Salzburg, where he was conductor of the opera, two years in Brunn and two years in Graz. Then came his appointment to Prague and later to Berlin.

Dr Muck is in America for the first time, but this has not been for lack of chances to come here. Maurice Grau a few years ago offered him an almost fabulous sum to become the conductor of the Metropolitan opera in New York, but he did not care to leave Berlin. Later he has had other flattering offers, but none appealed to him until he was asked to be conductor of the Boston symphony orchestra.

While Dr Muck has been primarily concerned with opera, his experience in the concert field has been very thorough, for beginning with his engagement in Graz he has supplemented his operatic work with orchestral work. His success in America, although not unmixed, has been most gratifying to his friends and admirers, and he seems to have proved most thoroughly to Mr Lehmann and Milka Ternina and C. A. Ellis, manager of the orchestra in Germany last spring, that he is "the man of all men fitted to take charge of Boston's great orchestra."

Paper Times
City New York
Date DEC 30 1906 State N Y

The next Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, Jan. 10, and Saturday afternoon, Jan. 12. The programme of the first concert will be devoted entirely to Beethoven. The programme of the second concert will be Elgar's overture, "In the South," Chadwick's symphonic poem, "Cleopatra," (first time,) Georg Schumann's "Variations and Double Fugue on a Merry Theme," and the overture to "Rienzi."

Paper Times
City New York
Date DEC 30 1906 State N Y

At the second concert of the Boston Symphony Quartet on Jan. 11, a new quartet by Hugo Kaun in D major, Op. 48, No. 2, will be played.

[illegible] symphony

Paper Tribune
City New York
Date DEC 30 1906 State N Y

The second concert of [illegible] Boston Symphony Quartet will be given [illegible] Mendelssohn Hall on Friday afternoon, Jan. [illegible] The item of chief interest in the [illegible] will be a new quartet by Hugo Kaun [illegible] major, Op. 48, No. 2. With [illegible] impressions several

Paper Times
City New York
Date DEC 30 1906 State N Y

Dr. Muck is preparing [illegible] important novelties for performance [illegible] Boston Orchestra. Richard [illegible] Boston Domestica" will be [illegible] sinfonia. It is probable that [illegible] January 5 at one of its concerts [illegible] week.

[105]

... Washington Street, Boston, Mass.

MONDAY, DECEMBER 31, 1906

A MEMORABLE CONCERT

DR. MUCK AS A CONDUCTOR OF WAGNER'S MUSIC

Three Overtures, Four Preludes and Siegfried's Glorification as Boston Has Not Heard Them in Years—Gliere and Leclair at the Sunday Chamber Concert—Mr. Strube Reanimates the Concerto Form—News of the Local Theatres—"Madam Butterfly" in Paris and "Lakme" in New York

Seven times, at the concert of the Symphony Orchestra last evening for the profit of its pension fund, conductor, band and audience began an opera of Wagner, and yet not once did, or could, the curtain rise. Dr. Muck, who reappeared only a little paler for his illness, had arranged a curious programme, and the performance of it brought curious sensations. The overtures to "Rienzi," "The Flying Dutchman," and "Tannhäuser," and the preludes to "Lohengrin," "Tristan," "The Mastersingers" and "Parsifal"—the beginnings, indeed, of every opera by Wagner to which he put more than an introduction—stood on the list. Not one of them was played in the mild-mannered fashion that sometimes seems to have emasculated Wagner in the journey from the theatre to the concert hall. Dr. Muck and his responsive men took them all operatically in the dramatic accent, fervor and contrast, the tonal pomp and incisiveness, the sweep and weight of climax, with which they clothed them. Theirs were declamatory voices proclaiming the drama that was to come. And yet the curtain never rose, though many a listener must have ached with eagerness for the whole opera when the overture had sounded as not once in many a season it sounds in the theatre. Conductor, men and audience were plainly "on edge." Seven times we began so well, and seven times we stopped so abruptly. It was a feast that never went beyond the most varied and stimulating hors d'œuvres. And with these beginnings we must be content as long as Boston remains operaless. Last spring the Symphony Orchestra gave a Wagner concert for the pension fund and every seat was sold. Last night it gave another, and there was not an empty place in Symphony Hall. All sorts and conditions of men and women made the audiences. Nearly every element in our musical and our social life was represented in them. At both concerts rapt attention relaxed at the end of each number into very hearty applause. If our public does these things for mere fragments of Wagner's operas in "concert form," for the mere beginnings of them, one after another, what would it not do, seemingly, for the whole of those operas in their only true place—the theatre? Yet one of the managers who might give us real opera again still doubts whether there is a public for it in Boston, while for the other the operatic field in America begins at the Battery and ends at the Harlem River.

Not that the opera either might give us would compare in the quality of the orchestra or in the abilities of the conductor with those that we heard in the three overtures, the four preludes and Siegfried's glorification from "Götterdammerung." Neither the Metropolitan nor the Manhattan Opera House has such a band as our orchestra, especially when it is as alive as it was last night with the new elasticity, warmth and eloquence that the new conductor has given it. Dr. Muck's reputation in Germany, and indeed in all Europe, is that of an operatic conductor of the first rank. The corner stone of that reputation is his signal ability as a conductor of Wagner's operas. Often in his concert work in the past three months here he has given some of the unmistakable signs of an operatic conductor of discernment and power—in the march of his climaxes, in the justness and adroitness of his proportions, in the skill of his weaving of backgrounds against the main current of the orchestral song, and in the quick seizing of the dramatic elements in such music as was inherently dramatic. Last night he had need to be only an operatic conductor, and such a one as we have not heard here since Mottl's brief visit, and such a Wagnerian conductor as has not come to us since Seidl's time. (It was a foolish fancy, doubtless; but it was hard not to dream of a week of Wagner here with singers and scenery borrowed from the Metropolitan Opera House, the Symphony Orchestra and Dr. Muck.) Some of the nurslings of Baireuth that were hanging about London last summer used to say that Dr. Muck was all very well as a Wagnerian conductor, but that beside Herr So-and-So and Dr. Such-a-One he lacked temperament. Temperament indeed—and of a conductor who gave the overture to "The Flying Dutchman," a pictorial and an emotional power such as few that listened could have dreamed dwelt in the music; who wrought the climax of the overture to "Tannhäuser" so that the return of the "Pilgrims' Chorus" was as the flooding of the hot and restless Venusberg with a great and clear white light; who made the path of the Grail, descending and ascending in the prelude to "Lohengrin," one long, shimmering undulation of ethereal tone; who, if he missed something of the insatiate longing of the prelude to "Tristan," yet charged the close with the accents of a fated and tragic woe that is too deep to cry; who made the prelude to "The Mastersingers" seem from beginning to end an outpouring of full-throated orchestral song; who gave the glorification from "Götterdämmerung" a mighty and majestic eloquence—the apotheosis, at last, of a hero in the youth of the world; and who held the prelude to "Parsifal" poised between unspeakable an- [illegible] beatitude.

He began ennobling with sheer largeness of utterance the overture to "Rienzi"—all but that abominable jigging tune which no man may lift out of its tawdry cheapness. His playing of the overture to "The Flying Dutchman" was more than a recreation. It was a revelation. The sea music came surging out of the orchestra with tumultuous voice and breath. Before our ears and emotions the overture developed into a whole music-drama. The Hollander and Senta were alive and vivid in it—the torture of the one, the longing of the other, and the redemption that her self-devotion brought. The poetry of it matched the power. If the overture, under Dr. Muck's hand, is so transfigured, what must the whole opera—almost neglected early Wagner nowadays—be? After it, perhaps, a purely objective view of the overture to "Tannhäuser" that disclosed no more and no less than the music seems to contain, was bound to seem a little tame—until, until, that stream of luminous tone began to pour deeper and deeper, broader and broader through the climax. Many a time has the song of the Pilgrims stilled the orgy of the Venusberg. Last night it flooded it. The shimmering euphony of the strings of the orchestra in the prelude to "Lohengrin" is an old story. It was not one whit the less shimmering last night, but it had beside an exquisite and ethereal undulation of sound that is as light. Long ago, as it seems now, Dr. Muck revealed in Wagner's "Faust" overture his feeling for the impinging and incisive phrase. So, again, he made the prelude to "Tristan" throb and pierce. The transition from the foreboding beginning to the rising passion of the love music was no mere instrumental rhetoric. It was as desire wrenching itself free of fate. It clutched the listener. Mottl makes the passion of the lovers more burning and unappeasable, but he does not match Dr. Muck in the still, spent woe of the close. The prelude to "The Mastersingers" sang itself richly, sonorously, vitally. All its intricacies of counterpoint seemed as spontaneous improvisation—intertwining curves that leapt to the glowing instrumental colors that clothed them. Next, for the first time, Dr. Muck departed from his preludes. Resolute as he is against excerpts from the body of Wagner's music-dramas, he was willing to accept the glorification of Siegfried as a purely orchestral piece. Who, after all, heeds the bearing of Siegfried's body up the forest-path, the falling of the mists and their rising upon Gunther's hall, when he is watching "Götterdämmerung" in the theatre? The spectator may hardly see for the listening to Wagner's orchestral apotheosis of his slain hero. And Dr. Muck made it heroic. The tonal might and majesty were overwhelming, but there was more in his playing of it than this weight and magnificence of sound. There was heroic eloquence, recalling Siegfried's deeds, heroic lament, sorrowing for his death; and heroic exaltation proclaiming his glorification:

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The Other Week End Concerts

Mr. Hess and his comrades came into their own at the Sunday Chamber Concert yesterday, with the new quartet by the young Russian, Glière, that is fast going the musical world over. "The Kneisels" happened to be the first to play it here in November, but the Symphony Quartet was the first to play it in America at a concert in Geneva, N. Y., on their Western journey in October. Glière's music, moreover, happens to be exactly of the sort that suits its best talents. The sternest purist may not charge him with desire to distort the form or to inflate the voices of a string quartet. He is quite content to mould the one and fill the other with his own individuality, and without the quest of strange and subtle harmonies and accents. Yet from beginning to the end Glière writes the quartet with a fitful intensity that asks the nervous vitality which is the best trait of Mr. Hess and his comrades. With all its academic continence of form and harmony, the music is full of restlessness of mood and utterance. Technically polished as he is, Glière remains the true Slav in his swift alternations of feeling. His is the Slavic melancholy even when he [illegible] his first movement an allegro, yet the [illegible] themes and variations that make presumably a substitute for the slow movement are as restless. Again, there is melancholy song, again tumultuous energy tears its texture, and then the composer seems to still both and himself with the delight of his own art as he invents and shapes new variations, exotic with Oriental interval or weird in their long-drawn threads of tone. The rest is often Russian folk-tune and Russian folk-dance, with its rudeness tempered by an artistry that shapes to itself whatever it touches. Only out of France of late and out of Reger has come such individual chamber music. The sonata for violin and viola (with piano) by old Leclair made a happy foil to the fitful, intense, and not quite civilized music of Glière. The Russian was born a hundred years after the Frenchman died, but the Leclair of the Paris and the Turin of the eighteenth century was altogether civilized. Perhaps he was over-civilized in that he loved the voices of his two instruments more than he pondered the ideas and searched deep the moods that he should give them to speak. The charm of the sonata lay in its gratefulness to the two instruments that uttered it. They were speaking their natural idiom—the violin as Mr. Hess played it, warmly, clearly, with a delicate brilliance of pliant tone; the viola, in Mr. Férir's hands with a darker and more stately speech. With all its technical intricacies, there is repose in the smooth breadth of this eighteenth century music. And when our composers rest, it is rather against their will.

In one way, perhaps, Mr. Strube in his concerto for violin that Mr. Adamowski repeated at the Symphony concert on Saturday, is finding a new source of life for an orchestral form that was beginning to wither. Composers may write their concertos as a part of their whole duty to themselves and their art. Virtuosi, in turn, may play them, as their duty to the public—and their own talents; but in its old estate, as it flourished from Beethoven through the great musical generation of the middle quarters of the last century the form makes less and less appeal to our ears and imagination. Unless there is the transfiguring virtuoso many a listener is bored and is gathering courage to speak his boredom. Last winter Mr. Jacques-Dalcroze seemed to be trying to revitalize the violin concerto by charging it with high-pitched modern musical emotions (to which the form does not seem very susceptible) expressed in intricate ear-pricking modern musical idioms. Mr. Strube has chosen a wiser way. Why may not the concerto nowadays become a thing to charm by the grace and the fancy of the ideas that play through it, by the polished felicity with which they are expressed and by the elegance of technic and the fineness of feeling that are necessary to bring them to utterance. Thus may a composer write a spontaneous concerto and thus may he prove his possession of the lighter gifts and attributes of music. His foundation must still be his scholarly skill as it is in Mr. Strube's concerto, but the skill wears the mantle of grace, fancy, even playfulness, and steadily the garb of continent elegance. Of such is Mr. Strube's concerto. It is amusant in the fine French sense of the word, and it is one of the duties of music—and a saving duty for a concerto—to be amusant. As for Mr. Adamowski, it is hard to recall an occasion when he has played with such technical flawlessness and ease, such just warmth of feeling and such elegance of style as he did on Friday and on Saturday. He and the concerto were as one.

H. T. P.

Paper Times
City New York
Date State N Y

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Rimsky-Korsakoff's second symphony

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Herbert Witherspoon will introduce several

THE SPRINGFIELD HOME
SATURDAY, DECEMBER 29, 190[illegible]

DR CARL MUCK
The Leader of the Boston Symphony Orchestra This Season

DR KARL MUCK

The New Leader of the Boston Symphony Orchestra

In many respects, the most important item in the present year of music has been the coming to America of Dr Karl Muck of Berlin, to be the conductor of the Boston symphony orchestra for this season. Naturally his presence here with the orchestra at its coming concert will serve only to increase the interest which a concert by the Boston symphony orchestra is bound to excite among the music loving public. Dr Muck was a famous conductor long before he came to this country. As far back as 1886 when he was called to Prague and before he had got out of his twenties, he had attracted the attention of the connoisseurs of Europe through his work, orchestral and operatic, in Brunn and Graz, his first important posts. In the six years he was at Prague, the chief conductor of the German opera in the city and the conductor of the Philharmonic concerts, he made a name for himself for sound scholarship, fine workmanship and valuable temperamental qualities. During that time his reputation increased so rapidly that when there came a vacancy in the ranks of the principal conductors of the royal opera in Berlin the post was given to him. He was then, in 1892, 33 years old.

From Berlin his fame spread through Europe. He became the principal conductor of the Parsifal performances at Bayreuth. He became one of the conductors of the Vienna Philharmonic concerts. He was for a season conductor of German opera at Covent Gardens, London. He appeared as guest-conductor with the principal orchestras of London, Paris, Brussels, Madrid, Budapest, Copenhagen, St Petersburg and Moscow and was generally recognized as belonging to that small group of men who are pre-eminent in that partciular field, such men as Richter, Mahler, Nikisch, Weingartner, Mottl and Richard Strauss.

Dr Muck's was one of the three or four names seriously considered last spring as conductor of the Boston symphony orchestra in succession to Mr Gericke. It was believed at the time that no experiment with a young man of short experience, no matter how talented he might be, could be made, and that it was neccessary to secure a conductor of established reputation. From the beginning the choice practically settled on Dr Muck, but there were grave doubts whether it would be possible to get him. He was the favorite conductor of the German emperor; in fact, enjoyed his personal friendship. Practically the entire responsibility of the opera in Berlin rested on him, for neither Weingartner nor Richard Strauss has spent much time in that city of recent years. And the task of securing him proved to be most difficult. The first time the matter was carried to the emperor an absolute refusal was the result. He would not listen to it. Then most powerful influences were brought to bear on him and in the end he told Dr Muck that he might go to Boston for a year, but no longer; that his (the emperor's) consent was given to this most unwillingly and that he would have allowed him to go to no other orchestra than the Boston symphony.

The feeling in Boston is that Dr Muck's coming to America for so short a time is both good fortune and misfortune, good fortune in that it has resulted in the most splendid concerts the orchestra has given in the whole 25 years of its existence; misfortune in that the profound impression he has made will make it almost impossible to find a man equal to the task of taking his place.

Dr Muck is a Bavarian by birth, having been born in Wurzburg on Oct 22, 1859. His father was a government official and a talented amateur musician. He gave his son his first lessons in music and intended him for the law, but while young Muck completed his university course and got his degree of "doctor juris" after a year's residence at Heidelberg and two years' residence at Leipsic, he never had any idea except to become a musician and a conductor. As a boy he appeared in public both as a violinist and as a pianist and the same year he took his degree from Leipsic university he graduated from the Leipsic conservatory and made his debut as a pianist at a Gewandhaus concert with Karl Reinecke as conductor of the orchestra.

He had never seriously thought of the piano as a career, and immediately after his debut he accepted the post of chorus master in the little opera of Zurich in order to learn his training as a conductor. A year there was followed by a year in Salzburg where he was conductor of the opera, two years in Brunn and two years in Graz. Then came his appointment to Prague and later to Berlin.

Dr Muck is in America for the first time, but this has not been for lack of chances to come here. Maurice Grau a few years ago offered him an almost fabulous sum to become conductor of the Metropolitan opera in New York, but he did not care to leave Berlin. Later he has had other flattering offers, but none appealed to him until he was asked to be conductor of the Boston symphony orchestra.

While Dr Muck has been primarily concerned with opera, his experience in the concert field has been very thorough, for beginning with his engagement in Graz he has always supplemented his operatic by public orchestral work. His success in America, although not unexpected, has been most gratifying to his friends and admirers, and he seems to have proved most thoroughly [illegible] Lehmann and Milka Ternina. C. A. Ellis, manager of the orchestra in Germany last spring, that he was "the man of all men fitted to take charge of Boston's great orchestra."

Paper Times
City New York
Date State N Y

Dr. Muck is preparing some important novelties for performance by the Boston Orchestra. Richard Strauss's "Sinfonia Domestica" will be played in February. It is probable that the orchestra will play this at one of its coming concerts in New York, either in February or March.

[105]

Paper Tribune
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City Washington
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The first number of the program will be Elgar's overture, "In the South." The soloist will be Mr. Timothee Adamowski, who will play Saint-Saens concerto for violin in B minor.

Paper Press
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Paper Inquirer
City Phila.
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Paper Journal of Commerce
City New York
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BOSTON, Dec. 29.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who has been ill, is reported much better to-day. Although he did not venture out to conduct the usual Saturday evening concert at Symphony Hall, he is so improved from the slight attack of tonsillitis from which he has been suffering that he hopes to be able to conduct the special pension fund concert Sunday evening, for which a Wagner programme has been arranged.

BOSTON TRAVELER, DECEMBER 31, 1906.

THE illness of Dr. Muck prevented his leading the tenth Symphony concert on Saturday evening. Prof. Wily Hess conducted. The programme was Variations on a theme of Haydn-Brahms; Concerto No. 2 in F-sharp minor, for violin, Strube; Shepherds' Song at the Manger and March of the Three Holy Kings, from "Christus," Liszt. The feature of such a programme was naturally the concerto, more particularly so on Saturday night for the reason that the composer conducted. Mr. Adamowski was the soloist. Both are popular and were most enthusiastically received.

The Brahms number was not especially successful, not on account of any want of interpretation on the part of the musicians, but rather because of its own want of merit. Neither did the Liszt selections make any marked impression, although the march was superbly given.

Dr. Muck braved weather conditions long enough to lead the pension fund concert by the Symphony Orchestra on Sunday evening. The programme was practically a Wagnerian one and was given in a manner that this orchestra alone can give. The night was certainly a red letter night in these concerts in point of attendance, a most encouraging sign.

Paper Telegraph
City New York
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DR. MUCK TO STAGE WAGNERIAN OPERA

Hammerstein Refuses to Deny or Affirm Report That He Has Engaged Boston's New Leader.

It is asserted that Oscar Hammerstein, in furtherance of his plans for giving Wagnerian opera on the largest scale, has engaged Dr. Carl Muck, formerly the conductor of the Royal Opera House in Berlin, and now engaged for this season as the conductor of the Boston Symphony Orchestra.

Mr. Hammerstein, seen yesterday afternoon, firmly refused to discuss this report, merely stating in the most positive way that he would neither affirm it nor deny it. He has already options on the services of many prominent Wagnerian artists, so his very silence on the matter is not without significance.

Paper [illegible] Press
City New York
Date DEC 30 1906 State N Y

DR. KARL MUCK, THE NEW CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA.

An Unusual Music Season.

An evidence of a noteworthy development in the musical taste of the American people,— in so far as the great cities of our country represent the American people,— is to be found in the lengthening list of foreign musical artists who are coming to our opera houses and concert chambers. The most notable personalities of the present season, which is to be unusually rich in vocal and instrumental music, are characterized by Mr. Gilman in a special article this month (page 398). Saint-Saëns, Puccini, Leoncavallo, and Scriabine are undoubtedly the most eminent of our visitors, all being composers of world-wide fame. Among conductors, Dr. Karl Muck, who has been one of the "Parsifal" pilots at Beyreuth, and who comes this year from the Berlin Royal Opera House to lead the Boston Symphony Orchestra during its twenty-first season, is perhaps the most eminent. Vassili Safonov returns to lead the Philharmonic Orchestra. Among pianists we note the return of Moritz Rosenthal after an absence of eight years, and the concert lists of Joseph Lhévinne and Augusta Schnabel. On the violin we shall hear Alexander Petschnikov, Edwin Grasse and Gyöngyöshalaszy. Three opera companies will give us grand opera on a scale commensurate with our now cultivated taste and our plethoric purses: Mr. Conried, at the Metropolitan, Mr. Oscar Hammerstein, at the Manhattan, and Mr. Henry Savage, whose artists sing in English at the Garden Theatre. A unique and interesting feature of the musical season will be the tour through the United States of the eminent English composer, Mr. Samuel Taylor Coleridge, who will conduct a large chorus of negro voices in concert and other high grade chamber music.

PAWTUCKET. THE EVENING TIMES JANUARY 4. 1907.

SECOND CONCERT OF SYMPHONY ORCHESTRA

Germaine Schnitzer as Soloist —Chadwick's "Cleopatra" Produced.

The second concert of the Boston Symphony Orchestra was given before a large audience in Infantry Hall, Providence, last evening. Two especial features added to the pleasure of the occasion—one, the first appearance in the city of Miss Germaine Schnitzer, soloist, and the other the first production in Providence of Chadwick's symphonic poem, "Cleopatra." George Whitfield Chadwick was born at Lowell, Mass., in 1854, and is now living in Boston. He composed the "poem" in the summer and fall of 1904, and the first performance was at the Worcester Music Festival of 1905. The work is scored for the full orchestra and is supposed to illustrate, musically, the story of Antony and Cleopatra. There is an undulating movement for flutes and harps, suggesting the voyage on the Cyndus. This is succeeded by an allegro agitato, illustrative of the approach of the Roman and his army. Then there is a sensuous melody for the violincello, gradually taken up by the entire orchestra. The defeat of Antony, his passing, and the lamentations are well worked out in the orchestration.

The second number was Schumann's concerto in A minor, with Miss Schnitzer at the piano. The soloist disclosed powers that delighted her auditors and her playing at times bordered on the sensational.

The final number, Glazounoff's symphony in B-flat major was also new to Providence. As in the other selections the orchestration was almost flawless, and was received with much applause.

Dr. Muck again led in the inimitable manner that has gained him such wide known and well-deserved popularity.

[illegible] THE SYMPHONY CONCERT.

(From Mr. [illegible]'s criticism in the Daily Advertiser.)

PROGRAMME.

Brahms—Variations on a Haydn Theme. Op. 56a.
Strube—Violin Concerto, F-sharp minor, No. 2.
Soloist, Mr. T. Adamowski.
Liszt—Shepherd's Song at the Manger.
Liszt—March of the Three Holy Kings.

Not a very inspiring programme and Dr. Muck was absent, our climate having at last caught him by the throat. Prof. Willy Hess has hitherto only conducted concertos in Boston; last night he conducted everything but the concerto. We notice that the railroad-timetable exactness, with which Mr. Gericke used to begin the concerts is being departed from; on this occasion the concert began at 8.10.

In the first number the beauty of Haydn's theme impressed us more than the variations of it. Yet there was great skill in the work and the leading of the voices was remarkably fluent. In spite of the charm of the sixth and seventh variations the composition scarcely ever became more than interesting. One felt at the end that Brahms could readily have added half-a-dozen more variations if they had been demanded, with as much ease as a grocer's clerk could add a few more pounds of sugar to your purchase; there was too much facility in the composition, but the work was never dry nor dull, and Prof. Hess brought out the points with praiseworthy intelligence.

The Variations did not make a dress parade of the different departments of the orchestra, as is often done in this form of composition, but followed the higher plan of really developing the theme, so that Haydn's thought became very much enlarged and modernized before the end. Nevertheless, as intimated, we found the chief charm in the melody unadorned.

The selections from Liszt's "Christus" (the two last numbers of the concert) were scarcely as effective as the Bach "Pastorale" from the "Christmas Oratorio," to which we have become accustomed at this season of the year. Yet there is much beauty in each of the selections, in spite of Hanslick's virulent attacks on the work. That eminent German scold held that the master of luxurious instrumentation was trying to blow infantile bagpipes before the Child in the Manger and that the result was a most artificial "naivete," a new form of spiritual over-refinement. He adds that Liszt's "Christus" is an open declaration of musical bankruptcy. He attacks the "Shepherd's Song" with yet fiercer vehemence.

The Republican. JANUARY 4, 1907.

AFFAIRS OF THE LOCAL THEATERS.

MME OLGA SAMAROFF'S CONCERT.

Appearance of the Distinguished Pianist This Evening at Holyoke.

Music-lovers will be much interested in the appearance at Windsor hall, Holyoke, this evening, of the distinguished young pianist, Mme Olga Samaroff, who comes under the auspices of the Holyoke music club. She has not yet appeared in this city, and a large party of musicians and others from Springfield is expected to attend. The career of Mme Samaroff has been of a remarkable sort, if only for the promptness with which her talents have been recognized. It was not till January, 1905, a bare two years ago, that she made her professional debut, yet before the season was over she was established as one of the foremost pianists in the country. Since then she has been in such demand that a journey to the Pacific slope, for which many engagements have been offered, has necessarily been postponed till next season. She has played with all the leading orchestras and at festivals, including the one at Worcester last October, at which she was one of the principal attractions.

It has often been taken for granted from Mme Olga Samaroff's name that she is a Russian. She is, as a matter of fact, American, and was born at San Antonio, Tex., where her father was in the paymaster's department. She is, however, of German and Russian descent, so that both her name and her gift for piano playing are fully accounted for. Her maternal grandmother was a concert pianist in Germany, and with her she first studied. Her girlhood was spent in a convent in Paris, and in that city she studied the piano with the elder Marmontel. In 1895 she entered the conservatory—one of 12 successful candidates chosen from 176 applicants. There she studied five years with Delaborde, and later she went to Berlin for studies with Jedlicska. When she was at last ready to appear before the public her training was complete, and in technic and in temperament she has shown herself an artist of a very uncommon sort. Her program:—

Fantasia and fugue, G minor	Bach
Sonata, op. 35	Chopin
Allegro Agitato. Scherzo. Marche Funebre. Presto.	
Etude, op. 25, No 7	Chopin
Etude, op. 25, No 6	Chopin
Etude, op. 10, No 12	Chopin
Valse, op. 64, No 2	Chopin
Polonaise, op. 53	Chopin
Rhapsodie, op. 79, No 2	Brahms
Intermezzo, op. 117, No 1	Brahms
Humoresque	Tschaikowsky
Nocturne (for the left hand only)	Scriabine
Prelude	Liadow
Liebestraum	Liszt
Rhapsodie, No 12	Liszt

[106]

Paper Tribune
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City New York
Date State N Y

DR. KARL MUCK, THE NEW CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA.

An Unusual Music Season.

An evidence of a noteworthy development in the musical taste of the American people,— in so far as the great cities of our country represent the American people,— is to be found in the lengthening list of foreign musical artists who are coming to our opera houses and concert chambers. The most notable personalities of the present season, which is to be unusually rich in vocal and instrumental music, are characterized by Mr. Gilman in a special article this month (page 398). Saint-Saëns, Puccini, Leoncavallo, and Scriabine are undoubtedly the most eminent of our visitors, all being composers of world-wide fame. Among conductors, Dr. Karl Muck, who has been one of the "Parsifal" pilots at Beyreuth, and who comes this year from the Berlin Royal Opera House to lead the Boston Symphony Orchestra during its twenty-first season, is perhaps the most eminent. Vassili Safonov returns to lead the Philharmonic Orchestra. Among pianists we note the return of Moritz Rosenthal after an absence of eight years, and the concert lists of Joseph Lhévinne and Augusta Schnabel. On the violin we shall hear Alexander Petschnikov, Edwin Grasse and Gyöngyöshalaszy. Three opera companies will give us grand opera on a scale commensurate with our now cultivated taste and our plethoric purses: Mr. Conried, at the Metropolitan, Mr. Oscar Hammerstein, at the Manhattan, and Mr. Henry Savage, whose artists sing in English at the Garden Theatre. A unique and interesting feature of the musical season will be the tour through the United States of the eminent English composer, Mr. Samuel Taylor Coleridge, who will conduct a large chorus of negro voices in concert and other high grade chamber music.

PAWTUCKET.
THE EVENING TIMES
JANUARY 4, 1907.

SECOND CONCERT OF SYMPHONY ORCHESTRA

Germaine Schnitzer as Soloist —Chadwick's "Cleopatra" Produced.

The second concert of the Boston Symphony Orchestra was given before a large audience in Infantry Hall, Providence, last evening. Two especial features added to the pleasure of the occasion—one, the first appearance in the city of Miss Germaine Schnitzer, soloist, and the other the first production in Providence of Chadwick's symphonic poem, "Cleopatra." George Whitfield Chadwick was born at Lowell, Mass., in 1854, and is now living in Boston. He composed the "poem" in the summer and fall of 1904, and the first performance was at the Worcester Music Festival of 1905. The work is scored for the full orchestra and is supposed to illustrate, musically, the story of Antony and Cleopatra. There is an undulating movement for flutes and harps, suggesting the voyage on the Cyndus. This is succeeded by an allegro agitato, illustrative of the approach of the Roman and his army. Then there is a sensuous melody for the violincello, gradually taken up by the entire orchestra. The defeat of Antony, his passing, and the lamentations are well worked out in the orchestration.

The second number was Schumann's concerto in A minor, with Miss Schnitzer at the piano. The soloist disclosed powers that delighted her auditors and her playing at times bordered on the sensational.

The final number, Glazounoff's symphony in B-flat major was also new to Providence. As in the other selections the orchestration was almost flawless, and was received with much applause.

Dr. Muck again led in the inimitable manner that has gained him such wide renown and well-deserved popularity. The next symphony concert will be given at Infantry Hall, on March 7.

BOSTON EVENING RECORD
DECEMBER 31, 1906

THE SYMPHONY CONCERT.

(From Mr. Elson's criticism in the Daily Advertiser.)

PROGRAMME.

Brahms—Variations on a Haydn Theme. Op. 56a.
Strube—Violin Concerto, F-sharp minor, No. 2. Soloist, Mr. T. Adamowski.
Liszt—Shepherd's Song at the Manger.
Liszt—March of the Three Holy Kings.

Not a very inspiring programme and Dr. Muck was absent, our climate having at last caught him by the throat. Prof. Willy Hess has hitherto only conducted concertos in Boston; last night he conducted everything but the concerto. We notice that the railroad-timetable exactness, with which Mr. Gericke used to begin the concerts is being departed from; on this occasion the concert began at 8.10.

In the first number the beauty of Haydn's theme impressed us more than the variations of it. Yet there was great skill in the work and the leading of the voices was remarkably fluent. In spite of the charm of the sixth and seventh variations the composition scarcely ever became more than interesting. One felt at the end that Brahms could readily have added half-a-dozen more variations if they had been demanded, with as much ease as a grocer's clerk could add a few more pounds of sugar to your purchase; there was too much facility in the composition, but the work was never dry nor dull, and Prof. Hess brought out the points with praiseworthy intelligence.

The Variations did not make a dress parade of the different departments of the orchestra, as is often done in this form of composition, but followed the higher plan of really developing the theme, so that Haydn's thought became very much enlarged and modernized before the end. Nevertheless, as intimated, we found the chief charm in the melody unadorned.

The selections from Liszt's "Christus" (the two last numbers of the concert) were scarcely as effective as the Bach "Pastorale" from the "Christmas Oratorio," to which we have become accustomed at this season of the year. Yet there is much beauty in each of the selections, in spite of Hanslick's virulent attacks on the work. That eminent German scold held that the master of luxurious instrumentation was trying to blow infantile bagpipes before the Child in the Manger and that the result was a most artificial "naiveté," a new form of spiritual over-refinement. He adds that Liszt's "Christus" is an open declaration of musical bankruptcy. He attacks the "Shepherd's Song" with yet fiercer vehemence.

The Republican.
JANUARY 4, 1907.

AFFAIRS OF THE LOCAL THEATERS.

MME OLGA SAMAROFF'S CONCERT.

Appearance of the Distinguished Pianist This Evening at Holyoke.

Music-lovers will be much interested in the appearance at Windsor hall, Holyoke, this evening, of the distinguished young pianist, Mme Olga Samaroff, who comes under the auspices of the Holyoke music club. She has not yet appeared in this city, and a large party of musicians and others from Springfield is expected to attend. The career of Mme Samaroff has been of a remarkable sort, if only for the promptness with which her talents have been recognized. It was not till January, 1905, a bare two years ago, that she made her professional debut, yet before the season was over she was established as one of the foremost pianists in the country. Since then she has been in such demand that a journey to the Pacific slope, for which many engagements have been offered, has necessarily been postponed til next season. She has played with all the leading orchestras and at festivals, including the one at Worcester last October, at which she was one of the principal attractions.

It has often been taken for granted from Mme Olga Samaroff's name that she is a Russian. She is, as a matter of fact, American, and was born at San Antonio, Tex., where her father was in the paymaster's department. She is, however, of German and Russian descent, so that both her name and her gift for piano playing are fully accounted for. Her maternal grandmother was a concert pianist in Germany, and with her she first studied. Her girlhood was spent in a convent in Paris, and in that city she studied the piano with the elder Marmontel. In 1895 she entered the conservatory—one of 12 successful candidates chosen from 176 applicants. There she studied five years with Delaborde, and later she went to Berlin for studies with Jedlicska. When she was at last ready to appear before the public her training was complete, and she shown herself in technic and in temperament an artist of a very uncommon sort. Her program:—

Fantasia and fugue, G minor	Bach
Sonata, op. 35	Chopin
Allegro. Agitato. Scherzo. Marche Funebre. Presto.	
Etude, op. 25, No 7	Chopin
Etude, op. 25, No 6	Chopin
Etude, op. 10, No 12	Chopin
Valse, op. 64, No 2	Chopin
Polonaise, op. 53	Chopin
Rhapsodie, op. 79, No 2	Brahms
Intermezzo, op. 117, No 1	Brahms
Humoresque	Tschaikowsky
Nocturne (for the left hand only)	Scriabine
Prelude	Liadow
Liebestraum	Liszt
Rhapsodie, No 12	Liszt

[106]

Paper Eagle
City Brooklyn
Date JAN 5 - 1907 State NY

BOSTON ORCHESTRA AND THE CHORAL ART

Give Concerts in Brooklyn Next Week With Attractive Programmes.

A WEEK OF ITALIAN OPERAS,

At Both the Manhattan and Metropolitan Houses, With Many Concerts.

Two works new to Brooklyn appear on the programme of the next Boston Symphony concert, which will be given in the Baptist Temple on next Friday evening. They are Georg Schumann's Variations and Double Fugue on a Merry Theme and Jean Sibelius' first symphoney, in E minor. Both of these men are most interesting personalities in modern music. Both of them are young, comparatively speaking, and both of them modern, although neither goes to the extreme of a Strauss, a Mahler or a Reger. Schumann, who was born in 1866, in Konigstein, is the conductor of the Singakademie of Berlin. He comes of a musical family, his father having been a conductor and his grandfather a cantor. His teachers were C. A. Fischer, Rolifuss and Baumfelder, of Dresden, and Jadassohn, Reinecke and Zwintscher of Leipsic. In Leipsic he won the Beethoven prize in 1887. From 1891 to 1896 he was the conductor of the Gesangverein of Dantzig and from 1896 to 1900 he was the conductor of the Philharmonic of Bremen. Thence he went to his present post in Berlin. He has written two symphonies, several large orchestra and orchestral and choral works, as well as chamber music and songs. Jean Sibelius is the representative composer of Finland. He has written two symphonies, several orchestra poems on national themes. He is a man of great talent and his works have been having a very considerable vogue in Europe. This first symphony was first played in this country by the Boston Symphony concerts in Boston last Friday and Saturday, January 4 and 5. The whole programme is as follows:

Overture, "Sakuntala" .....Goldmark
Variations and Fugue on a Merry Theme, Georg Schumann
Symphony, No. 1 in E Minor.....Sibelius

Paper Telegram
City New York
Date State N
JAN 5 - 1907

Two rather unusual programmes have been arranged by Dr. Muck for the third pair of concerts which the Boston Symphony Orchestra will give in Carnegie Hall on Thursday evening and Saturday afternoon of next week. The programme for Thursday night will be devoted entirely to Beethoven, the works being the overture to Goethe's "Egmont," the Concerto for Violin in D major and the Symphony in A Major, No. 7. The soloist will be Willy Hess.

Paper World
City New York
Date State N Y
JAN 5 - 19

Dr. Karl Muck has arranged an all-Beethoven programme for the Boston Symphony Orchestra's concert in Carnegie Hall next Thursday evening. Willy Hess will be soloist in the D major concerto; the seventh symphony and the overture to Goethe's "Egmont" are the other numbers. At the Saturday afternoon concert there will be no soloist. George W. Chadwick's symphonic poem "Cleopatra" and Edgar's overture "In the South" will be played.

Paper World
City New York
Date State N Y
JAN 5 - 1907

The Symphony Quartette, h... on Friday afternoon ... first time in New ... quartette in D major ... quartette in F major ...

Paper Post
City New York
Date JAN 5 - 1907 State NY

A Beethoven programme will be offered at next Thursday evening's concert of the Boston Symphony Orchestra in Carnegie Hall, the numbers chosen being the "Egmont" overture, the violin concerto (Willy Hess), and the seventh symphony. The Saturday afternoon programme will include Elgar's "In the South," Chadwick's "Cleopatra" (first time), Georg Schumann's "Variations and Double Fugue on a Merry Theme," and Wagner's "Rienzi" overture.

Paper Sun
City New York
Date JAN 5 - 1907 State NY

The Boston Symphony Orchestra comes for its novelty to Brooklyn next Friday, the Finlander Sibelius's symphony No. 1 in E minor. The Carnegie Hall programme on Thursday night is all Beethoven—Seventh Symphony, "Egmont" overture, Mr. Hess in violin concerto—while the Saturday matinée has Elgar's "In the South," Chadwick's Bostonian "Cleopatra"—a first time—Georg Schumann's "Variations" and Wagner's overture to "Rienzi."

Paper Tribune
City Brooklyn
Date JAN 5 - 1907 State NY

Two works new to Brooklyn appear on the programme of the next Boston Symphony concert which will be given in the Baptist Temple on next Friday evening. They are Georg Schumann's "Variations" and "Double Fugue on a Merry Theme" and Jean Sibelius' first symphony, in E minor. The whole programme is as follows: Overture, "Sakuntala" (Goldmark); "Variations" and "Fugue on a Merry Theme" (Georg Schumann); symphony No. 1, in E minor (Sibelius). This symphony was first played in this country at the Boston Symphony concerts in Boston yesterday and to-day.

Paper Union
City Brooklyn
Date JAN - 1907 State NY

On Sunday evening, Dec. 30, the Boston Symphony Orchestra gave the first Pension Fund concert of the season—the orchestra has a large pension fund in the making. The programme arranged by Dr. Muck comprised seven Wagner overtures and preludes and the "Funeral March" from "Gotterdammerung." For the first time in his career Dr. Muck put part of "Parsifal" in a concert programme. Dr. Muck, as is well known, is the greatest of living interpreters of "Parsifal," and he is thoroughly in accord with the belief that "Parsifal" is a sacred work and should never be performed outside of Bayreuth, much less on the concert stage. But for once he put his convictions aside in order that the programme of the Pension Fund concert might give a complete historical view of Wagner's artistic and creative development.

Paper Times
City Brooklyn
Date JAN 5 - 1907 State NY

On Sunday evening, December 30, the Boston Symphony Orchestra gave the first Pension Fund concert of the season—the orchestra having a large pension fund in the making. The programme which Dr. Muck arranged, comprised seven Wagner overtures and preludes, and the Funeral March from "Kotterdammerung." An interesting thing about the programme was that Dr. Muck, for the first time in his career, put any part of "Parsifal" in a concert programme. Dr. Muck is one of the great interpreters of "Parsifal," and he is thoroughly in accord with the belief that "Parsifal" is a sacred work, and should never be performed outside of Bayreuth, much less on the concert stage. But for once he put his convictions aside in order that the programme of the Pension Fund concert might give a complete historical view of Wagner's artistic and creative development.

BOSTON DAILY ADVERTISER
JANUARY 5, 1907

The second concert of the Longy club will be given in Potter hall on Wednesday evening, Jan. 16. The club will be assisted by Messrs. Fritzsche, bass clarinet; Kloepfel, trumpet; Ludwig, cymbals; Retberg, tympani, and Schuecker, harp, all of the Boston Symphony Orchestra.

REHEARSAL FOR 11TH SYMPHONY

By Olin Downes

For the programme of the 11th public rehearsal Dr. Muck had chosen Goldmark's overture to Sakuntola, Volkmann's 'cello concerto in A minor and Sibelins' Symphony No. 1, which was performed for the first time. Mr. Heinrich Warnke was the 'cellist.

How often, since the time of Liszt and Berlioz, has the cry been raised that since Beethoven the symphony form is a twice told tale, a bundle of old bones, etc. Now we have in Jean Sibelius a composer who certainly has his own word to say in the matter. Two years ago, when his second symphony was first performed in this city, the new voice sounded strange and perplexing. Whether this in a measure had prepared us, or whether the first symphony is a more intelligible work, time will tell, but yesterday's hearing made an instantaneous impression of a creation of unusual strength and originality.

Finnish music, up to this time, has been practically an unknown quantity, and this composer has absorbed the rich heritage of national material at his command, transmitted it through the medium of a virile personality, and produced a work which, while of an unequal character, will surely put him in a high place among composers of the present era, and bear fruit in years to come.

With unerring instinct to produce a great effect with simple means, the first movement opens with a bleak, sadly reminiscent melody sung by a solo clarinet, accompanied by a low roll of the kettledrums. This melody, in a certain way, might be taken as the motto of the symphony; it recurs with tragic intensity in the last movement. It might be a voice from the primeval ages. An allegro follows of a savage, sombre character, which is the most easily grasped movement of the four. Any views given on the first hearing of such work are sure to be half-baked, but the allegretto struck one as being drawn-out, and its sadness became lugubrious, as we heard it yesterday. The following scherzo, a dance of brutal, harsh merriment, alternating with a lento section of a milder character, and above all the finale, which is in the form of a free fantasie, are animated by a spirit of "passion, and pulse, and power" which carry things with an epic sweep and grandeur, waking echoes in the soul of the time when gods walked the earth and men were giants and heroes. The symphony is filled with a spirit of brooding sadness, mounting at times to climaxes of tragic grief. A gleam of light (as the second theme played by the flutes in the first movement) occasionally shows, but soon disappears, and gives place to the pervading gloom. This music, however, is rather the expression of the nation and land than the melancholy of an individual, and with its primal might, could only come from the country of dark forests, silent lakes and towering mountains where nature reigns supreme. Such a creation is not only to be enjoyed for its unusual originality, but to be welcomed as a fresh and vivifying element in the art of today.

For the rest of the concert there was a glowing performance of the Goldmark overture, and Mr. Warnke played the concerto with all the exquisite grace which the composition demands. He was repeatedly recalled after a splendid performance.

On account of the orchestral trip there will be no rehearsal and concert next week.

Paper Globe
City New York
Date State N. Y.
JAN 5 - 1907

Two rather unusual programmes have been arranged by Dr. Muck for the third pair of Boston Symphony concerts, to be given Thursday evening, Jan. 10, and Saturday afternoon, Jan. 12, in Carnegie Hall. The programme for Thursday night will be devoted entirely to Beethoven, the works chosen being the overture to Goethe's "Egmont," the violin concerto, and the Seventh Symphony. The soloist will be Willy Hess. The programme for Saturday afternoon will include one novelty—George W. Chadwick's symphonic poem "Cleopatra." The other works will be Elgar's "In the South"; Georg Schumann's "Variations and Double Fugue on a Merry Theme," and the overture to Wagner's "Rienzi."

The second concert of the Boston Symphony Quartet will be given in Mendelssohn Hall, Friday afternoon, Jan. 11. The programme will comprise Beethoven's quartet in F minor, op. 95, No. 11; Hugo Kaun's quartet in D major, op. 41, No. 2, and songs by Schubert and Hugo Wolf, sung by Mme von Niessen-Stone.

Paper Citizen
City Brooklyn
Date State NY
JAN - 5 1907

On Sunday evening, Dec. 30, the Boston Symphony Orchestra gave the first Pension Fund concert of the season, in Boston, the orchestra having a large pension fund in the making. The programme which Dr. Muck arranged comprised seven Wagner overtures and preludes and the Funeral March from "Gotterdammerung." A most interesting thing about the programme was that Dr. Muck for the first time in his career, put any part of "Parsifal" in a concert programme.

THE COMING OF THE BOSTON SYMPHONY

The Program For the Concert to be One of Vivid Contrast

The sale of seats for the only concert which the Boston Symphony orchestra will give in Springfield this year, will open at the box office of the Court Square theater next Saturday morning, Jan 12. The concert will be given Tuesday evening, Jan 15 at 8 o'clock. An unusually attractive program has been prepared by Dr Muck for the Springfield concert. In response to many requests from Springfield, and in accordance with the general policy of the orchestra this year at its first concerts in any city, there will be no soloist, it being the desire to give full emphasis to the presence of the distinguished conductor, who is at the head of the organization for this year. If this season of the Boston Symphony orchestra has proved anything, it has proved that the great majority of patron of symphony concerts are not only not anxious for a soloist but rather welcome a concert where there is none. It is a well know fact to all who have studied the different art of making programs that nothing is so sure to break the continuity of a program as a work for soloist, whether it be instrumental or vocal. Dr Muck, in building his programs, follows one of two formulas. His programs are arranged to show either the development of one particular school, or to bring out sharp and vivid contrasts. It is the latter scheme he has followed for the Springfield program which comprises three works. The first is an Overture, entitled In the South, by Sir Edward Elgar, the greatest of living English composers. In this work, the composer has sought to place in tone colors, the impression a northerner receivers in Italy. It is all glowing sunlight and song. The second is a Symphonic Poem, entitled Cleopatra, by the eminent American composer, George W. Chadwick. The inspiration for this work has been drawn from Plutarch's tale of the Egyptian Queen, and the composer has sought to embody in sound, her vivid emotional life. And finally comes Beethoven's Seventh Symphony, which Wagner has called Apotheosis of the Dance. In no work, not even in Brahms's First Symphony, in which Dr Muck had such sensational success, has the new conductor of the orchestra risen to such hights of interpretive power as in this symphony. Springfield is to be congratulated that he has put it on the program for this city.

SPRINGFIELD REPUBLICAN: SATURDAY, JANUARY 5, 1907.

MME SAMAROFF'S RECITAL.

A Delightful Program of Piano Music at Holyoke.

Mme Olga Samaroff, the new American pianist, gave a most delightful recital last night under the auspices of the Music club of Holyoke, in Windsor hall. Mme Samaroff, who is a native of Texas, appeared at the last Worcester festival, where her beautiful playing charmed every one and since then she has appeared with equal success in the leading cities of the country. This was her first recital in this neighborhood and the capacious hall was filled with an audience appreciative and enthusiastic.

Mme Samaroff opened her program with a very well played Bach fantasie and fugue, following this with a Chopin group, including the splendid sonata, opus 35, the "Revolutionary" etude, the stirring polonaise in A flat, as well as two other etudes and the C sharp minor waltz. In no part of the program was Mme Samaroff's beautiful playing displayed to greater advantage than in this group. She is an emotional, but not a sentimental, player, and while broad and brilliant she is never harsh and her interpretations were characterized throughout by a delightful intellectual grasp of the full musical content of the composition. She is assuredly an admirable player of the "greater Chopin."

Aside from the Brahms Rhapsodie, opus 79, No 2, and the Liszt 12th Rhapsodie, the remainder of the program was devoted to lighter compositions, the dainty intermezzo, opus 117, No1, by Brahms, which the audience would like to have had repeated, a group from modern Russian composers, including the beautiful nocturne by Scriabine for the left hand, and the "Liebestraum" in D flat by Liszt. In response to the enthusiastic applause at the close Mme Samaroff played the brilliant Schulz-Evler-Strauss "Blue Danube"

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BOSTON ORCHESTRA AND THE CHORAL ART

Will Give Concerts in Brooklyn Next Week With Attractive Programmes.

A WEEK OF ITALIAN OPERAS,

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Variations and Fugue on a Merry Theme, Georg Schumann
Symphony, No. 1, in E Minor.....Sibelius

Paper Telegram
City New York
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per World
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JAN 5 - 19

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Paper World
City New York
Date State N Y
JAN 5 - 1907

The Boston Symphony Quartette, in Mendelssohn Hall, on Friday afternoon, will play for the first time in New York Hugo Kaun's quartette in D major and Beethoven's quartette in F minor. Mme. Von Niessen-Stone will sing Schubert and Hugo Wolf songs.

Paper Post
City New York
Date JAN 5 State NY

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Paper Sun
City New York
Date State N Y

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Paper
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BOSTON DAILY ADVERTISER JANUARY 5, 1907

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January 1907

F, SATURDAY, JAN

REHEARSAL FOR 11TH SYMPHONY

By Olin Downes

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How often, since the time of Liszt and Berlioz, has the cry been raised that since Beethoven the symphony form is a twice told tale, a bundle of old bones, etc. Now we have in Jean Sibelins a composer who certainly has his own word to say in the matter. Two years ago, when his second symphony was first performed in this city, the new voice sounded strange and perplexing. Whether this in a measure had prepared us, or whether the first symphony is a more intelligible work, time will tell, but yesterday's hearing made an instantaneous impression of a creation of unusual strength and originality.

Finnish music, up to this time, has been practically an unknown quantity, and this composer has absorbed the rich heritage of national material at his command, transmitted it through the medium of a virile personality, and produced a work which, while of an unequal character, will surely put him in a high place among composers of the present era, and bear fruit in years to come.

With unerring instinct to produce a great effect with simple means, the first movement opens with a bleak, sadly reminiscent melody sung by a solo clarinet, accompanied by a low roll of the kettledrums. This melody, in a certain way, might be taken as the motto of the symphony; it recurs with tragic intensity in the last movement. It might be a voice from the primeval ages. An allegro follows of a savage, sombre character, which is the most easily grasped movement of the four. Any views given on the first hearing of such work are sure to be half-baked, but the allegretto struck one as being drawn-out, and its sadness became lugubrious, as we heard it yesterday. The following scherzo, a dance of brutal, harsh merriment, alternating with a lento section of a milder character, and above all the finale, which is in the form of a free fantasie, are animated by a spirit of "passion, and pulse, and power" which carry things with an epic sweep and grandeur, waking echoes in the soul of the time when gods walked the earth and men were giants and heroes. The symphony is filled with a spirit of brooding sadness, mounting at times to climaxes of tragic grief. A gleam of light (as the second theme played by the flutes in the first movement) occasionally shows, but soon disappears, and gives place to the pervading gloom. This music, however, is rather the expression of the nation and land than the melancholy of an individual, and with its primal might, could only come from the country of dark forests, silent lakes and towering mountains where nature reigns supreme. Such a creation is not only to be enjoyed for its unusual originality, but to be welcomed as a fresh and vivifying element in the art of today.

For the rest of the concert there was a glowing performance of the Goldmark overture, and Mr. Warnke played the concerto with all the exquisite grace which the composition demands. He was repeatedly recalled after a splendid performance.

On account of the orchestral trip there will be no rehearsal and concert next week.

Paper Globe
City New York
Date State N. Y.

5 - 1907

Two rather unusual programmes have been arranged by Dr. Muck for the third pair of Boston Symphony concerts, to be given Thursday evening, Jan. 10, and Saturday afternoon, Jan. 12, in Carnegie Hall. The programme for Thursday night will be devoted entirely to Beethoven, the works chosen being the overture to Goethe's "Egmont," the violin concerto, and the Seventh Symphony. The soloist will be Willy Hess. The programme for Saturday afternoon will include one novelty—George W. Chadwick's symphonic poem "Cleopatra." The other works will be Elgar's "In the South"; Georg Schumann's "Variations and Double Fugue on a Merry Theme," and the overture to Wagner's "Rienzi."

The second concert of the Boston Symphony Quartet will be given in Mendelssohn Hall, Friday afternoon, Jan. 11. The programme will comprise Beethoven's quartet in F minor, op. 95, No. 11; Hugo Kaun's quartet in D major, op. 41, No. 2, and songs by Schubert and Hugo Wolf, sung by Mme von Niessen-Stone.

Paper Citizen
City Brooklyn
Date State NY
JAN - 5 1907

On Sunday evening, Dec. 30, the Boston Symphony Orchestra gave the first Pension Fund concert of the season, in Boston, the orchestra having a large pension fund in the making. The programme which Dr. Muck arranged comprised seven Wagner overtures and preludes and the Funeral March from "Gotterdammerung." A most interesting thing about the programme was that Dr. Muck for the first time in his career, put any part of "Parsifal" in a concert programme.

THE COMING OF THE BOSTON SYMPHONY

The Program For the Concert to be One of Vivid Contrast

The sale of seats for the only concert which the Boston Symphony orchestra will give in Springfield this year, will open at the box office of the Court Square theater next Saturday morning, Jan 12. The concert will be given Tuesday evening, Jan 15 at 8 o'clock. An unusually attractive program has been prepared by Dr Muck for the Springfield concert. In response to many requests from Springfield, and in accordance with the general policy of the orchestra this year at its first concerts in any city, there will be no soloist, it being the desire to give full emphasis to the presence of the distinguished conductor, who is at the head of the organization for this year. If this season of the Boston Symphony orchestra has proved anything, it has proved that the great majority of patron of symphony concerts are not only not anxious for a soloist but rather welcome a concert where there is none. It is a well know fact to all who have studied the different art of making programs that nothing is so sure to break the continuity of a program as a work for soloist, whether it be instrumental or vocal. Dr Muck, in building his programs, follows one of two formulas. His programs are arranged to show either the development of one particular school, or to bring out sharp and vivid contrasts. It is the latter scheme he has followed for the Springfield program which comprises three works. The first is an Overture, entitled In the South, by Sir Edward Elgar, the greatest of living English composers. In this work, the composer has sought to place in tone colors, the impression a northerner receivers in Italy. It is all glowing sunlight and song. The second is a Symphonic Poem, entitled Cleopatra, by the eminent American composer, George W. Chadwick. The inspiration for this work has been drawn from Plutarch's tale of the Egyptian Queen, and the composer has sought to embody in sound, her vivid emotional life. And finally comes Beethoven's Seventh Symphony, which Wagner has called Apotheosis of the Dance. In no work, not even in Brahms's First Symphony, in which Dr Muck had such sensational success, has the new conductor of the orchestra risen to such hights of interpretive power as in this symphony. Springfield is to be congratulated that he has put it on the program for this city.

SPRINGFIELD HOMESTEAD, SATURDAY, JANUARY 5, 1907

SPRINGFIELD REPUBLICAN: SATURDAY, JANUARY 5, 1907.

MME SAMAROFF'S RECITAL.

A Delightful Program of Piano Music at Holyoke.

Mme Olga Samaroff, the new American pianist, gave a most delightful recital last night under the auspices of the Music club of Holyoke, in Windsor hall. Mme. Samaroff, who is a native of Texas, appeared at the last Worcester festival, where her beautiful playing charmed every one and since then she has appeared with equal success in the leading cities of the country. This was her first recital in this neighborhood and the capacious hall was filled with an audience appreciative and enthusiastic.

Mme Samaroff opened her program with a very well played Bach fantasie and fugue, following this with a Chopin group, including the splendid sonata, opus 35, the "Revolutionary" etude, the stirring polonaise in A flat, as well as two other etudes and the C sharp minor waltz. In no part of the program was Mme Samaroff's beautiful playing displayed to greater advantage than in this group. She is an emotional, but not a sentimental, player, and while broad and brilliant she is never harsh and her interpretations were characterized throughout by a delightful intellectual grasp of the full musical content of the composition. She is assuredly an admirable player of the "greater Chopin."

Aside from the Brahms Rhapsodie, opus 79, No 2, and the Liszt 12th Rhapsodie, the remainder of the program was devoted to lighter compositions, the dainty intermezzo, opus 117, No1, by Brahms, which the audience would like to have had repeated, a group from modern Russian composers, including the beautiful nocturne by Scriabine for the left hand, and the "Liebestraum" in D flat by Liszt. In response to the enthusiastic applause at the close Mme Samaroff played the brilliant Schulz-Eoler-Strauss "Blue Danube"

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Paper Times
City Brklyn
Date JAN 5 - 1907 State N Y

ton Symphony Orchestra will be with us again and will give us an exclusively orchestral programme once more. Brooklyn's habit of concluding that no orchestral concert could be just what it should be without a soloist, has been so assiduously fostered in the past that music lovers are surprised to discover, as they have had opportunity to do of late, how thoroughly satisfactory a concert can be, minus the solo exploitation. It is not necessary to decry soloism in order to insist upon the intrinsic worth of orchestral music to be valued as an individual entity. The efforts of soloists will always appeal strongly by virtue of the element of personality which enters so largely into artistic endeavor. But it is time to protest persistently against the assertiveness of the popular notion that under all circumstances concerts must contribute to solo aggrandizement. Surely we have reached that stage of appreciation which can accept orchestral music as an independent offering. Perhaps Dr. Muck is making it his definite purpose to give prominence to the European idea of a concert without a soloist. Or is the aspect of next week's concert programme due to the fact that Paderewski changed his mind about coming to America this season? Whatever the reason for such a programme, the effect upon public taste is likely to be salutary.

Two new works are scheduled for this concert. They are Schumann's Variations and Double Fugue on a Merry Theme, and Jean Sibelius' first symphony, in E minor. Both of these men are most interesting personalities in modern music. Both of them are young, comparatively speaking, and both of them modern, although neither goes to the extreme of a Strauss, a Mahler or a Reger. Schumann, who was born in 1866, in Konigstein, is the conductor of the Singakademie, of Berlin. He comes of a musical family, his father having been a conductor and his grandfather a cantor. His teachers were J. A. Fischer, Rollfuss and Baumfelder, of Dresden, and Jadassohn, Reinecke and Zwintscher, of Leipsic. In Leipsic he won the Beethoven prize in 1887. From 1891 to 1896 he was the conductor of the Gesangverein, of Dantzig, and 1896 to 1900 he was the conductor of the Philharmonic, of Bremen. Thence he went to his present post in Berlin. He has written two symphonies, several large orchestra and orchestral and choral works, as well as chamber music and songs.

Jean Sibelius is the representative composer of Finland. He has written two symphonies and several orchestra poems on national epic themes. He is a man of great talent and his works have been having a very considerable vogue in Europe. This first symphony was first played in this country at the Boston Symphony concerts in Boston, last Friday and Saturday, January 4 and 5. The whole programme is as follows:

Goldmark .....overture "Sakuntala"
Georg Schumann,
Variations and Fugue on a Merry Theme
Sibelius .....Symphony, No. 1, in E minor

Paper Sun
City New York
Date State N Y
JAN 3 - 1907

All-Wagner is the next Metropolitan Sunday concert bill with seven German stars. [illegible] cast will sing "Siegfried" at popu[illegible] this Saturday. [illegible] starvation [illegible] thirty [illegible] and two more [illegible] season's greatest audiences are nearly sold out now.

The Wagnerians of Boston have had a little hunger on their own account, and at last Sunday's Boston Symphony pension fund concerts, Dr. Muck conducted seven Wagner overtures and preludes and the funeral march from "Götterdämmerung." For the first time in his career Muck put a bit of "Parsifal" in a concert programme. As the interpreter of "Parsifal" at Bayreuth, he has joined in maintaining always that "Parsifal" is a sacred work and should never be performed outside of Bayreuth, much less on the concert stage." But he put his convictions aside in order that the pension fund concert might give a complete historical view of Wagner's artistic and creative development.

Paper Telegraph
City New York
Date JAN 6 - 1907 State N Y

Muck's Tribute to Boston Orchestra.

At the conclusion of the Pension concert last Sunday in Boston, Dr. Carl Muck arose and addressed the musicians of the Boston Symphony Orchestra, who had just completed the successful playing [illegible] Wagner programme.

[illegible] said: "I have heard

Paper Telegram
City New York
Date State N Y

[illegible] concert of the Lenox Club [illegible] evening, Jan. 16. The club will be assisted by Messrs. Fritzsche, bass clarinet; Kloepfel, trumpet; Ludwig, cymbals; Hettberg, tympani, and Schuecker, harp, all of the Boston Symphony orchestra. Two novelties are on the programme.

Programmes for the Next Boston Symphony Concerts.

TWO rather unusual programmes have been arranged by Dr. Muck for the third pair of concerts which the Boston Symphony Orchestra will give in Carnegie Hall on Thursday evening and Saturday afternoon of next week.

The programme for Thursday night will be devoted entirely to Beethoven, the works being the overture to Goethe's "Egmont," the Concerto for Violin in D major and the Symphony in A Major, No. 7. The soloist will be Willy Hess.

The programme for Saturday afternoon will be rather lighter than usual, and will include one novelty. That is George W. Chadwick's symphonic poem, "Cleopatra," which is the last work of importance from his pen. "Cleppatra" was performed for the first time at the Worcester Festival of 1904, under the direction of Franz Kneisel, and was not again played in this country until Dr. Muck put it on his Boston programmes of December 14 and 15.

The other works are Elgar's overture, "In the South," a part of which Mr. Gericke played last year; Georg Schumann's "Variations and Double Fugue on a Merry Theme," which Mr. Walter Damrosch introduced in this country a few years ago and the overture to "Rienzi." There will be no soloist at this concert.

Paper American
City New York
Date State N Y
JAN - 6 1907

BOSTON SYMPHONY QUARTET.

The second concert of the Boston Symphony Quartet will be given in Mendelssohn Hall on next Friday afternoon, Jan. 11, at 3 o'clock. The programme will comprise Beethoven's Quartet in F minor, Opus 95, No. 11, and Hugo Kaun's Quartet in D major, Opus 41, No. 2, and songs by Schubert and Hugo Wolf, sung by Mme. von Niessen-Stone. The songs will be as follows: Schubert—"Liebeslauschen," "Schwanengesang," "Liebhaber in allen Gestalten"; Wolf—"Wer rief dich denn?" "Wir haben beide lange Zeit geschwiegen," "Sie blasen zum Abmarsch," "In dem Schatten meiner Locken." The quartet by Hugo Kaun will be heard in New York for the first time.

The Republican.
JANUARY 6, 1907.

COMING MUSICAL EVENTS.

BOSTON SYMPHONY ORCHESTRA.

Plans for the Concert to be Given at Court Square Theater Next Week—First Appearance of Dr Muck.

The sale of seats for the only concert to be given in this city during the present season by the Boston Symphony orchestra will open Saturday morning, the 12th, at the box office of Court Square theater. The concert will take place the following Tuesday evening, the 15th. The previous evening the orchestra will play at Hartford, appearing at these two cities on its way back to Boston after its New York concerts. The program here will be very fine. There will be no soloist. The star will be the orchestra's distinguished new conductor, Dr Muck, of whose personality and traits as a leader a full account is given elsewhere. He is the center, just now, of public interest, and the audience will welcome a program in which he has full sway and can produce the effects he seeks without the interruption and distraction of an irrelevant solo piece. Many requests that this plan be followed have been received from this city by the orchestra management.

Dr Muck, in building his programs, follows one of two formulas. His programs are arranged to show either the development of one particular school, or to bring out sharp and vivid contrasts. It is the latter scheme he has followed for the Springfield program, which comprises three works. The first is an overture, entitled "In the South," by Sir Edward Elgar, the greatest of living English composers. In this work the composer has sought to place in tone colors the impression a northerner receives in Italy. It is all glowing sunlight and song. The second is a symphonic poem, entitled, "Cleopatra," by the eminent American composer, George W. Chadwick. The inspiration for this work, which was first produced at the late Worcester festival, has been drawn from Plutarch's tale of the Egyptian queen, and the composer has sought to embody in sound her vivid emotional life. And finally comes Beethoven's seventh symphony, which Wagner has called "Apotheosis of the Dance." In no work, not even in Brahms's first symphony, in which Dr Muck had such sensational success, has the new conductor of the orchestra risen to such hights of interpretative power as in this symphony. Springfield is to be congratulated that he has put it on the program for this city, the more so that it is a long time since it has been heard here.

Paper Sun
City New York
Date State N Y
JAN 6 - 1907

The second concert of the Boston Symphony Quartet will be given in Mendelssohn Hall next Friday afternoon, January 11, at 3 o'clock. The programme will comprise Beethoven's quartet in F minor, op. 95, No. 11 and Hugo Kaun's quartet in D major, op. 41, No. 2, and songs by Schubert and Hugo Wolf, sung by Mme. von Niessen-Stone. The songs will be as follows: Schubert, "Liebeslauschen," "Schwanengesang," "Liebhaber in allen Gestalten"; Wolf, "Wer rief dich denn?" "Wir haben beide lange Zeit geschwiegen," "Sie blasen zum Abmarsch," "In dem schatten meiner Locken." The Hugo Kaun quartet will be heard in New York for the first time.

Paper Sun
City New York
Date State N Y
JAN 6 - 1907

BOSTON SYMPHONY ORCHESTRA

"Two rather unusual programmes have been arranged by Dr. Muck for the third pair of Boston Symphony Concerts, which will be given on next Thursday evening and Saturday afternoon at Carnegie Hall. The programme for Thursday night will be devoted entirely to Beethoven, the works being the overture to Goethe's "Egmont," the concerto for violin in D major, and the Symphony in A major, No. 7. The soloist will be Willy Hess.

The programme for Saturday afternoon will be lighter than usual and will include one novelty. This is George W. Chadwick's symphonic poem, "Cleopatra," which is the last work of importance from his pen. "Cleopatra" was performed for the first time at the Worcester Festival of 1904 under the direction of Franz Kneisel, and was not again played in this country until Dr. Muck put it on his Boston programmes of Dec. 14 and 15. The other works are Elgar's overture "In the South;" Georg Schumann's "Variations and Double Fugue on a Merry Theme," which Mr Walter Damrosch introduced in this country a few years ago, and the overture to "Rienzi." There will be no soloist at this concert.

Paper American
City New York
Date State N Y
JAN - 6 1907

BOSTON SYMPHONY ORCHESTRA

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Paper World
City New York
Date State N Y
JAN 6 - 1907

Brooklyn Institute Offers.

The Boston Symphony Orchestra, [illegible] Karl Muck, conductor, will appear at [illegible]

[illegible] Baptist Temple, Friday evening, Jan. 11, at 8.15 o'clock.

A lecture recital will be given by Dr. Otto Neitzel, pianist, of Cologne; subject, "Salome," an opera based upon the play of the same name, at Association Hall, Friday, Jan. 18, at 8.15 o'clock.

Sardonya Club Christmas.

[illegible] Club gave the second annual [illegible] at 8.30 [illegible] musical program [illegible] sang Christmas carols [illegible]

Paper Tribune
City New York
Date State N Y
JAN - 6 1907

The second concert of the Boston Symphony Quartet will be given in Mendelssohn Hall next Friday afternoon at 3 o'clock. The programme will comprise Beethoven's Quartet in F minor, op. 95, No. 11, and Hugo Kaun's Quartet in D major, op. 41, No. 2, and songs by Schubert and Hugo Wolf, sung by Mme. von Niessen-Stone. The songs will be as follows: Schubert—"Liebeslauschen," "Schwanengesang" and "Liebhaber in allen Gestalten," Wolf—"Wer rief dich denn?" "Wir haben beide lange Zeit geschwiegen," "Sie blasen zum Abmarsch" and "In dem schatten meiner Locken." The Hugo Kaun Quartet will be heard in New York for the first time.

Paper American
City Baltimore
Date State Md
JAN 6 - 1907

Boston Symphony Orchestra.

The third Boston Symphony concert will be given in the Lyric on next Wednesday evening, January 9, at 8:15 o'clock. The soloist will be Mr. Heinrich Warnke, principal cellist of the orchestra, who will then make his first appearance in Baltimore in this capacity. He will play Volkmann's concerto for cello in A minor, op. 33. The opening number will be the ever-popular overture by Goldmark, "Sakuntala."

The symphony will be an interesting example of the neo-Russian school, the school which, while admitting Tschaikowsky's greatness, has always denied that he was typically Russian. It is Glazounoff's fifth, in B flat major, a work which has never before been heard in this city.

The symphony was composed in 1895, and published in 1896. Its first—and until Dr. Muck brought it out in Boston, month before last—and last American performance was by the Philharmonic Society, of New York, under Anton Seidl, on March 5, 1898, just before the distinguished conductor's death.

Paper Star
City Washington
Date State D C
JAN 6 - 1907

Boston Symphony Orchestra.

The third Boston Symphony concert will be given in the New National Theater on next Tuesday afternoon, January 8, at 4:30 o'clock. The soloist will be Mr. Timothee Adamowski, one of the most popular violinists of the orchestra, whose appearance as a soloist is always warmly welcomed by the patrons of the Boston Symphony concerts. Mr. Adamowski has not played in Washington for many years. He will play Saint-Saens' concerto for violin in B minor, No. 3.

The program which Dr. Muck has arranged for this concert is decidedly modern in tone. The first work on it will be Elgar's overture, "In the South," a composition the charm of which, always great, grows immensely with repeated hearings.

The symphony will be an interesting example of the neo-Rusian school, the school which while admitting Tschaikowsky's greatness, has always denied that he was typically Russian. It is Glazounoff's fifth, in B flat major, a work which has never been heard in this city. Glazounoff is a young man and a very prolific writer. He is the son of a rich bookseller in St. Petersburg, where he was born in 1865. He has devoted himself, outside of his university work, entirely to music, beginning with the piano when he was nine years old.

Paper Telegraph
City New York
Date JAN 6 - 1907 State N Y

Muck's Tribute to Boston Orchestra.

At the conclusion of the Pension concert last Sunday in Boston, Dr. Carl Muck arose and addressed the musicians of the Boston Symphony Orchestra, who had just completed the successful playing [illegible] Wagner programme.

[illegible] said: "I have heard

Paper World
City New York
Date State N Y
JAN - 6 1907

The Boston Symphony Orchestra, conducted by Carl Muck, will be heard at Carnegie Hall on Thursday night when the entire programme will consist of compositions by Beethoven. The Seventh Symphony and "Egmont" Overture will be played, while Willy Hess will be heard in Beethoven's Violin Concerto.

For the Saturday matinee at Carnegie Hall, the Boston Orchestra will play, as a novelty, Chadwick's "Cleopatra." The other compositions to be heard are Elgar's "In the South." Wagner's "Rienzi Overture" and George Schumann's "Variations and Double Fugue on a Merry Theme."

Herbert Witherspoon will give a song recital [illegible] day afternoon.

The Boston Symphony Quartet will give a concert on Friday afternoon at Mendelssohn Hall. The assisting artist will be Nissen-Stone, who will sing songs by Schubert and Wolf. The quartet will play works by Beethoven and Hugo Kaun.

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Paper Times
City Brklyn
Date JAN 5 State N Y

On Friday evening of next week the Boston Symphony Orchestra will be with us again and will give us an exclusively orchestral programme once more. Brooklyn's habit of concluding that no orchestral concert could be just what it should be without a soloist, has been so assiduously fostered in the past that music lovers are surprised to discover, as they have had opportunity to do of late, how thoroughly satisfactory a concert can be, minus the solo exploitation. It is not necessary to decry soloism in order to insist upon the intrinsic worth of orchestral music to be valued as an individual entity. The efforts of soloists will always appeal strongly by virtue of the element of personality which enters so largely into artistic endeavor. But it is time to protest persistently against the assertiveness of the popular notion that under all circumstances concerts must contribute to solo aggrandizement. Surely we have reached that stage of appreciation which can accept orchestral music as an independent offering. Perhaps Dr. Muck is making it his definite purpose to give prominence to the European idea of a concert without a soloist. Or is the aspect of next week's concert programme due to the fact that Paderewski changed his mind about coming to America this season? Whatever the reason for such a programme, the effect upon public taste is likely to be salutary.

Two new works are scheduled for this concert. They are Schumann's Variations and Double Fugue on a Merry Theme, and Jean Sibelius' first symphony, in E minor. Both of these men are most interesting personalities in modern music. Both of them are young, comparatively speaking, and both of them modern, although neither goes to the extreme of a Strauss, a Mahler or a Reger. Schumann, who was born in 1866, in Konigstein, is the conductor of the Singakademie, of Berlin. He comes of a musical family, his father having been a conductor and his grandfather a cantor. His teachers were C. A. Fischer, Rollfuss and Baumfelder, of Dresden, and Jadassohn, Reinecke and Zwintscher, of Leipsic. In Leipsic he won the Beethoven prize in 1887. From 1891 to 1896 he was the conductor of the Gesangverein, of Dantzig, and 1896 to 1900 he was the conductor of the Philharmonic, of Bremen. Thence he went to his present post in Berlin. He has written two symphonies, several large orchestra and orchestral and choral works, as well as chamber music and songs.

Jean Sibelius is the representative composer of Finland. He has written two symphonies and several orchestra poems on national epic themes. He is a man of great talent and his works have been having a very considerable vogue in Europe. This first symphony was first played in this country at the Boston Symphony concerts in Boston, last Friday and Saturday, January 4 and 5. The whole programme is as follows:

Goldmark .....overture "Sakuntala"
Georg Schumann,
Variations and Fugue on a Merry Theme
Sibelius .....Symphony, No. 1, in E minor

Paper Sun
City New York
Date State N Y

JAN 6 1907

All-Wagner is the next Metropolitan Sunday concert bill with seven German stars. [redacted] cast will sing "Siegfried" at popular [redacted] this Saturday. [redacted] starvation [redacted] thirty-days [redacted] two more [redacted] season's greatest audiences are nearly sold out now.

The Wagnerians of Boston have had a little hunger on their own account, and at last Sunday's Boston Symphony pension fund concerts, Dr. Muck conducted seven Wagner overtures and preludes and the funeral march from "Götterdämmerung." For the first time in his career Muck put a bit of "Parsifal" in a concert programme. As the interpreter of "Parsifal" at Bayreuth, he has joined in maintaining always that "Parsifal" is a sacred work and "should never be performed outside of Bayreuth, much less on the concert stage." But he put his convictions aside in order that the pension fund concert might give a complete historical view of Wagner's artistic and creative development.

Paper Telegraph
City New York
Date State N Y

Muck's Tribute to Boston Orchestra.

At the conclusion of the Pension concert last Sunday in Boston, Dr. Carl Muck arose and addressed the musicians of the Boston Symphony Orchestra, who had just completed the successful playing of a Wagner programme.

"Gentlemen," said he, "I have heard to-night in your rendering of these Wagner excerpts beauties, which up to now had escaped my notice. That I have been enabled to do so is due to your-

Paper Telegram
City New York
Date State N Y

BOSTON TRAVELER.
JANUARY 5, 1907.

The second concert of the Longy Club will be given in Potter Hall on Wednesday evening, Jan. 16. The club will be assisted by Messrs. Fritzsche, bass clarinet; Kloepfel, trumpet; Ludwig, cymbals; Rettberg, tympani, and Schuecker, harp, all of the Boston Symphony orchestra. Two novelties are on the programme.

Programmes for the Next Boston Symphony Concerts.

TWO rather unusual programmes have been arranged by Dr. Muck for the third pair of concerts which the Boston Symphony Orchestra will give in Carnegie Hall on Thursday evening and Saturday afternoon of next week.

The programme for Thursday night will be devoted entirely to Beethoven, the works being the overture to Goethe's "Egmont," the Concerto for Violin in D major and the Symphony in A Major, No. 7. The soloist will be Willy Hess.

The programme for Saturday afternoon will be rather lighter than usual, and will include one novelty. That is George W. Chadwick's symphonic poem, "Cleopatra," which is the last work of importance from his pen. "Cleopatra" was performed for the first time at the Worcester Festival of 1904, under the direction of Franz Kneisel, and was not again played in this country until Dr. Muck put it on his Boston programmes of December 14 and 15.

The other works are Elgar's overture, "In the South," a part of which Mr. Gericke played last year; Georg Schumann's "Variations and Double Fugue on a Merry Theme," which Mr. Walter Damrosch introduced in this country a few years ago, and the overture to "Rienzi." There will be no soloist at this concert.

Paper American
City New York
Date State N Y
JAN - 6 1907

BOSTON SYMPHONY QUARTET.

The second concert of the Boston Symphony Quartet will be given in Mendelssohn Hall on next Friday afternoon, Jan. 11, at 3 o'clock. The programme will comprise Beethoven's quartet in F minor, Opus 95, No. 11, and Hugo Kaun's Quartet in D major, Opus 41, No. 2, and songs by Schubert and Hugo Wolf, sung by Mme. von Niessen-Stone. The songs will be as follows: Schubert—"Liebeslauschen," "Schwanengesang," "Liebhaber in allen Gestalten"; Wolf—"Wer rief dich denn?" "Wir haben beide lange Zeit geschwiegen," "Sie blasen zum Abmarsch," "In dem Schatten meiner Locken." The quartet by Hugo Kaun will be heard in New York for the first time.

The Republican.
JANUARY 6, 1907.

COMING MUSICAL EVENTS.

BOSTON SYMPHONY ORCHESTRA.

Plans for the Concert to be Given at Court Square Theater Next Week—First Appearance of Dr Muck.

The sale of seats for the only concert to be given in this city during the present season by the Boston Symphony orchestra will open Saturday morning, the 12th, at the box office of Court Square theater. The concert will take place the following Tuesday evening, the 15th. The previous evening the orchestra will play at Hartford, appearing at these two cities on its way back to Boston after its New York concerts. The program here will be very fine. There will be no soloist. The star will be the orchestra's distinguished new conductor, Dr Muck, of whose personality and traits as a leader a full account is given elsewhere. He is the center, just now, of public interest, and the audience will welcome a program in which he has full sway and can produce the effects he seeks without the interruption and distraction of an irrelevant solo piece. Many requests that this plan be followed have been received from this city by the orchestra management.

Dr Muck, in building his programs, follows one of two formulas. His programs are arranged to show either the development of one particular school, or to bring out sharp and vivid contrasts. It is the latter scheme he has followed for the Springfield program, which comprises three works. The first is an overture, entitled "In the South," by Sir Edward Elgar, the greatest of living English composers. In this work the composer has sought to place in tone colors the impression a northerner receives in Italy. It is all glowing sunlight and song. The second is a symphonic poem, entitled, "Cleopatra," by the eminent American composer, George W. Chadwick. The inspiration for this work, which was first produced at the late Worcester festival, has been drawn from Plutarch's tale of the Egyptian queen, and the composer has sought to embody in sound her vivid emotional life. And finally comes Beethoven's seventh symphony, which Wagner has called "Apotheosis of the Dance." In no work, not even in Brahms's first symphony, in which Dr Muck had such sensational success, has the new conductor of the orchestra risen to such hights of interpretative power as in this symphony. Springfield is to be congratulated that he has put it on the program for this city, the more so that it is a long time since it has been heard here.

Paper World
City New York
Date State N Y

The Boston Symphony Orchestra, conducted by Carl Muck, will be heard at Carnegie Hall on Thursday night when the entire programme will consist of compositions by Beethoven. The Seventh Symphony and "Egmont" Overture will be played, while Willy Hess will be heard in Beethoven's Violin Concerto. For the Saturday matinee at Carnegie Hall, the Boston Orchestra will play, as a novelty, Chadwick's "Cleopatra." The other compositions to be heard are Elgar's "In the South," Wagner's "Rienzi Overture" and George Schumann's "Variations and Double Fugue on a Merry Theme."

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Herbert Witherspoon will give a song [redacted] day afternoon.

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The Boston Symphony Quartet will give a concert on Friday afternoon at Mendelssohn Hall. The assisting artist will be Nissen-Stone, who will sing songs by Schubert and Wolf. The quartet will play works by Beethoven and Hugo Kaun.

JAN - 6 1907

Paper Sun
City New York
Date JAN 6 - 1907 State N Y

Two rather unusual programmes have been arranged by Dr. Muck for the third pair of Boston symphony concerts which will be given next Thursday evening and Saturday afternoon in Carnegie Hall. The programme for Thursday night will be devoted entirely to Beethoven, the works being the overture to Goethe's "Egmont," the concerto in D major for violin and the symphony in A major, No. 7. The soloist will be Willy Hess. The programme for Saturday afternoon will be rather lighter than usual and will include one novelty. This is George W. Chadwick's symphonic poem "Cleopatra," the last work of importance from his pen. "Cleopatra" was performed for the first time at the Worcester festival of 1904 under the direction of Franz Kneisel and was not again played in this country until Dr. Muck put it on his Boston programmes of December 14 and 15. The other works are Elgar's overture "In the South," a part of which Mr. Gericke played last year; Georg Schumann's "Variations and Double Fugue on a Merry Theme," which Walter Damrosch introduced in this country a few years ago, and the overture to "Rienzi." There will be no soloist at this concert.

Paper Sun
City New York
Date State N Y
6 - 1907

The second concert of the Boston Symphony Quartet will be given in Mendelssohn Hall next Friday afternoon, January 11, at 3 o'clock. The programme will comprise Beethoven's quartet in F minor, op. 95, No. 11 and Hugo Kaun's quartet in D major, op. 41, No. 2, and songs by Schubert and Hugo Wolf, sung by Mme. von Niessen-Stone. The songs will be as follows: Schubert, "Liebeslauschen," "Schwanengesang," "Liebhaber in allen Gestalten"; Wolf, "Wer rief dich dem?" "Wir haben beide lange Zeit geschwiegen," "Sie blasen zum Abmarsch," "In dem schatten meiner Locken." The Hugo Kaun quartet will be heard in New York for the first time.

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JAN - 6 1907

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Paper World
City New York
Date State N Y
JAN 6 - 1907

Brooklyn Institute Offers.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, will appear at the Baptist Temple, Friday evening, Jan. 11, at 8.15 o'clock.

A lecture recital will be given by Dr. Otto Neitzel, pianist, of Cologne; subject, "Salome," an opera based upon the play of the same name, at Association Hall, Friday, Jan. 18, at 8.15 o'clock.

Sardonya Club Christmas.

Sardonya Club gave the second annual [redacted] at 8.30 [redacted] musical pro[redacted] sang Christmas carols [redacted]

Paper Tribune
City New York
Date State N Y

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JAN 6 - 1907

Boston Symphony Orchestra.

The third Boston Symphony concert will be given in the Lyric on next Wednesday evening, January 9, at 8:15 o'clock. The soloist will be Mr. Heinrich Warnke, principal cellist of the orchestra, who will then make his first appearance in Baltimore in this capacity. He will play Volkmann's concerto for cello in A minor, op. 33. The opening number will be the ever-popular overture by Goldmark, "Sakuntala."

The symphony will be an interesting example of the neo-Russian school, the school which, while admitting Tschaikowsky's greatness, has always denied that he was typically Russian. It is Glazounoff's fifth, in B flat major, a work which has never been heard in this city.

The symphony was composed in 1895, and published in 1896. Its first—and until Dr. Muck brought it out in Boston, month before last—and last American performance was by the Philharmonic Society, of New York, under Anton Seidl, on March 5, 1898, just before the distinguished conductor's death.

Paper Star
City Washington
Date State D C
JAN 6 - 1907

Boston Symphony Orchestra.

The third Boston Symphony concert will be given in the New National Theater on next Tuesday afternoon, January 8, at 4:30 o'clock. The soloist will be Mr. Timothee Adamowski, one of the most popular violinists of the orchestra, whose appearance as a soloist is always warmly welcomed by the patrons of the Boston Symphony concerts. Mr. Adamowski has not played in Washington for many years. He will play Saint-Saens' cencerto for violin in B minor, No. 3.

The program which Dr. Muck has arranged for this concert is decidedly modern in tone. The first work on it will be Elgar's overture, "In the South," a composition the charm of which, always great, grows immensely with repeated hearings.

The symphony will be an interesting example of the neo-Rusian school, the school which while admitting Tschaikowsky's greatness, has always denied that he was typically Russian. It is Glazounoff's fifth, in B flat major, a work which has never been heard in this city. Glazounoff is a young man and a very prolific writer. He is the son of a rich bookseller in St. Petersburg, where he was born in 1865. He has devoted himself, outside of his university work, entirely to music, beginning with the piano when he was nine years old.

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OF MUSIC AND MUSICIANS.

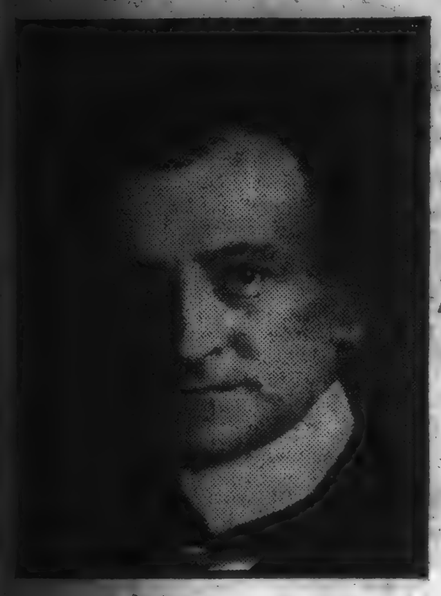
JANUARY 6, 1907.

TOPICS OF TIMELY INTEREST.

PERSONALITY OF DR. MUCK.

The Brilliant New Conductor of the Boston Symphony Orchestra Who is Soon to Make His First Appearance in Springfield.

The visit of the Boston Symphony orchestra this month, with a single concert at Court Square theater, will be specially notable because it will introduce to the Springfield public one of the most notable of living conductors. Mr Gericke, who retired last year, was very warmly admired and bitterly criticised. Dr Muck has had nothing but praise, and as he is to stay but a year, it is not likely that the high strain of eulogy will be marred by a single discord. An interesting account of his personality and work is given by



DR KARL MUCK.

[Conductor of the Boston Symphony orchestra. Photograph by Garo.]

one who has had an opportunity to see much of him since his arrival in Boston last fall:—

If a man of small stature gives from the stage of a theater or from the podium of a concert hall a universal impression of hight it is a safe presumption that he possesses in an uncommon degree that mysterious and indefinable quality known as personal magnetism. One of the most amusing features of all the descriptions of Dr Karl Muck, following his first appearance in a city with the Boston Symphony orchestra this season, has been the ever-present comment on his hight. He has been "above middle hight," or "tall," or "very tall" to those who have only seen him standing before the orchestra; yet, as a matter of fact, he is rather below middle hight but so slenderly and gracefully built and of such a commanding and authoritative presence that deception is very easy. Such are his qualities of mind, temperament and character that wherever he may be he is certain to be a center of interest.

There is a decided charm about the man, whether one sees him in the distance before the orchestra or close at hand, talking to him. He seems to be the personification of nervous energy under complete and absolute control. His face is strongly marked and attractive, especially when it is lighted by his peculiarly fascinating smile, a smile which is full of good nature and full of humor. It is a face that once seen is not likely soon to be forgotten. The chin is long and strong. The mouth is small and firm, its sternness softened by little lines which show that laughter is never far away. The nose is big, masculine and well modeled. The eyes are dark, bright and piercing and look out from behind nose-glasses which are heavily rimmed with black rubber. The forehead is broad and high and brushed back from it fine, black, closely-cropped hair. The head, while large, is well shaped and one notices no disproportion between it and the slender body which supports it.

One notices another thing about Dr Muck. He is well tailored and knows how to wear his clothes. No follower of the ancient tradition of musical slovenliness, his clothes increase one's respect for Berlin tailors, for they might well have come from Bond street or Vienna. He wears them with the easy grace of a man who has a good figure and is used to and takes pride in good clothes. In fact, there is just the touch of the dandy about him. His cravats are rich in color and skilfully tied and his scarf pins are always in taste. One sees that he likes jewelry, for he wears several handsome rings and his watch guard is a heavy chain that goes around his neck.

It is easy to understand why in Germany he is called the "aristocrat of conductors." Thoroughly a man of the world, intimate of the greatest personages of [illegible], a favored friend of the German [illegible], he is none the less simple and collected in all he does. Without the [illegible] of humor in his eyes, his ready smile [illegible] richness and care of his dress, [illegible] impression one would carry from him [illegible] of austerity and even asceticism. [illegible] elements are in him and betray [illegible] his stern and unwavering [illegible] the highest ideals of his art. [illegible] from his work he is almost [illegible] enjoyment of every-[illegible] music with [illegible]

[illegible] from most musicians in that in addition to his musicianship he is not only a man of widest social experience but has built his musical knowledge on a foundation of broadest culture. His title of "doctor" is not a compliment bestowed on him by a university but was won by three years' hard work in the universities of Heidelberg and Leipsic where he took his degree of "doctor juris" in philosophy, classical philology and musical history. He is a keen student and critic of literature and art. When he is in New York he rarely misses spending some hours in the museum of natural history, for he is enthusiastic on the subject of paleontology. A dweller for years in the official circles of Berlin, he follows modern politics with closest attention and one of his prime motives in coming to America was to see for himself the wonders of this new civilization.

In music Dr Muck is to be classed among the broad conservatives. He confesses that he finds little inspiration in the music which is being written to-day. He believes that in our search for absolute beauty we must still go back to the great masters of the last century. The music of to-day reflects the spirit of our times. It is the product of labored thought rather than of creative inspiration. It mirrors an age of criticism and analysis and is objective rather than subjective. He believes that absolute music reaches its greatest beauty in Beethoven and operatic music in the operas of Mozart and the music-dramas of Wagner. And yet so broad are his sympathies that he is called one of the greatest authorities on the music of Anton Bruckner and is regarded as an inspired interpreter of Brahms. Richard Strauss and Gustav Mahler find in him the friendliest of co-operators and he is frankly an admirer of the modern Russians. To the modern Frenchman he is not altogether so sympathetic. Interesting they are, he says, but theirs is too often the music of the head instead of the heart and the precieux quality is too often apparent.

The question of conductors and conducting has grown mightily in the last few years with the advent of "star conductor." Two distinct schools have arisen, the objective and the subjective of which typical and familiar examples are Hans Richter in the former and Arthur Nikisch in the latter. Defined crudely, the objective conductor seeks to elide the element of personality from his work while the subjective conductor believes that the conductor's personality is a most, if not the most, important factor in interpretation. Undoubtedly the most familiar illustration of the objective conductor in this country was the late Theodore Thomas, while aside from Nikisch, who is already a faint memory here, the most familiar illustration of the subjective school was the late Anton Seidl. Dr Muck undoubtedly belongs to the objective school. His belief as to the duties of a conductor were expressed in an interview published earlier in the season by the New York Times. In this he said:—

"There is only one thing for the conductor to do; that is to make beautiful music, true music. When he has done that he has done everything which is to be expected of him. In giving compositions he should not sound the personal note. His own personality has nothing whatever to do with it. To attempt to give an individual interpretation of the work of a composer is often to give exactly what the composer did not mean. The only way is to find the meaning of the composer and give his works as nearly as possible in the real and true style."

"Is that to be done intellectually or by feeling?" was the question put to him.

"How can I say?" he replied. "I could not tell how it is done. It all lies in the gift of interpretation. If one has that he will know the truth when he has found it. That is all there is to it. I learn the truth according to my gift of interpretation and present it. That is all."

How devotedly he practices this creed is evident to all familiar with his methods. His complete absorption in his task, totally oblivious of the audience back of him, the absence of everything in carriage or gesture which smacks of sensationalism; his sharp, short, angular and altogether despotic beat; these are some of the external evidences of his belief. No man known to this country, save possibly Theodore Thomas, has been so sparing of gesture, yet there is no lack of authority. There is such military precision in his actions that the poetic and imaginative qualities with which his work is filled come only as a second impression.

The internal evidence of his devotion to his ideal is the work of which the public knows nothing; of the hours he spends marking all the orchestral parts with painstaking care and thus reducing the work of rehearsal to a minimum. As rigid a disciplinarian as Mr Gericke, his predecessor, he is most popular with the men who work under him. Of him it may be said that the steel hand is sheathed in a velvet glove. Few conductors command the respect and affection of the musicians under them as does Dr Muck and this has been true of him during his entire career, in Salzburg, Brunn, Graz, Prague, Berlin, Vienna and now Boston. His humanity is as great as his musicianship, and,—a rare things among musicians—he has a saving sense of humor.

Dr Muck has prepared a most interesting set of programs for the western trip of the Boston symphony orchestra which will be made in the week of January 27. The work of the orchestra at present is unusually heavy, as some unusually important novelties are being prepared for the Boston concerts. The biggest work which has yet been unheard in Boston is Richard Strauss's "Sinfonia Domestica," which will be played in February. It is probable that the orchestra will play this at one of its coming concerts in New York, either in February or March.

Paper Herald
City New York
Date JAN 6 - 1907 State N Y

On Friday afternoon in the same place the Boston Symphony Quartet gives its second chamber music concert. Quartets by Beethoven and Hugo Kaun, the latter a novelty, will be played, and Mme. Von Niessen-Stone, the soloist, will sing a series of German lieder.

Paper Tribune
City New York
Date JAN - 6 1907 State N Y

Two rather unusual programmes have been arranged by Dr. Muck for the third pair of Boston Symphony concerts, which will be given on next Thursday evening and Saturday afternoon in Carnegie Hall. The programme for Thursday night will be devoted entirely to Beethoven, the works being the overture to Goethe's "Egmont," the concerto for violin in D major, and the symphony in A major, No. 7. The soloist will be Willy Hess.

The programme for Saturday afternoon will be rather lighter than usual, and will include one novelty. This is George W. Chadwick's symphonic poem, "Cleopatra," which is the last work of importance from his pen, is a novelty of this week's Boston Symphony matinée at Carnegie Hall. "Cleopatra" was performed for the first time at the Worcester Festival of 1904, under the direction of Franz Kneisel, and was not again played in this country until Dr. Muck put it on his Boston programmes of December 14 and 15. The other works are Elgar's overture, "In the South," a part of which Mr. Gericke played last year; Georg Schumann's "Variations and Double Fugue on a Merry Theme," which Walter Damrosch introduced in this country a few years ago, and the overture to "Rienzi." There will be no soloist at this concert.

Paper Press
City New York
State N Y

Two rather unusual programmes have been arranged by Dr. Muck for the third pair of Boston Symphony concerts on Thursday evening and Saturday afternoon in Carnegie Hall. Thursday's programme will be devoted entirely to Beethoven, the works being the overture to Goethe's "Egmont," the concerto for violin in D major and the symphony in A major, No. 7, while Saturday's list will comprise George W. Chadwick's symphonic poem "Cleopatra," Edgar's "In the South," George Schumann's "Variations and Double Fugue on a Merry Theme," and the "Rienzi" overture. "Cleopatra" was performed for the first time at the Worcester Festival of 1904 under the direction of Franz Kneisel, and was not heard again in this country until Dr. Muck put it on his Boston programmes of December 14 and 15.

The second concert of the Boston Symphony Quartet will take place in Mendelssohn Hall on Friday afternoon at 3 o'clock. The programme will comprise Beethoven's quartet in F minor, opus 95, No. 11; Hugo Kaun's quartet in D major, opus 41, No. 2, and songs by Schubert and Hugo Wolf, sung by Mme. von Niessen-Stone. Hugo Kaun's quartet will be heard for the first time in New York.

Paper Herald
City New York
Date JAN 6 - 1907 State N Y

MUSIC NOTES.

DR. CARL MUCK has arranged two sharply contrasted programmes for the Boston Orchestra's third pair of concerts in Carnegie Hall on Thuraday evening and Saturday afternoon of this week. That for Thursday night will be devoted exclusively to Beethoven's works, whereas Saturday's list contains contemporary music of a romantic character.

In the Beethoven programme will be the "Egmont" overture, the seventh symphony and the violin concerto in D major, with Professor Willy Hess as soloist in the last mentioned work. On Saturday Mr. George W. Chadwick's recently written symphonic poem will be played with Sir Edward Elgar's overture "In the South," George Schumann's "Variations and Fugue on a Merry Theme" and the "Rienzi" overture of Wagner.

TRAVELER, JANUARY 7, 1907.

For the 11th symphony concert on Saturday evening Dr. Muck offered Goldmark's "Sakuntala" overture, Volkmann's A minor 'cello concerto and the first symphony of Sibelius, the famous Finnish composer, the last-named number being given for the first time at these concerts. Mr. Warnke of the orchestra was the soloist.

Naturally first interest was in the symphony, and it proved to be well merited. Never has the composer been heard to better advantage. His work breathes of Finland throughout, with a breath that simply fascinates. Dr. Muck's reading was thoroughly in keeping with the number, making of the whole one of the most delightful selections of the season to date. The "Sakuntala" overture strengthens its hold upon every hearing. It seemed Saturday evening as though it had never before possessed so much merit. Between these two jewels came the 'cello concert, which, like all of its school, is endured rather than embraced. This is no reflection on Mr. Warnke, for he made the most of the possibilities, but a 'cello concerto never has been and never will be enthusiastically received. The soloist ever carries the work.

Paper Sun
City New York
Date JAN 10 1907 State N Y

Hugo Kaun's quartet in D major, op 42, No. 2, is announced for the first time here at the second concert of the Boston Symphony Quartet in Mendelssohn Hall at 3 o'clock to-morrow. The programme will also have Beethoven's quartet in F minor, op. 95, No. 11, and songs of Schubert and Hugo Wolf, sung by Mme. von Niessen-Stone.

Paper Telegram
City Philadelphia.
Date JAN 8 1907 State Pa.

BOSTON SYMPHONY CONCERT

Third of the Series Brings Out Important New Work.

Interest in the concert by the Boston Symphony Orchestra at the Academy last night centred in the playing for the first time in this city of the E Minor Symphony No. 1, by Jan Sibelius.

The chaotic storm of the four movements swept like a hurricane of gorgeous sound through the Academy. In contrast to the serene and classic spirit of the two Beethoven numbers, which preceded the symphony, it was impressive to note Sibelius's knowledge of the dramatic and decorative possibilities of the accent and his command of orchestral color. There are passages in the work not altogether free from that radical modernity which temporarily confuses the ear.

The grotesque and humorous invention of the Allegro at times gave rise to an unjust suspicion that the men were not all playing in the same key. Even here, however, the intellectual grip of the composer—and also of his interpreter, Doctor Muck—was so firm, yet so pliant, that those who listened seriously to the harmonic maze found that it was as a jungle of vigorous life, all instinct with riotous value and intention. The first two movements were less iconoclastic.

Doctor Muck brought out an infinity of detail and color in a score that of itself boasts splendid dramatic power. The ensemble effects of Boston's great orchestra were never so hardly taxed, nor so splendidly evidenced.

The soloist was Prof. Willy Hess, an old friend to Philadelphia audiences, as his warm welcome fully proved. He played Beethoven's great D Major Concerto in scholarly mood, and was received with the highest appreciation. Beethoven's "Egmont" Overture completed the evening's programme.

Paper Sun
City New York
Date JAN 10 1907 State N Y

George W. Chadwick's symphonic poem "Cleopatra," described as the "last work of importance from his pen," is a novelty of this week's Boston Symphony matinée at Carnegie Hall. "Cleopatra" was performed for the first time at the Worcester Festival of 1904, under the direction of Franz Kneisel.

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The Republican.

OF MUSIC AND MUSICIANS.

JANUARY 6, 1907

TOPICS OF TIMELY INTEREST.

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DR KARL MUCK.

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Dr Muck differs from most musicians in that in addition to his musicianship he is not only a man of widest social experience but has built his musical knowledge on a foundation of broadest culture. His title of "doctor" is not a compliment bestowed on him by a university but was won by three years' hard work in the universities of Heidelberg and Leipsic where he took his degree of "doctor juris" in philosophy, classical philology and musical history. He is a keen student and critic of literature and art. When he is in New York he rarely misses spending some hours in the museum of natural history, for he is enthusiastic on the subject of paleontology. A dweller for years in the official circles of Berlin, he follows modern politics with closest attention and one of his prime motives in coming to America was to see for himself the wonders of this new civilization.

In music Dr Muck is to be classed among the broad conservatives. He confesses that he finds little inspiration in the music which is being written to-day. He believes that in our search for absolute beauty we must still go back to the great masters of the last century. The music of to-day reflects the spirit of our times. It is the product of labored thought rather than of creative inspiration. It mirrors an age of criticism and analysis and is objective rather than subjective. He believes that absolute music reaches its greatest beauty in Beethoven and operatic music in the operas of Mozart and the music-dramas of Wagner. And yet so broad are his sympathies that he is called one of the greatest authorities on the music of Anton Bruckner and is regarded as an inspired interpreter of Brahms. Richard Strauss and Gustav Mahler find in him the friendliest of co-operators and he is frankly an admirer of the modern Russians. To the modern Frenchman he is not altogether so sympathetic. Interesting they are, he says, but theirs is too often the music of the head instead of the heart and the precieux quality is too often apparent.

The question of conductors and conducting has grown mightily in the last few years with the advent of "star conductor." Two distinct schools have arisen, the objective and the subjective of which typical and familiar examples are Hans Richter in the former and Arthur Nikisch in the latter. Defined crudely, the objective conductor seeks to elide the element of personality from his work while the subjective conductor believes that the conductor's personality is a most, if not the most, important factor in interpretation. Undoubtedly the most familiar illustration of the objective conductor in this country was the late Theodore Thomas, while aside from Nikisch, who is already a faint memory here, the most familiar illustration of the subjective school was the late Anton Seidl. Dr Muck undoubtedly belongs to the objective school. His belief as to the duties of a conductor were expressed in an interview published earlier in the season by the New York Times. In this he said:—

"There is only one thing for the conductor to do; that is to make beautiful music, true music. When he has done that he has done everything which is to be expected of him. In giving compositions he should not sound the personal note. His own personality has nothing whatever to do with it. To attempt to give an individual interpretation of the work of a composer is often to give exactly what the composer did not mean. The only way is to find the meaning of the composer and give his works as nearly as possible in the real and true style."

"Is that to be done intellectually or by feeling?" was the question put to him.

"How can I say?" he replied. "I could not tell how it is done. It all lies in the gift of interpretation. If one has that he will know the truth when he has found it. That is all there is to it. I learn the truth according to my gift of interpretation and present it. That is all."

How devotedly he practices this creed is evident to all familiar with his methods. His complete absorption in his task, totally oblivious of the audience back of him, the absence of everything in carriage or gesture which smacks of sensationalism; his sharp, short, angular and altogether despotic beat; these are some of the external evidences of his belief. No man known to this country, save possibly Theodore Thomas, has been so sparing of gesture, yet there is no lack of authority. There is such military precision in his actions that the poetic and imaginative qualities with which his work is filled come only as a second impression.

The internal evidence of his devotion to his ideal is the work of which the public knows nothing; of the hours he spends marking all the orchestral parts with painstaking care and thus reducing the work of rehearsal to a minimum. As rigid a disciplinarian as Mr Gericke, his predecessor, he is most popular with the men who work under him. Of him it may be said that the steel hand is sheathed in a velvet glove. Few conductors command the respect and affection of the musicians under them as does Dr Muck and this has been true of him during his entire career, in Salzburg, Brunn, Graz, Prague, Berlin, Vienna and now Boston. His humanity is as great as his musicianship, and,—a rare things among musicians—he has a saving sense of humor.

Dr Muck has prepared a most interesting set of programs for the western trip of the Boston symphony orchestra which will be made in the week of January 27. The work of the orchestra at present is unusually heavy, as some unusually important novelties are being prepared for the Boston concerts. The biggest work which has yet been unheard in Boston is Richard Strauss's "Sinfonia Domestica," which will be played in February. It is probable that the orchestra will play this at one of its coming concerts in New York, either in February or March.

Paper Herald

City New York

Date JAN 6 - 1907 State N Y

On Friday afternoon in the same place the Boston Symphony Quartet gives its second chamber music concert. Quartets by Beethoven and Hugo Kaun, the latter a novelty, will be played, and Mme. Von Niessen-Stone, the soloist, will sing a series of German lieder.

Paper Tribune

City New York

Date State N Y

JAN - 3 1907

Two rather unusual programmes have been arranged by Dr. Muck for the third pair of Boston Symphony concerts, which will be given on next Thursday evening and Saturday afternoon in Carnegie Hall. The programme for Thursday night will be devoted entirely to Beethoven, the works being the overture to Goethe's "Egmont," the concerto for violin in D major, and the symphony in A major, No. 7. The soloist will be Willy Hess.

The programme for Saturday afternoon will be rather lighter than usual, and will include one novelty. This is George W. Chadwick's symphonic poem, "Cleopatra," which is the last work of importance from his pen, and was performed for the first time at the Worcester Festival of 1904, under the direction of Franz Kneisel, and was not again played in this country until Dr. Muck put it on his Boston programmes of December 14 and 15. The other works are Elgar's overture, "In the South," a part of which Mr. Gericke played last year; Georg Schumann's "Variations and Double Fugue on a Merry Theme," which Walter Damrosch introduced in this country a few years ago, and the overture to "Rienzi." There will be no soloist at this concert.

aper Press

ty New York

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Two rather unusual programmes have been arranged by Dr. Muck for the third pair of Boston Symphony concerts on Thursday evening and Saturday afternoon in Carnegie Hall. Thursday's programme will be devoted entirely to Beethoven, the works being the overture to Goethe's "Egmont," the concerto for violin in D major and the symphony in A major, No. 7, while Saturday's list will comprise George W. Chadwick's symphonic poem "Cleopatra," Edgar's "In the South," George Schumann's "Variations and Double Fugue on a Merry Theme," and the "Rienzi" overture. "Cleopatra" was performed for the first time at the Worcester Festival of 1904 under the direction of Franz Kneisel, and was not heard again in this country until Dr. Muck put it on his Boston programmes of December 14 and 15.

The second concert of the Boston Symphony Quartet will take place in Mendelssohn Hall on Friday afternoon at 3 o'clock. The programme will comprise Beethoven's quartet in F minor, opus 95, No. 11; Hugo Kaun's quartet in D major, opus 41, No. 2, and songs by Schubert and Hugo Wolf, sung by Mme. von Niessen-Stone. Hugo Kaun's quartet will be heard for the first time in New York.

Paper Herald

City New York

Date 1907 State N Y

MUSIC NOTES.

DR. CARL MUCK has arranged two sharply contrasted programmes for the Boston Orchestra's third pair of concerts in Carnegie Hall on Thursday evening and Saturday afternoon of this week. That for Thursday night will be devoted exclusively to Beethoven's works, whereas Saturday's list contains contemporary music of a romantic character.

In the Beethoven programme will be the "Egmont" overture, the seventh symphony and the violin concerto in D major, with Professor Willy Hess as soloist in the last mentioned work. On Saturday Mr. George W. Chadwick's recently written symphonic poem will be played with Sir Edward Elgar's overture "In the South," George Schumann's "Variations and Fugue on a Merry Theme" and the "Rienzi" overture of Wagner.

TRAVELER, JANUARY 7, 1907.

For the 11th Symphony concert on Saturday evening Dr. Muck offered Goldmark's "Sakuntala" overture, Volkmann's A minor 'cello concerto and the first symphony of Sibelius, the famous Finnish composer, the last-named number being given for the first time at these concerts. Mr. Warnke of the orchestra was the soloist.

Naturally first interest was in the symphony, and it proved to be well merited. Never has the composer been heard to better advantage. His work breathes of Finland throughout, with a breath that simply fascinates. Dr. Muck's reading was thoroughly in keeping with the number, making of the whole one of the most delightful selections of the season to date. The "Sakuntala" overture strengthens its hold upon every hearing. It seemed Saturday evening as though it had never before possessed so much merit. Between these two jewels came the 'cello concert, which, like all of its school, is endured rather than embraced. This is no reflection on Mr. Warnke, for he made the most of the possibilities, but a 'cello concerto never has been and never will be enthusiastically received. The soloist ever carries the work.

Paper Sun

City New York

Date State N Y

JAN 19 1907

Hugo Kaun's quartet in D major, op 43, No. 2, is announced for the first time here at the second concert of the Boston Symphony Quartet in Mendelssohn Hall at 3 o'clock to-morrow. The programme will also have Beethoven's quartet in F minor, op. 95, No. 11, and songs of Schubert and Hugo Wolf, sung by Mme. von Niessen-Stone.

SUNDAY GLOBE-JANUARY 6, 1907.

SYMPHONY CONCERT.

The 11th program of the Symphony orchestra opened with the overture to Goldmark's "Sakuntala," the first cellist, Mr Warnke, played the solo part in Volkmann's A minor concerto and the E minor symphony by the Finnish composer, Jean Sibelius, was played here for the first time. The Goldmark overture is a charming work, which pictures in glowing colors the alleged adventures of Sakuntala and her kingly lover, who are separated for a while by a vile priest; the plot introducing the loss of a royal ring, the temporary lapse of memory of the king, the repudiation of his wife, the return of the ring and recovery of reason and happiness almost at the same time. These episodes were daintily set forth by the orchestra, the performance being in a sympathetic vein and thoroughly enjoyable.

In the Volkmann concerto, Mr Warnke's fingering throughout was about as perfect in tone production as if he had been playing upon a keyed instrument, his work in the higher register having the sweet qualities of the violin and the broader bowing of the heavier strings being free from the rasping accompaniment often heard in less accomplished artists. The chords, double stoppings and harmonics were beautifully executed and none of the great difficulties of the concerto appeared to be an obstacle to the performer not easily compassed. The cadenza was a brilliant exhibition of technique that was almost impeccable. The appreciation of his interpretation was marked and he was recalled several times to the platform.

The Sibelius symphony sounds a mournful note at the beginning and excepting in the quaint and bizarre third movement this somber suggestion is reiterated throughout the whole composition. Much of the orchestration is fantastic, the strenuous moments are oft-occurring and there are tempestuous spots in the first and final movements that are rivals of Wagner's fortissimos at their loudest.

The themes seemingly are continually at war with each other, crescendos abound, and the few gentler motifs, some of them very sweet and all of them very brief, come as a relief to the musical turmoil.

The somewhat piquant third movement has a theme for wood-winds that was exquisitely played by this contingent and in the hurly-burly of the second and last movements the brasses gave out their declamations with a resonant harmony that showed good ensemble work. Aside from these points there is nothing but praise of a general nature for the other parts of the orchestra, as the men were not called upon to do more than play according to the direction of Mr Muck, carefully and one might say violently most of the time.

This week the orchestra will make its third trip to other cities. The program Jan 18 and 19 will have Katherine Goodson as soloist in Grieg's piano concerto. The other selections will be the overture, "Midsummer Night's Dream," Mendelssohn and Schubert's C major symphony.

Paper Ledger

City Philada.

Date State Pa.

JAN 8 1907

BOSTON SYMPHONY CONCERT

Third of the Series Brings Out Important New Work.

Interest in the concert by the Boston Symphony Orchestra at the Academy last night centred in the playing for the first time in this city of the E Minor Symphony No. 1, by Jan Sibelius.

The chaotic storm of the four movements swept like a hurricane of gorgeous sound through the Academy. In contrast to the serene and classic spirit of the two Beethoven numbers, which preceded the symphony, it was impressive to note Sibelius's knowledge of the dramatic and decorative possibilities of the accent and his command of orchestral color. There are passages in the work not altogether free from that radical modernity which temporarily confuses the ear.

The grotesque and humorous invention of the Allegro at times gave rise to an unjust suspicion that the men were not all playing in the same key. Even here, however, the intellectual grip of the composer—and also of his interpreter, Doctor Muck—was so firm, yet so pliant, that those who listened seriously to the harmonic maze found that it was as a jungle of vigorous life, all instinct with riotous value and intention. The first two movements were less iconoclastic.

Doctor Muck brought out an infinity of detail and color in a score that of itself boasts splendid dramatic power. The ensemble effects of Boston's great orchestra were never so hardly taxed, nor so splendidly evidenced.

The soloist was Prof. Willy Hess, an old friend to Philadelphia audiences, as his warm welcome fully proved. He played Beethoven's great D Major Concerto in scholarly mood, and was received with the highest appreciation. Beethoven's "Egmont" Overture completed the evening's programme.

Paper Sun

City New York

Date State N Y

George W. Chadwick's symphonic poem "Cleopatra," described as the "last work of importance from his pen," is a novelty of this week's Boston Symphany matinée at Carnegie Hall. "Cleopatra" was performed for the first time at the Worcester Festival of 1904, under the direction of Franz Kneisel.

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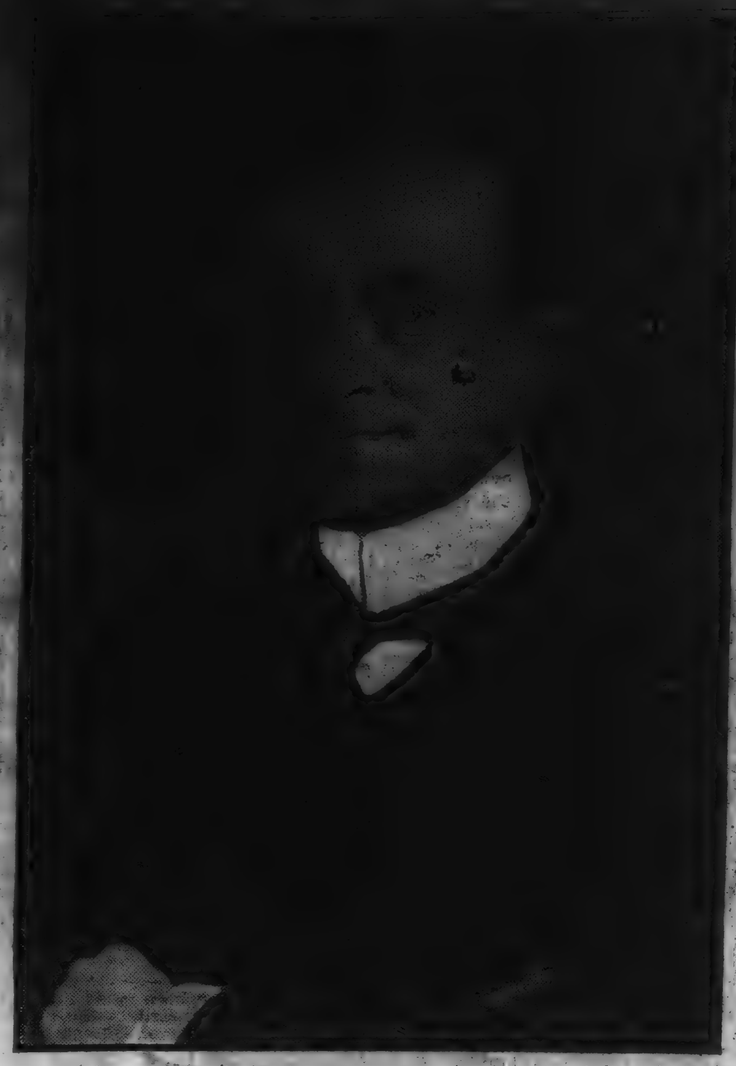
SPRINGFIELD SUNDAY UNION: JANUARY 6. 1907.



Dr. Karl Muck
New Conductor of Boston Symphony Orchestra.

AN ARTISTIC PROGRAM.

Boston Symphony Orchestra to Play Noteworthy Numbers.

The sale of seats for the only concert which the Boston Symphony orchestra will give in Springfield this year, will open at the box office of the Court Square theater next Saturday morning, Jan. 12. The concert will be given on Tuesday evening, Jan. 15, at 8 o'clock.

An unusually attractive program has been prepared by Dr. Muck for the Springfield concert. In response to many requests from Springfield, and in accordance with the general policy of the orchestra this year at its first concerts in any city, there will be no soloists, it being the desire to give full emphasis to the presence of the distinguished conductor, who is at the head of the organization for this year. If this season of the Boston Symphony orchestra has proved anything, it has proved that the great majority of patrons of symphony concerts are not only anxious for a soloist but rather welcome a concert where there is none.

It is a well known fact to all who have studied the difficult art of making programs that nothing is so sure to break the continuity of a program as a work for soloist, whether it be instrumental or vocal. Dr. Muck, in building his program, follows one of two formulas. His programs are arranged to show either the development of one particular school, or to bring out sharp and vivid contrasts. It is the latter scheme he has followed for the Springfield program which comprises three works.

The first is an overture, entitled "In the South" by Sir Edward Elgar, the greatest of living English composers. In this work, the composer has sought to place in tone colors, the impression a Northerner receives in Italy. It is all glowing sunlight and song. The second is a symphonic poem, entitled "Cleopatra," by the eminent American composer, George W. Chadwick. The inspiration for this work has been drawn from Plutarch's tale of the Egyptian queen, and the composer has sought to embody in sound, her vivid emotional life. And finally comes Beethoven's Seventh Symphony which Wagner has called "Apotheosis of the Dance." In no work, not even in Brahms's First Symphony, in which Dr. Muck had such sensational success, has the new conductor of the orchestra risen to such hights of interpretative power as in this symphony. Springfield is to be congratulated that he has put it on the program for this city.

Paper Citizen
City Brooklyn
Date State N Y

THIRD BOSTON SYMPATHY CONCERT WITH NEW MUSIC

Melba to Sing in "Rigoletto" at Manhattan Opera House.

LECTURES ON "SALOME."

Mr. Watters' Musicales on Brooklyn Calendar—Local and Manhattan Concerts.

Two works new to Brooklyn appear on the programme of the next Boston Symphony concert, which will be given in the Baptist Temple next Friday evening. They are George Schumann's Variations and Double Fugue on a Merry Theme and Jean Sibelius' first symphony in E minor. There will be no soloist.

Both of these men are most interesting personalities in modern music. Both of them are young, comparatively speaking, and both of them modern. Schumann, who was born in 1866, in Konigstein, is the conductor of the Singakademie of Berlin. He comes of a musical family, his father having been a conductor and his grandfather a cantor. His teachers were C. A. Fisher, Rollfuss and Beaumfelder, of Dresden, and Jadassohn, Reinecke and Zwintscher, of Leipsic. In Leipsic he won the Beethoven prize in 1887. From '91 to '96 he was the conductor of the Gesangverein of Dantzig and from '96 to 1900 he was the conductor of the Philharmonic of Bremen. Thence he went to his present post in Berlin. He has written two symphonies, several large orchestra and orchestral and choral works, as well as chamber music and songs.

Jean Sibelius is the representative composer of Finland. He has written two symphonies and several orchestra poems on national epic themes. He is a man of great talent and his works have been having a very considerable vogue in Europe. This first symphony was first played in this country at the Boston Symphony concerts in Boston last Friday and Saturday, Jan. 4 to 5. The whole programme is as follows: Overture, "Sakuntala" (Goldmark); Variations and Fugue on a Merry Theme, (George Schumann); Symphony No. 1, in E minor, (Sibelius).

BOSTON EVENING RECORD JANUARY 7, 1907

THE SYMPHONY CONCERT.

(From Mr. Elson's Criticism in The Daily Advertiser).

PROGRAMME.

Goldmark. "Sakuntala" Overture.
Volkmann. Violoncello Concerto, in A minor. Soloist, Mr. Heinrich Warnke.
Sibelius. Symphony in E minor, No. 1.

The Sakuntala Overture wears well. We have had it many times at the symphony concerts but familiarity in this case only breeds increased pleasure. Its orchestration is masterly, its melodies beautiful and well worked up. When Goldmark is viewed in the perspective of Time, it is possible that posterity will grade him higher than his own contemporaries have done, for the world at present does not admit him to the ranks of absolutely great tonal masters.

Dr. Muck's reading was a fine one. He drew out the slow passages in his accustomed manner. If one were to time his overture readings it would be found that in almost every case his deliberation adds two or three minutes to the accustomed length of a long movement. But he makes his contrasts very effectively and his climaxes are always effective. The final working up of the principal themes in this overture (representing the two lovers) was superb and there was much enthusiasm manifested. Therefore even the mannerism alluded to is not often to be considered a defect. The end justifies the means.

Paper Star
City Washington
Date JAN 9 - 1907 State D C

BOSTON SYMPHONY ORCHESTRA.

Adamowski Replaced by Heinrich Warnke, First 'Cellist.

The third of this season's series of concerts by the Boston Symphony Orchestra took place at the National Theater yesterday afternoon and was attended by the usual large and appreciative audience. The program was chiefly of modern music, including Elgar's overture, "In the South," and Glazounoff's symphony in B flat major, No. 5, but there had also been announced Saint-Saens' concerto in B minor, for violin, No. 3, op. 61, with Mr. Timothee Adamowski as the soloist, and a large number of people no doubt went with the anticipation of hearing that excellent performer in a composition which would have given him splendid scope for all his skill. Mr. Adamowski was, however, not in the city, being sick in Boston with the "grippe," and so Henirich Warnke, the first 'cellist of the orchestra, volunteered to play a concerto by Galtermann, which he did, proving to the audience that he was a finished artist in the handling of his instrument, bringing out unexpected effects and showing its extensive range. He held the attention of the audience by his skillful playing and received long and emphatic applause at its conclusion so that he responded to an encore.

The work of the orchestra was of the high standard of excellence that has been observed for many years, and the new conductor, Dr. Carl Muck, had his force absolutely under control. The Elgar overture was produced at Covent Garden in March, 1904, and is supposed to suggest the joy of living in a balmy climate under sunny skies, and while much is stirring and joyous there is a note of sadness that seems cold, but which is replaced later on, and the ending is in harmony with the beginning.

The Russian symphony was first presented in St. Petersburg in 1895, and sprung at once into public favor. The last movement is by far the most interesting, and although this composition closed the program the applause was loud and prolonged.

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Paper American
City Baltimore
Date JAN 1 - 1907 State Md

BOSTON SYMPHONY ORCHESTRA AT LYRIC

Under the Direction of Dr. Karl Muck, the Musicians Render Fine Program.

Another large and fashionable audience greeted the Boston Symphony Orchestra on the occasion of its third concert of this series last evening at the Lyric, under the direction of Dr. Karl Muck. The following fine program was given:

Goldmark—
Overture to "Sakuntala," Op. 13.
R. Volkmann—
Concerto in A minor, for Violoncello and Orchestra, Op. 33.
Glazounoff—
Symphony in B-flat major, No. 5, Op. 55.
I. Moderato maestoso; Allegro.
II. Scherzo; Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

The Goldmark overture to Sakuntala and the Volkmann concerto for violincello and orchestra are both familiar to Baltimore lovers of music, as the overture has been played several times here by the Barton Symphony Orchestra, and the Volkmann concerto was a favorite work at the former Peabody concerts, where it was frequently given with the Peabody Orchestra by the late Rudolph Green, one of the cellists of the orchestra. Mr. Warnke gave the solo part of the concerto a fine rendition and was indorsed by several recalls by the audience.

The great novelty of the evening was the magnificent Glazonnoff symphony by a Russian composer still living, and one of the best. When Anton Rubinstein was in this country he said to a young lady who sang some and giggled much: "When you have suffered you will understand music." That was years ago, but she has not forgotten it. The Russians are musical, partly because, like all the dwellers in the high north latitudes, they have suffered much. It is impossible to live in Russia, Finland, Sweden, Norway or Iceland without feeling the climatic asperities of nature.

The rendition of the above great symphony in the way that it was given last evening was another musical success for [illegible]

Paper Eagle
City Brooklyn
Date State N.J.
JAN 10 1907

PHILHARMONIC CONCERT.

Study of Programme to Be Given by Boston Symphony Orchestra.

Interpretative study of the programme to be presented by the Boston Symphony Orchestra at the Philharmonic concert to-morrow night, at the Baptist Temple, was given in the preliminary lecture recital at Association Hall (Brooklyn Institute) yesterday afternoon. Charles M. Skinner was the lecturer at this, as at the last preliminary lecture recital, and, as before, Robert Thallon was the assisting pianist, he, in turn, having yesterday the assistance of Miss Josephine B. Taylor wherever a four-handed arrangement of the music made the effect more complete. The programme taken up included the overture to "Sakuntala," Op. 13, Goldmark; "Variations and Double Fugue on a Merry Theme," Op. 39, Georg Schumann, and the Symphony No. 1, in E minor, Sibelius.

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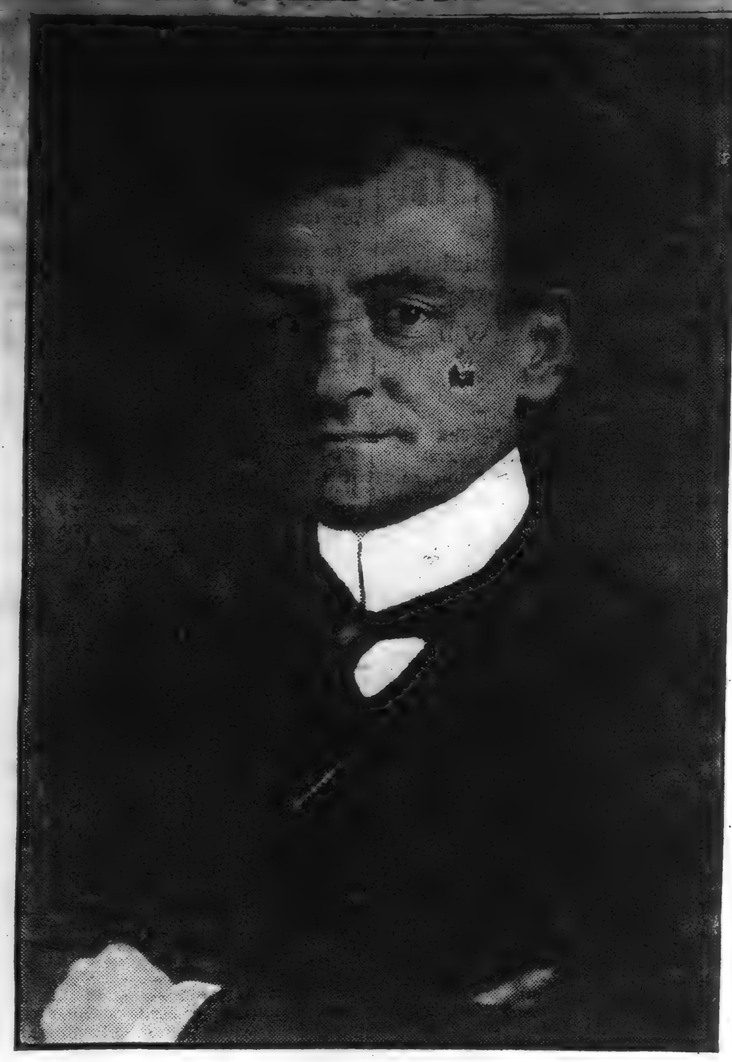

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BOSTON EVENING RECORD JANUARY 7, 1907

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(From Mr. Elson's Criticism in The Daily Advertiser).

PROGRAMME.

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Volkmann. 'Violoncello Concerto, in A minor.
Soloist, Mr. Heinrich Warnke.
Sibelius. Symphony in E minor, No. 1.

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Paper Eagle
City Brooklyn
Date State N.Y.
JAN 10 1907

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Paper Star
City Washington
Date JAN 9 - 1907 State D

BOSTON SYMPHONY ORCHESTRA.

Adamowski Replaced by Heinrich Warnke, First 'Cellist.

The third of this season's series of concerts by the Boston Symphony Orchestra took place at the National Theater yesterday afternoon and was attended by the usual large and appreciative audience. The program was chiefly of modern music, including Elgar's overture, "In the South," and Glazounoff's symphony in B flat major, No. 5, but there had also been announced Saint-Saens' concerto in B minor, for violin, No. 3, op. 61, with Mr. Timothee Adamowski as the soloist, and a large number of people no doubt went with the anticipation of hearing that excellent performer in a composition which would have given him splendid scope for all his skill. Mr. Adamowski was, however, not in the city, being sick in Boston with the "grippe," and so Henirich Warnke, the first 'cellist of the orchestra, volunteered to play a concerto by Galtermann, which he did, proving to the audience that he was a finished artist in the handling of his instrument, bringing out unexpected effects and showing its extensive range. He held the attention of the audience by his skillful playing and received long and emphatic applause at its conclusion so that he responded to an encore.

The work of the orchestra was of the high standard of excellence that has been observed for many years, and the new conductor, Dr. Carl Muck, had his force absolutely under control. The Elgar overture was produced at Covent Garden in March, 1904, and is supposed to suggest the joy of living in a balmy climate under sunny skies, and while much is stirring and joyous there is a note of sadness that seems cold, but which is replaced later on, and the ending is in harmony with the beginning.

The Russian symphony was first presented in St. Petersburg in 1895, and sprung at once into public favor. The last movement is by far the most interesting, and although this composition closed the program the applause was loud and prolonged.

Paper Star
City Washington
Date State D C
JAN 9 - 1907

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Paper Citizen
City Brooklyn
Date State N Y

THIRD BOSTON SYMPATHY CONCERT WITH NEW MUSIC

Melba to Sing in "Rigoletto" at Manhattan Opera House.

LECTURES ON "SALOME."

Mr. Watters' Musicales on Brooklyn Calendar—Local and Manhattan Concerts.

Two works new to Brooklyn appear on the programme of the next Boston Symphony concert, which will be given in the Baptist Temple next Friday evening. They are George Schumann's Variations and Double Fugue on a Merry Theme and Jean Sibelius' first symphony in E minor. There will be no soloist.

Both of these men are most interesting personalities in modern music. Both of them are young, comparatively speaking and both of them modern. Schumann, who was born in 1866, in Konigstein, is the conductor of the Singakademie of Berlin. He comes of a musical family, his father having been a conductor and his grandfather a cantor. His teachers were C. A. Fisher, Rollfuss and Beaumfelder, of Dresden, and Jadassohn, Reinecke and Zwintscher, of Leipsic. In Leipsic he won the Beethoven prize in 1887. From '91 to '96 he was the conductor of the Gesangverein of Dantzig and from '96 to 1900 he was the conductor of the Philharmonic of Bremen. Thence he went to his present post in Berlin. He has written two symphonies, several large orchestra and orchestral and choral works, as well as chamber music and songs.

Jean Sibelius is the representative composer of Finland. He has written two symphonies and several orchestra poems on national epic themes. He is a man of great talent and his works have been having a very considerable vogue in Europe. This first symphony was first played in this country at the Boston Symphony concerts in Boston last Friday and Saturday, Jan. 4 to 5. The whole programme is as follows: Overture, "Sakuntala" (Goldmark); Variations and Fugue on a Merry Theme, (George Schumann); Symphony No. 1, in E minor, (Sibelius).

Paper American
City Baltimore
Date State Md

BOSTON SYMPHONY ORCHESTRA AT LYRIC

Under the Direction of Dr. Karl Muck, the Musicians Render Fine Program.

Another large and fashionable audience greeted the Boston Symphony Orchestra on the occasion of its third concert of this series last evening at the Lyric, under the direction of Dr. Karl Muck. The following fine program was given:

Goldmark—
Overture to "Sakuntala," Op. 13.
R. Volkmann—
Concerto in A minor, for Violoncello and Orchestra, Op. 33.
Glazounoff—
Symphony in B-flat major, No. 5, Op. 55.
I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

The Goldmask overture to Sakuntala and the Volkmann concerto for violincello and orchestra are both familiar to Baltimore lovers of music, as the overture has been played several times here by the Barton Symphony Orchestra, and the Volkmann concerto was a favorite work at the former Peabody concerts, where it was frequently given with the Peabody Orchestra by the late Rudolph Green, one of the cellists of the orchestra. Mr. Warnke gave the solo part of the concerto a fine rendition and was indorsed by several recalls by the audience.

The great novelty of the evening was the magnificent Glazonnoff symphony by a Russian composer still living, and one of the best. When Anton Rubinstein was in this country he said to a young lady who sang some and giggled much: "When you have suffered you will understand music." That was years ago, but she has not forgotten it. The Russians are musical, partly because, like all the dwellers in the high north latitudes, they have suffered much. It is impossible to live in Russia, Finland, Sweden, Norway or Iceland without feeling the climatic asperities of nature.

The rendition of the above great symphony in the way that it was given last evening was another musical revelation for Baltimore and a most decided additional triumph for Dr. Merck.

...STREET, BOSTON, MASS.
...ONDAY, JANUARY 7, 1907

MUSIC AND DRAMA

DR. MUCK'S PROGRAMMES FOR HALF THE SYMPHONY CONCERTS

Mme. Nordica's Recital and the Longy Club's New Music—The Distinctive Note and Merit of Mr. Sothern's Hamlet as He Now Shapes It—Three Months of the Endowed Theatre in Chicago—News of the Day

Dr. Muck completed on Saturday night the third group of Symphony concerts for the current musical year. The particular concert was the eleventh in the series. Two weeks hence comes the twelfth, the programme for which is already announced. Thus, it is possible and interesting to tabulate the compositions that Dr. Muck has chosen for half his term of service here. The list runs as follows, with those that were played under Mr. Gericke last year marked with a star:

Symphonies — Beethoven, No. 5* and No. 7; Brahms, No. 1; Bruckner, No. 7 (first time in twenty years); Haydn, G major; Glazounoff, No. 5 (first time); Mozart, "Jupiter;"* Sibelius, No. 1 (first time); Sinding, D minor (first time in six years); Schumann, No. 1;* Schubert, "Unfinished,"* C major.*

Overtures and Preludes—Beethoven, "Leonore," No. 3, "Egmont;"* Elgar, "In the South;"* Goldmark, "Sakuntala;"* Mendelssohn, "Midsummer Night's Dream;" Rimsky-Korsakoff, "The Betrothed of the Czar;" Wagner, "A Faust Overture," "Die Meistersinger," "Rienzi;" Weber, "Der Freischütz,"* "Oberon."

Miscellaneous Pieces—Bach, Suite for Flute and Strings; Berlioz, Dances and March from "The Damnation of Faust;" Brahms, "St. Anthony" Variations; Chadwick, "Cleopatra" (first time); Liszt, "Shepherd's Song" (first time) and "March of the Kings" from "Christus;" G. Schumann, Variations and Double Fugue (first time); Strauss, "Don Juan;" Wagner, "A Siegfried Idyl."

Concertos—Beethoven, G major for Piano; Chopin, E minor for Piano; Grieg, A minor for Piano;* Liszt, E-flat major for Piano;* Spohr, D minor for Violin; Strube, F-sharp minor for Violin;* Tschaikowski, D major, for Violin; Volkmann, A minor for 'Cello.

Thus, through the first half of the concerts—a time in which a new conductor must necessarily be feeling his way—Dr. Muck has played two new symphonies, and, had the parts been obtainable he would have played a third by the Pole, Stojowski. He has further revived a symphony by Bruckner, which to all intents and purposes was new, and few hearers could have had a lively recollection, after six years, of Sinding's symphony. Each of these four symphonies, moreover, was well worth performance; Sibelius's and Bruckner's in particular were genuinely notable; and Glazounoff's was at least pleasant musical entertainment. Dr. Muck has indeed shown his preference for the composers of the North in his choice of new symphonies, but are there any in Germany or Austria, except Mahler's, that cry for hearing here; and have we not, and recently, had those of every symphonic writer in France, except Magnard's. Nor have we heard of any symphony by an American that has lain in a neglected packet on Dr. Muck's cold doorstep. As for the classics, the conductor's range has been wide and the results in the case of Brahms's first symphony and Beethoven's seventh remarkable.

With overtures, Dr. Muck is making no such quest for new music as Mr. Gericke used to pursue. Only one of the eleven, Elgar's "In the South" (and possibly Rimsky-Korsakoff's "The Betrothed of the Czar") had any flavor of novelty. On the other hand, new or unfamiliar overtures that are interesting are hard to find, and a strange conductor may reasonably test himself and quicken his audiences, as Dr. Muck has done, with his performances of the classics. Three new compositions stand in the list of miscellaneous pieces—Chadwick's tone-poem, Georg Schumann's variations, and the trifle from Liszt. Schumann's music was amusing and Chadwick's was interesting; but no striking new composition appears in this category of Dr. Muck's programmes. The tone-poem is the characteristic form of contemporary music; yet Dr. Muck has chosen but two such compositions. It is in these miscellaneous pieces that his view might have been more catholic and his choice more interesting.

In the arrangement of his programmes Dr. Muck has quietly pursued an individual bent. As some will have it, he is too fond of the severely classical order—overture, concerto, symphony or the reverse. Yet only six of the twelve programmes have been so arranged, and they have not been the less interesting. Apparently the conductor is disposed to make programmes of miscellaneous numbers by themselves (like that which carried Elgar's overture, Wagner's "Rienzi," Chadwick's tone-poem and Schumann's variations) and other programmes which cling to the three classical forms. Often there has been a clear purpose running through a programme, like the grouping of the music of a particular period, spirit or race. Again, as in the more miscellaneous lists there has been seemingly no other guide than personal idiosyncrasy or some cryptic point of view. Liking for Dr. Muck's programmes seems equally a matter of personal taste. There are many among his hearers that welcome a concert that sustains a single mood or that consists of music of a particular sort. There are others—and they are not few—who like better a programme that mingles many kinds. Other voices find some of Dr. Muck's programmes too rigid, and yet in the next breath complain that his more miscellaneous lists are a hodge-podge. Perhaps these very differences of opinion prove the interest of the programmes as a whole; surely if he had not made them individual he would have been quickly chidden as one who travels easily in a well-worn rut. Wisely, Dr. Muck has pursued his own way. It is his right to do so, and it is also one of the causes of the interest [illegible] in him. In the child's rhyme [illegible] not the man [illegible]

...JANUARY 7, 19...

THE SYMPHONY CONCE...

PROGRAMME.

Goldmark. "Sakuntala" Overture.
Volkmann. Violoncello Concerto, in A.
Soloist, Mr. Heinrich Warnke.
Sibelius. Symphony in E minor, No. 1.

The Sakuntala Overture wears well. have had it many times at the symphon concerts but familiarity in this case only breeds increased pleasure. Its orchestration is masterly, its melodies beautiful and well worked up. When Goldmark is viewed in the perspective of Time, it is possible that posterity will grade him higher than his own contemporaries have done, for the world at present does not admit him to the ranks of absolutely great tonal masters.

Dr. Muck's reading was a fine one. He drew out the slow passages in his accustomed manner. If one were to time his overture readings it would be found that in almost every case his deliberation adds two or three minutes to the acoustomed length of a long movement. But he makes his contrasts very effectively and his climaxes are always effective. The final working up of the principal themes in this overture (representing the two lovers) was superb and there was much enthusiasm manifested. Therefore even the mannerism alluded to is not often to be considered a defect. The end justifies the means.

Volkmann's violoncello concerto is genteel, and Mr. Warnke's performance of it was politeness itself. We admire Volkmann's two symphonies and his "Richard III." overture (in spite of his introducing a Scottish song on an English battle-field and a century before the tune was composed!) but this concerto, for all that it contains some pretty tunes and an enormous amount of technique, is too prolix and too conventional for even the modern conservative. There is very much recitative in the composition, but none of that inspired kind which one finds in the first movement of Bruch's G minor violin concerto. There was frequent dialogue between the solo instrument and one or the other of its orchestral fellows, but it scarcely ever rose above a gossiping level. Sentimental melodies were often revealed, but, while we do not hold with the modern attempts at the abolition of melody, we cannot believe that mere tune constitutes music.

The final cadenza was fearfully long-winded, although it contained almost every kind of violoncello technique. There were harmonics, which Mr. Warnke played with praiseworthy surety; there was pizzicato work; there were many runs and difficult skips; and there was an enormous amount of double-stopping, which Mr. Warnke gave with commendable purity of intonation. In short the technical display was of a very high order, but one does not always crave such instrumental polish. The hungry man in the desert who found a bag of pearls devoutly wished that they had been nuts instead.

Mr. Warnke has not a very large tone, but it is always pure and often sympathetic. His masterly technique certainly deserved the three recalls which were given to him at the end of the concerto.

After this the programme came to its Finnish with the first symphony of Sibelius. The sceptre of orchestral supremacy (when Richard Strauss has ended) will probably depart northward. Russians, Norwegians and Finns seem to have something to say, while Germans and Frenchmen are spending their lives in the search of unusual modulations and new dissonances. At the very beginning of this work there was a clarinette passage (beautifully played) that had something of the loneliness that is found upon the same instrument in Mendelssohn's "Scotch" symphony. There was much gloom in the entire work, but the chief theme in this opening Allegro was remarkably powerful and masculine. The muted horns gave their portentous note of evil and there was mystery and brooding in almost every theme. There were also some very vivid contrasts, a la Mahler, but the thematic material was much more inspired than that of the German. There was a grand climax, legitimately derived from the figures that had preceded, and a sudden pizzicato brought the noble movement to an end. Dr. Muck deserves hearty praise for the clearness with which he presented this allegro.

The Andante was less coherent than the preceding movement. There was some interesting canonic work on the wood wind and an excess of sequence work in all the instruments. There was a tiresome degree of lamenting, even in the major keys.

The Scherzo, however, was once more in the domain of hearty virility, and its unrestrained vigor was eminently suggestive of the sturdy North. It combined the brusquerie of the Halling with the strong rhythm of the Spring-Tanz. There was a charming contrast in the Trio, with its horn phrases, while the return of the Scherzo was emphasized even by the kettle-drums which struck the rhythmic figure with splendid effect. Even this humble member of the orchestra had its obbligato and the kettle-drummer must receive a word of recognition for his incisive performance.

The Finale had many points of derivation from preceding movements. Beethoven began this transference of themes from movement to movement in his ninth symphony, but Brahms went far beyond him in this kind of continuity and it has become almost a regular factor in modern symphonic construction.

There was decided unrest in this movement and finally a rush as of a mountain torrent. There were many touches of instrumentation in the depth of the wind-instruments in the vein of Tschaikowsky, the bass-drum added its thumps to the marking of the rhythm and the work ran with frenzied power through the most fortissimo phrases to a very soft pizzicato, where it unexpectedly stopped short. We recognized a sure hand in the construction of this movement, although one may not be able to grasp the full meaning of its contents at a first hearing. We consider the first and third movements the best of the symphony. We cannot pay too much tribute to Dr. Muck's careful and conscientious interpretation. In lesser hands the work would scarcely have made any effect.

Louis C. Elson.

SIBELIUS PLAYS A FINNISH WORK

Sibelius' Music Makes Profound Impression with Vigorous Character.

PICTURES STRUGGLE AND SHOCK OF BATTLE

Orchestra's Brilliant Performance of Goldmark's "Sakuntula" Overture.

BY PHILIP HALE.

The programme of the 11th Symphony concert, Dr. Muck, conductor, in Symphony Hall last night was as follows:

Overture to "Sakuntala".....Goldmark
Concerto in A minor for 'cello.....Volkmann
Mr. Warnke, 'cellist.
Symphony No. 1 in E minor.....Sibelius
(First time in Boston.)

The orchestral pieces played last night could not have been in sharper contrast, as far as mood and color were concerned. Goldmark's lush and sultry overture reminds one of

Strange spice and flower, strange savor of crushed fruit,
And perfume the swart kings treat underfoot,
For pleasure when their minds wax amorous,
Charred frankincense and crested sandalroot.

The symphony by Sibelius is of his country. It is music that suggests desolate moors, storm-swept pines, wild voices heard by lonely wanderers far from any dwelling place of man, angry defiance, shock of battle. If there be a moment of gayety, it is rough rollicking and knives are quickly drawn. There is little thought of woman or of love in this savage music. The gentler passages are those of low lamentation, or the quieter moments are mutterings, "ancestral voices prophesying war."

The second symphony of Sibelius has been played here at a Symphony concert. It is a gray, forbidding work, but it has not the elemental strength, the volcanic spontaneity of the first. It is more prudently, more discreetly written. It is also less effective.

The themes of the symphony played last night are striking in form and character. Take the chief theme of the first movement, for example, that of the Scherzo and that of its contrasting section; or the second chief theme of the finale. These melodies are of the soil, yet they are not folk tunes. They are something nearer and farther than folk tunes; they are typical of the spirit and the feelings of the Finns; they have epic proportions; they are charged with imagination. Their rugged independence is defiance even now when Finland is subject to Russia. The wonder is that a man who writes this revolutionary music should be granted a stipend by the government.

Fortunate in his invention of themes, Sibelius impresses by his heroic treatment of them. The elaboration is an enlargement of the spirit as of the letter. There are no incongruous digressions. There are no halting places in the allegros for rest and meditation. In the first movement after the opening melancholy tune for the clarinet, a tune which in the finale becomes superbly tragical, the excitement is constantly at fever heat. The harmonic pungency or strangeness, the instrumentation which is often forcible with a force that approaches brutality, often fantastical to the verge of wildness, often overwhelmingly sonorous as is nature's instrumentation of a tempest—these add to the effect and make it irresistible. The music might be dismissed as grim, austere, granitic. It is all this, but it is more than this. The voices of Northern Nature, fierce and melancholy voices of hyperboreans, are heard. Seldom has modern music such a direct and overpowering speech.

The performance of the overture was one of unusual euphony and brilliance and the coda with the blend of the two chief themes was delivered with a proud sonority that became the exultation of the united lovers. Dr. Muck's interpretation of the symphony was even more triumphant in its appreciation of the vital elements; its spirit now of bodement and now of defiant action, now of virile melancholy and now of joy in a hopeless struggle; in its suggestion of wild landscapes; in its intensity of primaeval feeling.

Between these works was the concerto of Volkmann, which voices the melancholy of a shy and broken man. It is not a work of much distinction; in truth, the music is often peevish, often tiresome. Mr. Warnke did little to give it a fictitious value. He played in an amiable manner; he took a commendably cheerful view of the situation; but his performance was below his own standard.

It may be added that few cello concertos are worth the labor of preparation or repay the respectful attention of the hearer. It is the custom for the solo cellist of the Orchestra, whoever he may be, to play annually a concerto. There was a time when oboe, clarinet, and horn concertos were frequently heard in orchestral concerts. They have disappeared from Symphony programmes. Fifty years from now a cello concerto may be used only for the practice of pupils or for the best in competitive examination.

Paper Post
City Washington
Date JAN - 9 1907 State D. C.

BOSTON SYMPHONY DRAWS.

Fashionable Audience Hear High-class Music by Artists.

The third concert of the Boston Symphony Orchestra in this city took place at the National Theater yesterday afternoon, every seat in the house being taken, and practically all of the standing room occupied.

The orchestra has been facing a series of mishaps. Dr. Muck was unable to conduct the rehearsal and concert of the orchestra in Boston on December 28 and 29. The soloist on that occasion was Timothee Adamowski. Yesterday Dr. Muck had recovered from his cold and was at the conductor's desk, but Mr. Adamowski was too ill to play, and was replaced by the 'cellist, Heinrich Warnke, who gave Goltermann's concerto. The remainder of the programme was devoted to Glazounoff's Fifth Symphony and Elgar's overture, "In the South."

By far the most interesting number of the afternoon was the Glazounoff symphony. In its last movement marched wild defiance of conventional rhythm and accent, where syncopation crowded upon syncopation and lawlessness ran rampant. The second movement, "Scherzo," was full of sparkle and the bright quiver of sunbeams upon a flower garden. It was too honeyed and fragile a taste for longevity, but was a fascinating episode while it lasted. The "Andante" was not remarkable for any unusual expression excepting that of a quiet, meditative loveliness.

It is said that the Elgar overture was conceived on a glorious spring day in the Valley of Andora, and that it is meant to suggest the joy of living in a balmy climate under sunny skies; and yet nearly half of it sounded frigid. So much for the accuracy of music as a language. There was something about the earlier measures of the work that reminded one of the cold, dreary winter scene in Puccini's "La Boheme," where the snow is falling and all is chilliness and desolation. Aside from the descriptive power of the music, it was an interesting example of Elgar's style, and there has been heard too little of that celebrated Britisher in Washington.

The Goltermann concerto was perhaps the least interesting work on the programme. There are moments in this composition where the music seems to go round and round without ever reaching the point of its remarks. Mr. Warnke played admirably, and Dr. Muck was never more active in the pursuit of perfection.

Mrs. Roosevelt entertained a box party and several leading society women and musicians were noticeable in the boxes and the audience.

Paper World
City New York
Date JAN 7 1907 State N Y

SYMPHONY CONCERT TRIUMPH FOR MUCK.

Conductor Wins Audience by Masterful Reading of Beethoven Programme.

Dr. Karl Muck, at the head of the Boston Symphony Orchestra, in Carnegie Hall last night, gave another convincing exhibition of his mastery as a conductor. He led a programme that was confined to three numbers and was devoted entirely to Beethoven, and he succeeded in bringing the audience to their feet and to his feet by his stunning reading of Beethoven's seventh symphony, the "Dance Symphony," as it has been called.

It was a revelation to the music lovers of this community, who hear a great deal of cut-and-dried Beethoven playing, relieved at times by some excitable, over-accentuated interpretations that are more pernicious in their artistic effects even than the pedantic versions of the works of this master. There was not an uninteresting moment in the entire work, as Dr. Muck conducted it, and the closing section of the last movement was almost frenzied in its whirling dancing spirit. In contrast to these the lovely allegretto was tenderly treated, and the entire reading was sufficient to stamp this conductor as great among great conductors.

The audience expressed its appreciation in no uncertain manner, and the enthusiasm was justly provoked. The "Egmont" overture was played with a great deal of dramatic force and the joyous finale was rousingly read.

The weakest part of the evening was the solo playing of Willy Hess, concertmaster, who performed Beethoven's famous violin concerto. He was evidently very nervous and his intonation was not above reproach.

Boston Transcript
324 Washington Street, Boston, Mass.
MONDAY, JANUARY 7, 1907.

MUSIC AND DRAMA

DR. MUCK'S PROGRAMMES FOR HALF THE SYMPHONY CONCERTS

Mme. Nordica's Recital and the Longy Club's New Music—The Distinctive Note and Merit of Mr. Sothern's Hamlet as He Now Shapes It—Three Months of the Endowed Theatre in Chicago—News of the Day

Dr. Muck completed on Saturday night the third group of Symphony concerts for the current musical year. The particular concert was the eleventh in the series. Two weeks hence comes the twelfth, the programme for which is already announced. Thus, it is possible and interesting to tabulate the compositions that Dr. Muck has chosen for half his term of service here. The list runs as follows, with those that were played under Mr. Gericke last year marked with a star:

Symphonies — Beethoven, No. 5* and No. 7; Brahms, No. 1; Bruckner, No. 7 (first time in twenty years); Haydn, G major; Glazounoff, No. 5 (first time); Mozart, "Jupiter;"* Sibelius, No. 1 (first time); Sinding, D minor (first time in six years); Schumann, No. 1;* Schubert, "Unfinished,"* C major.*

Overtures and Preludes—Beethoven, "Leonore," No. 3, "Egmont;"* Elgar, "In the South;"* Goldmark, "Sakuntala;"* Mendelssohn, "Midsummer Night's Dream;" Rimsky-Korsakoff, "The Betrothed of the Czar;" Wagner, "A Faust Overture," "Die Meistersinger," "Rienzi;" Weber, "Der Freischütz,"* "Oberon."

Miscellaneous Pieces—Bach, Suite for Flute and Strings; Berlioz, Dances and March from "The Damnation of Faust;" Brahms, "St. Anthony" Variations; Chadwick, "Cleopatra" (first time); Liszt, "Shepherd's Song" (first time) and "March of the Kings" from "Christus;" G. Schumann, Variations and Double Fugue (first time); Strauss, "Don Juan;" Wagner, "A Siegfried Idyl."

Concertos—Beethoven, G major for Piano; Chopin, E minor for Piano; Grieg, A minor for Piano;* Liszt, E-flat major for Piano;* Spohr, D minor for Violin; Strube, F-sharp minor for Violin;* Tschaikovski, D major, for Violin; Volkmann, A minor for 'Cello.

Thus, through the first half of the concerts—a time in which a new conductor must necessarily be feeling his way—Dr. Muck has played two new symphonies, and, had the parts been obtainable he would have played a third by the Pole, Stojowski. He has further revived a symphony by Bruckner, which to all intents and purposes was new, and few hearers could have had a lively recollection, after six years, of Sinding's symphony. Each of these four symphonies, moreover, was well worth performance; Sibelius's and Bruckner's in particular were genuinely notable; and Glazounoff's was at least pleasant musical entertainment. Dr. Muck has indeed shown his preference for the composers of the North in his choice of new symphonies, but are there any in Germany or Austria, except Mahler's, that cry for hearing here; and have we not, and recently, had those of every symphonic writer in France, except Magnard's. Nor have we heard of any symphony by an American that has lain in a neglected packet on Dr. Muck's cold doorstep. As for the classics, the conductor's range has been wide and the results in the case of Brahms's first symphony and Beethoven's seventh remarkable.

With overtures, Dr. Muck is making no such quest for new music as Mr. Gericke used to pursue. Only one of the eleven, Elgar's "In the South" (and possibly Rimsky-Korsakoff's "The Betrothed of the Czar") had any flavor of novelty. On the other hand, new or unfamiliar overtures that are interesting are hard to find, and a strange conductor may reasonably test himself and quicken his audiences, as Dr. Muck has done, with his performances of the classics. Three new compositions stand in the list of miscellaneous pieces—Chadwick's tone-poem, Georg Schumann's variations, and the trifle from Liszt. Schumann's music was amusing and Chadwick's was interesting; but no striking new composition appears in this category of Dr. Muck's programmes. The tone-poem is the characteristic form of contemporary music; yet Dr. Muck has chosen but two such compositions. It is in these miscellaneous pieces that his view might have been more catholic and his choice more interesting.

In the arrangement of his programmes Dr. Muck has quietly pursued an individual bent. As some will have it, he is too fond of the severely classical order—overture, concerto, symphony or the reverse. Yet only six of the twelve programmes have been so arranged, and they have not been the less interesting. Apparently the conductor is disposed to make programmes of miscellaneous numbers by themselves (like that which carried Elgar's overture, Wagner's "Rienzi," Chadwick's tone-poem and Schumann's variations) and other programmes which cling to the three classical forms. Often there has been a clear purpose running through a programme, like the grouping of the music of a particular period, spirit or race. Again, as in the more miscellaneous lists there has been seemingly no other guide than personal idiosyncrasy or some cryptic point of view. Liking for Dr. Muck's programmes seems equally a matter of personal taste. There are many among his hearers that welcome a concert that sustains a single mood or that consists of music of a particular sort. There are others—and they are not few—who like better a programme that mingles many kinds. Other voices find some of Dr. Muck's programmes too rigid, and yet in the next breath complain that his more miscellaneous lists are a hodge-podge. Perhaps these very differences of opinion prove the interest of the programmes as a whole; surely if he had not made them individual he would have been quickly chidden as one who travels easily in a well-worn rut. Wisely, Dr. Muck has pursued his own way. It is his right to do so, and it is also one of the causes of the interest of his public in him. In the child's rhyme it was the man that took everyone's advice that fell into difficulties—not the man who held to his own course.

BOSTON DAILY ADVERTISER
JANUARY 7, 19

THE SYMPHONY CONCERT

PROGRAMME.

Goldmark. "Sakuntala" Overture.
Volkmann. Violoncello Concerto, in A
Soloist, Mr. Heinrich Warnke.
Sibelius. Symphony in E minor, No. 1.

The Sakuntala Overture wears well. have had it many times at the symphony concerts but familiarity in this case only breeds increased pleasure. Its orchestration is masterly, its melodies beautiful and well worked up. When Goldmark is viewed in the perspective of Time, it is possible that posterity will grade him higher than his own contemporaries have done, for the world at present does not admit him to the ranks of absolutely great tonal masters.

Dr. Muck's reading was a fine one. He drew out the slow passages in his accustomed manner. If one were to time his overture readings it would be found that in almost every case his deliberation adds two or three minutes to the accustomed length of a long movement. But he makes his contrasts very effectively and his climaxes are always effective. The final working up of the principal themes in this overture (representing the two lovers) was superb and there was much enthusiasm manifested. Therefore even the mannerism alluded to is not often to be considered a defect. The end justifies the means.

Volkmann's violoncello concerto is genteel, and Mr. Warnke's performance of it was politeness itself. We admire Volkmann's two symphonies and his "Richard III." overture (in spite of his introducing a Scottish song on an English battle-field and a century before the tune was composed!) but this concerto, for all that it contains some pretty tunes and an enormous amount of technique, is too prolix and too conventional for even the modern conservative. There is very much recitative in the composition, but none of that inspired kind which one finds in the first movement of Bruch's G minor violin concerto. There was frequent dialogue between the solo instrument and one or the other of its orchestral fellows, but it scarcely ever rose above a gossiping level. Sentimental melodies were often revealed, but, while we do not hold with the modern attempts at the abolition of melody, we cannot believe that mere tune constitutes music.

The final cadenza was fearfully long-winded, although it contained almost every kind of violoncello technique. There were harmonics, which Mr. Warnke played with praiseworthy surety; there was pizzicato work; there were many runs and difficult skips; and there was an enormous amount of double-stopping, which Mr. Warnke gave with commendable purity of intonation. In short the technical display was of a very high order, but one does not always crave such instrumental polish. The hungry man in the desert who found a bag of pearls devoutly wished that they had been nuts instead.

Mr. Warnke has not a very large tone, but it is always pure and often sympathetic. His masterly technique certainly deserved the three recalls which were given to him at the end of the concerto.

After this the programme came to its Finnish with the first symphony of Sibelius. The sceptre of orchestral supremacy (when Richard Strauss has ended) will probably depart northward. Russians, Norwegians and Finns seem to have something to say, while Germans and Frenchmen are spending their lives in the search of unusual modulations and new dissonances. At the very beginning of this work there was a clarinette passage (beautifully played) that had something of the loneliness that is found upon the same instrument in Mendelssohn's "Scotch" symphony. There was much gloom in the entire work, but the chief theme in this opening Allegro was remarkably powerful and masculine. The muted horns gave their portentous note of evil and there was mystery and brooding in almost every theme. There were also some very vivid contrasts, a la Mahler, but the thematic material was much more inspired than that of the German. There was a grand climax, legitimately derived from the figures that had preceded, and a sudden pizzicato brought the noble movement to an end. Dr. Muck deserves hearty praise for the clearness with which he presented this allegro.

The Andante was less coherent than the preceding movement. There was some interesting canonic work on the wood wind and an excess of sequence work in all the instruments. There was a tiresome degree of lamenting, even in the major keys.

The Scherzo, however, was once more in the domain of hearty virility, and its unrestrained vigor was eminently suggestive of the sturdy North. It combined the brusquerie of the Halling with the strong rhythm of the Spring-Tanz. There was a charming contrast in the Trio, with its horn phrases, while the return of the Scherzo was emphasized even by the kettle-drums which struck the rhythmic figure with splendid effect. Even this humble member of the orchestra had its obbligato and the kettle-drummer must receive a word of recognition for his incisive performance.

The Finale had many points of derivation from preceding movements. Beethoven began this transference of themes from movement to movement in his ninth symphony, but Brahms went far beyond him in this kind of continuity and it has become almost a regular factor in modern symphonic construction.

There was decided unrest in this movement and finally a rush as of a mountain torrent. There were many touches of instrumentation in the depth of the wind-instruments in the vein of Tschaikowsky, the bass-drum added its thumps to the marking of the rhythm and the work ran with frenzied power through the most fortissimo phrases to a very soft pizzicato, where it unexpectedly stopped short. We recognized a sure hand in the construction of this movement, although one may not be able to grasp the full meaning of its contents at a first hearing. We consider the first and third movements the best of the symphony. We cannot pay too much tribute to Dr. Muck's careful and conscientious interpretation. In lesser hands the work would scarcely have made any effect.

Louis C. Elson.

SUNDAY HERALD
JANUARY 6, 1907.

SYMPHONY PLAYS A FINNISH WORK

Sibelius' Music Makes Profound Impression with Vigorous Character.

PICTURES STRUGGLE AND SHOCK OF BATTLE

Orchestra's Brilliant Performance of Goldmark's "Sakuntula" Overture.

BY PHILIP HALE.

The programme of the 11th Symphony concert, Dr. Muck, conductor, in Symphony Hall last night was as follows:

Overture to "Sakuntala".....Goldmark
Concerto in A minor for 'cello.....Volkmann
Mr. Warnke, 'cellist.
Symphony No. 1 in E minor.....Sibelius
(First time in Boston.)

The orchestral pieces played last night could not have been in sharper contrast, as far as mood and color were concerned. Goldmark's lush and sultry overture reminds one of

Strange spice and flower, strange savor of crushed fruit
And perfume the swart kings treat underfoot
For pleasure when their minds wax amorous,
Charred frankincense and grated sandalroot.

The symphony by Sibelius is of his country. It is music that suggests desolate moors, storm-swept pines, wild voices heard by lonely wanderers far from any dwelling place of man, angry defiance, shock of battle. If there be a moment of gayety, it is rough rollicking and knives are quickly drawn. There is little thought of woman or of love in this savage music. The gentler passages are those of low lamentation, or the quieter moments are mutterings, "ancestral voices prophesying war."

The second symphony of Sibelius has been played here at a Symphony concert. It is a gray, forbidding work, but it has not the elemental strength, the volcanic spontaneity of the first. It is more prudently, more discreetly written. It is also less effective.

The themes of the symphony played last night are striking in form and character. Take the chief theme of the first movement, for example, that of the Scherzo and that of its contrasting section; or the second chief theme of the finale. These melodies are of the soil, yet they are not folk tunes. They are something nearer and farther than folk tunes; they are typical of the spirit and the feelings of the Finns; they have epic proportions; they are charged with imagination. Their rugged independence is defiance even now when Finland is subject to Russia. The wonder is that a man who writes this revolutionary music should be granted a stipend by the government.

Fortunate in his invention of themes, Sibelius impresses by his heroic treatment of them. The elaboration is an enlargement of the spirit as of the letter. There are no incongruous digressions. There are no halting places in the allegros for rest and meditation. In the first movement after the opening melancholy tune for the clarinet, a tune which in the finale becomes superbly tragical, the excitement is constantly at fever heat. The harmonic pungency or strangeness, the instrumentation which is often forcible with a force that approaches brutality, often fantastical to the verge of wildness, often overwhelmingly sonorous as is nature's instrumentation of a tempest—these add to the effect and make it irresistible. The music might be dismissed as grim, austere, granitic. It is all this, but it is more than this. The voices of Northern Nature, fierce and melancholy voices of hyperboreans, are heard. Seldom has modern music such a direct and overpowering speech.

The performance of the overture was one of unusual euphony and brilliance and the coda with the blend of the two chief themes was delivered with a proud sonority that became the exultation of the united lovers. Dr. Muck's interpretation of the symphony was even more triumphant in its appreciation of the vital elements; its spirit now of bodement and now of defiant action, now of virile melancholy and now of joy in a hopeless struggle; in its suggestion of wild landscapes; in its intensity of primaeval feeling.

Between these works was the concerts of Volkmann, which voices the melancholy of a shy and broken man. It is not a work of much distinction; in truth, the music is often peevish, often tiresome. Mr. Warnke did little to give it a fictitious value. He played in an amiable manner; he took a commendably cheerful view of the situation; but his performance was below his own standard.

It may be added that few cello concertos are worth the labor of preparation or repay the respectful attention of the hearer. It is the custom for the solo cellist of the Orchestra, whoever he may be, to play annually a concerto. There was a time when oboe, clarinet, and horn concertos were frequently heard in orchestral concerts. They have disappeared from Symphony programmes. Fifty years from now a cello concerto may be used only for the practice of pupils or for the best in competitive examination.

Paper Post
City Washington
Date State D. C.

BOSTON SYMPHONY DRAWS.

Fashionable Audience Hear High-class Music by Artists.

The third concert of the Boston Symphony Orchestra in this city took place at the National Theater yesterday afternoon, every seat in the house being taken, and practically all of the standing room occupied.

The orchestra has been facing a series of mishaps. Dr. Muck was unable to conduct the rehearsal and concert of the orchestra in Boston on December 28 and 29. The soloist on that occasion was Timothee Adamowski. Yesterday Dr. Muck had recovered from his cold and was at the conductor's desk, but Mr. Adamowski was too ill to play, and was replaced by the 'cellist, Heinrich Warnke, who gave Goltermann's concerto. The remainder of the programme was devoted to Glazounoff's Fifth Symphony and Elgar's overture, "In the South."

By far the most interesting number of the afternoon was the Glazounoff symphony. In its last movement marched wild defiance of conventional rhythm and accent, where syncopation crowded upon syncopation and lawlessness ran rampant. The second movement, "Scherzo," was full of sparkle and the bright quiver of sunbeams upon a flower garden. It was too honeyed and fragile a taste for longevity, but was a fascinating episode while it lasted. The "Andante" was not remarkable for any unusual expression excepting that of a quiet, meditative loveliness.

It is said that the Elgar overture was conceived on a glorious spring day in the Valley of Andora, and that it is meant to suggest the joy of living in a balmy climate under sunny skies; and yet nearly half of it sounded frigid. So much for the accuracy of music as a language. There was something about the earlier measures of the work that reminded one of the cold, dreary winter scene in Puccini's "La Boheme," where the snow is falling and all is chilliness and desolation. Aside from the descriptive power of the music, it was an interesting example of Elgar's style, and there has been heard too little of that celebrated Britisher in Washington.

The Goltermann concerto was perhaps the least interesting work on the programme. There are moments in this composition where the music seems to go round and round without ever reaching the point of its remarks. Mr. Warnke played admirably, and Dr. Muck was never more active in the pursuit of perfection.

Mrs. Roosevelt entertained a box party and several leading society women and musicians were noticeable in the boxes and the audience.

Paper World
City New York
Date State N Y

SYMPHONY CONCERT TRIUMPH FOR MUCK.

Conductor Wins Audience by Masterful Reading of Beethoven Programme.

Dr. Karl Muck, at the head of the Boston Symphony Orchestra, in Carnegie Hall last night, gave another convincing exhibition of his mastery as a conductor. He led a programme that was confined to three numbers and was devoted entirely to Beethoven, and he succeeded in bringing the audience to their feet and to his feet by this stunning reading of Beethoven's seventh symphony, the "Dance Symphony," as it has been called.

It was a revelation to the music lovers of this community, who hear a great deal of cut-and-dried Beethoven playing, relieved at times by some excitable, over-accentuated interpretations that are more pernicious in their artistic effects even than the pedantic versions of the works of this master. There was not an uninteresting moment in the entire work, as Dr. Muck conducted it, and the closing section of the last movement was almost frenzied in its whirling dancing spirit. In contrast to these the lovely allegretto was tenderly treated, and the entire reading was sufficient to stamp this conductor as great among great conductors.

The audience expressed its appreciation in no uncertain manner, and the enthusiasm was justly provoked. The "Egmont" overture was played with a great deal of dramatic force and the joyous finale was rousingly read.

The weakest part of the evening was the solo playing of Willy Hess, concertmaster, who performed Beethoven's famous violin concerto. He was evidently very nervous and his intonation was not above reproach.

[11]

Paper Sun
City New York
Date JAN 1 1907 State N Y

THE BOSTON ORCHESTRA.

A Programme of Beethoven Music Performed Extremely Well.

Beethoven did not have a birthday yesterday. Dr. Muck, conductor of the Boston Symphony Orchestra, presented a programme composed entirely of Beethoven music at Carnegie Hall last night, apparently for no reason except that he believes in music of this kind and thinks the public ought to hear it often. A good many other old fashioned lovers of all that is lofty, chaste and noble in art are likely to agree with him. At any rate, an audience of large size last evening paid to Beethoven, Dr. Muck and the Boston Symphony Orchestra a compliment so marked and so unusual that it cannot be passed without record.

The final number on the programme was the beautiful seventh symphony and despite the fact that many people are in the habit of beginning to leave all concerts before the last movement all remained seated until the music was finished. This testimonial followed a burst of genuine enthusiasm after the performance of the scherzo of the symphony.

The tribute was all the more notable because the audience had begun the evening evidently in a state of apathy, which was not disturbed by the exceedingly quiet and smooth interpretation of the "Egmont" overture, with which the programme opened. The overture was well played, but the repose and refinement of its treatment went to the extreme limit of continence and in a community which has of late been leading a somewhat strenuous musical life something more thrilling was needed to evoke warm approbation.

The second number was the violin concerto, the solo performer being Prof. Willy Hess, the concertmaster of the orchestra. This artist demonstrated that he can play better than he too often does, for his delivery of Beethoven's music, though cast in a small mould, had dignity, sincerity and musicianship to commend it. In the second movement the player was especially happy, for here his tone was singularly sweet and pure and his cantilena round, smooth and expressive.

The seventh symphony is one of the most perfectly balanced of all Beethoven's works and it is so clean cut in its rhythms and so ingratiating in its thematic matter that he would be a hard listener who could find no enjoyment in it. For last night's performance Dr. Muck doubled the wood wind, a practise which is by no means new and which in these days of numerous strings has much in its favor. Certainly last evening the results were good, for the tuttie were noticeably enriched without being made opaque.

Dr. Muck's reading was admirable in the matter of tempi, nuance and insight. It was especially praiseworthy for its delicacy and clarity. Everything was brought out, and yet nothing was overdone. In the scherzo the director went to the extreme of quiet manner in conducting, sometimes letting the orchestra travel through many measures without a beat. Perhaps there is something of pose in this as well as in extravagant gesture; but this has the undeniable merit of transferring public attention from the conductor to the well trained and self-reliant orchestra.

Paper Press
City New York
Date State N Y

JAN 11 1907

IN THE REALM OF MUSIC

Dr. Muck Again Shows Greatness.

It was hardly possible for Dr. Muck to increase one's respect for his interpretative and directorial powers at last night's concert of the Boston Symphony Orchestra, so great was the admiration in which he was already held. But he reinforced and strengthened one's estimate of his musical calibre, and probably augmented the number of his adherents, by conducting a programme devoted entirely to Beethoven in a manner that few other leaders, if any, could have surpassed—not excepting Weingartner.

Last night's programme contained the overture of "Egmont" (opus 84), the violin concerto (D major, opus 61) and the symphony in A major (No. 7, opus 92). Hess, the orchestra's concertmaster, was the soloist of the evening and received many recalls. But it cannot be said he was the "star" of the concert. Evidently the audience's attention was centred on the leader. His large share in bringing the violin concerto to a finished hearing had to be acknowledged.

But though Hess played the concerto excellently and the orchestra gave him an accompaniment which in restraint, refinement and flexibility could hardly have been surpassed, this was not the most impressive contribution of the evening. Whether the violinist's feelings were frozen by nervousness there was no way of telling. The fact remains that his performance, academically admirable, was emotionally gelid.

Muck's reading of the beautiful "Egmont" overture and the symphony was characterized by repose, rhythmical strength, an extremely fine sense of nuance, and, above all, by that poetic eloquence and sublimity of feeling (how well we knew it in Anton Seidl!) which defies analysis. New Yorkers probably have heard few performances of Beethoven's Seventh so finely balanced, so exquisitely finished, yet so alive and persuasive as one Muck and his incomparable orchestra gave last night.

Both in the Allegretto and in the Scherzo the conductor frequently let his men play unassisted by the beat of his baton, giving them only occasional signs, when he deemed them necessary. There is absolutely no reason for objecting to Muck's way of displaying the excellence of his orchestral ensemble. But ought not those who are everlastingly harping on Safonoff's "mannerisms" [illegible] in wrath and denounce the Boston conductor as a model [illegible]

Paper Times
City New York
Date State N Y

JAN 11 1907

THE BOSTON ORCHESTRA.

A Beethoven Programme at Their Concert Last Evening—Prof. Hess Soloist.

The third visit to New York of the Boston Symphony Orchestra takes place this week, and its first concert was given at Carnegie Hall last evening. The programme was devoted entirely to Beethoven's music, including but three numbers—the overture to "Egmont," the violin concerto, played by Mr. Hess, and the seventh symphony. And it was a programme that was listened to with evident delight by the audience. Dr. Muck may or may not plume himself upon his Beethoven "readings"; there is generally little evidence in his conducting that he plumes himself upon any of his achievements in front of his orchestra. But whether he does or not, it is evident that he penetrates to the real spirit of Beethoven's music and he reproduces for us that music charged with that spirit. To do this there is no need of looking for something that is not there, but to do it needs, as Mr. Weingartner has observed, a man of temperament and of talent. That Dr. Muck is such a man he has already shown, and he added a new demonstration of it in the performance that the orchestra gave under his direction last evening.

It was a sane, strong, dignified performance at every point; it was instinct with life, with the meaning and significance of each phrase, finely planned and developed with reference to the larger proportions of both the "Egmont" overture and the symphony. The latter was remarkable for its euphony and for the pointed expression that was given to the marked and entirely characteristic rhythms of each movement. How close the understanding is between Dr. Muck and his men was shown by the confidence that he placed in them in the last two movements of the symphony. For long stretches in the score he let them play without a beat from his stick, or with here and there only a sign. But this is only an indication of the players' familiarity with the music, and the thoroughness with which at rehearsals and previous performances they have imbued themselves with the conductor's intentions as to these movements. And in the ability to bring this about lies a strong conductor's real power; his eloquence does not reside in the end of his stick or the movements of his hands at the performance. It would not do to suggest that such a tour de force might or should become a rule; but there is a hint here as to the true authority of a conductor.

Prof. Hess played the concerto in a sincere and dignified manner, rather than with distinction or lofty eloquence. It was a musician's performance; Prof. Hess commanded the technical difficulties of the work and was generally secure in his intonation. But the greatest difficulties of it are not technical, but lie in its spirit. The cadenzas in the movements were Joachim's short but not remarkably happy insertions into a work where, notwithstanding the old custom and the composer's intentions and directions, any insertion by a strange hand seems an impertinence. In the transition from the slow movement to the final rondo, often not made at all as a transition, Prof. Hess used Laub's cadenza, which is more in the spirit of Beethoven's music than Joachim's. He was liberally applauded and several times recalled.

Paper Herald
City New York
Date State N Y

JAN 11 1907

BOSTON ORCHESTRA IN CARNEGIE HALL

Beethoven Programme Presented by Dr. Karl Muck Delights Ultra-Conservatives, but Bores Radicals.

Dr. Karl Muck delighted the ultra-conservatives and bored a good many of the radicals in last night's Carnegie Hall audience by presenting an all Beethoven programme at the Boston Orchestra's third evening concert.

While it is true that opportunities are rare to hear such Beethoven playing as the Berlin conductor evoked from his virtuoso orchestra last night, still it seemed to many that this organization's visits to New York are too few to permit the making of programmes confined to a single school of composition, and there was some grumbling in the "waits" as a consequence.

Three numbers made up the evening's list. These were the "Egmont" overture, the D major violin concerto, in which Professor Willy Hess, the orchestra's concertmeister, appeared as the soloist, and the Seventh Symphony in A major, opus 72.

The impress of Dr. Muck's personality upon the orchestra has resulted in a tendency toward bigger and more virile tone by all the instruments, and this has been accomplished without a loss of that fine balance and high finish which have long been the most prized characteristics of the Boston organization.

The "Egmont" overture exemplified all this admirably last night. So, too, did the symphony. More satisfying interpretations of these familiar scores are difficult to recall. The new conductor's poise, his quiet eye, and his quiet but explicit baton obtained just the results he aimed at—nothing less, nor a shade more. The strings distinguished themselves.

Professor Hess gave the concerto a performance thoroughly commendable from an academic point of view, smooth in tone, especially polished in the slower passages. But this concerto has been given more interestingly before New York audiences. The violinist was applauded heartily.

Paper Telegram
City New York
Date JAN 11 1907 State N Y

The Boston Symphony in a

TO those who have listened to the bold outbursts of Russian music this season and the stridency of Puccini and his fellows, and who look forward to the impending Strauss opera, there was comfort and healing at the Boston Symphony concert last night in Carnegie Hall.

For this purpose Dr. Muck selected three of Beethoven's works, the overture to Goethe's "Egmont," opus 84; the violin concerto in D minor, opus 61, and the "Seventh Symphony," a very conservative programme.

As was to be expected, Dr. Muck gave honest, straightforward readings of both the Overture and the Symphony. There is a wonderful repose about this sterling conductor. Last night he indulged in no individualistic tricks, displayed no irritating vagaries.

Under his restrained yet potent baton the themes of the master rolled out clearly defined and suave. The great band spoke as a single voice, with a big range and varied color.

The concerto is to some extent disappointing. The first movement is dull as a solo, but the compensation here lies in the beauty of the orchestration. In the second movement, the larghetto. Beethoven, as usual with his slow movements, came into his own. Here the theme is brilliant.

Mr. Willi Hess, the soloist, played more satisfactorily here than during the recent Philadelphia engagement, when the bad weather interfered with the pitch of his instrument. His reading throughout was that of a man steeped in the classics. His most favorable impression was made in the final movement, when Mr. Hess' playing was brilliant.

Paper Mail
City New York
Date JAN 11 1907 State N Y

BEETHOVEN BY THE BOSTON SYMPHONY

Three Masterpieces Performed to an Appreciative Audience—Herbert Witherspoon in Song Recital.

A doctor and a professor offered to a large audience in Carnegie hall last night some music by a plain man named Beethoven. They had the Boston Symphony orchestra to help them, and its participation was probably more of an attraction than the learned titles of Dr. Karl Muck, who conducted, and Prof. Willy Hess, who was soloist in the Beethoven violin concerto and then took his place as first violin for the Seventh symphony. Musicians who have been long in America find titles, especially that of professor, somewhat in the way, and so does the musical public.

But titles or no titles, there was some notable Beethoven playing done last night by the orchestra from Boston, in spite of certain limitations. Dr. Muck's conducting suggested in the first movement of the Seventh symphony, and also in its final allegro, a slight tendency toward restraint, the choice of too restricted a scale of dynamic and rhythmic emphasis. Even the allegretto suffered at moments from this, when the happy second theme entered, against the muttering echoes of the first, one missed the relaxation from tension, the sudden relief, that help to make this symphony a fine emotional experience. This second theme was beautifully played, but it emerged from too neutral a background, and thereby lost potency. The scherzo was brilliantly performed throughout, and it aroused the audience to delighted demonstrations.

Prof. Hess—but let rather it be Mr. Hess in these columns—played the violin concerto with sure and refined tone, and with conscientious accuracy. But there was little evidence, in this performance, of the larger aspects of Beethoven's music. His playing wanted breadth and majesty of style; it was not the interpretation of a masterwork by a mind and hand attuned to the utterance of great messages. Mr. Hess was careful, but he was not eloquent.

Paper EVENING SUN
City New York
Date JAN 11 1907 State N Y

Paderewski failed the Boston Symphony Orchestra this season, as Cæsar Thomson did the New York. To-night's Brooklyn concert, like to-morrow's Carnegie Hall matinée, is without a soloist, depending on Sibelius's instead of Paderewski's new symphony over the river, and on fresh music of Chadwick and Elgar to-morrow afternoon. But what's the use of soloists anyhow? The Boston orchestra has given more concerts this year with a new conductor as its only star, than all the New York bands gave in the three years they stuck to the "baton prima donna" plan. Last night Dr. Muck conducted "nothing but Beethoven," and the house was packed to hear him.

All his men rose with him to bow, after finishing the mad scherzo while Muck stood still, the baton hand resting on his music rack, the other on his hip. There wasn't a finger-tap or a "mental gesture" to guide them. The entire Seventh Symphony, which Wagner called Beethoven's "apotheosis of the dance," was played with inimitable delicacy and in a plain, old-fashioned sort of way that suggested no time-serving innovations, and asked for none.

Doubling the wood-wind choir was a happy thought for balance of parts, but a risky one for the most famous unison of tone quality in America. Concert Master Willy Hess, as soloist in the Beethoven violin concerto, glanced anxiously back and spoke at least once to his leader when the wind and the fiddlestrings disagreed. Once the trumpets turned symphony to cacophony. It was only the "bee in the honey." A little change is welcome, as showing that the Boston men are a mobile army in practical routine, while devoted to a fixed ideal.

It was New York's first programme annotator who called popular attention, quite rightly, to the fact that the continued exclusion of Mr. Philip Hale's Boston "programme books" from the hall has worked a public hardship, robbed a time-honored institution of all literary values. "And this," as Mr. Krehbiel said, "in a public building 'Founded by Andrew Carnegie.'"

What these programmes were may be judged from last year's Boston series, of which Secretary W. E. Walter sent out certain bound copies about Christmas time. The volume contains 1804 pages of musical comment, much of it timely and novel. It discusses at particular length the men whose works were performed:

Beethoven, eight times represented; Wagner, seven, and Liszt, six; Bach, Mendelssohn, Mozart, Strauss, Tschaikowsky and Weber, four times; Brahms, Dvorak, Franck, Goldmark, D'Indy, Schubert and Schumann, three times; twice each for Busoni, Haydn, Humperdinck and Mahler, and one apiece for Berlioz, Boehe, Chausson, Coleridge-Taylor, Converse, Debussy, Dukas, Elgar, Fauré, Glazunoff, R. Goldmark, Grieg, Handel, Harcourt, Dalcroze, Loeffler, MacDowell, Marschner, Paine, Rubinstein, Saint-Saëns, Schillings, Sinding, Smetana, Strobe and A. Webber.

What is the public going to do about it? Let the programmes go?

Paper American
City New York
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JAN 11 1907

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There were two other Beethoven numbers, for it was a Beethoven night; the Overture to Goethe's "Egmont," and the Concerto for violin and orchestra, in D major. The solist in the Concerto was Willy Hess, who played with his accustomed precision and feeling.

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Paper Sun
City New York
Date JAN 1 1907 State N Y

THE BOSTON ORCHESTRA.

A Programme of Beethoven Music Performed Extremely Well.

Beethoven did not have a birthday yesterday. Dr. Muck, conductor of the Boston Symphony Orchestra, presented a programme composed entirely of Beethoven music at Carnegie Hall last night, apparently for no reason except that he believes in music of this kind and thinks the public ought to hear it often. A good many other old fashioned lovers of all that is lofty, chaste and noble in art are likely to agree with him. At any rate, an audience of large size last evening paid to Beethoven, Dr. Muck and the Boston Symphony Orchestra a compliment so marked and so unusual that it cannot be passed without record.

The final number on the programme was the beautiful seventh symphony and despite the fact that many people are in the habit of beginning to leave all concerts before the last movement all remained seated until the music was finished. This testimonial followed a burst of genuine enthusiasm after the performance of the scherzo of the symphony.

The tribute was all the more notable because the audience had begun the evening evidently in a state of apathy, which was not disturbed by the exceedingly quiet and smooth interpretation of the "Egmont" overture, with which the programme opened. The overture was well played, but the repose and refinement of its treatment went to the extreme limit of continence and in a community which has of late been leading a somewhat strenuous musical life something more thrilling was needed to evoke warm approbation.

The second number was the violin concerto, the solo performer being Prof. Willy Hess, the concertmaster of the orchestra. This artist demonstrated that he can play better than he too often does, for his delivery of Beethoven's music, though cast in a small mould, had dignity, sincerity and musicianship to commend it. In the second movement the player was especially happy, for here his tone was singularly sweet and pure and his cantilena round, smooth and expressive.

The seventh symphony is one of the most perfectly balanced of all Beethoven's works and it is so clean cut in its rhythms and so ingratuating in its thematic matter that he would be a hard listener who could find no enjoyment in it. For last night's performance Dr. Muck doubled the wood wind, a practise which is by no means new and which in these days of numerous strings has much in its favor. Certainly last evening the results were good, for the tuttis were noticeably enriched without being made opaque.

Dr. Muck's reading was admirable in the matter of tempi, nuance and insight. It was especially praiseworthy for its delicacy and clarity. Everything was brought out, and yet nothing was overdone. In the scherzo the director went to the extreme of quiet manner in conducting, sometimes letting the orchestra travel through many measures without a beat. Perhaps there is something of pose in this as well as in extravagant gesture; but this has the undeniable merit of transferring public attention from the conductor to the well trained and self-reliant orchestra.

Paper Press
City New York
Date State N Y

JAN 1 1907

IN THE REALM OF MUSIC

Dr. Muck Again Shows Greatness.

It was hardly possible for Dr. Muck to increase one's respect for his interpretative and directorial powers at last night's concert of the Boston Symphony Orchestra, so great was the admiration in which he was already held. But he reinforced and strengthened one's estimate of his musical calibre, and probably augmented the number of his adherents, by conducting a programme devoted entirely to Beethoven in a manner that few other leaders, if any, could have surpassed—not excepting Weingartner.

Last night's programme contained the overture of "Egmont" (opus 84), the violin concerto (D major, opus 61) and the symphony in A major (No. 7, opus 92). Hess, the orchestra's concertmaster, was the soloist of the evening and received many recalls. But it cannot be said he was the "star" of the concert. Evidently the audience's attention was centred on the leader. His large share in bringing the violin concerto to a finished hearing had to be acknowledged.

But though Hess played the concerto excellently and the orchestra gave him an accompaniment which in restraint, refinement and flexibility could hardly have been surpassed, this was not the most impressive contribution of the evening. Whether the violinist's feelings were frozen by nervousness there was no way of telling. The fact remains that his performance, academically admirable, was emotionally gelid.

Muck's reading of the beautiful "Egmont" overture and the symphony was characterized by repose, rhythmical strength, an extremely fine sense of nuance, and, above all, by that poetic eloquence and sublimity of feeling (how well we knew it in Anton Seidl!) which defies analysis. New Yorkers probably have heard few performances of Beethoven's Seventh so finely balanced, so exquisitely finished, yet so alive and persuasive as one Muck and his incomparable orchestra gave last night.

Both in the Allegretto and in the Scherzo the conductor frequently let his men play unassisted by the beat of his baton, giving them only occasional signs, when he deemed them necessary. There is absolutely no reason for objecting to Muck's way of displaying the excellence of his orchestral ensemble. But ought not those who are everlastingly harping on Safonoff's "mannerisms" rise in wrath and denounce the Boston conductor as a musical impostor?

The final movement of the Beethoven symphony was given with an exultant vigor and joyousness that sent every one home feeling better for the experience.

Paper Times
City New York
Date State N Y

THE BOSTON ORCHESTRA.

A Beethoven Programme at Their Concert Last Evening—Prof. Hess Soloist.

The third visit to New York of the Boston Symphony Orchestra takes place this week, and its first concert was given at Carnegie Hall last evening. The programme was devoted entirely to Beethoven's music, including but three numbers—the overture to "Egmont," the violin concerto, played by Mr. Hess, and the seventh symphony. And it was a programme that was listened to with evident delight by the audience. Dr. Muck may or may not plume himself upon his Beethoven "readings"; there is generally little evidence in his conducting that he plumes himself upon any of his achievements in front of his orchestra. But whether he does or not, it is evident that he penetrates to the real spirit of Beethoven's music and he reproduces for us that music charged with that spirit. To do this there is no need of looking for something that is not there, but to do it needs, as Mr. Weingartner has observed, a man of temperament and of talent. That Dr. Muck is such a man he has already shown, and he added a new demonstration of it in the performance that the orchestra gave under his direction last evening.

It was a sane, strong, dignified performance at every point; it was instinct with life, with the meaning and significance of each phrase, finely planned and developed with reference to the larger proportions of both the "Egmont" overture and the symphony. The latter was remarkable for its euphony and for the pointed expression that was given to the marked and entirely characteristic rhythms of each movement. How close the understanding is between Dr. Muck and his men was shown by the confidence that he placed in them in the last two movements of the symphony. For long stretches in the score he let them play without a beat from his stick, or with here and there only a sign. But this is only an indication of the players' familiarity with the music, and the thoroughness with which at rehearsals and previous performances they have imbued themselves with the conductor's intentions as to these movements. And in the ability to bring this about lies a strong conductor's real power; his eloquence does not reside in the end of his stick or the movements of his hands at the performance. It would not do to suggest that such a tour de force might or should become a rule; but there is a hint here as to the true authority of a conductor.

Prof. Hess played the concerto in a sincere and dignified manner, rather than with distinction or lofty eloquence. It was a musician's performance; Prof. Hess commanded the technical difficulties of the work and was generally secure in his intonation. But the greatest difficulties of it are not technical, but lie in its spirit. The cadenzas in the movements were Joachim's short but not remarkably happy insertions into a work where, notwithstanding the old custom and the composer's intentions and directions, any insertion by a strange hand seems an impertinence. In the transition from the slow movement to the final rondo, often not made at all as a transition, Prof. Hess used Laub's cadenza, which is more in the spirit of Beethoven's music than Joachim's. He was liberally applauded and several times recalled.

Paper Herald
City New York
Date State N Y

JAN 1 1 1907

BOSTON ORCHESTRA IN CARNEGIE HALL

Beethoven Programme Presented by Dr. Karl Muck Delights Ultra-Conservatives, but Bores Radicals.

Dr. Karl Muck delighted the ultra-conservatives and bored a good many of the radicals in last night's Carnegie Hall audience by presenting an all Beethoven programme at the Boston Orchestra's third evening concert.

While it is true that opportunities are rare to hear such Beethoven playing as the Berlin conductor evoked from his virtuoso orchestra last night, still it seemed to many that this organization's visits to New York are too few to permit the making of programmes confined to a single school of composition, and there was some grumbling in the "waits" as a consequence.

Three numbers made up the evening's list. These were the "Egmont" overture, the D major violin concerto, in which Professor Willy Hess, the orchestra's concertmeister, appeared as the soloist, and the Seventh Symphony in A major, opus 72.

The impress of Dr. Muck's personality upon the orchestra has resulted in a tendency toward bigger and more virile tone by all the instruments, and this has been accomplished without a loss of that fine balance and high finish which have long been the most prized characteristics of the Boston organization.

The "Egmont" overture exemplified all this admirably last night. So, too, did the symphony. More satisfying interpretations of these familiar scores are difficult to recall. The new conductor's poise, his quiet eye, and his quiet but explicit baton obtained just the results he aimed at—nothing less, nor a shade more. The strings distinguished themselves.

Professor Hess gave the concerto a performance thoroughly commendable from an academic point of view, smooth in tone, especially polished in the slower passages. But this concerto has been given more interestingly before New York audiences. The violinist was applauded heartily.

Telegram
New York
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The Boston Symphony in a

TO those who have listened to the bold outbursts of Russian music this season and the stridency of Puccini and his fellows, and who look forward to the impending Strauss opera, there was comfort and healing at the Boston Symphony concert last night in Carnegie Hall.

For this purpose Dr. Muck selected three of Beethoven's works, the overture to Goethe's "Egmont," opus 84; the violin concerto in D minor, opus 61, and the "Seventh Symphony," a very conservative programme.

As was to be expected, Dr. Muck gave honest, straightforward readings of both the Overture and the Symphony. There is a wonderful repose about this sterling conductor. Last night he indulged in no individualistic tricks, displayed no irritating vagaries.

Under his restrained yet potent baton the themes of the master roled out clearly defined and suave. The great band spoke as a single voice, with a big range and varied color.

The concerto is to some extent disappointing. The first movement is dull as a solo, but the compensation here lies in the beauty of the orchestration. In the second movement, the larghetto. Beethoven, as usual with his slow movements, came into his own. Here the theme is brilliant.

Mr. Willi Hess, the soloist, played more satisfactorily here than during the recent Philadelphia engagement, when the bad weather interfered with the pitch of his instrument. His reading throughout was that of a man steeped in the classics. His most favorable impression was made in the final movement, when Mr. Hess' playing was brilliant.

Paper Mail
City New York
Date JAN 1 1907 State N Y

BEETHOVEN BY THE BOSTON SYMPHONY

Three Masterpieces Performed to an Appreciative Audience—Herbert Witherspoon in Song Recital.

A doctor and a professor offered to a large audience in Carnegie hall last night some music by a plain man named Beethoven. They had the Boston Symphony orchestra to help them, and its participation was probably more of an attraction than the learned titles of Dr. Karl Muck, who conducted, and Prof. Willy Hess, who was soloist in the Beethoven violin concerto and then took his place as first violin for the Seventh symphony. Musicians who have been long in America find titles, especially that of professor, somewhat in the way, and so does the musical public.

But titles or no titles, there was some notable Beethoven playing done last night by the orchestra from Boston, in spite of certain limitations. Dr. Muck's conducting suggested in the first movement of the Seventh symphony, and also in its final allegro, a slight tendency toward restraint, the choice of too restricted a scale of dynamic and rhythmic emphasis. Even the allegretto suffered at moments from this, when the happy second theme entered, against the muttering echoes of the first, one missed the relaxation from tension, the sudden relief, that help to make this symphony a fine emotional experience. This second theme was beautifully played, but it emerged from too neutral a background, and thereby lost potency. The scherzo was brilliantly performed throughout, and it aroused the audience to delighted demonstrations.

Prof. Hess—but let rather it be Mr. Hess in these columns—played the violin concerto with sure and refined tone, and with conscientious accuracy. But there was little evidence, in this performance, of the larger aspects of Beethoven's music. His playing wanted breadth and majesty of style; it was not the interpretation of a masterwork by a mind and hand attuned to the utterance of great messages. Mr. Hess was careful, but he was not eloquent.

Paper Sun
City New York
Date State N Y

Paderewski failed the Boston Symphony Orchestra this season, as Cæsar Thomson did the New York. To-night's Brooklyn concert, like to-morrow's Carnegie Hall matinée, is without a soloist, depending on Sibelius's instead of Paderewski's new symphony over the river, and on fresh music of Chadwick and Elgar to-morrow afternoon. But what's the use of soloists anyhow? The Boston orchestra has given more concerts this year with a new conductor as its only star, than all the New York bands gave in the three years they stuck to the "baton prima donna" plan. Last night Dr. Muck conducted "nothing but Beethoven," and the house was packed to hear him.

All his men rose with him to bow, after finishing the mad scherzo while Muck stood still, the baton hand resting on his music rack, the other on his hip. There wasn't a finger-tap or a "mental gesture" to guide them. The entire Seventh Symphony, which Wagner called Beethoven's "apotheosis of the dance," was played with inimitable delicacy and in a plain, old-fashioned sort of way that suggested no time-serving innovations, and asked for none.

Doubling the wood-wind choir was a happy thought for balance of parts, but a risky one for the most famous unison of tone quality in America. Concert Master Willy Hess, as soloist in the Beethoven violin concerto, glanced anxiously back and spoke at least once to his leader when the wind and the fiddlestrings disagreed. Once the trumpets turned symphony to cacophony. It was only the "bee in the honey." A little change is welcome, as showing that the Boston men are a mobile army in practical routine, while devoted to a fixed ideal.

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Where an orchestral piece is full of extravagances—like Bruckner's introduction of a bass tuba quartet or a Strauss fantasia on the cymbals—it is easy enough to produce effects or to keep an audience alert, but when one has to interpret Beethoven, with his classic sanity it means a clever and loving reading of the score. These qualities Dr. Muck possesses; he is fortunate in having an orchestra that responds to his feeling, and New York is fortunate in having the occasional chance to listen to the result.

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Paper Tribune
City New York
Date State N Y
JAN 11 1907

MUSIC.

THE BOSTON ORCHESTRA.

The third evening concert this season of the Boston Symphony Orchestra, which took place last night in Carnegie Hall, was devoted wholly to the music of Beethoven. The incident had no association with any anniversary date connected with the composer or the works presented, but it served an admirable purpose, nevertheless. First and foremost it represented Dr. Muck as a purist and an unselfish artist when it comes to reading and expounding the sacred books of music—an aspect which is positively, illuminative and full of comforting promise in this nerve rasping, brain and sense destroying age. Then it threw a new glory around the virtuosoship of the gentleman musicians from Boston. The programme was composed of three works—the overture to "Egmont," the violin concerto, with Professor Willy Hess as solo performer, and the seventh symphony. There was not a false spiritual note in the evening's music, which arose from the orchestra like a tribute of sweet incense to the manes of the composer and made a temple out of the concert room. The chastity of the service brought up memories of occasions of false worship, but left them to perish in a pitying smile. Beethoven's rhythms were given as they pulsed in his creative fancy, not in the grimacing caricatures bred by the diseased imaginations of a Reimann or a Fuchs. His melodies flowed forth with buoyant and elastic life, spontaneous and refreshing as the south wind bearing its spicy odors. When the players got into the full swing of the symphony which Wagner characterized as the apotheosis of the dance, the conductor, whose gestures of command had been continence itself, effaced himself altogether. The Scherzo, madly merry as a tumbling mountain brook, played itself, breaking ever and anon into sunlit effervescence, with only the incentive of the conductor's eye or a scarcely discernible motion of his baton to suggest unanimity in a nuance of tempo. So the Finale's wild dance, with its headlong rush, its erratic explosions, its sudden dartings, elusive turnings and wilful pausings. The music and the men seemed to rejoice in themselves and each other, and the audience was transported.

Professor Hess played the concerto with such pure and lofty taste that his few slips of intonation caused as little distress as a passing slip of the trumpets in the Trio of the Scherzo in the symphony. He introduced Joachim's cadenzas in the first and last movements and Laub's exquisitely tuneful transition from the Larghetto to the Rondo. It is deplorable that cadenzas must needs be. Last night we could have wished that it were possible to realize the fancy to which Ysaye once gave utterance when he said that he wished when the inevitable pause was reached he might address the audience and say that after Beethoven had finished elaborating his themes it was a ridiculous impertinence for any mortal musician to try to say more about them, and he would beg the listeners to consider the cadenza played. Joachim's are brilliant and commendably brief. The audience crowded the house, and there was but one grievous thing to be deplored—the admirers of Mr. Hale's programme notes, each book a liberal education, had to take them from the hands of men outside the hall, or, failing in this, go without them. Yet this hall of music, as a proud legend over its portals attests, was "Founded by Andrew Carnegie."

Paper Sun
City New York
Date State N Y
JAN 11 1907

MUSIC AND DRAMA.

A Beethoven Programme.

If Schumann had to complain, more than half a century ago, that there was nothing left to say about Beethoven, fancy the plight of the twentieth century critic! Dr. Muck had an opportunity to give him something new to write about, by favoring Manhattan with the Sibelius symphony he played in Philadelphia a few days ago, and will play in Brooklyn to-night; but this was not deemed advisable, for some mysterious reason or other; and so the symphony at last night's Carnegie Hall concert of the Boston Orchestra was Beethoven's seventh—an excellent composition, which this band has never failed to play with euphony and spirit.

From Beethoven's pen also were the other two numbers on the programme—the "Egmont" overture, which was performed rather dryly and mechanically, and the violin concerto, which Prof. Willy Hess played in a dignified and literally correct manner, so far as the notes are concerned, but without a trace of feeling or poetic fancy. The house was full, and, except after the "Egmont," there was abundant applause.

In its notice of last night's concert, the *Tribune* says: "There was but one grievous thing to be deplored—the admirers of Mr. Hale's programme notes, each book a liberal education, had to take them from the hands of men outside the hall, or, failing in this, go without them. Yet this hall of music, as a proud legend over its portals attests, was 'Founded by Andrew Carnegie.'"

But this does not tell the whole story. These valuable and interesting programme books used to be distributed in the hall; then they were banished to the sidewalk, and lately those who want them (and nearly everybody in the audience does want them) have had to go to a neighboring drug store for copies. The explanation given is that the owner of the house programme (which contains merely a list of the pieces played) will not allow the Boston programme in or near the hall, because it also contains advertisements. The management of the Boston concerts submits to this dictation, and allows its audiences to be disadvantaged, with a meekness which is surprising and not creditable. It must be possible to fight such officiousness. There are other things about Carnegie Hall that call for discussion. There is a good deal of dissatisfaction, and the demand for a new hall is becoming louder every year.

Paper Globe
City New York
Date State N. Y.
JAN 11 1907

BEETHOVEN AT LAST.

DR. MUCK would seem to regard Ludwig von Beethoven as an obscure German composer who flourished early in the last century, and with strangely prophetic inspiration anticipated the immortal Bruckner by writing nine symphonies. Dr. Muck brought his band all the way from Boston to play the seventh of these nine symphonies, and an overture and a concerto, too, by Beethoven, in Carnegie Hall last night. It is the sort of programme with which Dr. Muck has been edifying Boston this year. He would produce Mozart's "Jupiter" symphony? Forsooth, he invokes Bach and Haydn, too, and makes an eighteenth century programme. In like spirit, he has given a "romantic" programme—Weber, Schubert, and Schumann—a Wagner programme, a Russian programme, a Beethoven programme.

Dr. Muck has not yet mastered English sufficiently to deliver an explanatory lecture on these occasions, but the programme notes are copious and exhaustive. The modern Athenians soon spiffed Education (with a capital E) in the air, and they hastened obediently to their Symphony Hall to slake their thirst for culture in long and cooling draughts. Until last night Dr. Muck chose his Carnegie Hall programmes along the customary lines, but now he has extended the gracious educational privilege to New York, and probably many in the audience yesterday were privately congratulating themselves on the generous missionary spirit of the conductor, the proximity of New York to Boston, and their own good luck in being at the concert.

Yet why should a New York audience give special thanks for hearing Dr. Muck lead the "Egmont" overture or Willy Hess play the Beethoven violin concerto? The overture is good music, but it is played here continually. The violin concerto is unquestionably the greatest of all violin concertos (there is no risk in that superlative), but it, too, is not neglected. Ysaye and Kreisler played it here repeatedly two years ago as no other violinists can play it. It is, moreover, announced for two more performances in Carnegie Hall this month. Prof. Hess did some creditable playing. After he had found the pitch and warmed his tone his performance in the first and second movements was not unworthy of the music, but to treat the final rondo as he did is to rob it of spirit and vitality.

Much, however, is to be forgiven Dr. Muck, for he brought forward the Seventh Symphony. To Wagner it was the apotheosis of the dance. To some of the rest of us it is also the apotheosis of the symphony. It had not been played here lately at our large orchestral concerts. Moreover, it was admirably played last night. Only how much more effective it would have been if nearly an hour of Beethoven had not preceded it!

Paper Times
City New York
Date JAN 1[illegible] 1907 State N Y

BOSTON SYMPHONY QUARTET

A New Work by Hugo Kaun Played—Mme. Niessen-Stone Sings.

The second concert of the Boston Symphony Quartet was given yesterday afternoon in Mendelssohn Hall. There was an audience of considerable size present that heard an interesting programme from this quartet party that has become one of the standing additions to the chamber music organizations active in New York City. Its playing on this occasion was of the best that it has given here. Beethoven's beautiful quarter in F minor, Op. 95, standing on the borderland between his middle period and the strange new region of his last quartets, was played with strength and masculine power rather than with refinement of tone and of nuance. The other ensemble piece on the programme was a new quartet by Hugo Kaun.

Mr. Kaun, formerly and for a number of years of Milwaukee and Chicago, is now resident in Berlin, where he has become prominent as a composer, especially of songs, in which many have found a new and original note. He has also written some orchestral pieces, as a symphonic poem, "Falstaff," which has been played by the Chicago Orchestra, and several chamber compositions. The latter are practically unknown here. The quartet that Mr. Hess and his fellows played is strangely designed. The composer has not followed the accepted form, but has cast his work in three movements, respectively, slow, lively, and slow. It cannot be said that the music displays a strongly marked originality, or that in fixing a form of his own the composer has found a valuable means of expression. His ideas suffer from lack of coherence and plasticity; there is a sort of endless melody that he cultivates that in the first and second movements especially leads to no very definite goal. The last movement is the strongest, its texture the firmest. In this Mr. Kaun has gained a sustained power and has presented his ideas in a more logical and definite shape with a strong and original harmonic background. He writes skillfully for the four instruments, treating them independently and with a fine feeling for their possibilities in color and sonority. The three movements "sound" unquestionably, but of the novelty or force of their musical content a first hearing is not very convincing.

Mme. Niessen-Stone contributed a group of very unfamiliar songs by Schubert and Hugo Wolf. The former, "Liebeslauschen," "Schwanengesang," "Liebhaber in allen Gestalten," are not very important specimens. The last is a gay and sparkling ditty, with a characteristic accompaniment. The four by Wolf are characteristic of his efforts after dramatic expressiveness and the unsteadiness of his melodic line in gaining it. There are impressive qualities in "Wer nief dich denn" and "Sie blasen zum Abmarsch." "In dem Schatten meiner Locken" has something of the gracious melody that he could command. Mme. Niessen-Stone's singing was musically intelligent, in phrasing, and in her seeking for characteristic expression. Her voice sounded less agreeable in quality than at her recital some weeks ago.

Paper Telegraph
City New York
Date State N Y
JAN 11 1907

DR. MUCK LETS HIS PLAYERS GO IT ALONE

Tribute to the Boston Symphony Orchestra Also Shows the Good Sense of the Director.

During a large portion of the third movement of Beethoven's Seventh Symphony, played by the Boston Symphony Orchestra last night in Carnegie Hall, Dr. Muck permitted the orchestra to play by itself, undirected by the beat of his baton.

This was at once an evidence of the good taste and good sense of Dr. Muck and a tribute to the efficiency of his orchestra. His good sense made him realize that the skilled and experienced musicians who were under him were more than familiar with the text of this celebrated symphony, because of innumerable renderings under his predecessors, and that they were also fully acquainted with his own wishes as a result of recent rehearsals.

It has never been Dr. Muck's habit to obtrude his personality upon his audience by means of eccentric gesture and peculiar gyrations. He has always suppressed every self but his musical self, and his generous recognition of the ability of his instrumentalists does him as much honor as it does them. It is hardly necessary to say that the Seventh Symphony was admirably rendered.

Willy Hess played the Beethoven violin concerto in D. His tone was at times narrow and scanty, but there was warmth and eloquence in his playing of the second movement.

TRANSCRIPT, JANUARY 11, 1907

Dr. Muck and the Symphony orchestra played Beethoven's seventh symphony at their concert in New York last night and the performance stirred the audience and the reviewers to the same admiration that it excited here. Mr. Krehbiel, for example, writes in the Tribune this morning: "Beethoven's rhythms were given as they pulsed in his creative fancy, not in the grimabing caricatures bred by diseased imaginations. His melodies flowed forth with buoyant and elastic life, spontaneous and refreshing. When the players got into the full swing of the symphony the conductor, whose gestures of command had been continence itself, effaced himself altogether. The Scherzo, madly merry as a tumbling mountain brook, played itself, breaking ever and anon into sunlit effervescence, with only the incentive of the conductor's eye or a scarcely discernible motion of his baton to suggest unanimity in a nuance of tempo. So the Finale's wild dance, with its headlong rush, its erratic explosions, its sudden dartings, elusive turnings and wilful pausings. The music and the men seemed to rejoice in themselves and each other, and the audience was transported." Mr. Aldrich adds in the Times: "Dr. Muck may or may not plume himself upon his Beethoven 'readings'; there is generally little evidence in his conducting that he plumes himself upon any of his achievements in front of his orchestra. But whether he does or not, it is evident that he penetrates to the real spirit of Beethoven's music and he reproduces for us that music charged with that spirit. . . . It was a sane, strong, dignified performance at every point; it was instinct with life, with the meaning and significance of each phrase, finely planned and developed with reference to the larger proportions of both the 'Egmont' overture and the symphony. The latter was remarkable for its euphony and for the pointed expression that was given to the marked and entirely characteristic rhythms of each movement." Mr. Henderson in the Sun found the performance of the symphony "admirable in the matter of tempi, nuance and insight. It was especially praiseworthy for its delicacy and clarity. Everything was brought out, and yet nothing was overdone."

Paper Evening World
City New York
Date State N Y

Dr. Muck Gives All Beethoven At Boston Orchestra Concert

DR. KARL MUCK'S genius extends beyond the pale of an orchestra leader. He has an instinctive comprehension of public taste. How otherwise would he have dared to offer an all Beethoven programme for the third concert of the Boston Symphony Orchestra at Carnegie Hall last night? New works he reserves for production in the benighted regions of Philadelphia and Brooklyn. The Kaiser's friend, lent to us for only a short period, has quickly discerned the love of New Yorkers for the classics. There can be no mistake in admiring them. They are familiar.

Seriously, it was a delightful concert enjoyed by a great audience representing all that is best in New York's musical cultivation. The joyous Seventh Symphony got a [illegible]. All its moods were developed with clarity, precision, vivacity and tonal power. The scherzo was played entrancingly and the applause that followed it caused Dr. Muck to make the whole orchestra rise in acknowledgment.

Willy Hess, the concert master, played the solo part in the D major violin concerto with skill and appreciation. The overture to Goethe's "Egmont" went with splendid swing. To show his confidence in his men, Dr. Muck several times let them play without a suggestion of direction from him.

The programme for the Saturday afternoon concert is announced to consist of Elgar's overture, "In the South;" Chadwick's symphonic poem, "Cleopatra;" Georg Schumann's "Variations and double fugue on a Merry Theme" and Wagner's "Rienzi" overture.

SYLVESTER RAWLING.

THE SPRINGFIELD REPUBLICAN.
JANUARY 12, 1907.

The attention of the music-lovers in Springfield should be called to the fact that the sale of seats for the Boston symphony orchestra concert in the Court Square theater next Tuesday evening opens at the box office of the theater this morning. The prices range from 50 cents to $1.50. It will be well for those who purpose going to the concert to secure their places in good season because the chances are that the greater part of the house will be sold out to-day, as has heretofore been the case with the first day's sale.

[113]

Paper Tribune
City New York
Date State N Y

JAN 11 1907

MUSIC.

THE BOSTON ORCHESTRA.

The third evening concert this season of the Boston Symphony Orchestra, which took place last night in Carnegie Hall, was devoted wholly to the music of Beethoven. The incident had no association with any anniversary date connected with the composer or the works presented, but it served an admirable purpose, nevertheless. First and foremost it presented Dr. Muck as a purist and an unselfish devotee when it comes to reading and expounding the sacred books of music—an aspect which is lovely, illuminative and full of comforting promise in this nerve rasping, brain and sense destroying day. Then it threw a new glory around the virtuososhlp of the gentlemen musicians from Boston. The programme was composed of three works—the overture to "Egmont," the violin concerto, with Professor Willy Hess as solo performer, and the seventh symphony. There was not a false spiritual note in the evening's music, which arose from the orchestra like a tribute of sweet incense to the manes of the composer and made a temple out of the concert room. The chastity of the service brought up memories of occasions of false worship, but left them to perish in a pitying smile. Beethoven's rhythms were given as they pulsed in his creative fancy, not in the grimacing caricatures bred by the diseased imaginations of a Reimann or a Fuchs. His melodies flowed forth with buoyant and elastic life, spontaneous and refreshing as the south wind bearing its spicy odors. When the players got into the full swing of the symphony which Wagrer characterized as the apotheosis of the dance, the conductor, whose gestures of command had been continence itself, effaced himself altogether. The Scherzo, madly merry as a tumbling mountain brook, played itself, breaking ever and anon into sunlit effervescence, with only the incentive of the conductor's eye or a scarcely discernible motion of his baton to suggest unanimity in a nuance of tempo. So the Finale's wild dance, with its headlong rush, its erratic explosions, its sudden dartings, elusive turnings and wilful pausings. The music and the men seemed to rejoice in themselves and each other, and the audience was transported.

Professor Hess played the concerto with such pure and lofty taste that his few slips of intonation caused as little distress as a passing slip of the trumpets in the Trio of the Scherzo in the symphony. He introduced Joachim's cadenza in the first and last movements and Laub's exquisitely tasteful transition from the Larghetto to the Rondo. It is deplorable that cadenzas must needs be. Last night we could have wished that it were possible to realize the fancy to which Ysaye once gave utterance when he said that he wished when the inevitable pause was reached he might address the audience and say that after Beethoven had finished elaborating his themes it was a ridiculous impertinence for any mortal musician to try to say more about them, and he would beg the listeners to consider the cadenza played. Joachim's are brilliant and commendably brief. The audience crowded the house, and there was but one grievous thing to be deplored—the admirers of Mr. Hale's programme notes, each book a liberal education, had to take them from the hands of men outside the hall, or, failing in this, go without them. Yet this hall of music, as a proud legend over its portals attests, was "Founded by Andrew Carnegie."

Paper Telegraph
City New York
Date State N Y

JAN 11 1907

DR. MUCK LETS HIS PLAYERS GO IT ALONE

Tribute to the Boston Symphony Orchestra Also Shows the Good Sense of the Director.

During a large portion of the third movement of Beethoven's Seventh Symphony, played by the Boston Symphony Orchestra last night in Carnegie Hall, Dr. Muck permitted the orchestra to play by itself, undirected by the beat of his baton.

This was at once an evidence of the good taste and good sense of Dr. Muck and a tribute to the efficiency of his orchestra. His good sense made him realize that the skilled and experienced musicians who were under him were more than familiar with the text of this celebrated symphony, because of innumerable renderings under his predecessors, and that they were also fully acquainted with his own wishes as a result of recent rehearsals.

It has never been Dr. Muck's habit to intrude his personality upon his audience by means of eccentric gesture and peculiar gyrations. He has always suppressed every self but his musical self, and his generous recognition of the abilities of his instrumentalists does him as much honor as it does them. It is hardly necessary to say that the Seventh Symphony was admirably rendered.

Mr. Willy Hess played the Beethoven violin concerto in D. His tone was at times a little narrow and scanty, but there was force and eloquence in his interpretation of the second movement. The orchestral part of the concerto was surprisingly well played. A polished performance of Beethoven's none too exciting "Egmont Overture" completed the programme.

Paper Sun
City New York
Date State N Y

JAN 11 1907

MUSIC AND DRAMA.

A Beethoven Programme.

If Schumann had to complain, more than half a century ago, that these was nothing left to say about Beethoven, fancy the plight of the twentieth century critic! Dr. Muck had an opportunity to give him something new to write about, by favoring Manhattan with the Sibelius symphony he played in Philadelphia a few days ago, and will play in Brooklyn to-night; but this was not deemed advisable, for some mysterious reason or other; and so the symphony at last night's Carnegie Hall concert of the Boston Orchestra was Beethoven's seventh—an excellent composition, which this band has never failed to play with euphony and spirit.

From Beethoven's pen also were the other two numbers on the programme—the "Egmont" overture, which was performed rather dryly and mechanically, and the violin concerto, which Prof. Willy Hess played in a dignified and literally correct manner, so far as the notes are concerned, but without a trace of feeling or poetic fancy. The house was full, and, except after the "Egmont," there was abundant applause.

In its notice of last night's concert, the *Tribune* says: "There was but one grievous thing to be deplored—the admirers of Mr. Hale's programme notes, each book a liberal education, had to take them from the hands of men outside the hall, or, failing in this, go without them. Yet this hall of music, as a proud legend over its portals attests, was 'Founded by Andrew Carnegie.'"

But this does not tell the whole story. These valuable and interesting programme books used to be distributed in the hall; then they were banished to the sidewalk, and lately those who want them (and nearly everybody in the audience does want them) have had to go to a neighboring drug store for copies. The explanation given is that the owner of the house programme (which contains merely a list of the pieces played) will not allow the Boston programme in or near the hall, because it also contains advertisements. The management of the Boston concerts submits to this dictation, and allows its audiences to be disadvantaged, with a meekness which is surprising and not creditable. It must be possible to fight such officiousness. There are other things about Carnegie Hall that call for discussion. There is a good deal of dissatisfaction, and the demand for a new hall is becoming louder every year.

TRANSCRIPT, JANUARY 11, 1907

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Paper Globe
City New York
Date State N. Y.

JAN 11 1907

BEETHOVEN AT LAST.

DR. MUCK would seem to regard Ludwig von Beethoven as an obscure German composer who flourished early in the last century, and with strangely prophetic inspiration anticipated the immortal Bruckner by writing nine symphonies. Dr. Muck brought his band all the way from Boston to play the seventh of these nine symphonies, and an overture and a concerto, too, by Beethoven, in Carnegie Hall last night. It is the sort of programme with which Dr. Muck has been edifying Boston this year. He would produce Mozart's "Jupiter" symphony? Forsooth, he invokes Bach and Haydn, too, and makes an eighteenth century programme. In like spirit, he has given a "romantic" programme—Weber, Schubert, and Schumann—a Wagner programme, a Russian programme, a Beethoven programme.

Dr. Muck has not yet mastered English sufficiently to deliver an explanatory lecture on these occasions, but the programme notes are copious and exhaustive. The modern Athenians soon sniffed Education (with a capital E) in the air, and they hastened obediently to their Symphony Hall to slake their thirst for culture in long and cooling draughts. Until last night Dr. Muck chose his Carnegie Hall programmes along the customary lines, but now he has extended the gracious educational privilege to New York, and probably many in the audience yesterday were privately congratulating themselves on the generous missionary spirit of the conductor, the proximity of New York to Boston, and their own good luck in being at the concert.

Yet why should a New York audience give special thanks for hearing Dr. Muck lead the "Egmont" overture or Willy Hess play the Beethoven violin concerto? The overture is good music, but it is played here continually. The violin concerto is unquestionably the greatest of all violin concertos (there is no risk in that superlative), but it, too, is not neglected. Ysaye and Kreisler played it here repeatedly two years ago as no other violinists can play it. It is, moreover, announced for two more performances in Carnegie Hall this month. Prof. Hess did some creditable playing. After he had found the pitch and warmed his tone his performance in the first and second movements was not unworthy of the music, but to treat the final rondo as he did is to rob it of spirit and vitality.

Much, however, is to be forgiven Dr. Muck, for he brought forward the Seventh Symphony. To Wagner it was the apotheosis of the dance. To some of the rest of us it is also the apotheosis of the symphony. It had not been played here lately at our large orchestral concerts. Moreover, it was admirably played last night. Only how much more effective it would have been if nearly an hour of Beethoven had not preceded it!

Paper Evening World
City New York
Date State N Y

Dr. Muck Gives All Beethoven At Boston Orchestra Concert

DR. KARL MUCK'S genius extends beyond the pale of an orchestra leader. He has an instinctive comprehension of public taste. How otherwise would he have dared to offer an all Beethoven programme for the third concert of the Boston Symphony Orchestra at Carnegie Hall last night? New works he reserves for production in the benighted regions of Philadelphia and Brooklyn. The Kaiser's friend, lent to us for only a short period, has quickly discerned the love of New Yorkers for the classics. There can be no mistake in admiring them. They are familiar.

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All its moods were developed with clarity, precision, vivacity and tonal power. The scherzo was played entrancingly and the applause that followed it caused Dr. Muck to make the whole orchestra rise in acknowledgment.

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SYLVESTER RAWLING.

Paper Times
City New York
Date State N Y

BOSTON SYMPHONY QUARTET.

A New Work by Hugo Kaun Played—Mme. Niessen-Stone Sings.

The second concert of the Boston Symphony Quartet was given yesterday afternoon in Mendelssohn Hall. There was an audience of considerable size present that heard an interesting programme from this quartet party that has become one of the standing additions to the chamber music's organizations active in New York City. Its playing on this occasion was of the best that it has given here. Beethoven's beautiful quarter in F minor, Op. 95, standing on the borderland between his middle period and the strange new region of his last quartets, was played with strength and masculine power rather than with refinement of tone and of nuance. The other ensemble piece on the programme was a new quartet by Hugo Kaun.

Mr. Kaun, formerly and for a number of years of Milwaukee and Chicago, is now resident in Berlin, where he has become prominent as a composer, especially of songs, in which many have found a new and original note. He has also written some orchestral pieces, as a symphonic poem, "Falstaff," which has been played by the Chicago Orchestra, and several chamber compositions. The latter are practically unknown here. The quartet that Mr. Hess and his fellows played is strangely designed. The composer has not followed the accepted form, but has cast his work in three movements, respectively, slow, lively, and slow. It cannot be said that the music displays a strongly marked originality, or that in fixing a form of his own the composer has found a valuable means of expression. His ideas suffer from lack of coherence and plasticity; there is a sort of endless melody that he cultivates that in the first and second movements especially leads to no very definite goal. The last movement is the strongest, its texture the firmest. In this Mr. Kaun has gained a sustained power and has presented his ideas in a more logical and definite shape with a strong and original harmonic background. He writes skillfully for the four instruments, treating them independently and with a fine feeling for their possibilities in color and sonority. The three movements "sound" unquestionably, but of the novelty or force of their musical content a first hearing is not very convincing.

Mme. Niessen-Stone contributed a group of very unfamiliar songs by Schubert and Hugo Wolf. The former, "Liebeslauschen," "Schwanengesang," "Liebhaber in allen Gestalten," are not very important specimens. The last is a gay and sparkling ditty, with a characteristic accompaniment. The four by Wolf are characteristic of his efforts after dramatic expressiveness and the unsteadiness of his melodic line in gaining it. There are impressive qualities in "Wer nie dich denn" and "Sie blasen gum Abmarsch." "In dem Schatten meiner Locken" has something of the gracious melody that he could command. Mme. Niessen-Stone's singing was musically intelligent, in phrasing, and in her seeking for characteristic expression. Her voice sounded less agreeable in quality than at her recital some weeks ago.

THE SPRINGFIELD REPUBLICAN.

JANUARY 12, 1907.

The attention of the music-lovers in Springfield should be called to the fact that the sale of seats for the Boston symphony orchestra concert in the Court Square theater next Tuesday evening opens at the box office of the theater this morning. The prices range from 50 cents to $1.50. It will be well for those who purpose going to the concert to secure their places in good season because the chances are that the greater part of the house will be sold out to-day, as has heretofore been the case with the first day's sale.

[113]

Paper Tribune
City New York
Date State N Y
JAN 12 1907

THE BOSTON SYMPHONY QUARTET.

The Boston Symphony Quartet introduced an interesting novelty to its patrons (who refuse to grow in numbers, though they are most amiable in their attitude toward the organization) at its second concert in Mendelssohn Hall yesterday afternoon. This was a string quartet in D major, by Hugo Kaun, now a resident of Berlin, but for some years active in the musical life of Milwaukee and Chicago. During the last few years of Mr. Theodore Thomas's activity he made place for a number of Mr. Kaun's orchestral pieces on his symphony programmes and played one of them in this city eight or nine years ago. Mr. Kaun is an industrious composer in practically all the serious fields, and since his sojourn in Germany has enlisted attention more and more, until now he seems likely to take rank with the best of the latter-day writers of chamber music, though he seems unwilling to run with the pack of extremists who are oftenest in the public eye. The quartet played yesterday held the interest of the audience throughout, though its chief excellence was found in the last movement, which is a splendidly conceived, deeply emotional and superbly written piece of slow music, in which the part writing is of the finest description and full of interesting color effects, without getting out of its proper field. As the composition was presented yesterday it had only three movements, the first and third being slow, with an animated one between. This fact, together with the comparative weakness of the middle allegro, suggested the thought that the composer is less happy in depicting the cheerful mood than in the serious and contemplative.

Professor Hess's organization did its best work in the novelty, leaving the audience wishing for a fuller and a more sensuous tone in the Beethoven Quartet in F minor, op. 95, with which the concert opened. Between the two quartets Mme. von Niessen-Stone sang a group of German songs to a pianoforte accompaniment played by Miss Anna Lockwood. The songs—three by Schubert and four by Hugo Wolf—were sung with ripe intelligence and warm temperament, though with not as much tonal charm as the fine voice of the singer led one to expect. There were occasional lapses from just intonation, and the voice at intervals lost its vitality. But the artist was disclosed in the performance as well as in the selections, all of which were unhackneyed. They were "Liebeslauschen," "Schwanengesang" and "Liebhaber in Allen Gestalten," by Schubert, and "Wir rief rich denn?" "Wir haben beide lang Zeit geschwiegen," "Sie blasen zum Almarsch" and "In den Schatten meiner Locken."

H. E. K.

[illegible] 12, 1907.

[illegible] only element of novelty in the twelfth symphony program which will be heard next Friday afternoon and Saturday evening is the soloist, Katherine Goodson, a young English pianist who will then play for the first time in this country. The orchestral numbers will be Mendelssohn's overture to Shakespeare's "A Midsummer Night's Dream" and Schubert's Symphony in C major. The Mendelssohn overture has not been on a symphony program for a good many years.

BOSTON SYMPHONY QUARTET.

The Boston Symphony Quartet will give its fourth concert of the season on Monday evening, Jan. 21, at 8 o'clock. The assisting artists will be Victor Benham, pianist, and Georges Grisez, clarinet.

LONGY CLUB'S CONCERT.

The second concert of the Longy Club will be given in Potter Hall on next Wednesday evening. As usual Mr. Longy has found some interesting novelties to give to the public. One of these is a set of symphonic variations for flute, oboe, English horn, clarinet, bass clarinet, two horns and bassoon by Larcroix. The other is a suite by Reynaldo Hahn, the young French composer and conductor, who is a very considerable figure in modern French music. The club will be assisted by Messrs. O. Fritzsche, bass clarinet; L. Kloepfel, trumpet; C. F. Ludwig, cymbals; Rettberg, tympani, and Schuecker, harp.

Paper Telegraph
City New York
Date State N Y
JAN 13 1907

BOSTON ORCHESTRA AGAIN.

Players Render "Poem" by Chadwick and "Rienzi" Overture.

There was a large audience in Carnegie Hall yesterday afternoon to hear the second concert of the Boston Symphony Orchestra. A novelty, a symphonic poem by Chadwick, was produced. It was Chadwickian.

The orchestra was heard to advantage in George Schumann's Variations on a Merry Theme, and the programme concluded with a spirited rendering of the overture to "Rienzi."

Paper Sun
City New York
Date State N Y
JAN 13 1907

BOSTON ORCHESTRA [illegible]

CHADWICK'S "CLEOPATRA" FOR THE FIRST TIME HERE.

An Interesting Symphonic Poem Part of Dr. Muck's Programme at Carnegie Hall—Wagner, Schumann and Elgar the Other Composers Who Were Represented

The third afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. Despite the fact that there was no soloist and that the weather had returned to its habitual state of turpitude there was a large audience and the applause signified that enjoyment was general. The programme consisted of Elgar's overture, "In the South," Chadwick's symphonic poem, "Cleopatra," George Schumann's "Variations and Double Fugue on a Merry Theme," and Wagner's "Rienzi" overture. Dr. Muck's recognition of an American composer thus early in his career in this country was a graceful act and ought to help the pessimists to believe that native ability is not neglected by foreign conductors.

George W. Chadwick is one of the American composers who has produced some serious and admirable compositions. His "Cleopatra" was made known at Worcester festival two years ago, and was heard yesterday for the first time in this city. The subject has been treated by other composers, but that did not deter Mr. Chadwick from finding something of his own to say. The composition is well made, excellently scored and interesting to hear.

The thematic matter is clearly defined and even the uniformed listener can readily find the music intended to characterize the mighty and destructive passion of Antonius and the Egyptian queen, the martial movements of the Roman soldiery and the final union of the two lovers in death. The work has dignity, solidity and expressiveness, and it will be strange if it does not again find its way into local programmes. It was superbly performed and conducted by Dr. Muck with genuine appreciation.

The orchestra was in excellent form yesterday afternoon and the concert as a whole was most enjoyable. It is good to know that such admirable orchestral playing can attract audiences without the aid of soloists.

Paper Times
City New York
Date State N Y
JAN 13 1907

THE BOSTON ORCHES[illegible]

A Concert Devoted to Modern M[illegible] Without a Symphony.

The Boston Symphony Orchestra's [illegible]inée concert yesterday afternoon [illegible] forward neither soloist nor sym[illegible] Dr. Muck had made a programme entir[illegible] of modern pieces, of which the most [illegible]portant and extensive was George [illegible] Chadwick's symphonic poem "Cleopatra," which was played for the first time [illegible] New York. There was also Elgar's over[illegible]ture "In the South," Georg Schumann's "Variations and fugue on a Merry Theme," and the overture to Wagner's "Rienzi." There was plenty here to interest those whose interest extends to modern music; and there was a very large audience present.

Mr. Chadwick's "Cleopatra," which was first played at the Worcester Festival of 1905, is one of his most recent as well as one of his most ambitious works; but it may be doubted whether it will stand as one of the most authoritative products of his own genius, which is one of the strongest that America possesses in music. It shows an evident intention to assimilate some of the modern methods of treatment in harmony and thematic development that scarcely sound as his own native utterance. In going to the story of Antony and Cleopatra Mr. Chadwick has taken a theme that has many allurements and many possibilities in the delineation of character, of passion, and of incident. He has used these rather as poetic hints than as outlines to be definitely followed in the music, which shows forth the characters of the voluptuous Egyptian Queen, and of the Roman warrior, the death of the ill-fated Antony, and the lament of Cleopatra, and their burial together in one grave. Many of the themes are unimportant of themselves, without deep musical significance, the most striking and characteristic as well as the most plastic being those attributed to Cleopatra, languorous and passionate. There is much highly colored and bold orchestration. One of the most successful episodes is at the very beginning, when the music echoes the plashing waters through which Cleopatra's voyage is made.

The close is of sonorous eloquence when the themes of Antony and Cleopatra are united in a kind of apotheosis and in the suggestion of their burial together. But much that comes between is labored, and certain fine bursts of pathos and passion are too soon merged in long and painfully wrought development. The work received an enthusiastic and painstaking performance that put everything in Mr. Chadwick's score in its finest aspect. It was the first time that Dr. Muck has performed here a work by an American composer, and the appreciation and devotion that were given to it by conductor and players alike were most grateful.

Elgar's overture, "In the South," has more than once been played here by Mr. Walter Damrosch, who first introduced it to New York. It has many of the fascinating qualities of Elgar's art, and pre[illegible] eminently his superb command of the orchestra and his dextrous manipulation of his themes. But it sounds still, as it did at first, lacking in continuity, in broad lines of development, and however attractive certain of its sections are, they are as the sections of a mosaic. Georg Schumann's burlesque theme and variations are also known from several performances here. The conception is amusing, the theme really "merry," like a German student's song, and the variations are full of comic effects, with the bassoon and the contra-bassoon playing their part as orchestral clowns, and with many striking passages for all the woodwind choir, some charming, some grotesque. The work has much that is clever and stimulating for those who have ears to hear its drollery. Needless to say, it is the sort of thing that the virtuosos of the orchestra revel in, and its performance was brilliant. The concert closed with the Rienzi overture.

Paper Globe
City New York
Date [illegible] State N. Y.

BOSTON SYMPHONY QUARTET.

A NEW quartet by Hugo Kaun gave special interest to the concert of the Boston Symphony Quartet at Mendelssohn Hall yesterday afternoon. The last movement in particular is music of rare excellence. Prof. Hess and his associates played also Beethoven's quartet in F minor, Op. 95, and Mme. von Niessen-Stone sang sympathetically three songs by Schubert and four by Hugo Wolf.

Paper Herald
City New York
Date State N Y

MODERN MUSIC FINELY PLAYED

In Contrast to His Beethoven Programme Dr. Muck Presents an Interesting List.

In striking contrast to the severity of Thursday's all Beethoven programme, Dr. Karl Muck presented an interesting list of modern compositions in Carnegie Hall yesterday at the Boston Orchestra's third matinee concert. Both the programme matter and the stirring manner of its performance went to make an afternoon of rare musical enjoyment and won the hearty applause of a large audience.

Sir Edward Elgar's overture "In the South" opened the proceedings, a symphonic poem by Mr. George W. Chadwick called "Cleopatra" was played for the first time here. Mr. Georg Schumann's capital "Variations and Fugue on a Merry Theme" was heard again, and the overture to Wagner's "Rienzi" closed the programme.

Mr. Chadwick's symphonic poem proved to have considerable value as a piece of romantic "programme" music, and it was well received. Aiming evidently to describe incidents and persons in the life of Cleopatra, there were some suggestions of Oriental splendor, Roman pageantry, a love scene and a final dolorous episode apparently designed to suggest the unhappy queen's end. In this composition an instrument of Russian origin called the celeste was used with agreeable effect.

The orchestra played admirably throughout, and Dr. Muck's interpretations of the more familiar numbers were well proportioned and forceful.

Paper World
City New York
Date JAN 13 1907 State N Y

GREAT AUDIENCE AT MUCK MATINEE.

Boston Symphony Programme Superbly Rendered by Visiting Orchestra.

A programme that smacked of classic popularity drew a great audience to Carnegie Hall yesterday afternoon to hear the matinee concert of the Boston Symphony Orchestra, conducted by Dr. Karl Muck. It was very enjoyable, and the playing of the orchestra was superb again. Once more there was demonstrated the mastery of this conductor over his men, and once more the magnificent ensemble of this orchestra and its beautiful tonal qualities were emphasized.

A novelty was the symphonic poem by Chadwick called "Cleopatra." This is by an American, and proved a very interesting work, full of musical ideas and of effective treatment. It was stirringly read and very well played and was apparently appreciated by the audience.

Elgar's tuneful overture, "In the South," was the opening number, and in this Dr. Muck breathed the warm life of Italy. In Georg Schumann's "Variations and Double Fugue on a Merry Theme" there was cast abroad a spirit of merriment that was delightful. Dr. Muck lays stress upon the burlesque spirit and makes its humor irresistible. It is a jest in music, and a very clever one.

The final number was Wagner's "Rienzi" overture, which Dr. Muck read with telling authority and with effective shadings of tempo. He did not dismiss this as a worn-out concert battle horse, but worked out its every detail and stamped his reading with a dignity that was estimable.

Dr. Muck's present term with the Boston Symphony Orchestra expires at the end of this season, but application has been made to the German Emperor to permit Muck to remain in this country for a term of years, in which case he will continue at the head of the Boston Symphony for several years to come. An answer to the appeal to the Emperor is expected in a few weeks.

BOSTON TRAVELER JANUARY 12, 1907.

THE only element of novelty in the 12th Symphony programme which will be played next Friday afternoon and Saturday evening is the soloist, Katherine Goodson, a young English pianist, who will then play for the first time in this country. Mme. Goodson comes to America with very high recommendations. Prof. Willy Hess, with whom she played some years ago in Cologne, speaks most enthusiastically of her musicianship and general command of her instrument. She will play the Greig concerto.

The orchestral numbers will be Mendelssohn's overture to Shakespeare's "A Midsummer Night's Dream" and Schubert's Symphony in C major. The Mendelssohn overture has not been on a Symphony programme for a good many years.

The second concert of the Longy Club will be given in Potter Hall on next Wednesday evening, Jan. 16. As usual Mr. Longy has found some interesting novelties to give to the public. One of these is a set of symphonic variations for flute, oboe, English horn, clarinet, bass clarinet, two horns and bassoon by Larcroix. The other is a suite by Reynaldo Hahn, the young French composer and conductor, who is a very considerable figure in modern French music.

Paper Evening World
City New York
Date JAN 14 1907 State N Y

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Elgar's overture, "In the South," George Schumann's "Variations and Fugue on a Merry Theme" and Wagner's "Rienzi" overture were the other numbers. All were played by the men from Boston, under their masterful leader, in the incomparable way that is expected of them.

Paper Tribune
City New York
Date State N Y

JAN 12 1907

THE BOSTON SYMPHONY QUARTET.

The Boston Symphony Quartet introduced an interesting novelty to its patrons (who refuse to grow in numbers, though they are most amiable in their attitude toward the organization) at its second concert in Mendelssohn Hall yesterday afternoon. This was a string quartet in D major, by Hugo Kaun, now a resident of Berlin, but for some years active in the musical life of Milwaukee and Chicago. During the last few years of Mr. Theodore Thomas's activity he made place for a number of Mr. Kaun's orchestral pieces on his symphony programmes and played one of them in this city eight or nine years ago. Mr. Kaun is an industrious composer in practically all the serious fields, and since his sojourn in Germany has enlisted attention more and more, until now he seems likely to take rank with the best of the latter-day writers of chamber music, though he seems unwilling to run with the pack of extremists who are oftenest in the public eye. The quartet played yesterday held the interest of the audience throughout, though its chief excellence was found in the last movement, which is a splendidly conceived, deeply emotional and superbly written piece of slow music, in which the part writing is of the finest description and full of interesting color effects, without getting out of its proper field. As the composition was presented yesterday it had only three movements, the first and third being slow, with an animated one between. This fact, together with the comparative weakness of the middle allegro, suggested the thought that the composer is less happy in depicting the cheerful mood than in the serious and contemplative.

Professor Hess's organization did its best work in the novelty, leaving the audience wishing for a fuller and a more sensuous tone in the Beethoven Quartet in F minor, op. 95, with which the concert opened. Between the two quartets Mme. von Niessen-Stone sang a group of German songs to a pianoforte accompaniment played by Miss Anna Lockwood. The songs—three by Schubert and four by Hugo Wolf—were sung with ripe intelligence and warm temperament, though with not as much tonal charm as the fine voice of the singer led one to expect. There were occasional lapses from just intonation, and the voice at intervals lost its vitality. But the artist was disclosed in the performance as well as in the selections, all of which were unhackneyed. They were "Liebeslauschen," "Schwanengesang" and "Liebhaber in Allen Gestalten," by Schubert, and "Wir rief rich denn?" "Wir haben bede lang Zeit geschwiegen," "Sie blasen zum Almarsch" and "In den Schatten meiner Locken."

H. E. K.

Paper Globe
City New York
Date State N. Y.

BOSTON SYMPHONY QUARTET

A NEW quartet by Hugo Kaun gave special interest to the concert of the Boston Symphony Quartet at Mendelssohn Hall yesterday afternoon. The last movement in particular is music of rare excellence. Prof. Hess and his associates played also Beethoven's quartet in F minor, Op. 95, and Mme von Niessen-Stone sang sympathetically three songs by Schubert and four by Hugo Wolf.

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BOSTON JOURNAL JANUARY 12, 1907.

NEXT WEEK'S SYMPHONY.

The only element of novelty in the twelfth symphony program which will be played next Friday afternoon and Saturday evening is the soloist, Katherine Goodson, a young English pianist who will then play for the first time in this country. The orchestral numbers will be Mendelssohn's overture to Shakespeare's "A Midsummer Night's Dream," and Shubert's Symphony in C major. The Mendelssohn overture has not been on a symphony program for a good many years.

BOSTON SYMPHONY QUARTET.

The Boston Symphony Quartet will give its fourth concert of the season on Monday evening, Jan. 21, at 8 o'clock. The assisting artists will be Victor Benham, pianist, and Georges Grisez, clarinet.

LONGY CLUB'S CONCERT.

The second concert of the Longy Club will be given in Potter Hall on next Wednesday evening. As usual Mr. Longy has found some interesting novelties to give to the public. One of these is a set of symphonic variations for flute, oboe, English horn, clarinet, bass clarinet, two horns and bassoon by Laroix. The other is a suite by Reynaldo Hahn, the young French composer and conductor, who is a very considerable figure in modern French music. The club will be assisted by Messrs. O. Fritzsche, bass clarinet; L. Kloepfel, trumpet; C. F. Ludwig, cymbals; Rettberg, tympani, and Schuecker, harp.

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JAN 13 1907

BOSTON ORCHESTRA AGAIN.

Players Render "Poem" by Chadwick and "Rienzi" Overture.

There was a large audience in Carnegie Hall yesterday afternoon to hear the second concert of the Boston Symphony Orchestra. A novelty, a symphonic poem by Chadwick, was produced. It was Chadwickian.

The orchestra was heard to advantage in George Schumann's Variations on a Merry Theme, and the programme concluded with a spirited rendering of the overture to "Rienzi."

Paper Herald
City New York
Date State N Y

MODERN MUSIC FINELY PLAYED

In Contrast to His Beethoven Programme Dr. Muck Presents an Interesting List.

In striking contrast to the severity of Thursday's all Beethoven programme, Dr. Karl Muck presented an interesting list of modern compositions in Carnegie Hall yesterday at the Boston Orchestra's third matinee concert. Both the programme matter and the stirring manner of its performance went to make an afternoon of rare musical enjoyment and won the hearty applause of a large audience.

Sir Edward Elgar's overture "In the South" opened the proceedings, a symphonic poem by Mr. George W. Chadwick called "Cleopatra" was played for the first time here. Mr. Georg Schumann's capital "Variations and Fugue on a Merry Theme" was heard again, and the overture to Wagner's "Rienzi" closed the programme.

Mr. Chadwick's symphonic poem proved to have considerable value as a piece of romantic "programme" music, and it was well received. Aiming evidently to describe incidents and persons in the life of Cleopatra, there were four suggestions of Oriental splendor, Roman pageantry, a love scene and a final dolorous episode apparently designed to suggest the unhappy queen's end. In this composition an instrument of Russian origin called the celeste was used with agreeable effect.

The orchestra played admirably throughout, and Dr. Muck's interpretations of the more familiar numbers were well proportioned and forceful.

Paper Sun
City New York
Date State N Y

BOSTON ORCHESTRA PLAYS

CHADWICK'S "CLEOPATRA" FOR THE FIRST TIME HERE.

An Interesting Symphonic Poem Part of Dr. Muck's Programme at Carnegie Hall —Wagner, Schumann and Elgar the Other Composers Who Were Represented

The third afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. Despite the fact that there was no soloist and that the weather had returned to its habitual state of turpitude there was a large audience and the applause signified that enjoyment was general. The programme consisted of Elgar's overture, "In the South," Chadwick's symphonic poem, "Cleopatra," George Schumann's "Variations and Double Fugue on a Merry Theme," and Wagner's "Rienzi" overture. Dr. Muck's recognition of an American composer thus early in his career in this country was a graceful act and ought to help the pessimists to believe that native ability is not neglected by foreign conductors.

George W. Chadwick is one of the American composers who has produced some serious and admirable compositions. His "Cleopatra" was made known at Worcester festival two years ago, and was heard yesterday for the first time in this city. The subject has been treated by other composers, but that did not deter Mr. Chadwick from finding something of his own to say. The composition is well made, excellently scored and interesting to hear.

The thematic matter is clearly defined and even the uniformed listener can readily find the music intended to characterize the mighty and destructive passion of Antonius and the Egyptian queen, the martial movements of the Roman soldiery and the final union of the two lovers in death. The work has dignity, solidity and expressiveness, and it will be strange if it does not again find its way into local programmes. It was superbly performed and conducted by Dr. Muck with genuine appreciation.

The orchestra was in excellent form yesterday afternoon and the concert as a whole was most enjoyable. It is good to know that such admirable orchestral playing can attract audiences without the aid of soloists.

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GREAT AUDIENCE AT MUCK MATINEE.

Boston Symphony Programme Superbly Rendered by Visiting Orchestra.

A programme that smacked of classic popularity drew a great audience to Carnegie Hall yesterday afternoon to hear the matinee concert of the Boston Symphony Orchestra, conducted by Dr. Karl Muck. It was very enjoyable, and the playing of the orchestra was superb again. Once more there was demonstrated the mastery of this conductor over his men, and once more the magnificent ensemble of this orchestra and its beautiful tonal quarties were emphasized.

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The final number was Wagner's "Rienzi" overture, which Dr. Muck read with telling authority and with effective shadings of tempo. He did not dismiss this as a worn-out concert battle horse, but worked out its every detail and stamped his reading with a dignity that was estimable.

Dr. Muck's present term with the Boston Symphony Orchestra expires at the end of this season, but application has been made to the German Emperor to permit Muck to remain in this country for a term of years, in which case he will continue at the head of the Boston Symphony for several years to come. An answer to the appeal to the Emperor is expected in a few weeks.

Paper Times
City New York
Date State N Y

JAN 13 1907

THE BOSTON ORCHESTRA.

A Concert Devoted to Modern Music Without a Symphony.

The Boston Symphony Orchestra's matinée concert yesterday afternoon brought forward neither soloist nor symphony. Dr. Muck had made a programme entirely of modern pieces, of which the most important and extensive was George W. Chadwick's symphonic poem "Cleopatra," which was played for the first time in New York. There was also Elgar's overture "In the South," Georg Schumann's "Variations and fugue on a Merry Theme," and the overture to Wagner's "Rienzi." There was plenty here to interest those whose interest extends to modern music; and there was a very large audience present.

Mr. Chadwick's "Cleopatra," which was first played at the Worcester Festival of 1905, is one of his most recent as well as one of his most ambitious works; but it may be doubted whether it will stand as one of the most authoritative products of his own genius, which is one of the strongest that America possesses in music. It shows an evident intention to assimilate some of the modern methods of treatment in harmony and thematic development that scarcely sound as his own native utterance. In going to the story of Antony and Cleopatra Mr. Chadwick has taken a theme that has many allurements and many possibilities in the delineation of character, of passion, and of incident. He has used these rather as poetic hints than as outlines to be definitely followed in the music, which shows forth the characters of the voluptuous Egyptian Queen, and of the Roman warrior, the death of the ill-fated Antony, and the lament of Cleopatra, and their burial together in one grave. Many of the themes are unimportant of themselves, without deep musical significance, the most striking and characteristic as well as the most plastic being those attributed to Cleopatra, languorous and passionate. There is much highly colored and bold orchestration. One of the most successful episodes is at the very beginning, when the music echoes the plashing waters through which Cleopatra's voyage is made.

The close is of sonorous eloquence when the themes of Antony and Cleopatra are united in a kind of apotheosis and in the suggestion of their burial together. But much that comes between is labored, and certain fine bursts of pathos and passion are too soon merged in long and painfully wrought development. The work received an enthusiastic and painstaking performance that put everything in Mr. Chadwick's score in its finest aspect. It was the first time that Dr. Muck has performed here a work by an American composer, and the appreciation and devotion that were given to it by conductor and players alike were most grateful.

Elgar's overture, "In the South," has more than once been played here by Mr. Walter Damrosch, who first introduced it to New York. It has many of the fascinating qualities of Elgar's art, and preeminently his superb command of the orchestra and his dextrous manipulation of his themes. But it sounds still, as it did at first, lacking in continuity, in broad lines of development, and however attractive certain of its sections are, they are as the sections of a mosaic. Georg Schumann's burlesque theme and variations are also known from several performances here. The conception is amusing, the theme really "merry," like a German student's song, and the variations are full of comic effects, with the bassoon and the contra-bassoon playing their part as orchestral clowns, and with many striking passages for all the woodwind choir, some charming, some grotesque. The work has much that is clever and stimulating for those who have ears to hear its drollery. Needless to say, it is the sort of thing that the virtuosos of the orchestra revel in, and its performance was brilliant. The concert closed with the Rienzi overture.

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Paper Eagle Brooklyn
City
Date JAN 13 1907 State N.Y.

THE SYMPHONY CONCERTS; EXPLANATION DEMANDED

Brilliant Soloists Were Promised But They Did Not Appear.

WHAT PROF. HOPPER SAYS.

Denies That Any Responsibility Rests Upon Institute for Failure Complained Of.

To the Editor of the Brooklyn Eagle:

Can the Eagle throw any light upon the methods pursued by the parties who got up the prospectus for the Boston Symphony concerts and for which subscriptions were obtained from the public, in which it was stated that there would be no soloist at the November concert, but a reception to Dr. Muck, that Mme. Samaroff would be the soloist December 7, Paderewski January 11 and Adamowski in February, with the result that without any explanation to the public Samaroff did not appear, but Mr. Hess, a member of the orchestra was substituted, and at last night's concert, instead of Paderewski, we had no soloist, and a brief concert which was over at 9:45.

Are we to have Adamowski in February and is it not time that a public explanation was made for the gold brick received by the subscribers thus far?

SUBSCRIBER.

Brooklyn, January 12, 1906.

This letter was submitted last night to Professor Franklin W. Hooper as the head of the Brooklyn Institute of Arts and Sciences and chairman of the executive committee of the Brooklyn Philharmonic Society, under whose joint auspices the concerts by the Boston Symphony Orchestra are given each winter in Brooklyn.

Professor Hooper read the letter carefully and then denied that any responsibility rested upon the Institute for the non-appearance of the different soloists who were advertised to be present in the prospectus at the last two concerts which were given in Brooklyn by the orchestra. He referred the reporter for information on the subject to Charles E. Ellis, the manager of the orchestra, who, Professor Hooper said, resided in Boston.

"Mr. Frothingham, the secretary of the Philharmonic Society," it was suggested to Professor Hooper, "is the authority for the statement that the Institute conducts all the business details for the society with the orchestra."

"That is not so," was the reply. "The selection of the soloists and all the other details of the concerts are left to the management of the orchestra."

"Did the Institute request any explanation from Mr. Ellis as to the non-appearance of the soloists who were advertised to be present in the prospectus?"

"The Institute asked for no explanation," the professor replied. "Everything is left to Mr. Ellis."

Professor Hooper was asked if he did not believe that it was the duty of the Institute, in justice to the many people who subscribed to the concerts, on the strength of the announcements which were made in advance that Mme. Samaroff and Paderewski would appear at the recitals on December 7 and January 11, to ask Mr. Ellis, as the manager of the orchestra, to make some explanation for the non-appearance of these artists.

It was apparent that Professor Hooper did not believe that any serious reason existed for such an explanation. He thought it over for a minute and then replied:

"That Paderewski would not appear was stated in the papers a month ago. It was then explained that he had decided not to come to this country, and consequently he could not appear at the concert.

"As for Samaroff," he went on, "will appear at the concert in February."

The professor volunteered no explanation why Mme. Samaroff did not appear at the concert on December 7, as she was advertised to do. Professor Hooper was asked if it was true that he had received a letter from a member of the Ladies Auxiliary, charging the Institute with receiving money under false pretenses, because of the failure of the soloists to appear at the concerts.

"That is untrue," was the sharp reply. "I know nothing about it."

Among the subscribers the impression prevails that at least a moral responsibility not only rests upon the Philharmonic Society, but on the Institute as well to see that the announcements made in the prospectus are carried out to the letter. While many attend just to hear the music given by the orchestra, a large number of others are attracted to the concerts by the announcement of the appearance of celebrities in the musical and operatic worlds.

A statement which was made last night by Mr. Frothingham, the secretary of the Philharmonic Society, seems to bear out the contention that the society and the Institute have a moral responsibility [illegible] has appeared [illegible]

...the public with the details of the proposed concerts by the orchestra to Professor Hooper. It obviated the necessity, Mr. Frothingham said, for the orchestra to send its own agents to Brooklyn to do this work. The announcement of all the dates of the concerts and the soloists who are to appear are made jointly by the society and the Institute.

These announcements are incorporated in a printed prospectus bearing the name of the society and the Institute and circulated in Brooklyn. The pictures of the different soloists are given and the date of the concert at which each one will appear. Upon these facts, the people who believe they have been unfairly treated base their contention that a moral responsibility rests upo nthe society and the Institute to see that the programme as published is carried out in every detail and that an explanation is due the public for the omissions which have occurred so far.

Mr. Frothingham explained that the time intervening between Paderewski's announcement that he did not intend to come to this country this year and the concert was probaly too short to permit the engagement of another soloist in his place.

Meanwhile, the subscribers to the concert are awaiting with feverish anticipation to see whether Timothee Adamowski will appear, as scheduled, for the concert on Washington's Birthday.

The Boston Symphony Orchestra, under the leadership of Dr. Karl Mack, is recognized as one of the leading msuical organizations in this country and has been giving concerts in Brooklyn for the last nineteen seasons.

Paper Telegram
City New York
Date JAN 14 1907 State N Y

Amusement Jottings.

THE third matinee of the Boston Symphony Orchestra's present series was given on Saturday afternoon last in Carnegie Hall before a record audience. The programme was exceptional in that it plunged without ado into a vortex of modern works, among which Wagner was the patriarch. Elgar's long, interesting, but prolix overture, "In the South;" a symphonic poem, "Cleopatra," by Mr. George Chadwick; "The Variations" and Double Fugue on a Merry Theme" of G. Schumann, and Wagner's boisterous, noisy, fairly empty overture to "Rienzi" formed the programme. The latter, one imagines, is played rather more as a reminder of a great man's humble beginnings than as an example of lofty, artistic attainments per se.

The work of the orchestra one may dismiss with a word. It surpassed even the time honored lustre of this famous organization, and served through the afternoon to ravish the ear with a succession of beautiful expositions and flawless technique that disarmed criticism.

The significant feature of the programme was the symphonic poem of Chadwick. This work was new to local concertgoers. When first heard at the Worcester Festival in the fall of 1905, the effect produced was one rather of disappointment. It seemed incoherent, prolix, dull on the whole. Yesterday's performance quite reversed one's earlier impressions. Owing to more careful and sympathetic insight, greater technical skill, finer acoustic possibilities in the hall, the work suddenly opened up into larger proportions. Unheard melodies stood out with fine distinction, skilful development, ingratiating combinations of timbres, together with a renewed acquaintance with the score, all combined to give much distinction to this work. It is individual, of strong characterization, finely blended moods, and a really powerful close. The opening bars, descriptive of the barge floating idly down the stream, is exquisite in its conception; the melodious delineation of Cleopatra and of Antony are rarely skilful, and the closing maestoso burial of the royal lovers is handled with fine vigor. As Mr. Hale has it: "For this, Shakespeare's line is, perhaps, not inappropriate:—

"'She shall be buried by her Antony.
No grave on earth shall hold a pair so famous.'"

The conjunction of circumstances by which so fine an American composition should be superbly read and played was indeed a happy one, and the audience privileged to hear this performance might well carry away memories of a noble work excellently and well performed.

Mr. Chadwick and Mr. Wassily Safonoff heard the performance from boxes.

Paper Staats Zeitung
City New York
Date JAN 1 - 1907 State N Y

Boston Symphonie-Quartett.

Das Boston Symphonie-Quartett veranstaltet heute Nachmittag in Mendelssohn Hall eine Quartett-Produktion. Als Solistin ist Frau Nissen-Stone angekündigt, welche Lieder singen wird.

[115]

Paper Post
City New York
Date JAN 15 1907 State N Y

MUSIC AND DRAMA.

Boston Symphony Orchestra.

At the Saturday afternoon concert of the Boston Symphony Orchestra there was, for the second time this season, no soloist, and the music was all "modern," unless we may except Wagner's "Rienzi" overture. The first number was Elgar's overture, "In the South," which seemed long—doubtless it is long. "Sunny Italy" is not very inviting, judging by this overture. Chadwick's symphonic poem, "Cleopatra," came next. This work, written only two years ago, proved to be very interesting. Full of color and dramatic in character as it is, it has something to say and says it well. Georg Schumann's "Variations and Double Fugue on a Merry Theme" was another novelty. This is a virtuoso piece for modern orchestra, and as such could not fail of a brilliant performance by the Boston musicians. The "merry theme" (scarcely "burlesque" as the programme notes had it) is much like a boisterous students' song, and was treated in a humorous, though not decidedly original, manner. Of course, the "clowns" of the orchestra, the bassoon and double bassoon, had prominent parts.

The Rienzi overture was played so slowly from beginning to end that it was robbed of its brilliancy—a quality which, in comparison with Wagner's later achievements, is its sole claim to fame. But the counter theme for trombones toward the close of the overture did not drown out the principal

Boston Transcript

324 WASHINGTON STREET, BOSTON, MASS.

FRIDAY, JANUARY 18, 1907

A Letter About Dr. Muck's Programmes.

To the Editor of the Transcript:

The twelfth programme of the Symphony Concerts has been announced and is of no more interest than previous ones have been —Mendelssohn, Grieg, Schubert—and the season is half gone; and but one first-class modern work has been given the while: toujours the old masters!

We hear often how it has become the habit in Boston to fossilize—how a public that piques itself upon its knowledge and its ability to appreciate great art, invariably becomes inert when it must exercise the discriminative sense of the individual and not the tradition of years. Well, there is some truth in that; but what of our new conductor from Berlin? In Berlin, we have believed, Teutonic progress centres. Can it be that in the home of Strauss they are so very exclusive—they of the musical élite—of all that savors of the twentieth century? In his conducting, Dr. Muck has with much authority set for us a standard of interpretation which for its brilliance, reserve and sanity will not soon be forgotten. Shall we not have one well-made programme from his hands?

Perhaps Dr. Muck believes with Mr. Wells that we have not yet awakened from the embalmed repose in which we lay so long under the spell of Beethoven's music. How are we to persuade him that we are alive to the situation—that he stands at the beginning of the twentieth century in a progressive town of today, not in Vienna of the early eighties? After "all-Beethoven" programmes, "all-Russian" programmes, and "all-mediocrity" programmes, may not our minds be refreshed by the Symphonica Domestica, which we have not yet heard in Boston; or our overworked comprehending faculties be soothed by the dreams of Debussy before they are dulled to subtle effects. After the gross eloquence of Bruckner, Elgar and Glazounoff a tone-poem of Strauss, d'Indy, Debussy or Loeffler would be heard, if not with critical appreciation by everyone, at least with genuine pleasure by many.

It takes, as a rule, fifteen to eighteen years for a public to solve with satisfaction to itself the riddle of its creative sphinx. And for this reason particularly it is the first and most certain duty of an orchestra such as ours to produce with all its energy the little mite in each decade which has something new to say, something which, even if not of permanent quality, is of value now, that at least can show the way and say, "This much is true at all events." Not to give pleasure only, though that were enough, but to give light, is the function of our organization. The late Theodore Thomas appreciated with rare keenness the educational task that was his; and by indefatigable searching out of new works of interest, he worked an extraordinary enlightenment upon the mind of the public in Chicago. But perhaps Dr. Muck is a cynic and would not incur the obligations which a teacher must incur—but then, at least, he should aim to give pleasure; he should at all events provide contrasts and stimulation. C. K.

[Programme-making for a series of orchestral concerts is so intricate a task and the results depend so much upon the individual likes and dislikes of the hearer that we venture no comment on our correspondent's letter. Besides, within a fortnight we have printed our own view of the much-disputed matter of Dr. Muck's programmes. As a matter of fact, Strauss's "Symphonia Domestica" was chosen long ago for performance, and will be played in February. By "one first-class modern work," our correspondent seems to mean Strauss's "Don Juan." Others might put Sibelius's and Sinding's symphonies, and even Elgar's overture, "In the South" in the same category. "Old masters," moreover, is rather a comprehensive term when our correspondent stretches it, apparently, to include the contemporaries as well as the predecessors of Strauss. Tran-

Paper Globe
City New York
Date State N. Y.
JAN 14 1907

THE BOSTON SYMPHONY.

ELGAR'S overture "In the South" Saturday afternoon welcomed a throng of damp humanity to sunny Italy. The sunny Italy this time was Carnegie Hall, and the occasion the concert of the Boston Symphony Orchestra; but on a day like Saturday it is a pleasure to be welcomed to sunny Italy anywhere, whether the welcoming hand is extended by the Hon. James Bronson Reynolds in the streets of Naples, or only by an imaginary Sir Edward Elgar in Carnegie Hall. And, after all, Elgar "makes good." There are dull passages in his overture, but there is also much agreeable music and an abundance of glowing orchestration.

A recent symphonic poem by George W. Chadwick, entitled "Cleopatra," and previously unheard in New York, followed the Elgar overture. Mr. Chadwick is not merely an estimable citizen of Boston; he is also a typical American composer. His strongest claim to recognition lies probably in his songs. They have not the individual quality of Mr. MacDowell's. Few of them rise above the level of salon music. None of them touches the height of inspiration attained by Mrs. Beach in "The Year's at the Spring." But they are charming songs, melodious, and well written for the voice.

Mr. Chadwick has also written music in larger forms — elaborate choral and orchestral compositions. This "Cleopatra" symphonic poem is well imagined and carefully worked out. There is an appropriately martial theme for Antony and a theme of sensuous suggestion for Cleopatra. In the closing "maestoso," the programme note informs us, "the burial of Antony and Cleopatra in the same grave is suggested by the two themes now heard for the first time simultaneously. For this, Shakespeare's line is, perhaps, not inappropriate: 'She shall be buried by her Antony. No grave on earth shall hold a pair so famous.'"

Many composers other than Mr. Chadwick have been stirred to music by the story of the Roman soldier and the royal Egyptian woman, yet none of this music has lived. Like Launcelot and Guinevere, and Hamlet and Ophelia, Antony and Cleopatra are still awaiting adequate expression in tone. In literature how different their fate! Shakespeare they inspired to the world's greatest love poem, and witness the three sonnets of a minor man like Hérédia, the last of which was surely written for all time. Mr. Chadwick's symphonic poem is well worth hearing, but it does not convince one that he is the composer divinely appointed to immortalize the pair in sound.

The second part of the programme began with Georg Schumann's "Variations and Double Fugue on a Merry Theme." This piece is an attempt to make music definitely humorous. Now there are many kinds of humor. There is American humor, at least the British say so, and there is British humor, though Americans deny it. Doubtless this juggling with an alleged "merry" theme is German humor. But so is "Fliegende Blätter." The audience applauded the effort as if it enjoyed it, but no one was ejected from the hall for loud and unseemly laughter.

Wagner's "Rienzi" overture brought to a close a concert that had the great virtue of brevity—a virtue that shines the brighter as American programmes tend more and more to a length that is European rather than heavenly. No one takes the "Rienzi" overture too seriously nowadays, but when well played it is great good fun, far better than Georg Schumann and all his contortions on a "merry" theme.

The performance of the orchestra under Dr. Muck's direction, superb throughout the concert, became in the "Rienzi" overture positively thrilling.

Sun
Baltimore
State Md.
JAN 10 1907

LARGE AUDIENCE AT CONCERT

Boston Symphony Program Had Much Of Interest In It.

The third of the present series of concerts by the Boston Symphony Orchestra was given at the Lyric last evening in the presence of an audience that practically filled the entire hall. Dr. Karl Muck was the conductor.

Following was the program given:

Overture to Sakuntala, op. 13.....Goldmark
Concerto in A minor, for violoncello and orchestra, op. 33.....B. Volkmann
Symphony in B-flat major, No. 5, op. 35..Glazounoff
I. Moderato maestoso; allegro.
II. Scherzo, moderato; pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.
Soloist, Mr. Heinrich Warnke, cellist.

Although the program lasted but little over an hour there was much therein of decided interest. Of the three numbers the Glazounoff symphony was by far the most interesting. The work is replete with beautiful melody, especially the brilliant, rythmic theme of the scherzo. Above all things, the works shows plainly the ability of the composer at instrumentation. In it he has brought out all of the resources of the orchestra.

The work is typical in its strength and forcefulness and especially so in the turbulent and martial theme of the fourth movement.

Paper Eagle Brooklyn
City
Date JAN 15 1907 State N.Y.

THE SYMPHONY CONCERTS; EXPLANATION DEMANDED

Brilliant Soloists Were Promised But They Did Not Appear.

WHAT PROF. HOOPER SAYS.

Denies That Any Responsibility Rests Upon Institute for Failure Complained Of.

To the Editor of the Brooklyn Eagle:

Can the Eagle throw any light upon the methods pursued by the parties who got up the prospectus for the Boston Symphony concerts and for which subscriptions were obtained from the public, in which it was stated that there would be no soloist at the November concert, but a exception to Dr. Muck, that Mme. Samaroff would be the soloist December 7, Paderewski January 11 and Adamowski in February, with the result that without any explanation to the public Samaroff did not appear, but Mr. Hess, a member of the orchestra was substituted, and at last night's concert, instead of Paderewski, we had no soloist, and a brief concert which was over at 9:45.

Are we to have Adamowski in February and is it not time that a public explanation was made for the gold brick received by the subscribers thus far?

SUBSCRIBER.

Brooklyn, January 12, 1906.

This letter was submitted last night to Professor Franklin W. Hooper as the head of the Brooklyn Institute of Arts and Sciences and chairman of the executive committee of the Brooklyn Philharmonic Society, under whose joint auspices the concerts by the Boston Symphony Orchestra are given each winter in Brooklyn.

Professor Hooper read the letter carefully and then denied that any responsibility rested upon the Institute for the non-appearance of the different soloists who were advertised to be present in the prospectus at the last two concerts which were given in Brooklyn by the orchestra. He referred the reporter for information on the subject to Charles B. Ellis, the manager of the orchestra, who, Professor Hooper said, resided in Boston.

"Mr. Frothingham, the secretary of the Philharmonic Society," it was suggested to Professor Hooper, "is the authority for the statement that the Institute conducts all the business details for the society with the orchestra."

"That is not so," was the reply. "The selection of the soloists and all the other details of the concerts are left to the management of the orchestra."

"Did the Institute request any explanation from Mr. Ellis as to the non-appearance of the soloists who were advertised to be present in the prospectus?"

"The Institute asked for no explanation," the professor replied. "Everything is left to Mr. Ellis."

Professor Hooper was asked if he did not believe that it was the duty of the Institute, in justice to the many people who subscribed to the concerts on the strength of the announcements which were made in advance that Mme. Samaroff and Paderewski would appear at the recitals on December 7 and January 11, to ask Mr. Ellis, as the manager of the orchestra, to make some explanation for the non-appearance of these artists.

It was apparent that Professor Hooper did not believe that any serious reason existed for such an explanation. He thought it over for a minute and then replied:

"That Paderewski would not appear was stated in the papers a month ago. It was then explained that he had decided not to come to this contry, and consequently he could not appear at the concert.

"Mme. Samaroff," he went on, "will appear at the concert in February."

The professor volunteered no explanation why Mme. Samaroff did not appear at the concert on December 7, as she was advertised to do. Professor Hooper was asked if it was true that he had received a letter from a member of the Ladies Auxiliary, charging the Institute with receiving money under false pretenses, because of the failure of the soloists to appear at the concerts.

"That is untrue," was the sharp reply. "I know nothing about it."

Among the subscribers the impression prevails that at least a moral responsibility not only rests upon the Philharmonic Society, but on the Institute as well to see that the announcements made in the prospectus are carried out to the letter. While many attend just to hear the music given by the orchestra, a lareg number of others are attracted to the concerts by the announcement of the appearance of celebrities in the musical and operatic worlds.

A statement which was made last night by John S. Frothingham, the secretary of the Philharmonic Society, seems to bear out the contention that the society and the Institute have a moral responsibility to discharge to the public. Since the Boston Symphony Orchestra has appeared in Brooklyn the concerts have been under the joint auspices of the society and the Institute. Mr. Frothingham explained, has a large administrative force at its command, and the society has always left the task of acquainting the Brooklyn public with the details of the proposed concerts by the orchestra to Professor Hooper. It obviated the necessity, Mr. Frothingham said, for the orchestra to send its own agents to Brooklyn to do this work. The announcement of all the dates of the concerts and the soloists who are to appear are made jointly by the society and the Institute.

These announcements are incorporatd in a printed prospectus bearing the name of the society and the Institute and circulated in Brooklyn. The pictures of the different soloists are given and the date of the concert at which each one will appear. Upon these facts, the people who believe they have been unfairly treated, base their contention that a moral responsibility rests upo nthe society and the Institute to see that the programme as published is carried out in every detail and that an explanation is due the public for the omissisons which have occurred so far.

Mr. Frothingham explained that the time intervening between Paderewski's announcement that he did not intend to come to this country this year and the concert was probaly too short to permit the engagement of another soloist in his place.

Meanwhile, the subscribers to the concert are awaiting with feverish anticipation to see whether Timothee Adamowski will appear, as scheduled, for the concert on Washington's Birthday.

The Boston Symphony Orchestra, under the leadership of Dr. Karl Mack, is recognized as one of the leading msuical organizations in this country and has been giving concerts in Brooklyn for the last nineteen seasons.

Paper Telegram
City New York
Date JAN 14 1907 State N Y

Amusement Jottings.

THE third matinee of the Boston Symphony Orchestra's present series was given on Saturday afternoon last in Carnegie Hall before a record audience. The programme was exceptional in that it plunged without ado into a vortex of modern works, among which Wagner was the patriarch. Elgar's long, interesting, but prolix overture, "In the South;" a symphonic poem, "Cleopatra," by Mr. George Chadwick; "The Variations" and Double Fugue on a Merry Theme" of G. Schumann, and Wagner's boisterous, noisy, fairly empty overture to "Rienzi" formed the programme. The latter, one imagines, is played rather more as a reminder of a great man's humble beginnings than as an example of lofty, artistic attainments per se.

The work of the orchestra one may dismiss with a word. It surpassed even the time honored lustre of this famous organization, and served through the afternoon to ravish the ear with a succession of beautiful expositions and flawless technique that disarmed criticism.

The significant feature of the programme was the symphonic poem of Chadwick. This work was new to local concertgoers. When first heard at the Worcester Festival in the fall of 1905, the effect produced was one rather of disappointment. It seemed incoherent, prolix, dull on the whole. Yesterday's performance quite reversed one's earlier impressions. Owing to more careful and sympathetic insight, greater technical skill, finer acoustic possibilities in the hall, the work suddenly opened up into larger proportions. Unheard melodies stood out with fine distinction, skilful development, ingratiating combinations of timbres, together with a renewed acquaintance with the score, all combined to give much distinction to this work. It is individual, of strong characterization, finely blended moods, and a really powerful close. The opening bars, descriptive of the barge floating idly down the stream, is exquisite in its conception; the melodious delineation of Cleopatra and of Antony are rarely skilful, and the closing maestoso burial of the royal lovers is handled with fine vigor. As Mr. Hale has it: "For this, Shakespeare's line is, perhaps, not inappropriate:—

"'She shall be buried by her Antony.
No grave on earth shall hold a pair so famous.'"

The conjunction of circumstances by which so fine an American composition should be superbly read and played was indeed a happy one, and the audience privileged to hear this performance might well carry away memories of a noble work excellently and well performed.

Mr. Chadwick and Mr. Wassily Safonoff heard the performance from boxes.

Paper Press
City New York
Date JAN 1 1907 State N Y

Boston Symphonie-Quartett.

Das Boston Symphonie-Quartett veranstaltet heute Nachmittag in Mendelssohn Hall eine Quartett-Produktion. Als Solistin ist Frau Nissen-Stone angekündigt, welche Lieder singen wird.

[115]

Paper Press
City New York
Date JAN 15 1907 State N Y

MUSIC AND DRAMA.

Boston Symphony Orchestra.

At the Saturday afternoon concert of the Boston Symphony Orchestra there was, for the second time this season, no soloist, and the music was all "modern," unless we may except Wagner's "Rienzi" overture. The first number was Elgar's overture, "In the South," which seemed long—doubtless it is long. "Sunny Italy" is not very inviting, judging by this overture. Chadwick's symphonic poem, "Cleopatra," came next. This work, written only two years ago, proved to be very interesting. Full of color and dramatic in character as it is, it has something to say and says it well. Georg Schumann's "Variations and Double Fugue on a Merry Theme" was another novelty. This is a virtuoso piece for modern orchestra, and as such could not fail of a brilliant performance by the Boston musicians. The "merry theme" (scarcely "burlesque" as the programme notes had it) is much like a boisterous students' song, and was treated in a humorous, though not decidedly original, manner. Of course, the "clowns" of the orchestra, the bassoon and double bassoon, had prominent parts.

The Rienzi overture was played so slowly from beginning to end that it was robbed of its brilliancy—a quality which, in comparison with Wagner's later achievements, is its sole claim to fame. But the counter theme for trombones toward the close of the overture did not drown out the principal

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
FRIDAY, JANUARY 18, 1907

A Letter About Dr. Muck's Programme.

To the Editor of the Transcript:

The twelfth programme of the Symphony Concerts has been announced and is of no more interest than previous ones have been — Mendelssohn, Grieg, Schubert — and the season is half gone; and but one first-class modern work has been given the while: toujours the old masters!

We hear often how it has become the habit in Boston to fossilize—how a public that piques itself upon its knowledge and its ability to appreciate great art, invariably becomes inert when it must exercise the discriminative sense of the individual and not the tradition of years. Well, there is some truth in that; but what of our new conductor from Berlin? In Berlin, we have believed, Teutonic progress centres. Can it be that in the home of Strauss they are so very exclusive—they of the musical élite—of all that savors of the twentieth century? In his conducting, Dr. Muck has with much authority set for us a standard of interpretation which for its brilliance, reserve and sanity will not soon be forgotten. Shall we not have one well-made programme from his hands?

Perhaps Dr. Muck believes with Mr. Wells that we have not yet awakened from the embalmed repose in which we lay so long under the spell of Beethoven's music. How are we to persuade him that we are alive to the situation—that he stands at the beginning of the twentieth century in a progressive town of today, not in Vienna of the early eighties? After "all-Beethoven" programmes, "all-Russian" programmes, and "all-mediocrity" programmes, may not our minds be refreshed by the Symphonica Domestica, which we have not yet heard in Boston; or our overworked comprehending faculties be soothed by the dreams of Debussy before they are dulled to subtle effects. After the gross eloquence of Bruckner, Elgar and Glazounoff a tone-poem of Strauss, d'Indy, Debussy or Loeffler would be heard, if not with critical appreciation by everyone, at least with genuine pleasure by many.

It takes, as a rule, fifteen to eighteen years for a public to solve with satisfaction to itself the riddle of its creative sphinx. And for this reason particularly it is the first and most certain duty of an orchestra such as ours to produce with all its energy the little mite in each decade which has something new to say; something which, even if not of permanent quality, is of value now, that at least can show the way and say, "This much is true at all events." Not to give pleasure only, though that were enough, but to give light, is the function of our organization. The late Theodore Thomas appreciated with rare keenness the educational task that was his; and by indefatigable searching out of new works of interest, he worked an extraordinary enlightenment upon the mind of the public in Chicago. But perhaps Dr. Muck is a cynic and would not incur the obligations which a teacher must incur—but then, at least, he should aim to give pleasure; he should at all events provide contrasts and stimulation.

C. K.

[Programme-making for a series of orchestral concerts is so intricate a task and the results depend so much upon the individual likes and dislikes of the hearer that we venture no comment on our correspondent's letter. Besides, within a fortnight we have printed our own view of the much-disputed matter of Dr. Muck's programmes. As a matter of fact, Strauss's "Symphonia Domestica" was chosen long ago for performance, and will be played in February. By "one first-class modern work," our correspondent seems to mean Strauss's "Don Juan." Others might put Sibelius's and Sinding's symphonies, and even Elgar's overture, "In the South" in the same category. "Old masters," moreover, is rather a comprehensive term when our correspondent stretches it, apparently, to include the contemporaries as well as the predecessors of Strauss. Ed. Transcript.]

Paper Globe
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Many composers other than Mr. Chadwick have been stirred to music by the story of the Roman soldier and the royal Egyptian woman, yet none of this music has lived. Like Launcelot and Guinevere, and Hamlet and Ophelia, Antony and Cleopatra are still awaiting adequate expression in tone. In literature how different their fate! Shakespeare they inspired to the world's greatest love poem, and witness the three sonnets of a minor man like Hérédia, the last of which was surely written for all time. Mr. Chadwick's symphonic poem is well worth hearing, but it does not convince one that he is the composer divinely appointed to immortalize the pair in sound.

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City Baltimore
State Md.
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Following was the program given:

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Concerto in A minor, for violoncello and orchestra, op. 33.....R. Volkmann
Symphony in B-flat major, No. 5, op. 55..Glazounoff
I. Moderato maestoso; allegro.
II. Scherzo, moderato; pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.
Soloist, Mr. Heinrich Warnke, cellist.

Although the program lasted but little over an hour there was much therein of decided interest. Of the three numbers the Glazounoff symphony was by far the most interesting. The work is replete with beautiful melody, especially the brilliant, rythmic theme of the scherzo. Above all things, the works shows plainly the ability of the composer at instrumentation. In it he has brought out all of the resources of the orchestra.

The work is typical in its strength and forcefulness and especially so in the turbulent and martial theme of the fourth movement.

Paper Tribune

City New York

Date JAN 13 1907 State N Y

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA.

The third afternoon concert of the Boston Symphony Orchestra at Carnegie Hall contained no solo feature, but something much more enjoyable and profitable to the education of the audience—a fine, new composition by an American composer. This was a symphonic poem entitled "Cleopatra," by George W. Chadwick. It was the only feature of the concert which calls for more than the inevitable complimentary phrases touching the manner in which Dr. Muck and his men delivered themselves of their task of performance, for the rest of the music was familiar, consisting of Sir Edward Elgar's brilliant but too extended overture, "In the South"; Georg Schumann's "Variations and Double Fugue on a Merry Theme" and Wagner's "Rienzi" overture. The Schumann piece which Mr. Walter Damrosch introduced into American concert schemes was peculiarly delectable because of the delicious clearness with which its humor was set forth, and also, perhaps, for those who chose so to take it, because of the suspicion that it may have awakened in some minds that the wag Richard Strauss had met another wag who found a subject for excellent satirical fooling in the strained harmonization, violent contrasts of instrumental color and arbitrary counterpoint upon which his exemplar chooses to depend to bewilder, confound and amaze his hearers.

Mr. Chadwick's symphonic poem had its first performance at the Worcester (Mass.) festival of 1905, under the direction of Mr. Franz Kneisel. It was heard then and discussed at considerable length in The Tribune by this reviewer, and it was interesting to note to what extent the first impressions were confirmed and negatived by a second hearing under different circumstances. The work benefited largely from the new conditions. Not only was there a larger orchestra, but a better, for though many of the men who played it in Worcester also played it yesterday, they played it the second time in the middle of the season with the advantage of better study and spirits keyed to concert pitch, whereas at Worcester the season had not begun, the musicians came from their summer employment and were plunged at once into the furious mêlée of a festival which kept them at work from morning till midnight. Moreover, it was found that an instrument omitted in Worcester as having been introduced ad libitum, was highly effective in adding color to the voluptuous measures designed by the composer to delineate the Egyptian Queen and her passion. This instrument is the celesta, of which some of Mr. Chadwick's Russian contemporaries seem inclined to make much, though we cannot recall such effective use of it as that made in this finely conceived and well wrought composition. At Worcester we were inclined to think that, compared with Mr. Chadwick's other overtures and symphonies, "Cleopatra" marked an advance in striving rather than achievement. This opinion was not a little shaken yesterday. The new work is in harmonic and instrumental texture much more up to date than anything of Mr. Chadwick's that preceded it, and the elements which make it up to date are handled with admirable strength. It was noticeable a year and a half ago that Mr. Chadwick keeps an open ear and an open mind for the doings of his colleagues the world over. It is an affectation, the honesty of which we very much doubt, of the composers whom he has followed in some things that they contemn academic instruction. Now, Mr. Chadwick is the head of a musical conservatory, and himself the author of musical textbooks, yet he uses exotic scales when he feels impelled so to do, and is not afraid to spice his harmonies rather highly if thereby he can attain a purpose which he recognizes as within the province of his art, and laudable. Mr. Chadwick's symphonic poem is prolix, not in its expository portion in which the Cleopatra and Antony are characterized, nor in the fine finale in which, after the fateful outcome of the ill-starred passion, in which the union of the two principal melodies, rising like an apotheosis, suggests the burial of the lovers in a common grave:

> She shall be buried by her Antony:
> No grave upon the earth shall clip in it
> A pair so famous. High events as these
> Strike those that make them; and their story is
> No less in pity than his glory, which
> Brought them to be lamented.

Mr. Chadwick is prolix in the illustrative portion. He must needs linger long over Cleopatra's "love of Love and her soft hours," so that he may indulge himself to the full in music of the languorous East, and again over the Queen's death, of which Shakespeare makes such quick dispatch, so that his themes may come and go in many woful metmorphoses. Would he had been briefer! Dr. Muck might have curtailed his work with less disastrous effect upon its destiny than, as somebody has said, would have resulted to the fate of the world had the Egyptian Queen's nose been a trifle longer or shorter.

There has been much Antony and Cleopatra music; the ingenious Mr. Hale enumerated a quarter of a hundred operas alone in his notes on yesterday's programme. But for all that Mr. Chadwick was fully justified in harking back to the old story, for it is full of such stuff as music is made of—external pomp and circumstance, the glory of masculine puissance and feminine charm, strength sapped by indulgence, vigor wasting under seduction, and all overspread with the charm against which philosophy is impotent and in which the weak and erring find comfort and justification. The composer has gone to Plutarch's narrative, instead of Shakespeare's tragedy, and has selected situations and moods that bear more directly on Cleopatra's character than upon Antony's, and therefore has chosen his title wisely. The music is concerned with her languorous nature and consuming passion in the first instance, and her lover's undoing in the second. It begins with an exquisite bit of delineation which suggests the music of the waters when Cleopatra came sailing up the Cydnus to meet Antony at Cilicia "in a barge with gilded stern and outspread sails of purple, while oars of silver beat time to the music of flutes and fifes and harps." Shakespeare enriches the picture:

> The barge she sat in, like a burnished throne,
> Burned on the water: the poop was beaten gold;
> Purple the sails and so perfumed that
> [illegible] the oars were silver,

BOSTON HERALD

Published Every Day in the Year.
VOL. CXXI., NO. 17.

THURSDAY, JAN. 17, 1907.

LONGY CLUB GIVES SECOND CONCERT

Messrs. Fritzsche, Kloepfel, Ludwig, Rettberg and Schuecker Assist.

DELIGHTFUL CONCERT OF PUREST ARTISTRY

Unfamiliar Pieces by Lacroix, Mouquet and Hahn Are Played.

BY PHILIP HALE.

The Longy Club (wind instruments and piano), assisted by Messrs. Fritzsche, Kloepfel, Ludwig, Rettberg and Schuecker, gave its second concert last night in Potter Hall. There was a warmly applausive audience.

Lazzari's octet, op. 20, for flute, oboe, English horn, clarinet, two horns and two bassoons, has been heard here, but it gained by repetition. The first movement is melodically charming, the thematic treatment is masterly, and the effects gained by contrasting and blending timbres are often delightful. The second movement gives much promise in the opening, but the interest is not maintained till the end. The finale is agreeable.

Mouquet's "Pan," a sonata for flute and piano, played by Messrs. D. Maquarre and A. de Voto, is a truly poetic work, one of the most noteworthy, if not the most noteworthy, contributions for many years to the repertory of the flute. The three movements portray Pan with the shepherds, the birds and the nymphs. These movements are characterized by exquisite fancy and uncommon finish in workmanship. The musical thought is refined and original, and the variety of expression in both cantabile and bravura passages is surprising. The performance was one of rare excellence, one in which virtuosity and interpretation worked lovingly together. Jules Ernest Georges Mouquet was born in Paris, July 10, 1867. He was a prix de Rome man in 1896, and he began solemnly by composing "Andromeda," "The Sacrifice of Isaac," as a decent and Institute-fearing prix de Rome man should compose. He has written a string quartet, choruses, Danse Grecque, Ballade and Aubade, and one of his latest works is a quartet for harmonium, violin, viola, 'cello, which was produced in Paris last year.

Lacroix's Variations Symphoniques for flute, oboe, English horn, clarinet, bass clarinet, two horns and bassoon, were played here for the first time, as was the "Pan" sonata. This piece belongs, on the whole, to the class of compositions that are characterized as "well made." They remind one of the unfortunate women who are lumped together as "estimable persons." The first variations are ingenious, and they also have musical value, but the weariness of labor becomes apparent, and the final pages are as the working out of problems which interest chiefly the worker.

A suite by Reynaldo Hahn, "Le Bal de Beatrice d'Este," for two flutes, oboe, two clarinets, two horns, two bassoons, trumpet, kettle drums, cymbals, harp, piano, was played here for the first time. Hahn is known here chiefly by a few songs of a sentimental nature. The title of one of them—for they are sung in French by our indefatigably polyglot singers—was once translated hesitatingly by a young woman who sat behind me and was friendly disposed to her companion, "If My Worms Had Wings." It is only fair to say that the young woman added: "That doesn't seem to be right, but 'vers' must mean 'worms!'" Mr. Hahn, who of late has been as much interested in Mozart as he formerly was in Massenet—and imitation though in a diluted form is unmistakable admiration—is said to be a pet of all the ladies, in which respect he resembles Hildebrand Montrose. This charge may come from less successful composers in Paris, and as he purposes to visit the United States this season, let us give him the benefit of the doubt.

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Hahn makes a brave attempt to be pleasantly archaic in this suite by a use of old modes, and he is at times fairly successful, though he falls far below Delibes, whose music to "Le Roi s'Amuse" is a masterpiece in its suggestion of the formal grace and elegance of bygone years.

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[illegible] PUBLICAN: WEDNESDAY, JANUARY 16, 1907.

BOSTON SYMPHONY ORCHESTRA.

DR MUCK'S FIRST APPEARANCE

At a Concert in This City—A Fine Program of English, American and German Music.

The concert by the Boston symphony orchestra in Court Square theater last evening was specially notable because it was the first and (there is reason to fear) the only appearance in this city of one of the finest of living conductors. Dr Muck's engagement is but for a year, and his orchestra will not appear here again this season, but everyone will hope that his impressions of America are pleasant enough to tempt him to return when he can again be spared from his responsible and onerous post in Berlin. It is hard to imagine a more ideal conductor for the Boston orchestra, which needed a change, but not a shock. Dr Muck comes like a gentle amelioration of the New England climate, a relaxing south wind, a glint of sunshine in a gray day. To the harassed personnel of the orchestra it is like a grateful application of the rest cure, a balsam for raw nerves; to the audience it is just the extra touch of warmth and geniality that makes the difference. Let justice always be done to Mr Gericke; he is an admirable conductor and he made the Boston symphony orchestra what it is to-day. There are more lavishly praised leaders who would spoil it in a year. That is precisely what Dr Muck will not do; he is the perfect successor to Mr Gericke—refined, intellectual, fastidious, regardful of detail, yet an artist first and a drillmaster only as a means to an end. There is not in him so much as an atom of charlatanism: he looks upon the conductor simply as the interpreter, the medium between the composer and the public—most admirable when it is least noticed, when the audience can forget everything but the music.

It was very fitting that on such an occasion the usual soloist should be dispensed with, and the conductor given full liberty to construct the entire program with a view to an intended effect. Has an orchestral concert before been given in this city without some solo attraction? No case comes to mind. The result last night showed the superior unity of an unbroken program; the very act of turning attention to an individual performer changes the mood of an audience. Whether as a rule unbroken orchestral concerts would be equally popular is another matter; personality counts for much with an audience, and there is not always a distinguished new conductor to study. But an occasional unbroken evening of orchestral music is delightful, and there is not the sense of waste of precious minutes which is given by a mere solo performance when the most perfect orchestra in the country might be playing. The audience last evening was large and received Dr Muck with sincere though not exuberant cordiality. There was not in the concert much opportunity or occasion for frenetic applause, but everyone listened with apparent pleasure, and it is seldom that a concert has had more unanimous and hearty praise in the aftercomment.

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Paper Tribune

City New York

Date JAN 13 1907 State N Y

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA.

The third afternoon concert of the Boston Symphony Orchestra at Carnegie Hall contained no solo feature, but something much more enjoyable and profitable to the education of the audience—a fine, new composition by an American composer. This was a symphonic poem entitled "Cleopatra," by George W. Chadwick. It was the only feature of the concert which calls for more than the inevitable complimentary phrases touching the manner in which Dr. Muck and his men delivered themselves of their task of performance, for the rest of the music was familiar, consisting of Sir Edward Elgar's brilliant but too extended overture, "In the South"; Georg Schumann's "Variations and Double Fugue on a Merry Theme" and Wagner's "Rienzi" overture. The Schumann piece which Mr. Walter Damrosch introduced into American concert schemes was peculiarly delectable because of the delicious clearness with which its humor was set forth, and also, perhaps, for those who chose so to take it, because of the suspicion that it may have awakened in some minds that the wag Richard Strauss had met another wag who found a subject for excellent satirical fooling in the strained harmonization, violent contrasts of instrumental color and arbitrary counterpoint upon which his exemplar chooses to depend to bewilder, confound and amaze his hearers.

Mr. Chadwick's symphonic poem had its first performance at the Worcester (Mass.) festival of 1895, under the direction of Mr. Franz Kneisel. It was heard then and discussed at considerable length in The Tribune by this reviewer, and it was interesting to note to what extent the first impressions were confirmed and negatived by a second hearing under different circumstances. The work benefited largely from the new conditions. Not only was there a larger orchestra, but a better, for though many of the men who played it in Worcester also played it yesterday, they played it the second time in the middle of the season with the advantage of better study and spirits keyed to concert pitch, whereas at Worcester the season had not begun, the musicians came from their summer employment and were plunged at once into the furious mêlée of a festival which kept them at work from morning till midnight. Moreover, it was found that an instrument omitted in Worcester as having been introduced ad libitum, was highly effective in adding color to the voluptuous measures designed by the composer to delineate the Egyptian Queen and her passion. This instrument is the celesta, of which some of Mr. Chadwick's Russian contemporaries seem inclined to make much, though we cannot recall such effective use of it as that made in this finely conceived and well wrought composition. At Worcester we were inclined to think that, compared with Mr. Chadwick's other overtures and symphonies, "Cleopatra" marked an advance in striving rather than achievement. This opinion was not a little shaken yesterday. The new work is in harmonic and instrumental texture much more up to date than anything of Mr. Chadwick's that preceded it, and the elements which make it up to date are handled with admirable strength. It was noticeable a year and a half ago that Mr. Chadwick keeps an open ear and an open mind for the doings of his colleagues the world over. It is an affectation, the honesty of which we very much doubt, of the composers whom he has followed in some things that they contemn academic instruction. Now, Mr. Chadwick is the head of a musical conservatory, and himself the author of musical textbooks, yet he uses exotic scales when he feels impelled so to do, and is not afraid to spice his harmonies rather highly if thereby he can attain a purpose which he recognizes as within the province of his art, and laudable. Mr. Chadwick's symphonic poem is prolix, not in its expository portion in which the Cleopatra and Antony are characterized, nor in the fine finale in which, after the fateful outcome of the ill-starred passion, in which the union of the two principal melodies, rising like an apotheosis, suggests the burial of the lovers in a common grave:

> She shall be buried by her Antony:
> No grave upon the earth shall clip in it
> A pair so famous. High events as these
> Strike those that make them; and their story is
> No less in pity than his glory, which
> Brought them to be lamented.

Mr. Chadwick is prolix in the illustrative portion. He must needs linger long over Cleopatra's "love of Love and her soft hours," so that he may indulge himself to the full in music of the languorous East, and again over the Queen's death, of which Shakespeare makes such quick dispatch, so that his themes may come and go in many woful metmorphoses. Would he had been briefer! Dr. Muck might have curtailed his work with less disastrous effect upon its destiny than, as somebody has said, would have resulted to the fate of the world had the Egyptian Queen's nose been a trifle longer or shorter.

There has been much Antony and Cleopatra music; the ingenious Mr. Hale enumerated a quarter of a hundred operas alone in his notes on yesterday's programme. But for all that Mr. Chadwick was fully justified in harking back to the old story, for it is full of such stuff as music is made of—external pomp and circumstance, the glory of masculine puissance and feminine charm, strength sapped by indulgence, vigor wasting under seduction, and all overspread with the charm against which philosophy is impotent and in which the weak and erring find comfort and justification. The composer has gone to Plutarch's narrative, instead of Shakespeare's tragedy, and has selected situations and moods that bear more directly on Cleopatra's character than upon Antony's, and therefore has chosen his title wisely. The music is concerned with her languorous nature and consuming passion in the first instance, and her lover's undoing in the second. It begins with an exquisite bit of delineation which suggests the music of the waters when Cleopatra came sailing up the Cydnus to meet Antony at Cilicia "in a barge with gilded stern and outspread sails of purple, while oars of silver beat time to the music of flutes and fifes and harps." Shakespeare enriches the picture:

> The barge she sat in, like a burnished throne,
> Burned on the water; the poop was beaten gold;
> Purple the sails, and so perfumed that
> The winds were lovesick with them; the oars were silver,
> Which to the tune of flutes kept stroke, and made
> The water which they beat follow faster,

High and streaming chords from the violins throw a shimmer about the rippling music, for which the composer has, consciously or unconsciously, chosen the instruments mentioned by Plutarch. Then follows music with martial rhythms, which grows into a pompous, but, we fear, somewhat commonplace march, which serves to characterize Antony. As has been intimated, the greater part of the tone poem is taken up with the development of the Cleopatra theme, obviously designed to picture Cleopatra, the nature and growth of her passion, and her end.

H. E. K.

BOSTON HERALD

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THURSDAY, JAN. 17, 1907.

LONGY CLUB GIVES SECOND CONCERT

Messrs. Fritzsche, Kloepfel, Ludwig, Rettberg and Schuecker Assist.

DELIGHTFUL CONCERT OF PUREST ARTISTRY

Unfamiliar Pieces by Lacroix, Mouquet and Hahn Are Played.

BY PHILIP HALE.

The Longy Club (wind instruments and piano), assisted by Messrs. Fritzsche, Kloepfel, Ludwig, Rettberg and Schuecker, gave its second concert last night in Potter Hall. There was a warmly applausive audience.

Lazzari's octet, op. 20, for flute, oboe, English horn, clarinet, two horns and two bassoons, has been heard here, but it gained by repetition. The first movement is melodically charming, the thematic treatment is masterly, and the effects gained by contrasting and blending timbres are often delightful. The second movement gives much promise in the opening, but the interest is not maintained till the end. The finale is agreeable.

Mouquet's "Pan," a sonata for flute and piano, played by Messrs. D. Maquarre and A. de Voto, is a truly poetic work, one of the most noteworthy, if not the most noteworthy, contributions for many years to the repertory of the flute. The three movements portray Pan with the shepherds, the birds and the nymphs. These movements are characterized by exquisite fancy and uncommon finish in workmanship. The musical thought is refined and original, and the variety of expression in both cantabile and bravura passages is surprising. The performance was one of rare excellence, one in which virtuosity and interpretation worked lovingly together. Jules Ernest Georges Mouquet was born in Paris, July 10, 1867. He was a prix de Rome man in 1896, and he began solemnly by composing "Andromeda," "The Sacrifice of Isaac," as a decent and Institute-fearing prix de Rome man should compose. He has written a string quartet, choruses, Danse Grecque, Ballade and Aubade, and one of his latest works is a quartet for harmonium, violin, viola, 'cello, which was produced in Paris last year.

Lacroix's Variations Symphoniques for flute, oboe, English horn, clarinet, bass clarinet, two horns and bassoon, were played here for the first time, as was the "Pan" sonata. This piece belongs, on the whole, to the class of compositions that are characterized as "well made." They remind one of the unfortunate women who are lumped together as "estimable persons." The first variations are ingenious, and they also have musical value, but the weariness of labor becomes apparent, and the final pages are as the working out of problems which interest chiefly the worker.

A suite by Reynaldo Hahn, "Le Bal de Beatrice d'Este," for two flutes, oboe, two clarinets, two horns, two bassoons, trumpet, kettle drums, cymbals, harp, piano, was played here for the first time. Hahn is known here chiefly by a few songs of a sentimental nature. The title of one of them—for they are sung in French by our indefatigably polyglot singers—was once translated hesitatingly by a young woman who sat behind me and was friendly disposed to her companion, "If My Worms Had Wings." It is only fair to say that the young woman added: "That doesn't seem to be right, but 'vers' must mean 'worms!'" Mr. Hahn, who of late has been as much interested in Mozart as he formerly was in Massenet—and imitation though in a diluted form is unmistakable admiration—is said to be a pet of all the ladies, in which respect he resembles Hildebrand Montrose. This charge may come from less successful composers in Paris, and as he purposes to visit the United States this season, let us give him the benefit of the doubt.

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It was very fitting that on such an occasion the usual soloist should be dispensed with, and the conductor given full liberty to construct the entire program with a view to an intended effect. Has an orchestral concert before been given in this city without some solo attraction? No case comes to mind. The result last night showed the superior unity of an unbroken program; the very act of turning attention to an individual performer changes the mood of an audience. Whether as a rule unbroken orchestral concerts would be equally popular is another matter; personality counts for much with an audience, and there is not always a distinguished new conductor to study. But an occasional unbroken evening of orchestral music is delightful, and there is not the sense of waste of precious minutes which is given by a mere solo performance when the most perfect orchestra in the country might be playing. The audience last evening was large and received Dr Muck with sincere though not exuberant cordiality. There was not in the concert much opportunity or occasion for frenetic applause, but everyone listened with apparent pleasure, and it is seldom that a concert has had more unanimous and hearty praise in the after-comment.

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Beethoven's A major symphony, with which the program closed, is in itself admirably suited to Dr Muck's notions of a climax. Hardly any work so great begins so unostentatiously, and the conductor's general practice of slightly keeping down a first movement in the interest of the total effect is [illegible] hardly necessary. That this symphony, ra[illegible]ing with the C minor, is not equally pop[illegible]r, is largely due, it may be believed, [illegible] the slowness with which the splendid [illegible]sign is developed. There is no part of it to be sure, quite so popular in character as the andante of the fifth, but it is muc[illegible] more important that the opening is less likely to attract attention; there is nothin[illegible] comparable to the famous hammer strokes of Fate-at-the-Door. It is only after long familiarity with the first movement that its beauties fully reveal themselves; even the brilliant dance rhythm of the vivace that follows the long introduction is apt to seem a little monotonous at a first hearing. But nothing could be lovelier than the allegretto, one of the most heavenly of Beethoven's inspirations, and curiously like Schubert, who as a lad of 15 must have been present at the famous benefit concert in 1813 at which this symphony was first played, and may well have had his musical thought colored for life by this lovely lyric strain. It was exquisitely played last night, perfect in tempo, beautifully interpreted in every detail, rich and tender in the treatment of the melody. And no less ideal was the scherzo with its deliciously contrasted trio; there could hardly be a more perfect presentation of values; every shade of expression realized, without the slightest exaggeration of any sort. And then came the finale, with its brilliant triumphant strains, the long-awaited climax in which for the first time the full resources of the orchestra had a chance. Dr Muck is not a brutal conductor; he does not treat a Beethoven symphony as though it had been written to-morrow by Richard Strauss; his readings are as far removed as Mr Gericke's from sensationalism. But he has a strong grasp; he makes his players do great things. Without the least violence or over-emphasis he brings out the full power and majesty of Beethoven. Conductor and orchestra are happily matched.

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MUSIC AND DRAMA

REYNALDO HAHN AND BEATRICE D'ESTE

A Vision of "The Sweetest Lady in All Italy" and Her Ball, as Hahn's Music Dances It—H. B. Irving Acts Charles I. in His Father's Play and Again Proves His Ability and Individuality—The Western Trip of the Symphony Orchestra—News of the Day

"The sweetest lady in all Italy," as the poets and the scholars of the Renaissance liked to call her, came very unexpectedly into the concert of the Longy Club and even into Potter Hall, last night. Ariosto and scores of minor poets sung her in her time and long afterwards. She has her place and praise in Castiglione's mirror of perfect courtiers and perfect ladies. Here and now she had no such gallant heralding. "Le Bal de Béatrice d'Este," ran a line of the programme dryly and curtly, "suite by Reynaldo Hahn for two flutes, oboe, two clarinets, two horns, two bassoons, trumpet, tympani, cymbals, harp and piano—first performance." Mr. Longy employs no learned programmist; Hahn printed no note on the titlepage of his music; and so there was no hint of what manner of woman this Beatrice d'Este was, when she lived and how, and why four centuries have remembered her and one man at least—amorist and composer—taken thought of her when he would write music. Yet she still kneels before the Madonna in Zenate's altar-piece in the Brera at Milan—her husband, the black duke, opposite her, and by her side her children. She lies in effigy on her tomb in the great Certosa beyond the city, and in the Louvre is the bust that Christoforo Romano wrought of her when she was still an unwedded girl at Ferrara. She had but twenty-two years to live at most and each artist saw the same round, childish face, lips that pouted a little and nose that tilted a little. The painter gives the animation of her eyes the sculptors, the charm of her irregular features. Her hair platted smoothly over her head in circlets of pearls falls almost to her feet in a long braid with its pearl ropings too—for Beatrice loved ornament. There are pearls about her neck and forehead as well, and her dress rustles with her favorite ribbons.

A child, surely, yet the wife of Ludovico Sforza-Ludovico Il Mere, so-called for his swarthy complexion and blacker hair—the greatest and richest prince of his time in Italy, the last of the mighty despots, the friend and patron of Leonardo da Vinci and of countless artists and scholars, the lord for few short years, of the most opulent and brilliant court in all Europe. You may see him in that same altar-piece grave, strong, swarthy. By his side through these years sat the young Beatrice. He had married her out of the old red castello of the Estensi that still stands in sleepy Ferrara, he a soldier and a courtier of forty, she a girl of fifteen. He brought her to Milan in such state that even an ostentatious age marvelled at the display. There from 1491 to 1497, she reigned with him, until death cut her down as suddenly and swiftly as a gardener's shears cut a flower. And she was "the sweetest lady in all Italy." The young poets, the gray-haired scholars, the monitor of courtiers are all agreed upon it. And she loved every innocent pleasure, and she would take every innocent joy of life, and for her it was a gala life. The chroniclers of the time are filled with the tales of her hunts, her fetes, her balls, her plays, her journeys, of every diversion that the passing hour or long preparation might yield. The artists loved her and even designed her dresses. Leonardo himself ordered her masques. The musicians made her beautiful viols and clavichords and even their beauty did not exceed the loveliness of the sound that they drew from them for her delight. The poets made verses for her and in the intervals wrote her plays and pastorals. Scholars sent her some treasure of classic bust or jewel that the earth had newly yielded. There was no dancing like her dancing, and new dances were invented for her. Huntsmen and even the great engineers of the court brought their choicest falcons and their bravest horses to her door. Going on embassy, she fascinated the old men of the Venetian Senate and had her will and her husband's of it. The King of France might not speak for the stilling charm of her as she came into his presence. At mere report of her, the pope bade her eat meat when she would. For she was a beautiful pagan. "Vivete lieti!" take the joy of life—she cried to comrades that were as young and pagan as she. "And when Duchess Beatrice died," wrote the poet, Calmeta, "everything fell into ruin, and that court which had been a joyous paradise was changed into a black inferno."

Wherever the Lady Beatrice dwelt or went, there was dancing. She danced as a child in the great bare rooms of her father's castello. She danced into her marriage and into her capital. In Milan, at her country houses, the fetes were endless. The very evening before she died at midnight Beatrice was dancing. What ball, indeed, if so many, would Reynaldo Hahn recall and picture? Perhaps it was the wondrous fete with which the black Ludovico celebrated the coming of his bride to Milan. It was in the great hall of the castello where the men were wont to play at ball as their sons are to this day in the cities of the Lombard plain and the Apennines. Leonardo himself painted the vaulted roof in azure and gold to imitate the firmament. On the wall, tapestries proclaimed the deeds of arms and statecraft of the Sforza and the Visconti. At the entrance stood a huge arch, and beneath it was the colossal image of Ludovico himself on horseback, and again, per chance, Leonardo made it. To the ball came all the court of Milan and all the visiting guests. And peasant girls from all parts of Italy danced before them, and the maidens gave the palm of Terpsichore to a Tuscan maiden.

Then the ball began. Hahn has not told us whether it was a masque or not, but he has given us the music of the dances. There is the stately entrance of the guests, the ordered beat of drums, the acclaim of trumpets; the measured progress of the cortége. The impression is of stately and graceful formality. Then the dances—perhaps the dances of the peasant maidens from every corner of Italy. The names suggest the curious and exotic artistry that has discovered and designed them—a Lesquercade, a Romanesque, and an Ibérienne. They are all archaic dances rhythmed in the vein of formal grace and polished fantasy, or in the Ibérienne, whirling with sharp and fiery motion. Next the classic mask, which was a part of every such pageant in the joyous paganism of the Renaissance. It is Leda and her ruffling swan, subdued by Hahn, polished amorist always, to the tender sentiment that he fancies, perhaps, in his Beatrice; polished in every méasure as befits her court. Last, the stately coranto of the duchess and her train, and then the duke departs as he came. The suite is artificial music, deliberately archaic, polished often to the last touch of elegance or piquancy, subdued as often to courtly form, sharpened now and then with fantastic contrast and superficial always. Yet with a little sympathetic imagination the breath of a Renaissance pageant and the faint, far fragrance of Beatrice herself blow lightly through it.

The rest of the programme lent no such piquant spur to fancy. Lazzeri's octet for flute, oboe, English horn, clarinet, two horns and two bassoons, gave pleasure by the richness of its harmonies and its warm blending of the peculiar voices of the several instruments. Lacroix's symphonic variations for the same instruments, less one bassoon and with a bass clarinet added, was less fertile in melodic invention and harmonic detail, and less wooing in its fused or contrasted tonal colors—an ingenious exercise in music for wind choir and little more. Mouquet's sonata for flute and piano, on the other hand, was notable in its kind. It used the flute in its full and undulating tones and not in the shrill and skipping brevura of many a tawdry show-piece. It gave them the voice of song and it colored them with quick and warm imagination. Pan piped to the shepherds, sung with the birds, beguiled the nymphs, and one or another made him playful answer. Even a flute may inspire to such fancies with Mouquet's feeling for it to shape the music and Mr. Daniel Maquarre's artistry to play it. Perhaps indeed the flowing beauty, the soft fullness and the rippling life of the music lay most of all in his [illegible]

H. T. P.

The Western Trip of the Symphony Orchestra

A week from next Sunday, on Jan. 27, the Symphony Orchestra begins the longest Western trip that it has made in many years. A year ago, last autumn, before the season began here, it journeyed as far as Buffalo, Cleveland and Toronto. Now it is going to Chicago, where it has not played for fifteen years, to Indianapolis and to Cincinnati. The first concert of the little tour takes place at Rochester on Monday evening, Jan. 28; the second at Cleveland on Tuesday, Jan. 29; the third at Chicago on Wednesday, Jan. 30; the fourth at Detroit on Thursday, Jan. 31; the fifth at Indianapolis on Friday, Feb. 1; and the sixth at Cincinnati on Saturday afternoon, Feb. 2. From Cincinnati, the orchestra returns directly to Boston. Dr. Muck, needless to say, is conducting at each concert, and making his first appearance in the several cities to be visited. Mr. Adamowski will be the solo violinist in Rochester, Cleveland and Detroit; and Mr. Hess in Cincinnati. In Chicago, Rudolph Ganz, the pianist, plays with the orchestra; and in Indianapolis the local management wished no soloist at all. The programmes, as usual on the journeys of the orchestra, have been made exclusively from compositions that we in Boston have already heard. Beethoven's seventh symphony, Strauss's "Don Juan," and the prelude to Wagner's "Die Meistersinger" stand on three. Detroit is to hear Glazounoff's fifth symphony; Indianapolis, Brahms's first; and Cincinnati the symphony by Sibelius that made so large an impression here a fortnight ago. In full the programmes are:

At Rochester Jan. 28, and Cleveland Jan. 29—

Wagner: Prelude to "Die Meistersinger."
Saint-Saëns: Concerto for Violin in B-minor, No.3. (Mr. Adamowski.)
Beethoven: Symphony in A major, No. 7.

At Chicago Jan. 30—

Wagner: Overture to "Rienzi."
Strauss: Tone Poem, "Don Juan."
Tchaikovsky: Concerto for Piano in B-flat, No. 1. (Mr. Ganz.)
Beethoven: Symphony in A major, No. 7.

At Detroit Jan. 31—

Strauss: Tone Poem, "Don Juan."
Saint-Saëns: Concerto for Violin in B-minor, No.3. (Mr. Adamowski.)
Glazounoff: Symphony in B-flat, No. 5.

At Indianapolis Feb. 1—

Brahms: Symphony in C minor, No. 1.
Strauss: Tone Poem, "Don Juan."
Wagner: Prelude to "Die Meistersinger."

At Cincinnati Feb. 2—

Weber: Overture to "Oberon."
Beethoven: Concerto for Violin in D major. (Mr. Hess.)
Sibelius: Symphony in E minor, No. 1.

[redacted]

Mr. Converse's orchestral fantasy, "The Mystic Trumpeter," after the like-named poem by Walt Whitman, will be played for the first times in Boston at the Symphony concerts of Jan. 25 and 26. It was written in 1904-1905, and it has been played by the Cincinnati and the Philadelphia orchestras. It is the only one of Mr. Converse's more recent compositions in the larger forms that has not yet been heard here.

JANUARY 17, 1907

THE LONGY CLUB CONCERT.

PROGRAMME.

Lazzari—Octuor for Wood and Brass wind.
Mouquet—"The Flute of Pan," Sonata for Flute and Piano.
Lacroix—Variations Symphoniques, for Wood and Brass wind.
Hahn—"Le Bal de Beatrice D'Este." Suite for wind, orchestra and piano.

Mr. Longy is known for his tact and taste in programme-making and the list of the concert of last night, in Potter Hall, was a striking example of this good quality. Every number on the programme had its points of interest. The scores were larger than usual, the three last numbers were new to Boston, and to the full forces of the Longy Club there were added Mr. Fritsche, bass clarinette, Mr. Kloepfel, trumpet, Mr. Ludwig, cymbals, Mr. Rettberg, kettledrums, and Mr. H. Schuecker, harp.

The most important score of the concert was Hahn's Suite, which was fully orchestral, save for the absence of the strings. It called for two flutes, oboe, clarinettes, horns, bassoons, trumpet, kettledrums, cymbals, harp and piano. Nor was the work by Lacroix less "exigeant" in its scoring, for it added English horn and bass clarinette to the usual wind score. One can imagine the rich effect of such instrumentation in such a small auditorium as Potter Hall. Reynaldo Hahn, the young Venezuelan (he is 32 years old) is not a seeker after mysteries or tonal ugliness; he is a melodic and even a sentimental composer, and this Suite has a directness of tune in its short movements that ought to float it to popularity.

It is a free Suite, giving an occasional dance movement of the old type, but also several freer romantic touches. It gives some prominent work to the harp, particularly in the first and last movements. There were some striking glissando effects which were startling and in all his work Mr. Schuecker was very successful. The Ball of Beatrice d'Este may not have been as large as the recent Police Ball but it was more graceful. Some of the dance movements were full of delicacy and finesse. Mr. Lougy directed the little orchestra and read the work finely, giving the pomp and circumstance of the more bombastic movements with appropriate power, yet portraying the quaint old style of the Romanesca equally well. The "Iberienne," in which the trumpet and horn were excellently played, was one of the best points of the Suite. Lacroix's variations were played with fine ensemble. It was interesting to listen to English horn and bass clarinette in Potter Hall, for one cannot study their effects so easily in Symphony Hall, where we generally hear them. The English horn was beautifully played by Mr. C. Lenom in the opening theme, and the bass clarinette stood forth effectively in the first variation. The variations were thoroughly well made music and had the advantage of passing the instruments in review before the auditor, each one becoming prominent in turn. The Octette by Lazzari was also a skilfully made composition, but it scarcely seemed to have a "raison d'etre," it did not convince one of the wisdom of trying to discard the strings. It has some good counterpoint, even to the fugato level, and it was well interpreted. It is not new to Boston, thanks to the Longy Club.

The most effective work of all remains to be spoken of. Judged from the standpoint of virtuosity and of originality, the new sonata, "The Flute of Pan," was the most important number. It was performed by Messrs. Maquarre and De Voto. Mouquet is another of the younger Frenchmen, one of the Conservatoire crop (by the way Hahn also studied there) and, we believe, a winner of the great "Prix de Rome." His "Flute of Pan" is a great addition to the concert repertoire of the flute. The chief difficulty in writng a sonata or concerto for this instrument is that it lacks the varied tone-colors of the stringed instruments, or of the clarinette. It is brilliant in the upper register and sentimental in the lower, and cannot get very far from either of these two qualities. Wherefore the Germans have reviled it and have made the conundrum—"What sounds worse than a flute?" Whereunto the answer is appended, "Two flutes!"

But the French deal more tenderly and wisely with the fine instrument and manage to bring forth beautiful effects from the romantic tube.

Mouquet has written three movements of well-contrasted character. The first jovial, the second ruminative, the finale brilliant. The style of each may be gathered from the mottos added to the movements. They are taken from the Greek and run as follows:

1. (Allegro Giocoso.) Pan and the Shepherds. "Oh Pan! who dwellest in the mountains, sing to us from your sweet lips a song. Sing to us and play upon your pastoral pipe."
2. (Adagio.) Pan and the birds. "Seated in the shade of the solitary wood, Oh, Pan, why dost thou draw from thy flute such delicious sounds."
3. (Allegro.) Pan and the nymphs. "Silence, in the shade of the oak trees. Silence, fountains plashing upon the rocks. Silence, sheep which bleat beside your young. Pan himself sings with his harmonious pipes. Around him with lightest steps dance the nymphs of the waters and of the woods."

Mouquet would have been contented with the debut of his work in Boston, had he heard the performance. Messrs. Maquarre and De Voto played the sonata as if they loved it, and the shading, the phrasing, the ensemble, were all that could be desired. Mr. Maquarre is one of the great flautists of the world, and Mr. De Voto is a most sterling chamber musician whose discretion and care might be studied by some of the world-famous pianists when it comes to uniting with other instruments.

The sonata was free in form. The second movement had a meditative quality, such as Debussy's faun had one afternoon, and its delicacy was splendidly preserved by Messrs. Marquarre and De Voto.

There was much quaintness in the finale, in which the difficult runs were made excellently and the climax was commendably worked up. The work won much applause from the large audience and Mr. Maquarre and Mr. De Voto were recalled several times.

Altogether this was one of the best concerts that the Longy club have ever given and we freely forgive its starting nearly 20 minutes behind time.

Louis C. Elson.

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JANUARY 17, 1907

The interest shown in the playing of Katherine Goodson, the pianist, at yesterday's Symphony rehearsal, where she appeared for the first time in Boston, promises much for her succes at the recital she is to give under Manager Mudgett's direction, at Chickering Hall, next Thursday afternoon. Her programme includes many novelties of the old schools, the several numbers being as follows: Mozart's Sonata A major; Menuett E flat, Beethoven; Arietta, Leonardo Leo (1694-1778); Gavottes by Exaudet (1710-1763), Corelli (1653-1713), and Rameau (1683-1764); Sonata (Moonlight), Beethoven; Andantino and Papillons, Op. 2, Schumann; Rhapsody, Op. 23 "Episodes of a Romance," Arthur Hinton; and Prelude D flat, Waltz G flat, Op. 70, Waltz A flat, Op. 42, and Scherzo in B minor, Op. 20, Chopin.

BOSTON TRAVELER, JANUARY 19, 1907.

NEXT week's rehearsal and concert of the Symphony orchestra will be the last before the orchestra starts on its western trip. It promises to be of special interest from the fact that Mme. Melba is to be the soloist, singing "L'Amero sero costante" from Mozart's "Il Re Pastore," and "Ah, for e lui" from Verdi's "La Traviata." This concert will also be marked by the fact that Dr. Muck brings forward another work by an American-and-Boston composer, Mr. Converse's "The Mystic Trumpeter." The symphony will be Berlioz's "Harold in Italy," Mr. Ferir playing the solo viola.

On Monday evening next the fourth concert of the Boston Symphony quartet will be given in Chickering Hall, Mr. Victor Benham, pianist, assisting.

Next week Thursday evening is the date for the next Symphony concert in Sanders Theatre, Cambridge, Prof. Wily Hess being the solo artist.

MUSICAL AMERICA

January 19, 1907

BOSTON'S ORCHESTRA PLAYS IN WASHINGTON

Warnke Takes the Place of Adamowski Who is on Sick List.

Glazounoff Symphony Proves to be Most Interesting of Numbers Offered by Dr. Karl Muck—Goltermann Concerto Given by 'Cellist—Mrs. Roosevelt Attends.

WASHINGTON, Jan. 14.—Every seat in the house and practically all the standing room was occupied at the third concert of the Boston Symphony Orchestra, Wednesday of last week.

The orchestra has been facing a series of mishaps. Dr. Muck was unable to conduct the rehearsal and concert of the orchestra in Boston on December 28 and 29. The soloist on that occasion was Timothee Adamowski. Last week Dr. Muck had recovered from his cold and was at the conductor's desk, but Mr. Adamowski was too ill to play, and was replaced by the 'cellist, Heinrich Warnke, who gave Goltermann's concerto. The remainder of the programme was devoted to Glazounoff's Fifth Symphony and Elgar's overture, "In the South."

By far the most interesting number of the afternoon was the Glazounoff symphony. In its last movement marched wild defiance of conventional rhythm and accent, where syncopation crowded upon syncopation and lawlessness ran rampant. The second movement, "Scherzo," was full of sparkle and the bright quiver of sunbeams. The "Andante" was of a quiet, meditative loveliness.

It is said that the Elgar overture was conceived on a glorious Spring day in the Valley of Andora, and that it is meant to suggest the joy of living in a balmy climate under sunny skies; and yet nearly half of it sounded frigid. Aside from the descriptive aspect of the music, it was an interesting example of Elgar's style.

The Goltermann concerto was perhaps the least interesting work on the programme. Mr. Warnke played admirably, and Dr. Muck was never more active in the pursuit of perfection.

Mrs. Roosevelt entertained a box party, and many well-known society women and musicians were in the audience.

JANUARY 17, 1907

MUSIC AND DRAMA

REYNALDO HAHN AND BEATRICE D'ESTE

A Vision of "The Sweetest Lady in All Italy" and Her Ball, as Hahn's Music Dances It—H. B. Irving Acts Charles I. in His Father's Play and Again Proves His Ability and Individuality—The Western Trip of the Symphony Orchestra—News of the Day

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Be the particular fete what it may, that it in Hahn's imagination comes the great duke in stately procession. There is the sweep of harps, the ordered beat of drums, the acclaim of trumpets; the measured progress of the cortége. The impression is of stately and graceful formality. Then the dances—perhaps the dances of the peasant maidens from every corner of Italy. The games suggest the curious and exotic artistry that has discovered and designed them—a Lesquercade, a Romanesque, and an Ibérienne. They are all archaic dances rhythmed in the vein of formal grace and polished fantasy, or in the Ibérienne, whirling with sharp and fiery motion. Next the classic mask, which was a part of every such pageant in the joyous paganism of the Renaissance. It is Leda and her ruffling swan, subdued by Hahn, polished amorist always, to the tender sentiment that he fancies, perhaps, in his Beatrice; polished in every measure as befits her court. Last, the stately coranto of the duchess and her train, and then the duke departs as he came. The suite is artificial music, deliberately archaic, polished often to the last touch of elegance or piquancy, subdued as often to courtly form, sharpened now and then with fantastic contrast and superficial always. Yet with a little sympathetic imagination the breath of a Renaissance pageant and the faint, far fragrance of Beatrice herself blow lightly through it.

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Saint-Saëns: Concerto for Violin in B-minor, No.3. (Mr. Adamowski.)
Beethoven: Symphony in A major, No. 7.

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Wagner: Overture to "Rienzi."
Strauss: Tone Poem, "Don Juan."
Tchaikovsky: Concerto for Piano in B-flat, No. 1. (Mr. Ganz.)
Beethoven: Symphony in A major, No. 7.

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Strauss: Tone Poem, "Don Juan."
Saint-Saëns: Concerto for Violin in B-minor, No.3. (Mr. Adamowski.)
Glazounoff: Symphony in B-flat, No. 5.

At Indianapolis Feb. 1—

Brahms: Symphony in C minor, No. 1.
Strauss: Tone Poem, "Don Juan."
Wagner: Prelude to "Die Meistersinger."

At Cincinnati Feb. 2—

Weber: Overture to "Oberon."
Beethoven: Concerto for Violin in D major. (Mr. Hess.)
Sibelius: Symphony in E minor, No. 1.

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Mr. Converse's orchestral fantasy, "The Mystic Trumpeter," after the like-named poem by Walt Whitman, will be played for the first times in Boston at the Symphony concerts of Jan. 25 and 26. It was written in 1904-1905, and it has been played by the Cincinnati and the Philadelphia orchestras. It is the only one of Mr. Converse's more recent compositions in the larger forms that has not yet been heard here.

BOSTON DAILY ADVERTISER
JANUARY 17, 1907

THE LONGY CLUB CONCERT.

PROGRAMME.

Lazzari—Octuor for Wood and Brass wind.
Mouquet—"The Flute of Pan," Sonata for Flute and Piano.
Lacroix—Variations Symphoniques, for Wood and Brass wind.
Hahn—"Le Bal de Beatrice D'Este." Suite for wind orchestra and piano.

Mr. Longy is known for his tact and taste in programme-making and the list of the concert of last night, in Potter Hall, was a striking example of this good quality. Every number on the programme had its points of interest. The scores were larger than usual, the three last numbers were new to Boston, and to the full forces of the Longy Club there were added Mr. Fritsche, bass clarinette, Mr. Kloepfel, trumpet, Mr. Ludwig, cymbals, Mr. Rettberg, kettledrums, and Mr. H. Schuecker, harp.

The most important score of the concert was Hahn's Suite, which was fully orchestral, save for the absence of the strings. It called for two flutes, oboe, clarinettes, horns, bassoons, trumpet, kettledrums, cymbals, harp and piano. Nor was the work by Lacroix less "exigeant" in its scoring, for it added English horn and bass clarinette to the usual wind score. One can imagine the rich effect of such instrumentation in such a small auditorium as Potter Hall. Reynaldo Hahn, the young Venezuelan (he is 32 years old) is not a seeker after mysteries or tonal ugliness; he is a melodic and even a sentimental composer, and this Suite has a directness of tune in its short movements that ought to float it to popularity.

It is a free Suite, giving an occasional dance movement of the old type, but also several freer romantic touches. It gives some prominent work to the harp, particularly in the first and last movements. There were some striking glissando effects which were startling and in all his work Mr. Schuecker was very successful. The Ball of Beatrice d'Este may not have been as large as the recent Police Ball but it was more graceful. Some of the dance movements were full of delicacy and finesse. Mr. Lougy directed the little orchestra and read the work finely, giving the pomp and circumstance of the more bombastic movements with appropriate power, yet portraying the quaint old style of the Romanesca equally well. The "Iberienne," in which the trumpet and horn were excellently played, was one of the best points of the Suite. Lacroix's variations were played with fine ensemble. It was interesting to listen to English horn and bass clarinette in Potter Hall, for one cannot study their effects so easily in Symphony Hall, where we generally hear them. The English horn was beautifully played by Mr. C. Lenom in the opening theme, and the bass clarinette stood forth effectively in the first variation. The variations were thoroughly well made music and had the advantage of passing the instruments in review before the auditor, each one becoming prominent in turn. The Ocíette by Lazzari was also a skilfully made composition, but it scarcely seemed to have a "raison d'etre," it did not convince one of the wisdom of trying to discard the strings. It has some good counterpoint, even to the fugato level, and it was well interpreted. It is not new to Boston, thanks to the Longy Club.

The most effective work of all remains to be spoken of. Judged from the standpoint of virtuosity and of originality, the new sonata, "The Flute of Pan," was the most important number. It was performed by Messrs. Maquarre and De Voto. Mouquet is another of the younger Frenchmen, one of the Conservatoire crop (by the way Hahn also studied there) and, we believe, a winner of the great "Prix de Rome." His "Flute of Pan" is a great addition to the concert repertoire of the flute. The chief difficulty in writng a sonata or concerto for this instrument is that it lacks the varied tone-colors of the stringed instruments, or of the clarinette. It is brilliant in the upper register and sentimental in the lower, and cannot get very far from either of these two qualities. Wherefore the Germans have reviled it and have made the conundrum—"What sounds worse than a flute?" Whereunto the answer is appended, "Two flutes!"

But the French deal more tenderly and wisely with the fine instrument and manage to bring forth beautiful effects from the romantic tube.

Mouquet has written three movements of well-contrasted character. The first jovial, the second ruminative, the finale brilliant. The style of each may be gathered from the mottos added to the movements. They are taken from the Greek and run as follows:

1. (Allegro Giocoso.) Pan and the Shepherds. "Oh Pan! who dwellest in the mountains, sing to us from your sweet lips a song. Sing to us and play upon your pastoral pipe."
2. (Adagio.) Pan and the birds. "Seated in the shade of the solitary wood, Oh, Pan, why dost thou draw from thy flute such delicious sounds."
3. (Allegro.) Pan and the nymphs. "Silence, in the shade of the oak trees. Silence, fountains plashing upon the rocks. Silence, sheep which bleat beside your young. Pan himself sings with his harmonious pipes. Around him with lightest steps dance the nymphs of the waters and of the woods."

Mouquet would have been contented with the debut of his work in Boston, had he heard the performance. Messrs. Maquarre and De Voto played the sonata as if they loved it, and the shading, the phrasing, the ensemble, were all that could be desired.

Mr. Maquarre is one of the great flautists of the world, and Mr. De Voto is a most sterling chamber musician whose discretion and care might be studied by some of the world-famous pianists when it comes to uniting with other instruments.

The sonata was free in form. The second movement had a meditative quality, such as Debussy's faun had one afternoon, and its delicacy was splendidly preserved by Messrs. Marquarre and De Voto.

There was much quaintness in the finale, in which the difficult runs were made excellently and the climax was commendably worked up. The work won much applause from the large audience and Mr. Maquarre and Mr. De Voto were recalled several times.

Altogether this was one of the best concerts that the Longy club have ever given and we freely forgive its starting nearly 20 minutes behind time. Louis C. Elson.

BOOT AND SHOE CLUB

BOSTON DAILY ADVERTISER
JANUARY 19, 1907

The interest shown in the playing of Katherine Goodson, the pianist, at yesterday's Symphony rehearsal, where she appeared for the first time in Boston, promises much for her succes at the recital she is to give under Manager Mudgett's direction, at Chickering Hall, next Thursday afternoon. Her programme includes many novelties of the old schools, the several numbers being as follows: Mozart's Sonata A major; Menuett E flat, Beethoven; Arietta, Leonardo Leo (1694-1778); Gavottes by Exaudet (1710-1763), Corelli (1653-1713), and Rameau (1683-1764); Sonata (Moonlight), Beethoven; Andantino and Papillons, Op. 2, Schumann; Rhapsody, Op. 23 "Episodes of a Romance," Arthur Hinton; and Prelude D flat, Waltz G flat, Op. 70, Waltz A flat, Op. 42, and Scherzo in B minor, Op. 20, Chopin.

BOSTON TRAVELER,
JANUARY 19, 1907.

NEXT week's rehearsal and concert of the Symphony orchestra will be the last before the orchestra starts on its western trip. It promises to be of special interest from the fact that Mme. Melba is to be the soloist, singing "L'Amero sero costante" from Mozart's "Il Re Pastore," and "Ah, for e lui" from Verdi's "La Traviata." This concert will also be marked by the fact that Dr. Muck brings forward another work by an American-and-Boston composer, Mr. Converse's "The Mystic Trumpeter." The symphony will be Berloiz's "Harold in Italy," Mr. Ferir playing the solo viola.

On Monday evening next the fourth concert of the Boston Symphony quartet will be given in Chickering Hall, Mr. Victor Benham, pianist, assisting.

Next week Thursday evening is the date for the next Symphony concert in Sanders Theatre, Cambridge, Prof. Wily Hess being the solo artist.

MUSICAL AMERICA

January 19, 1907

BOSTON'S ORCHESTRA PLAYS IN WASHINGTON

Warnke Takes the Place of Adamowski Who is on Sick List.

Glazounoff Symphony Proves to be Most Interesting of Numbers Offered by Dr. Karl Muck—Goltermann Concerto Given by 'Cellist—Mrs. Roosevelt Attends.

WASHINGTON, Jan. 14.—Every seat in the house and practically all the standing room was occupied at the third concert of the Boston Symphony Orchestra, Wednesday of last week.

The orchestra has been facing a series of mishaps. Dr. Muck was unable to conduct the rehearsal and concert of the orchestra in Boston on December 28 and 29. The soloist on that occasion was Timothee Adamowski. Last week Dr. Muck had recovered from his cold and was at the conductor's desk, but Mr. Adamowski was too ill to play, and was replaced by the 'cellist, Heinrich Warnke, who gave Goltermann's concerto. The remainder of the programme was devoted to Glazounoff's Fifth Symphony and Elgar's overture, "In the South."

By far the most interesting number of the afternoon was the Glazounoff symphony. In its last movement marched wild defiance of conventional rhythm and accent, where syncopation crowded upon syncopation and lawlessness ran rampant. The second movement, "Scherzo," was full of sparkle and the bright quiver of sunbeams. The "Andante" was of a quiet, meditative loveliness.

It is said that the Elgar overture was conceived on a glorious Spring day in the Valley of Andora, and that it is meant to suggest the joy of living in a balmy climate under sunny skies; and yet nearly half of it sounded frigid. Aside from the descriptive aspect of the music, it was an interesting example of Elgar's style.

The Goltermann concerto was perhaps the least interesting work on the programme. Mr. Warnke played admirably, and Dr. Muck was never more active in the pursuit of perfection.

Mrs. Roosevelt entertained a box party, and many well-known society women and musicians were in the audience.

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MUSICAL AMERICA January 19, 1907

Boston Symphony Quartette Introduces Kaun Composition

BOSTON SYMPHONY QUARTETTE

Reproduced from a New Photograph. The Organization Consists of Willy Hess, First Violin; Otto Roth, Second Violin; Emil Ferir, Viola, and Heinrich Warnke, 'Cello

There was a good attendance at the concert of the Boston Symphony Quartette at Mendelssohn Hall, Friday afternoon, for an interesting programme and excellent soloist had been announced, in addition to the four artists of the quartette, who in themselves have always drawn large and enthusiastic audiences.

The novelty introduced to the patrons of the concert was Hugo Kaun's string quartette in D major. Mr. Kaun, now a resident of Berlin, was for some years active in the musical life of Milwaukee and Chicago.

This latest emanation from his pen is a work of serious merit. In some ways it varies decidedly from the quartette form as conceived by former masters. There are only three movements; the first and last are slow, the second lively. While there is a certain lack of plasticity in the treatment and a tendency to melodic output without a definite result, the quartette held the interest of the audience throughout. The last movement is a splendidly conceived, deeply emotional and superbly written piece, in which the part writing is of the finest description and full of excellent color effects.

Professor Hess and his organization did their best work in the novelty. Breadth of tone and convincing artistry were aided by a deep understanding of the music in securing effects which won warm tributes of applause from the audience. Beethoven's Quartette in F minor Op. 95, was played with power.

Between the two quartettes Mme. von Niessen-Stone sang a group of German songs to a pianoforte accompaniment by Anna Lockwood. The songs—three by Schubert and four by Hugo Wolf—were sung with ripe intelligence and warm temperament, qualities pre-eminent in all the work of this artist, and which stamp a song sung by her with originality. The artist was disclosed as well in the selections, all of which were unhackneyed. They were "Liebeslauschen," "Schwanengesang" and "Liebhaber in Allen Gestalten," by Schubert, and "Wir rief ich denn?" "Wir haben beide lang Zeit geschwiegen," "Sie blasen zum Abmarsch" and "In den Schatten meiner Locken," by Wolf.

MELBA'S SON ARRIVES.

George N. Armstrong Reaches New York with His Young Wife.

Tall, slim, slightly stoop-shouldered, clad in a gray suit and a gray overcoat and with a fine ruby glowing from a gray silk four-in-hand tie, George Nesbit Armstrong, son of Mme. Melba, descended the gangplank of the *Carmania*, Sunday, accompanied by his wife, a daughter of Sir Jocelyn Otway, of Otway Hall, Northumberland.

Mme. Melba was not on the pier to greet her son and daughter-in-law, but several persons whom she had delegated to meet the couple were on hand, among them her private secretaries, Misses Murphy and Moore, and Mr. Heck, of Carnegie Hall.

"Which opera do you most like to hear your mother sing?" young Armstrong was asked by one of the newspaper men at the pier.

He considered a moment, and then said: "'La Bohème.'"

"Have you ever heard her say which one she likes best to sing?"

"No," he said, "I have not." Then he added with a laugh: "She would not sing any that she didn't like.'

"Do you sing or play any musical instrument?"

Before he could reply Mrs. Armstrong replied for him. "He does not," she said. "He cannot even play a polyphone."

Mr. and Mrs. Armstrong were driven to Mme. Melba's apartments, at Fifty-ninth street and Seventh avenue, where they will make their home during their stay in New York.

SPRINGFIELD REPUBLICAN:
JANUARY 20, 1907

Other Note and Comment.

The plans for the western trip of the Boston symphony orchestra are now completed. With Dr Muck it will leave Boston Sunday evening, the 27th, and go direct to Rochester, where it will give a concert in the Lyceum theater on Monday evening. The soloist will be T. Adamowski. The next evening it will give a concert in Gray's armory, Cleveland, this being one of the course of seven concerts given by various orchestras in that city. Mr Adamowski will also be the soloist there. Wednesday evening, it will give a concert in the Auditorium, Chicago, with Rudolph Ganz as soloist. Thursday evening, it plays in Light Guard armory, Detroit, with Mr Adamowski as soloist. Friday evening, it gives a concert in the English opera house, Indianapolis, without a soloist, and Saturday afternoon it plays in Music hall, Cincinnati, with Prof Willy Hess as soloist. From Cincinnati it returns directly to Boston.

Mme Olga Samaroff expects to sail for Europe in the early spring and plans are being made whereby in the spring and autumn she will play in London and in the principal cities of the continent. Curiously enough, London is the only European city in which she has ever given a public performance, for her entire career has been passed in this country.

SATURDAY, JANUARY 19, 1907

THE SYMPHONY CONCERT

MENDELSSOHN, SCHUBERT, AND A NEW PIANIST

Miss Katharine Goodson Makes Her Debut in America, Playing Grieg's Concerto—Concerts and Recitals Next Week—Miss von Radecki Returns—The Weeks to Come—More Salon Music

Miss Katharine Goodson, an English pianist of high repute in her own land, and somewhat widely known in various countries of Europe, made her first public appearance in America yesterday afternoon before an unusually enthusiastic and appreciative audience, who brought her back for four hearty recalls. The programme:

Overture, "A Midsummer Night's Dream".....Mendelssohn
Concerto for Piano.....Grieg
Symphony in C major.....Schubert

The "Midsummer Night's Dream" overture must always remain an exceedingly striking instance of the rapid and definite crystallization of individuality at an early age in the range of classic musical literature. The youthful Mozart to be sure gave far more phenomenal exhibitions of mere precocity, of amazing fluency of invention and sheer instinct for composition. But considering how much earlier relatively, his life of productivity began, and how incessantly it was stimulated by the fresh impressions of musicians in various musical cities, he achieved nothing that can bear comparison in point of total originality with the Scherzo of Mendelssohn's Octet or this overture. It contains the kernel of all his romanticism, unfolded later in the overtures "To the Tale of Fair Melusina" to "Fingal's Cave" and the calm introduction to the "Meeresstille." Aside from the indisputable freshness of musical invention, the novelty of orchestral effects alone would have rendered it immortal. The imaginative chords in the woodwind at once proclaim a new world of tone; the scheme of using the violins divided for so considerable a time is a sufficiently memorable achievement in itself, although Berlioz, within a few years, was destined independently to use this device in his revolutionary Fantastic Symphony. The discreetly descriptive humor of the low notes of the solo bassoon and horn, followed by the long sustained tone of the ophicleide (played of necessity on the bass tuba) in delicate allusion to the ass's bray from a grotesque contrast to exquisite fairy music that must have been totally and unforgettably new. It would require much study and careful deduction to enumerate in accurate detail the whole significance from the double point of musical and orchestral invention. It is enough to state that in the year of grace, 1907, aided by a marvellously finished performance, it still sounded spontaneously charming and poetically novel. Considering the ruthless advance of time and the rapid evolution of musical style more could scarcely be said.

Miss Goodson made an exceedingly pleasant and forceful impression. The Grieg concerto has been played so frequently in these concerts that there is no necessity for discussing its qualities at length. It presents an opportunity for moderate display of virtuosity, no little poetic temperament and much of that somewhat indefinable quality known as musicianship. Miss Goodson met these tests not only adequately, but with a generous reserve. Her technique is of that ample and fluent nature which is taken for granted as an essential for musical equipment. Her tone is powerful in forte without being hard; it is penetratingly full and singing in piano. Her rhythm is incisive, full of fire and yet when the occasion demands, elastic. In her performance one was conscious not merely of the well-equipped pianist, but also of the curtivated and thoughtful musician. Her interpretation was poetic, supplying that indispensable sense of imaginative atmosphere so absolutely essential to Grieg, while containing precisely that right pitch of bravura abandon, of dramatic sensuousness which the concerto demands. Too often the inexorable standards of technical cultivation and range of repertory combine to crush the development of the finer musical and expressive instincts. This is painfully the case with many pianists of indubitable talent, now before the public. It is a pleasure, therefore, to record that in Miss Goodson the technical and interpretative qualities are balanced to an uncommon degree, and that her performance of the Greig concerto showed the sensitive and responsive musician as well as the skilful pianist; an artistic temperament of vitality and poise. Her forthcoming recital will be awaited with distinct interest.

Dr. Muck's interpretation of the great C major symphony was an object of interested expectation. With some miscalculations of instrumental effect, there are many problems in the performance of this symphony which tax the resources of even the skilful conductor of today. To prevent the woodwind from being overpowered by the strnigs, to keep the trumpets from "cutting through," to allow the trombones to be heard without detriment to the tonal balance of the orchestra, all these are no slight tasks. Dr. Muck's performance of this perennially great work was conspicuously great. The symphony sounded remarkably convincing throughout; the genuine Schubert quality was manifest, and yet the volume of tone, while always well-balanced, was distinctly modern in its richness and dramatic quality. Possibly some exception might be taken to the tempo of the andante con moto as being faster than tradition, somewhat to its disadvantage, but this tempo was not maintained rigorously throughout. Nevertheless the performance of the symphony as a whole was remarkably eloquent and satisfying.

E. B. H.

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[illegible] Converse's [illegible] tic Trumpeter," and the reappearance of Mme. Melba, after two years of absence, make the chief interest of the thirteenth pair of Symphony concerts on Friday afternoon and Saturday evening next. In another column there is some account of Mr. Converse's music with quotations from the verses by Walt Whitman that suggested it. In New York, at the Manhattan Opera House, and in Boston, at Mrs. McAllister's concert, last Monday, Mme. Melba showed that she is at the very meridian of her powers. Her pieces at the Symphony concerts are the air with flute obbligato from Mozart's "Il Re Pastore" and Violetta's showy scena from the first act of Verdi's "La Traviata." The symphony is Berlioz's "Harold in Italy," the first large composition by the Frenchman that Dr. Muck has attempted this winter, and in it Mr. Férir will play the solo viola part that speaks the moods and the musings of Harold.

BOSTON SUNDAY GLOBE
JANUARY 20, 1907.

MUSICAL MATTERS

Katharine Goodson the Symphony Soloist.

People's Choral Union Promises Interesting Program.

Busy Week of Recitals—Preludes and Echoes.

Katharine Goodson, the English pianist, who made her first appearance in America last week at the Symphony concerts, proved to be an artist whose reputation abroad was evidently based upon merit, if one may judge from her performance of the A minor Grieg concerto and the cordial manner in which she was greeted by the members of the orchestra at the close of her work. The audience, too, was really "wildly enthusiastic," for a Symphony audience; but the reception by her associate players showed pretty plainly that her advance heralding was unlike that of some artists from across the sea, where more fancy than fact appeared in the preliminary notices.

Mme Goodson in every phase of the work appeared to readily respond to its demands and she is fortunately mistress of an arm power that is able to cope with an orchestra and sustain the right balance for the solo instrument in the musical picture.

As for technique and skill in all kinds of finger work the pianist is well endowed. And with the possible exception in the earlier part of the first movement her pedaling was admirably adjusted to the requirements of the finger board. And she is so sincere and unassuming in her performance that she impresses the auditor with being a serious devotee in her chosen field of endeavor an artist whose temperament is thoroughly artistic and who is a student always.

Her tone is very pleasing, whether in piano or fortissimo, and in the first movement of the concerto she gave a splendid exhibition of brilliancy in the long cadenza, which nearly runs the gamut of tonal colors. The bravura passages in the second part and the cantabel, later on, were each thoroughly satisfactory. Very clear and rapid was her arpeggio work in the third part, and the fortissimo finale of the closing movement was as vigorous and well sustained as one would expect to hear at the hands of a woman. She was recalled several times amidst loud plaudits—and Dr Muck smiled as though he enjoyed the tributes of appreciation bestowed upon the English visitor.

The orchestral numbers were the Mendelssohn overture to "A Midsummer Night's Dream" and Schubert's grand symphony in C major. The dainty and fairy-like passage for the strings were charmingly played; fairly shimmering in brilliancy and unity of execution in the overture. The Schubert overture, which to some minds should be relieved of a number of the repetitions in its score, deserves high praise. The interpretation was masterly in every way, all the familiar beauties of the composition, and they are very many, being shown in vivid musical colors, and Dr Muck read the score in a loving and sympathetic manner.

Mme Melba will be this week's soloist, singing "L'Amero," from Mozart's opera, "Il Re Pastore" and an aria from Verdi's "Traviata." Mr F. S. Converse will be represented on the program by an orchestral fantasy, "The Mystic Trumpeter," given for the first time in Boston. The symphony will be "Harold in Italy," by Berlioz, Mr Fevir playing the solo viola part.

BOSTON SYMPHONY QUARTET

The assisting pianist at the fourth concert of the Boston Symphony quartet in Chickering hall tomorrow evening will be Mr Victor Benham of Detroit. The other assisting artist will be Mr George Grisez, first clarinet of the Symphony orchestra. The program contains no novelties, but Mozart's quintet for clarinet and strings is so seldom heard that it will be new to nearly all the audience. The selections will be Brahm's quartet in B-flat major, the Mozart quintet and Tschaikowsky's trio for piano, violin and cello, "To the Memory of a Great Artist."

CAMBRIDGE SYMPHONIES.

The next Symphony concert in Cambridge will be given in Sanders Theatre Thursday evening, Jan. [illegible] artist will be Prof Willy Hess. The program will comprise Mozart's overture to [illegible] other Nicode [illegible] Concerto [illegible]

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Boston Transcript

324 WASHINGTON STREET, BOSTON, MASS.

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Symphony in C major.....Schubert

The "Midsummer Night's Dream" overture must always remain an exceedingly striking instance of the rapid and definite crystallization of individuality at an early age in the range of classic musical literature. The youthful Mozart to be sure gave far more phenomenal exhibitions of mere precocity, of amazing fluency of invention and sheer instinct for composition. But considering how much earlier relatively, his life of productivity began, and how incessantly it was stimulated by the fresh impressions of musicians in various musical cities, he achieved nothing that can bear comparison in point of total originality with the Scherzo of Mendelssohn's Octet or this overture. It contains the kernel of all his romanticism, unfolded later in the overtures "To the Tale of Fair Melusina" to "Fingal's Cave" and the calm introduction to the "Meeresstille." Aside from the indisputable freshness of musical invention, the novelty of orchestral effects alone would have rendered it immortal. The imaginative chords in the woodwind at once proclaim a new world of tone; the scheme of using the violins divided for so considerable a time is a sufficiently memorable achievement in itself, although Berlioz, within a few years, was destined independently to use this device in his revolutionary Fantastic Symphony. The discreetly descriptive humor of the low notes of the solo bassoon and horn, followed by the long sustained tone of the ophicleide (played of necessity on the bass tuba) in delicate allusion to the ass's bray from a grotesque contrast to exquisite fairy music that must have been totally and unforgettably new. It would require much study and careful deduction to enumerate in accurate detail the whole significance from the double point of musical and orchestral invention. It is enough to state that in the year of grace, 1907, aided by a marvellously finished performance, it still sounded spontaneously charming and poetically novel. Considering the ruthless advance of time and the rapid evolution of musical style more could scarcely be said.

Miss Goodson made an exceedingly pleasant and forceful impression. The Grieg concerto has been played so frequently in these concerts that there is no necessity for discussing its qualities at length. It presents an opportunity for moderate display of virtuosity, no little poetic temperament and much of that somewhat indefinable quality known as musicianship. Miss Goodson met these tests not only adequately, but with a generous reserve. Her technique is of that ample and fluent nature which is taken for granted as an essential for musical equipment. Her tone is powerful in forte without being hard; it is penetratingly full and singing in piano. Her rhythm is incisive, full of fire and yet when the occasion demands, elastic. In her performance one was conscious not merely of the well-equipped pianist, but also of the curtivated and thoughtful musician. Her interpretation was poetic, supplying that indispensable sense of imaginative atmosphere so absolutely essential to Grieg, while containing precisely that right pitch of bravura abandon, of dramatic sensuousness which the concerto demands. Too often the inexorable standards of technical cultivation and range of repertory combine to crush the development of the finer musical and expressive instincts. This is painfully the case with many pianists of indubitable talent, now before the public. It is a pleasure, therefore, to record that in Miss Goodson the technical and interpretative qualities are balanced to an uncommon degree, and that her performance of the Greig concerto showed the sensitive and responsive musician as well as the skilful pianist; an artistic temperament of vitality and poise. Her forthcoming recital will be awaited with distinct interest.

Dr. Muck's interpretation of the great C major symphony was an object of interested expectation. With some miscalculations of instrumental effect, there are many problems in the performance of this symphony which tax the resources of even the skilful conductor of today. To prevent the woodwind from being overpowered by the strnigs, to keep the trumpets from "cutting through," to allow the trombones to be heard without detriment to the tonal balance of the orchestra, all these are no slight tasks. Dr. Muck's performance of this perennially great work was conspicuously great. The symphony sounded remarkably convincing throughout; the genuine Schubert quality was manifest, and yet the volume of tone, while always well-balanced, was distinctly modern in its richness and dramatic quality. Possibly some exception might be taken to the tempo of the andamte con moto as being faster than tradition, somewhat to its disadvantage, but this tempo was not maintained rigorously throughout. Nevertheless the performance of the symphony as a whole was remarkably eloquent and satisfying.

E. B. H.

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Concerts Next Week

The first performance in Boston of Mr. Converse's orchestral fantasia, "The Mystic Trumpeter," and the reappearance of Mme. Melba, after two years of absence, make the chief interest of the thirteenth pair of Symphony concerts on Friday afternoon and Saturday evening next. In another column there is some account of Mr. Converse's music with quotations from the verses by Walt Whitman that suggested it. In New York, at the Manhattan Opera House, and in Boston, at Mrs. McAllister's concert, last Monday, Mme. Melba showed that she is at the very meridian of her powers. Her pieces at the Symphony concerts are the air with flute obbligato from Mozart's "Il Re Pastore" and Violetta's showy scena from the first act of Verdi's "La Traviata." The symphony is Berlioz's "Harold in Italy," the first large composition by the Frenchman that Dr. Muck has attempted this winter, and in it Mr. Férir will play the solo viola part that speaks the moods and the musings of Harold.

BOSTON SUNDAY GLOBE

JANUARY 20, 1907.

MUSICAL MATTERS

Katharine Goodson the Symphony Soloist.

People's Choral Union Promises Interesting Program.

Busy Week of Recitals—Preludes and Echoes.

Katharine Goodson, the English pianist, who made her first appearance in America last week at the Symphony concerts, proved to be an artist whose reputation abroad was evidently based upon merit, if one may judge from her performance of the A minor Grieg concerto and the cordial manner in which she was greeted by the members of the orchestra at the close of her work. The audience, too, was really "wildly enthusiastic," for a Symphony audience; but the reception by her associate players showed pretty plainly that her advance heralding was unlike that of some artists from across the sea, where more fancy than fact appeared in the preliminary notices.

Mme Goodson in every phase of the work appeared to readily respond to its demands and she is fortunately mistress of an arm power that is able to cope with an orchestra and sustain the right balance for the solo instrument in the musical picture.

As for technique and skill in all kinds of finger work the pianist is well endowed. And with the possible exception in the earlier part of the first movement her pedaling was admirably adjusted to the requirements of the finger board. And she is so sincere and unassuming in her performance that she impresses the auditor with being a serious devotee in her chosen field of endeavor; an artist whose temperament is thoroughly artistic and who is a student always.

Her tone is very pleasing, whether in piano or fortissimo, and in the first movement of the concerto she gave a splendid exhibition of brilliancy in the long cadenza, which nearly runs the gamut of tonal colors. The bravura passages in the second part and the cantabel, later on, were each thoroughly satisfactory. Very clear and rapid was her arpeggio work in the third part, and the fortissimo finale of the closing movement was as vigorous and well sustained as one would expect to hear at the hands of a woman. She was recalled several times amidst loud plaudits—and Dr Muck smiled as though he enjoyed the tributes of appreciation bestowed upon the English visitor.

The orchestral numbers were the Mendelssohn overture to "A Midsummer Night's Dream" and Schubert's grand symphony in C major. The dainty and fairy-like passage for the strings were charmingly played; fairly shimmering in brilliancy and unity of execution in the overture. The Schubert overture, which to some minds should be relieved of a number of the repetitions in its score, deserves high praise. The interpretation was masterly in every way, all the familiar beauties of the composition, and they are very many, being shown in vivid musical colors, and Dr Muck read the score in a loving and sympathetic manner.

Mme Melba will be this week's soloist, singing "L'Amero," from Mozart's opera, "Il Re Pastore" and an aria from Verdi's "Traviata." Mr F. S. Converse will be represented on the program by an orchestral fantasy, "The Mystic Trumpeter," given for the first time in Boston. The symphony will be "Harold in Italy," by Berlioz, Mr Fevir playing the solo viola part.

BOSTON SYMPHONY QUARTET

The assisting pianist at the fourth concert of the Boston Symphony quartet in Chickering hall tomorrow evening will be Mr Victor Benham of Detroit. The other assisting artist will be Mr George Grisez, first clarinet of the Symphony orchestra. The program contains no novelties, but Mozart's quintet for clarinet and strings is so seldom heard that it will be new to nearly all the audience. The selections will be Brahm's quartet in B-flat major, the Mozart quintet and Tschaikowsky's trio for piano, violin and cello, "To the Memory of a Great Artist."

CAMBRIDGE SYMPHONIES.

The next Symphony concert in Cambridge will be given in Sanders theatre Thursday evening, Jan 24. The soloist artist will be Prof Willy Hess, and the program will comprise Mendelssohn's overture to Shakspere's "A Midsummer Night's Dream." Mendelssohn's concerto for violin and Sibelius' symphony in E minor, No. 1.

BOSTON AMERICAN—JANUARY 20, 1907.

WOMAN PIANIST FROM LONDON SCORES HIT.

Miss Katherine Goodson, New to America, Wins Flattering Tribute at Symphony Concert.

SCHUBERT'S IMMORTAL NO. 7 GRANDLY PLAYED

By Kent Perkins.

With a warmth of greeting that was flattering in the extreme Miss Katherine Goodson, a young woman pianist from London, new to America, was welcomed at the twelfth Symphony concert of the season last evening in Symphony Hall.

She played Grieg's concerto in A minor op 16 and rarely has that famous and difficult work been set forth more brilliantly, forcefully or feelingly. Miss Goodson is tall and her head is crowned with a mass of Auburn hair. Her manner is intense, dynamic. In her long simple gown of white satin with copious lace falling from the elbows, she seemed, as she struck powerfully the resounding chords of the Norse harmonies, or tripped with fairy-like lightness over the delicate runs and trills, a very embodiment of a Viking's daughter making music in the great hall while warriors quaffed their mead.

Masterfulness, brilliance and power contrasted with deftness and a singing, velvety tone in lighter passages are Miss Goodson's most striking characteristics. This combination took the audience by storm last night, and the player was recalled many times at the close of her performance, while each movement was greeted with a salvo of applause.

The program was opened with Mendelssohn's delicious overture to "A Midsummer Night's Dream," which the orchestra played with exquisite delicacy.

After the concerto came Schubert's immortal Symphony in C major, No. 7. It is probable that this glorious masterpiece was never given with more tremendous power than it was last night under the spur of Dr. Muck's leadership. Every note of its triumphant measures, every shimmer of flooding sunlight that is sifted through it, every soaring harmony of the "music of the sphere's" that is heard in the wonderful scherzo was given forth with soul-stirring effect. It was a performance to be remembered as an event of a lifetime.

The assisting pianist at the fourth concert of the Boston Symphony Quartet in Chickering Hall, to-morrow evening, January 21, will be Victor Benham of Detroit. Mr. Benham is a musician who, after a considerable career abroad, has settled in Detroit, where his work is greatly admired. The other assisting artist will be Georges Grisez, first clarinet of the Symphony Orchestra.

The next Symphony concert in Cambridge will be given in Sanders Theatre on Thursday evening, January 24. The solo artist will be Professor Willy Hess, and the programme will comprise Mendelssohn's overture to Shakespeare's "A Midsummer Night's Dream," Mendelssohn's concerto for violin and Sibelius's Symphony in E minor, No. 1.

The Boston Journal
JANUARY 22, 1907.

MME. GOODSON TO APPEAR.

An important change has been made in the program of the Symphony Orchestra in Cambridge next Thursday evening, Jan. 24. The soloist instead of being Professor Willy Hess, will be Madame Katharine Goodson, who had such remarkable success at last week's Symphony concerts here. Madame Goodson will play the Greig Concerto.

BOSTON DAILY ADVERTISER
JANUARY 21, 1907

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Mendelssohn — "Midsummer-night's Dream." Overture.
Grieg—Concerto in A minor, for Piano.
Miss Katharine Goodson, Pianist.
Schubert—Symphony in C major.

The concert began, as usual, a little later than the advertised hour, which deprived some suburban residents of the magnificent finale of the Schubert symphony. There was quite an exodus before the end. Dr. Muck might well copy the practice of Mr. Lang and Mr. Gericke, who always began concerts on time.

The Mendelssohn overture was most daintily played. Whatever the shortcomings of Mendelssohn may have been, in the domain of musical humor he was second only to Richard Strauss and Wagner. His Scherzos are the finest part of his symphonies and in this overture the delicacy of his humor is more attractive than the grotesqueness of a Beethoven or the prattle of a Haydn. Over two centuries ago the musical Sam Pepys saw the Shakespearian play and wrote:

"To the King's Theatre where we saw 'Midsummer's Night's Dream,' which I had never seen before, nor shall ever again, for it is the most insipid ridiculous play that ever I saw in my life."

But Mendelssohn saw something more in it (after all it is often the German who appreciates Shakespeare best), and has vivified the picture of the fairies of the Athenian actor troupe, and of the translated Bottom.

It is a pity one cannot have the ophicleide, which Mendelssohn called for, to picture the raucous quality of Bottom's snore, but the bass tuba filled its place fairly well on this occasion. It is possible, however, that the older instrument may return to modern scores because of its peculiar tone-color. Strauss has brought back the oboe d' Amore, the old Bassethorn is again coming into use, and it is very likely that the ophicleide will soon be resuscitated.

The overture was much applauded and we found it one of Dr. Muck's best readings, conserving all the delicacy of the fairy touches and contrasting these well with the clumsy and awkward antics of the "Pyramus and Thisbe" troupe.

The nub of the concert was the Grieg concerto with Katherine Goodson as the pianist. We have had this concerto with considerable frequency in recent days. Samaroff played it brilliantly and Dr. Ruebner pedantically. But its full power was only revealed at this concert. Katherine Goodson is spoken of in Hullah's recent life of Leschetizky as "one of the best pupils that Leschetizky has ever had," and she proved this most abundantly at this concert. From the very first phrase (in which the piano entered like a rifle shot) the performance was full of authority. There was tremendous technique in the performance, but the technique was only the means to an end; back of it were poetry and musicianally intelligence. There was remarkable breadth, and when it came to the cadenza the octave and chord-playing was colossal; there was a display of wrist-action such as rivalled D'Albert himself. Yet there was no pounding, no pushing of the piano beyond its capabilities.

The finale has all the heartiness of the Halling, that northern dance in which the men try to kick the overhanging rafters in the Barn where they hold their festival. One of the themes of this Rondo is much like "I dreamt that I dwelt in Marble Halls" translated into Norwegian, but Grieg dreams in a very emphatic manner, and Miss Goodson gave the theme with majestic emphasis. We ought not to forget to praise the work of the horn in the first two movements. The instrument is made very prominent, often having duets with the piano.

At the end of the work Miss Goodson received an ovation such as has been given to very few artists in Boston. The wildest applause and recall after recall followed. We most cordialy join in the popuar verdict in this instance. Barring a slight over-use of pedal the performance of the concerto was perfect. Every point was brought out clearly and there was no straining for undue effect, there were no liberties taken with the composer. Boston will look with much interest for the recital of this great pianist next Thursday. Her Boston debut has certainly been both a popular and artistic triumph.

Of the Schubert C major symphony as a work one can say nothing new; therefore we will confine our remarks strictly to its performance. Dr. Muck gave to it much more of the heroic quality than is usual in the first three movements. He spared an unnecessary repeat in the first movement. There is still too much of repetition in the symphony and we hope that some day some Schubert-lover will curtail it in the interests of the composer. In a somewhat briefer form it would not lose any essential part and would be more than ever a masterpiece.

In the first movement the closing theme was given too loudly, but one felt grateful to Dr. Muck for giving prominence to the trombone passages of the coda, glorious passages like the clashing of swords, which we have seldom had with proper masculine vigor.

But this vigor was rather misplaced in the closing passages of the chief theme of the Andante, where the contrasts were magnified until they suggested Mahler rather than Schubert. The crash just before the measure rest, and the anxious chords which herald the return of the subordinate theme on clarinette with counterpoint on the violins, was made of deafening character. Great praise must be given to oboes and clarinettes which have very important work to do almost all through this movement; their work was excellent.

We found the prominence of some of the less important figures to be a merit in the Andante, but not so in the Scherzo, where the rhythm of merely accompanying figures was sometimes too distinct.

[illegible] among the triumphs of Dr. Muck's interpretations. In the first place it was not rushed in a manner to impair the figure of the violins in the chief theme. Then the four mighty strokes (which Schubert may have borrowed from Beethoven's Violin concerto) a sort of double Spondee, were given with splendid majesty. The final crescendo was also superb. Here in this movement all the virility which Dr. Muck forced to the utmost was quite in place, for this is a finale such as Beethoven ought to have had to his "Eroica;" it certainly balances the heroic character of the first movement of that wonderful work. Dr. Muck was recalled at the end of this and fully deserved the tribute; if we feel that there was an excess of power in the second and third movements we cannot sufficiently praise the coda of the first and the whole of the last movement, both in performance and in reading.

Louis C. Elson.

BOSTON TRAVELER
JANUARY 21, 1907.

For the Symphony concert Saturday evening Dr. Muck offered Mendelssohn's "Midsummer Night's Dream" overture, Grieg's Concerto in A minor for piano, Miss Katherine Goodson being the pianist, and Schubert's C major symphony. It was a wonderful concert, easily the best of the season to date, one that will compare with the best in the orchestra's record, and one that is not likely to be equalled right away.

Dr. Muck's reading of the Mendelssohn overture was simply superb. It's a choice number in its own right, and when its wonderful beauties are brought out, as they were Saturday night, it must be put on a slightly higher pedestal than ever before. Miss Goodson's debut in the Grieg concerto was an unqualified triumph. Seldom is it Boston's good fortune to greet such an exceptional artist, and never before has it heard the concerto so artistically presented.

The Schubert symphony, grand in itself, never before seemed to make the impression it did at this concert. Was it the magnetism created by that which had gone before, or was it again the revealing of new beauties by Dr. Muck?

This week's rehearsal and concert, the last before the western trip of the orchestra, will be marked by the presentation of the Converse music and and the appearance of Mme. Melba as soloist.

An important change has been made in the progamme of the Symphony Orchestra in Cambridge next Thursday evening. The soloist, instead of being Prof. Willy Hess, will be Mme. Katharine Goodson, who had such remarkable success at this week's Symphony concerts here. Mme. Goodson will play the Grieg concerto.

Boston Daily Globe.
TUESDAY, JAN 22, 1907.

VARIETY PLEASED HEARERS.

Brahms, Tschaikowsky and Mozart Compositions Given at Chamber Concert by Symphony Quartet.

The choice of program for the chamber concert last night in Chickering hall reflects additional credit on the conductor of the Symphony quartet, for as much variety was introduced into the production as well could be. The stately and conventional music of Brahms was followed by the ingenious and popular Tschaikowsky, and this by the ever-charming and lasting Mozart.

The string quartet was assisted last evening by Victor Benham, pianist, and Georges Grisez, clarinet, and both won the hearts of their hearers before the program was completed.

The first number was a quartet in B-flat major by Brahms, and the regular quartet, consisting of Prof Willy Hess, Otto Roth, Emile Ferir and Heinrich Warnke, showed complete mastery of this somewhat dignified composition. The viola, played by Emile Ferir had some particularly strong passages to bring out, and the ability with which they were handled showed the beauty that can be obtained from this instrument so little used for the prominent parts.

The trio for piano, violin and violincello in A minor by Tschaikowsky gave Victor Benham the opportunity to show his artistic technique, for the composition was replete with intricacies. Unlike most of Tschaiskowsky's music, this piece had no great and sudden contrasts, but the differences were reached by gradations, which proved as effective as the more startling changes.

Of the last number on the program, a quintet for the clarinet, two violins, viola and violincello, nothing need be said, except that it was on a par with all the rest of the evening's entertainment. The clarinet was handled by Mr Grisez in so fine a manner that it harmonized completely with the other instruments.

Last night's was the fourth of a series of six Monday evening concerts by the quartet, and the full house which enjoyed the performance shows that interest in the series has not lessened during the winter.

A change has been made in the program of the Symphony orchestra in Cambridge next Thursday evening. The soloist, instead of being Prof Willy Hess, will be Mme Katharine Goodson, who had such remarkable success at last week's symphony concerts here. Mme Goodson will play the Grieg concerto.

Boston Transcript
924 WASHINGTON STREET, BOSTON, MASS.
TUESDAY, JANUARY 22, 1907

Chickering Hall: The Boston Symphony Quartet

The Boston Symphony Quartet gave the fourth concert of its present series last evening in Chickering Hall, before a large and appreciative audience. The quartet was assisted by Mr. Victor Benham, pianist, and Mr. Georges Grisez, clarinet. The programme:

Quartet, Op. 67.....Brahms
Trio, Op. 50.....Tchaikovsky
Quintet for Clarinet and Strings.....Mozart (Köchel 581)

The Brahms Quartet is generally considered his most "genial" example in this form. Upon the whole this classification is accurate, but it contains some pitfalls for the unwary listener. The first movement in spite of an undeniably vivacious opening theme leaves an impression of the skilful and passionless work of a master-builder. There are moments of grace and delicate fancy, the "working-out" section is more than a perfunctory juggling with themes, but the introduction of the "conclusion theme" in two-four time in opposition to the six-eight rynthm seems forced and unspontaneous. There seems to be no compelling sentiment which forced Brahms to utterance in this movement. The performance of this movement left much to be desired both in intonation and roughness of tone. On the other hand it would be hard to find two movements more characteristic of Brahms at his best than the andante and allegretto following. Full of emotion, of sentiment, they have pervasive charm and individuality; skilful treatment is here but the support and sustenance of beauty of idea. The serious depth of the andante, and the fleeting evanescent appeal of the allegretto are equally spontaneous and vivid expressions of Brahms's personality. With the variations which serve as finale there is a tendency to revert to the sounding formalism of the first movement, although there is much ingenuity displayed in the varying of a not altogether striking theme; the bringing back of the opening theme of the first movement by way of coda is so appropriate that one wonders (even while remembering the close of the third symphony) why Brahms did not attempt this sort of innovation oftener. Undoubtedly at that time such a procedure savored of Liszt and his radical followers, now-a-days the dignity of men like César Franck, Vincent d'Indy and even the correct Camille Saint-Saëns has put another aspect on this reactionary device.

The Tchaikovsky trio must remain a work unprecedently isolated by reason of its utter lack of convention in nearly every respect. One does not think of Tchaikovsky as a furious iconoclast. In fact in his own country he was pursued by the Neo-Russian school with a scorn and contumely that placed him second only to Anton Nevertheless the trio, one of the greatest works in this form extant, is far off the beaten track. In form it is distinct by itself, it does not in any way resemble classical chamber music style, in musical sentiment it is more dramatic, more seething with personal emotion and almost incoherently passionate mood than any work of its type in the literature of music. The secret of its greatness is undoubtedly its intense humanity. it is preoccupied with utterance rather than with abstract symmetry. Hence, as last night, it is wise to make judicious cuts in the variations. There is so much breadth and variety of standpoint in these variations that one is tempted to believe that Tschaikovsky was painting different aspects of his friend's life in them. Not unimaginatively, without humor or discrimination, as Hans Koessler did for Brahms, but an illuminating, charitable and kindly view of Rubinstein's traits only to recur inevitably to the profoundly elegiac mood of the first movement. Assuredly this trio is one of the great memorials in the history of music. Mr. Benham played the work with authority, with intelligence and with affection, but his performance suffered from imperfections of technique and occasionally from an unduly hard tone. His conception of the work, however, was large and sincere. Mr. Hess and Mr. Warnke are to be commended for the admirable way in which they surmounted the difficulties of their respective parts.

The well-known Mozart Quintet seemed more than ever of Hellenic serenity and simplicity after the storm and stress of Slavic lamentation and eulogy, pellucidly transparent in outline and construction. While it rises to its greatest height of beauty in the inimitable Larghetto, there is abundance of grace in the first movement, of humor and fancy in the minuetto and variations. It would be difficult to surpass Mr. Grisez's interpretation of the clarinet part. Technical difficulties did not appear to exist, the transitions from one register to another were bridged over with consummate skill, his tones were exquisitely varied and his phrasing was simply perfect. It is a rare treat to hear such clarinet playing, and such an opportunity is but too infrequent. As an important lesson to violinists, to singers and above all to pianists, such an instance of exhaustive melodic art cannot be too heartily commended by close study and sedulous imitation.

E. B. H.

DAILY ADVERTISER
JANUARY 22, 1907

MUSICAL MATTERS

THE BOSTON SYMPHONY QUARTETTE CONCERT.

PROGRAMME.

Brahms. Quartette in B-flat. Op. 67.
Tschaikowsky. Trio for Piano, Violin and Violoncello. A minor. Op. 50.
Pianist, Mr. Victor Benham.
Mozart. Clarinette Quintette.
Clarinette, Mr. G. Grisez.

Spite of the great number of concerts Chickering Hall was well filled last night when the Hess Quartette gave the above programme. There was interest enough in the numbers. The Brahms Quartette is one of his complicated chamber compositions, yet its Adagio is easily followed and is certainly beautiful. The dance-rhythms of its Scherzo are also attractive for all that they are intricately treated. Probably its most Brahmsian movement is the finale, in which a concise theme is varied in that highly developed manner of which Brahms is so complete a master. If one were to judge composers merely by their skill in varying a theme it is quite possible that Brahms would be the chief composer of the world. His infinite variety and skill in this method of musical treatment puts even Beethoven to the blush.

The quartette played the work excellently, the shading of the third movement —the Scherzo—being especially commendable.

To us, however, the Trio was the chief number of the programme in intrinsic merit, although not in performance. It is marked "A la memoire d'un grand artiste," and the artist commemorated is Nicholas Rubinstein, who died of consumption in Paris in 1881. This composition is, we believe, the only piece of chamber music in which Tschaikowsky employed the piano. It may have been this fact, but it probably also was the recollection of his friend, which caused the work to become one of the greatest of its kind, and perhaps the most striking of all his chamber music.

The work is long, yet it consists of only two movements, and like the preceding composition it ends with variations. But these variations are very different from the Brahms set; not so ingenious, but more expressive. The opening movement is an Elegy, and everyone knows how strong Tschaikowsky becomes when pathos or grief are in the foreground.

The last variation is long enough to become a movement in itself, but in reality it forms a lamenting and tragical coda to the set. There is no attempt to preserve anything like sonata-form in this work, and here again it served as an admirable contrast to the opening work of the programme. It was like having Browning and Coleridge side by side to hear Brahms and Tschaikowsky in such a manner.

The theme of the variations of the Trio was eminently fitting in its place, for Tschaikowsky first heard it at a picnic with Nicholas Rubinstein when they had a merry-making among the Russian peasantry. This melody is made into everything from a waltz and a mazurka to fugal work, but its climax is the most noble coda imaginable. Very free it all is and exactly the opposite to Brahms' calm mastery, for it is full of the most changing emotions. One may imagine that there are unrevealed points of intimacy in these variations, as there are in Elgar's Orchestral Variations.

But such a varied subject requires the most versatile and artistic of pianists.

That Mr. Benham should have dared to undertake such a work in a city in which resided Baermann, Stasny, Proctor, Faelten, Perabo, Hopekirk, Szumowska, etc., (any one of whom could have played the work better than he did), reminds one of the farmer's lament over his pet ram who died in butting a locomotive: "I admire your pluck, but damn your judgment!"

Yet Mr. Benham played the final funeral march well, and we will gladly place that much to his credit.

For the rest, he was robust and muscular and very far away from Tschaikowsky.

The Mozart clarinette quintette reminded the hearer that this composer was really the father of the clarinette in the orchestra. Handel had to be, sure, used the old clarinette once in his "Richard I.," but gave it up thereafter as a crude instrument.

Bach never used it. But in Mozart's day it was improved and he not only introduced it into symphony, (in his E-flat symphony, 1788), but wrote the wonderful clarinette parts in "The People that Walked in Darkness" in "The Messiah," as well as this effective quintette. Yet we may doubt whether Mozart knew all the capabilities of the instrument, the ghostly character of its lower register—the Chalumeau —for example. That remained for Mendelssohn and Weber to discover.

Mr. Grisez played his instrument like the master we all know him to be, and he was supported by the strings in good style. So that the transition from the deeply emotional character of Tschaikowsky to the lighter vein of Mozart was not such a jar as it might otherwise have been. The quintette was intrinsically as well as historically interesting, thanks chiefly to Mr. Grisez.

Louis C. Elson.

The Boston Post
JANUARY 22, 1907

BOSTON SYMPHONY QUARTET.

BY OLIN DOWNES

The fourth concert of the Boston Symphony Quartet took place last night in Chickering Hall, and the programme was one of engrossing interest.

The B flat quartet, Op. 67, is Brahms at his brightest, and Tchaikowsky's trio for piano, violin and 'cello is one of the greatest attainments of that composer in the field of chamber music. Mr. Victor Benham, who took the piano part of this number, played in a great spirit throughout, with surging temperament and an irresistible rhythm which carried everything before it. At times he was inclined to take things into his own hands, but, nevertheless, it was a great performance of noble music.

It is to be regretted that some of these indefatigable explorers who so industriously search for the very newest compositions do not turn around occasionally and delve into the treasure house of Mozart and other older masters, where there is still a wealth of practically undiscovered riches, of which the quintet in A major, for clarinet and strings, played last night, is only one example. In the whole catalogue of chamber music there are few such heaven-born creations as this wonderful work. Mr. Grisez, who assisted, played the clarinet part as only a great artist can, and the way in which he sang the long-sustained cantilena of the slow movement was a treat for the gods.

The audience was not backward in expressing its appreciation of such a performance.

Boston Transcript
324 WASHINGTON STREET BOSTON MASS.
SATURDAY, JANUARY 26, 1907

THE SYMPHONY CONCERT

Mme. Melba's Singing Crowds Out All Other Impressions—The Prime of Her Powers and Their Effect Upon Her Hearers

Rarely at a Symphony concert does interest in the singer or in the virtuoso of the occasion transcend all else. Mr. Converse's orchestral fantasia, "The Mystic Trumpeter," stood on the programme yesterday for its first performance in Boston, and at the end was Berlioz's symphony, "Harold in Italy," the first of his larger compositions that Dr. Muck has attempted here. Between the two Mme. Melba sang the air with violin obbligato from Mozart's opera, "The Shepherd King," and Violetta's long and varied scena from Verdi's opera of "La Traviata." The audience listened attentively to Mr. Converse's music and rewarded him warmly, but plainly it had come to hear Mme. Melba. In turn it listened attentively to Berlioz's symphony and testified its pleasure in what it heard, but as plainly it regarded any sequence to Mme. Melba's singing as tame. It had heard her in a still, tense, pervading rapture that seemed almost to burst into the relief and elation of applause that rang and rang again. Sometimes it is a wise reviewer who makes the mood of his audience his own, and yesterday there was no resisting the mood. True Mr. Converse's music abounded in interesting suggestion, and Berlioz's symphony is a tempting test of the enduring and the declining qualities of his work. But there is no discoursing of these things, while the ear hears little but the golden beauty of Mme. Melba's tones, the bright and undulating flow of her song, the long waves of it, the rippling shimmer, the clear depths of it. The listener's ear, the listener's imagination, plunged elatedly into it. There was no other sensation but of supreme vocal beauty and supreme vocal spontaneity. It was as though song were creating itself. And such a mood, and such expectancy of tonight's concert, does not invite to discriminative reviewing.

H. T. P.

Boston Sunday Globe.
SUNDAY, JAN 27, 1907.

MUSICAL MATTERS

Mme Melba, Symphony Orchestra Soloist.

Second of Mr Goodrich's Jordan Hall Orchestra Concerts.

Recitals by Mme Zeisler and Miss Schnitzer.

At 8 o'clock last Friday morning, in a snowstorm, six people took up positions at Symphony hall so as to "be on hand" at the opening of the doors, six hours later, for Mme Melba was to sing with the orchestra, and this little group defied wind and weather for the sake of being among the fortunate five hundred odd entitled to sit in the upper balcony, where very popular prices reign. At both concerts many people were unable to gain admission, the capacity of the hall being taxed to the limit, and this despite inclement weather.

The 13th Symphony program was as follows: "The Mystic Trumpeter," an orchestral fantasy by F. S. Converse, first time in Boston; arias from Mozart's "Shepherd King" and Verdi's "La Traviata," sung by Mme Melba, and the Berlioz symphony, "Harold in Italy." Prof Hess played the violin obligato in the Mozart number. Mme Melba's appearance after a long absence from the city naturally made last week's program unusually interesting, for she is one of the very few great singers of the day and her recent successes in New York at the Manhattan opera house indicated that her glorious art of song was retained with all its wonderful attributes unimpaired.

In the bel canto passages of the two arias the purity and smoothness of execution was again displayed in an almost flawless technique. The florid runs and trills, so fluently voiced as to seem easy of accomplishment, were bounteously showered upon the admiring throng, and all the brightness and sparkle of the bravura measures were given with all the finished art of the gifted singer. The quality of Mme Melba's voice, especially in the upper register, is of that silvery purity so requisite for the proper vocalizing in music of this type, and is probably unsurpassed at the present time. The harmony of voice and violin in the obligato passages was exquisite and in perfect unison. The usual demonstrations of delight and wild applause greeted the singer, her auditors insisting on many returns to the stage.

Mr Converse's fantasy, based on Walt Whitman's poem, is in one movement, made up of five divisions, each one representing an episode in the work. The different phrases are outlined skilfully by the composer, who had handled the proclamations by the brass contingent in such a manner as to suggest the subject that follows. He conjures "war's alarums" in stentorian tones, giving splendid measures for the brasses, which this group executed with great brilliancy and harmonic unity. The love motif and the joyous finale are well defined, the latter being especially effective in its working up to an animated climax, that showed the ensemble skill of the orchestra to be as near perfection as can be reasonably expected.

The Berlioz symphony was played with all the vigor and brilliancy requisite to make "Harold in Italy" remembered pleasantly by the big audience. The impressive "March of the Pilgrims and the "Orgy" deserve special mention, for they appealed most potently to the emotions of the auditors, if appearance be any criterion.

This week the orchestra will be away on its western trip. Feb 8 and 9 the program will be "The Sorcerer's Apprentice," Paul Dukas; Tschaikowsky's first piano concerto, Mme Olga Samaroff soloist, and for the first time here Tinel's three-tone pictures on Corneille's tragedy, "Polieucte."

The Boston Journal
JANUARY 28, 1907.

TONE POEM WITH THE SYMPHONY

Frederic S. Converse Gives His Musical Setting for Walt Whitman's "Mystic Trumpeter."

Frederic S. Converse's tone poem, "The Mystic Trumpeter," based on Walt Whitman's noble poem, was played for the first time in Boston at the thirteenth Symphony concert. Much anticipation had been aroused, for Mr. Converse is now the most-talked-of and the most promising of all our young American composers, while the magnificent lines of Whitman furnish extraordinary opportunities by their variety of emotions and their eloquence for inspired and splendidly-colored music. But it cannot be said that Mr. Converse has at all adequately matched the beauty and power of the poem. His orchestral commentary is really less musical than his subject. His expression of night-calm, love, war, a millenium of joy and truth, is often groping, even while it is always musicianly and dignified—too dignified, it seems, too little the outburst of an aroused imagination.

The trumpet itself—save for a haunting bit at the very beginning, a call or two in the "war" section and some stirring phrases in the finale—is curiously, even studiously, kept out of the way. Not that the tone poem should be a trumpet concerto by any means, but that a little fuller treatment of the instrument would have been more impressive and in keeping. Nor is it easy to find in the "love" section any overwhelming passion or sensuous beauty. The best features of the work are the shimmering, mysterious effects of the opening bars, the resounding pomp of the martial music and the occasional richness of the finale. As a whole, however, the composition disappoints, pos-

Jan 31-07
CLEVELAND PLAIN DEALER

Boston Symphony Orchestra.

BY FLORENCE E. ALLEN.

One needs a rhyming dictionary and a catalogue of synonyms to describe the playing of the Boston Symphony last night—the vernacular is far too pale and thin.

The matchless quality of the organization, a quality produced by absolute master hands, playing on rare old instruments, was best shown in the accompaniment to the Saint-Saens concerto, with its exquisite harmonies and instrumentation, and in the allegretto of the Beethoven symphony. Usually it is the violins alone, or at any rate the strings, upon which great orchestras base their claim to tonal excellence. With their broader and more appealing literature, and with their consequently more justifiable hopes of soloistic fame, violinists and 'cellists naturally have more general virtuoso attainments than the other members of the usual orchestra. In this Boston Symphony, however, not only the leading lady and man, but the entire cast are voice and part. There was no mere harmonic indication of any fraction of the accompaniment. On following a theme in the woods or brasses, one heard the same fine clearness and resonance of tone, the same crystal clearness of phrasing, as in the strings.

And the combined tone of the orchestra was of such perfection that even those in front could get some adequate impression of its beauty. With players less smooth the mere percussion, the friction, produces so rough an effect that one needs to stand away to appreciate the loveliness of the sound. It is much as one focusses for a Corot picture, and finally discovers that what seemed a characterless splash of paint is really living sunlight. The Boston Symphony reminds one of a Holbein, with an exquisiteness of detail which defies the closest hearing, and yet with big spirit behind it all.

And interpretatively—after all Beethoven is the touchstone, and in his seventh symphony no less than in the "Meistersinger" prelude Karl Muck proved himself a leader of routine, energy and rare fine feeling. At times he paid his men the compliment of dropping his baton and seeming to listen to them, but when he did conduct his simple, unemotional signs directed the orchestra into magnificent playing.

The first movement with its comparatively conventional themes and eternal coda, would require an Apollo to make it plastic. In the rest of the symphony Dr. Muck had more opportunity, and he used it well. One hardly looks to a noted Wagner conductor for the poise demanded by Beethoven. Dr. Muck was neither sentimental nor superficial; he led with eminent reserve There was no maundering over the funereal theme of the allegretto, and yet every profound passage was nobly read. In the final movement he hurled the Titanic chords out with gathering explosive force, building up a climax of mighty power.

Timothee Adamowski, soloist in the Saint-Saens B minor violin concerto, reaped deserved success. His tone at first seemed a trifle sharp, but in the andantino his shapely phrasing and exquisite lyric feeling carried away the audience and in the rollicking finale his clean and rhythmic playing was remarkable. Especially noticeable was his perfect ensemble with the orchestra. Often a soloist, no matter how great an artist seems actually to "butt in" upon the orchestral support. Adamowski's violin seemed simply another voice in the chorus of music ineffable.

[120]

...Y, JAN. 27, 1907.

...ERT THIRTEEN BY THE SYMPHONY

Converse's "The Mystic Trumpeter," After Whitman's Poem, First Played Here.

WROTE A SERIES OF MUSICAL TABLEAUX

The Romanticism of Berlioz' "Harold" Symphony—Mme. Melba Soloist.

BY PHILIP HALE.

The programme of the 13th concert of the Boston Symphony orchestra, Mr. Muck, conductor, given last night in Symphony Hall, was as follows:

"The Mystic Trumpeter".....Converse
Aria from "Il Re Pastore".....Mozart
"Ah, fors' e lui".....Verdi
Symphony "Harold in Italy".....Berlioz

Mr. Converse composed his fantasy in 1904-05. It was performed for the first time by the Philadelphia orchestra in Philadelphia, March 2, 1905. It has been played in Cincinnati and in New York.

The composer's purpose was to translate into music sections of Whitman's poem which in turn are expressions of mystery and peace, love, war, humiliation, joy, suggested to the poet by a wild trumpeter unseen, imagined, who played for him alone. The fantasy is in corresponding sections, which are connected by phrases for the trumpet.

Whitman in the poem gives little thumb-nail sketches and he utters rhapsodic generalizations. Mr. Converse is too fine a musician to attempt an interlinear translation. He takes in turn the main idea of one of Whitman's sections and thus presents a series of musical tableaux, which, however, have continuity, and by means of thematic treatment there is a close relationship between the episodes.

The work is planned on a large scale. There are pages that are imposing by reason of rich sonority. The most striking portions are the introduction and the song in praise of love. The former is interesting through its original thought and orchestral expression; the latter has a broad imaginative sweep and a true passion which swells to a superb climax. The battle music is more conventional in thought and rhetoric. The other selections seem to me less original and inferior in other ways to Mr. Converse's later works, for they do not have the melodic charm, the surety of development of the orchestral strength, and savor of, say, his music to "Jeanne d'Arc." The composer suffered by a performance on a prima donna night. It is a pity that an unfamiliar work of this importance is played once and then put aside. It would be fairer to composers and hearers if a new work of any value were performed at two concerts in succession, as is often done at the Chatelet and Lamoureux concerts in Paris.

Berlioz's "Harold in Italy" was written in 1834. The young romanticists of the thirties were terrible fellows, whether they wrote music, tales or poetry. Anatole France describes these novelists and poets fondly and ironically: "These young and sedentary men of letters, although they led most peaceful lives, made the bourgeois believe that they drank the night long flames of punch from the skull of a mistress! At that time a 'Jeune-France' did not go to the office where he was a copying clerk without crying out with a sarcastic laugh: 'I am damned!'"

Such a man was Petrus Borel, whose "Champavert," a collection of gloomy tales, was published the year before "Harold" was composed. Petrus added a defiant subtitle: "Immoral Stories," but any rooter after immorality in literature would be bitterly disappointed if he finally succeeded in digging out this singular and forgotten volume from the rubbish heaps of Time, who smiles complacently on classics and romances alike. The heroes are all Harolds in misanthropy, but they are far more extravagant in daily routine than Byron's blasé traveller. Passerose, for example, betrayed by his mistress, pays Sanson, the public executioner, a visit: "I come to beg you humbly, and I shall be very much obliged for this condescension, to do me the honor and the friendly deed of guillotining me."

All these young fellows of the young Thirties were honest in their fantastical expression. Read Berlioz's description of the finale in "Harold," the "Orgy of Brigands:" "This furious saturnal in which the drunkenness of wine, blood, joy and rage all shout together ... where the mouths of brass seem to vomit forth curses and reply with blasphemies to entreating voices, where to laugh, drink, strike, bruise, kill ... where in a word they amuse themselves." Here we find another

we are men and women of another generation and neither "Champavert" nor "Harold in Italy" is taken by us t... I read the tales of Petr... fortnight ago, and I assure y... reading was for the most part ... The characters are lay figures and ... most passionate or horrible scenes ... the thought of creaking and ... mechanism contrived ... to give a semblance of ... Only one scene ... and that one is not ... The temptation and ... beautiful Jewess of Lyons ... Christmas. Let Petrus ... head, his des... poetes, his lovers ... more real

New York Tribune Sunday Morning

THE SYMPHONY CONCERT.

PROGRAMME.

F. S. Converse. "The Mystic Trumpeter," Orchestral Fantasie.
Mozart. Aria. "L'Amero," from "Il Re Pastore."
Verdi. Recit. ed Aria, from "La Traviata." "Ah, fors' e Lui."

Soloist, Mme. Melba.

Berlioz. Symphony. "Harold in Italy."

Mr. Converse chose a strong subject for his orchestral fantasie in Walt Whitman's poem, which is full of contrasts. In one of its lines the poet cries to the trumpeter—

"Thy cornet, echoing, pealing,"

which may indicate that he did not know the difference between a cornet and a trumpet, or it may be a case of what Mrs. Partington would have called "poetical licentiousness." If it is an error Whitman would not be the only poet who has slipped and fallen when upon musical ground. Coleridge, in his "Ancient Mariner," speaks of "the loud bassoon," when he probably meant trombone (for the bassoon is not especially loud nor would it be very prominent at a wedding feast), while Tennyson invites Maud to come into the garden and listen to an awful combination of "Flute, violin, bassoon," which even Richard Strauss has not tried yet, and Browning—the musical Browning—in his "Toccata of Martini Galuppi" speaks of "Sixths diminished, sigh on sigh," whereas few harmony teachers recognize a diminished sixth, and a succession of them would only constitute a set of consecutive fifths, which would make the teacher of harmony sigh.

Out of the Whitman suggestions Mr. Converse has made some fine orchestral contrasts of Mystery, Peace, War and Triumph, but the work is somewhat fragmentary in effect and neither so homogeneous nor so finely developed as his Overture to "Jeanne d' Arc" which was given in Boston recently. But it is a fine example of the composer's skill in orchestration. In brilliancy and good taste in scoring we can rank Mr. Converse as close to Loeffler and Van der Stucken.

The trumpet was not as prominent nor as characteristically used as one might have anticipated. Harp, bass clarinette, piccolo and oboe were quite as much in the foreground as the mystic gentleman of the title. Nor was the trumpet as well sounded as we are accustomed to hear it from our excellent soloist. The harp, oboe, and especially the bass clarinette, were exceedingly well played, and the piccolo gave out its phrase from "Marching through Georgia" with martial fervor. Loeffler has also used this tune as a typical motive in a very advanced vocal work. The musically uneducated Henry C. Work succeeded in writing one of the three chief songs of our Civil War, a fact that recent composers are beginning to recognize. Mr. Converse's Fantasie was abundantly applauded and its spirited character deserved the tribute.

Then came the event of the concert which threw Converse, Berlioz, the orchestra, Dr. Muck and everything else into the shade. A phenomenal voice, a good larynx and a pair of well-trained vocal cords will outweigh all the other musical paraphernalia in existence, with the general public. Nor is this a recent fad; it has existed for 20 centuries. Imperial Rome valued its Gaditanian singers above all other music, and the Roman misses ran after these slaves with the persistency of a modern matinee girl. Cuzzoni and Faustina out-weighed Handel during the opera seasons of nearly 200 years ago. And Melba being now one of the greatest of her kind, has also the right to triumph over everything musical that is placed upon the programme beside her.

Mme. Melba is in her vocal prime. Never has her voice been so easily controlled or so attractive in its timbre. If we say that there was a trace of effort in one or two very high passages we have found the only fault that hyper-criticism could detect. Those who were her rivals are beginning to show the ravages of time, and it is quite possible that Melba is the greatest living soprano today. Therefore it was that people were standing in line at Symphony Hall, in a driving snow-storm, at 7 a.m. on Friday last, waiting for a chance to get in the hall at 2 p.m., when the carriages of those more favored persons, who held tickets, blocked all the adjacent streets.

Melba sang the Mozart number finely, but not phenomenally. The cadenza was very brilliant and Prof. Hess played the violin obbligato with discreet subordination. But in "Fors' e Lui," her foot was upon her native heath and she shone forth resplendent. The much-abused Alfredo was well represented by an amatory violoncello and the orchestral support was excellent. In this aria the "ocoloratura" was of the most brilliant description, yet nothing seemed forced or strained. The trill was liquid and beautiful, like that of Patti in her best days.

Therefore "Fors' e Lui" became the chief number of the concert with many an auditor, Wagner to the contrary notwithstanding. What do all the theories of high art matter to the populace? What boots it to say that the music should more subtly portray the underlying sorrow of Violetta, or that a person in the first stages of tuberculosis would not warble in this manner! It was tuneful, vocally gymnastic, and executed by a great singer, and all the theories in the world cannot abolish this branch of music. In fact, it may be a good thing for art when the leaders recognize the fact that tune is as much an element of music as the notes themselves, and return to writing melodies, adding to them the grand harmonies and orchestration of a Wagner or Strauss. We lost count of how many times Melba was recalled. There was tremendous enthusiasm at the end of the number, and at one time it seemed as if the audience were trying to break through the musical laws of the Boston Medes and Persians, and force an encore.

We were glad to see, however, that there was no exodus at the end of the Verdi confectionery. Evidently the singer's triumph did not abolish an appreciation of higher and more dramatic musical work. The first movement of the "Childe Harold" symphony was made perhaps a trifle too heroic for its theme; but Dr. Muck brought out every point of the complicated score. Mr. Ferir was roundly applauded as he came forward to take the [illegible] part, and he played the [illegible]

Paper Leader-Telegram
City
Date JAN 13 1907 State

The principal interest in this year's appearance of the Boston Symphony Orchestra centers in Dr. [illegible] Berlin, the new conductor. He is in America on a leave of absence, granted by the German Emperor, whose particular interest in the United States is well known. Dr. Muck's appearance in this city will most likely be limited to this one concert because the Emperor refuses to let him remain in America longer than one season.

The orchestra will leave Boston on Sunday evening, January 27, and will give its first concert in Rochester on the following evening. It will play in Cleveland on Tuesday night, in Chicago on Wednesday, Detroit on Thursday, Indianapolis on Friday and Cincinnati on Saturday afternoon, whence it will return directly to Boston and resume its regular work in the East.

The orchestra will bring to Cleveland seventy-five musicians. This is the number that came last season, but there will be some change in the personnel. When the orchestra was here last it lacked such men as Longy, the first oboe; Grisez, the first clarinet; Sadony, the first bassoon, and Max Hess, the first horn, because these gentlemen had not yet returned from Europe. This year they will be with the orchestra and thus the wind choirs will be more beautiful than they were a year ago.

Professor Willy Hess will be the concert master, Mr. Warnke the first cello and Mr. Ferir the first viola. The soloist will be Timothee Adamowski, who shares the first desk of the violins with Professor Hess, and is a virtuoso of high rank.

It is not going too far to say that this concert by the Boston Symphony Orchestra is by all odds, the most important musical event of the busiest and most prosperous season of music Cleveland has ever known.

Paper Star
City Cincinnati
Date JAN 15 1907 State

At the coming concert of the Boston Symphony orchestra, in Music hall, on Saturday afternoon, February 2, the public of Cincinnati will have an opportunity to hear for the first time one of the most eminent violinists of the world—Prof. Willy Hess—who is in his third year as concertmaster of the orchestra. Prof. Hess's career of over thirty years has been crowded with incident and success. He made his debut as soloist in Holland in 1872, when he was but thirteen years old, and, what is still more remarkable, in the same season he won great distinction by his leading of the celebrated Harfen quartet, one of the most famous chamber music organizations of its time. Boy violinists of great talent are not uncommon, but a boy of thirteen who was a successful leader of a string quartet must have been richly endowed.

[12]

...it could not have been better presented. It was the embodiment of the melancholy of "Childe Harold," an emotion that fitted the viola like a glove.

Especially well-shaded were the iridiscent passages bowed near the bridge, ("sull' ponticello") in the second movement.

This entire "March of the Pilgrims" was deliciously interpreted by all. Only we found the horn a little too loud at first in the bell tones (the moment the tone is forced the bell-like quality disappears) and the harp was not nearly loud enough; where we sat it was inaudible.

In the third movement the Pifferari seemed far more natural than even those of Handel ("Messiah") or Liszt ("Christus"), although Berlioz did not, like these two, use an actual Pifferaro tune. In this movement one can speak with praise of the playing of the English horn, of the Harold theme as it appears on the flute, and of the delicate shading of the viola as it plays alone at the close. One seemed to see the Byronic hero standing gloomy and apart, after all the merry-making.

Dr. Muck certainly brought out all the brutality of the finale, and his reading was again of the highest order. Every contrast was finely made, the reminiscence of the "March of the Pilgrims" interrupting the orgie of the brigands as a whiff of pure air might penetrate into a reeking atmosphere. Yet the finale seems fading somewhat. It is possible that we have at present gone so far beyond what, a half-century ago, were considered the extremes of music, that the old outbursts seem tame to us.

And now our orchestra departs to prove to western cities that we have not been standing still in our symphonic achievements. There will therefore be no concerts on Friday and Saturday of this week. Bon voyage! Louis C. Elson.

Paper Staats-Zeitung
City New York
State N Y
Date JAN 12 1907

Boston Symphonie-Quartett.

Vor sehr gut gefülltem Hause fand gestern Nachmittag in Mendelssohn Hall das diesjährige zweite Konzert des Bostoner Symphonie-Quartetts, bestehend aus den Herren Prof. Willy Heß, erste, Otto Roth, zweite Violine, Emile Ferir, Viola und Heinrich Warnke, Cello, statt. Als Solistin war die bekannte Gesangsmeisterin Frau Matia von Nießen-Stone gewonnen worden, welche eine Reihe von Liedern sang.

Beethoven's F-moll-Streichquartett, Op. 95, No. 11, eröffnete das Konzert und fand seitens der genannten vier Herren eine prächtige Wiedergabe, aus welcher wir namentlich den zweiten Satz mit seinem überaus feinen Zusammenspiel und das Allegretto agitato des dritten Satzes mit seinem durchgeistigten Piano hervorheben möchten.

Als Novität spielten die Herren das D-dur-Streichquartett, op. 41, No. 2, von Hugo Kaun, das für New York Novität war. Es handelt sich um ein Werk, das von dem üblichen Quartettstyl abweicht, sich aber durch hübsche Erfindung und ganz ausgesprochene Klangschönheiten auszeichnet. Namentlich der letzte Satz des Werkes ist orchestral gedacht, kommt aber in der trefflichen Bearbeitung für vier Stimmen zu bester Geltung. Am Besten hat uns der erste Satz gefallen, ein langsamer Satz mit der Bezeichnung „sehr ruhig, mit innigster Empfindung", eine meisterhaft gearbeitete Fuge auf einem interessanten Doppelthema, das in mächtiger Steigerung äußerst effektvoll abschließt.

Der zweite Satz („sehr lebhaft, mit innerlicher Freude") ist ein prächtiges Scherzo, daß sich im Verlaufe des Satzes zu großer Lebhaftigkeit entwickelt und eine in sehr flottem Tempo gehaltene Coda enthält. Der letzte Satz („ruhig, ernst") ist, wie man sieht, gegen jede Ueberlieferung wieder langsam. Im weiteren Verlaufe des Satzes kommen prächtige Harmonien zum Vorschein und hübsche Effekte, wie z. B. Pizzikato-Akkorde des Cellos zu einer sehr lebhaften Figur der leitenden Stimme. Der Schluß verklingt ungemein stimmungsvoll.

In diesem letzten Satze sind Wagnersche Harmonie-Folgen unverkennbar; man fühlt sich sogar an einige Vorbilder direkt gemahnt („Tristan und Isolde", „Lohengrin", „Parsifal"), doch giebt es darunter auch sehr viel Persönliches und neuartige Klangwirkungen, so daß das Werk uns mit ruhigem Behagen entläßt. Gespielt wurde es von Herrn Heß und Konsorten mit liebevollem Eifer und schönstem Gelingen. Namentlich der letzte Satz erklang im Spiele der Herren in durchsichtiger Tonschönheit. Der Beifall klang aufrichtig und überzeugungstreu.

Frau Matia von Nissen-Stone sang zwischen den beiden Quartetten fünf Lieder von Schubert, unter denen sie namentlich das neckische „Liebhaber in allen Gestalten" sehr charakteristisch wiedergab. Dasselbe war mit vier Liedern von Hugo Wolf der Fall, je zwei aus dem italienischen und dem spanischen Liederbuch. Die Dame besitzt eine klangvolle, mit großem Geschmack verwendete Stimme, die Alt-Charakter aufweist. Sie besitzt ausgesprochene musikalische Intelligenz und feines [illegible]. Auch ist ihre Stimme der charakteristischen [illegible]

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SUNDAY, JAN. 27, 1907.

CONCERT THIRTEEN BY THE SYMPHONY

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BY PHILIP HALE.

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Whitman in the poem gives little thumb-nail sketches and he utters rhapsodic generalizations. Mr. Converse is too fine a musician to attempt an interlinear translation. He takes in turn the main idea of one of Whitman's sections and thus presents a series of musical tableaux, which, however, have continuity, and by means of thematic treatment there is a close relationship between the episodes.

The work is planned on a large scale. There are pages that are imposing by reason of rich sonority. The most striking portions are the introduction and the song in praise of love. The former is interesting through its original thought and orchestral expression; the latter has a broad imaginative sweep and a true passion which swells to a superb climax. The battle music is more conventional in thought and rhetoric. The other selections seem to me less original and inferior in other ways to Mr. Converse's later works, for they do not have the melodic charm, the surety of development of the orchestral strength, and savor of, say, his music to "Jeanne d'Arc." The composer suffered by a performance on a prima donna night. It is a pity that an unfamiliar work of this importance is played once and then put aside. It would be fairer to composers and hearers if a new work of any value were performed at two concerts in succession, as is often done at the Chatelet and Lamoureux concerts in Paris.

Berlioz's "Harold in Italy" was written in 1834. The young romanticists of the thirties were terrible fellows, whether they wrote music, tales or poetry. Anatole France describes these novelists and poets fondly and ironically: "These young and sedentary men of letters, although they led most peaceful lives, made the bourgeois believe that they drank the night long flames of punch from the skull of a mistress! At that time a 'Jeune-France' did not go to the office where he was a copying clerk without crying out with a sarcastic laugh: 'I am damned!'"

Such a man was Petrus Borel whose "Champavert," a collection of grisly tales, was published the year before "Harold" was composed. Petrus added a defiant subtitle: "Immoral Stories," but any rooter after immorality in literature would be bitterly disappointed if he finally succeeded in digging out this singular and forgotten volume from the rubbish heaps of Time, who smiles compassionately on classics and romanticists alike. The heroes are all Harolds in misanthropy, but they are far more extravagant in daily routine that Byron's blase traveller. Passereau, for example, betrayed by his mistress, pays Sanson, the public executioner, a visit: "I come to beg you humbly, and I shall be very much obliged for this condescension, to do me the honor and the friendly deed of guillotining me."

All these young fellows of the young Thirties were honest in their fantastical expression. Read Berlioz's description of the finale in "Harold," the "Orgy of Brigands:" "This furious orgy in which the drunkenness of wine, blood, joy and rage all shout together * * * where the mouths of brass seem to vomit forth curses and reply with blasphemies to entreating voices, where they laugh, drink, strike, bruise, kill, ravish, where in a word they amuse themselves." Here we find another Petrus.

But we are men and women of another generation and neither "Champavert" nor "Harold in Italy" is taken by us too seriously. I read the tales of Petrus Borel a fortnight ago, and I assure you the reading was for the most part a task. The characters are lay figures and in the most passionate or horrible scenes there was the thought of creaking and whirring internal mechanism contrived by the inventor to give a semblance of life to his automata. Only one scene is truly dramatic, and that one is not easily forgotten: The temptation and murder of the beautiful Jewess of Lyons by a melodramatic boatman. Let Petrus heap horrors on horror's head, his desperate villians are only bogies, his lovers and their sweethearts are no more real

Berlioz has not gone down into the darkness of the pit with Petrus Borel and the others. No one listening last night to "Harold in Italy" spent any time in considering Childe Harold and his ways. The viola to the audience was simply a beautiful instrument played with wondrous tone and exquisite art by Mr. Ferir. It was not the voice of Harold, melancholy, dreaming, observing, groaning, sobbing. The music made its effect without any thought of programme, as though it were purely absolute music, a species of viola concerto, and it must not be forgotten that "Harold in Italy" owed its origin to the desire of Berlioz to write a viola piece for Paganini. The music was extraordinary 73 years ago, and although some passages now seem old-fashioned, or even barely tolerable, the work as a whole has vitality and a singular fascination.

There are pages, as in the "Pilgrims' March," that sound as though they might come from a composition by some ultra-modern Frenchman curious in the matter of orchestral experiments. Berlioz, like Hugo, like the elder Dumas, like certain painters of that period, was a man of native and uncommon genius. His romanticism was something more than a cloak and a dark lantern hastily taken up for theatrical effect. "Harold in Italy" is not so remarkable a work as the "Fantastic Symphony"; it is not a masterpiece like "The Damnation of Faust," an epic of marvellous power; but only a romanticist who was also a genius could have written it. The symphony was read by Dr. Muck in the appropriately rhetorical spirit, as a fantastic poem, and not as a symphony for class-room dissection. It was effectively played.

Mme. Melba sang "L'Amero" from Mozart's early little opera and the familiar aria from "La Traviata," which appeared for the first time here on a Symphony concert programme. She was warmly welcomed and enthusiastically applauded. Her voice is the same instrument of golden tones; the tones are still of inimitable and haunting beauty. There has been no voice like it for many years. May it long be spared to give instant delight and pleasure for the memory.

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The principal interest in this year's appearance of the Boston Symphony Orchestra centers in Dr. [illegible]lin, the new conductor. He is in America on a leave of absence, granted by the German Emperor, whose particular interest in the United States is well known. Dr. Muck's appearance in this city will most likely be limited to this one concert because the Emperor refuses to let him remain in America longer than one season.

The orchestra will leave Boston on Sunday evening, January 27, and will give its first concert in Rochester on the following evening. It will play in Cleveland on Tuesday night, in Chicago on Wednesday, Detroit on Thursday, Indianapolis on Friday and Cincinnati on Saturday afternoon, whence it will return directly to Boston and resume its regular work in the East.

The orchestra will bring to Cleveland seventy-five musicians. This is the number that came last season, but there will be some change in the personnel. When the orchestra was here last it lacked such men as Longy, the first oboe; Grisez, the first clarinet; Sadony, the first bassoon, and Max Hess, the first horn, because these gentlemen had not yet returned from Europe. This year they will be with the orchestra and thus the wind choirs will be more beautiful than they were a year ago.

Professor Willy Hess will be the concert master, Mr. Warnke the first cello and Mr. Ferir the first viola. The soloist will be Timothee Adamowski, who shares the first desk of the violins with Professor Hess, and is a virtuoso of high rank.

It is not going too far to say that this concert by the Boston Symphony Orchestra is by all odds, the most important musical event of the busiest and most prosperous season of music Cleveland has ever known.

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At the coming concert of the Boston Symphony orchestra, in Music hall, on Saturday afternoon, February 2, the public of Cincinnati will have an opportunity to hear for the first time one of the most eminent violinists of the world—Prof. Willy Hess—who is in his third year as concertmaster of the orchestra. Prof. Hess's career of over thirty years has been crowded with incident and success. He made his debut as soloist in Holland in 1872, when he was but thirteen years old, and, what is still more remarkable, in the same season he won great distinction by his leading of the celebrated Harfen quartet, one of the most famous chamber music organizations of its time. Boy violinists of great talent are not uncommon, but a boy of thirteen who was a successful leader of a string quartet must have been richly endowed.

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BOSTON DAILY ADVERTISER
JANUARY 28,
New York Office, Tribune Building.

THE SYMPHONY CONCERT.

PROGRAMME.

F. S. Converse. "The Mystic Trumpeter," Orchestral Fantasie.
Mozart. Aria. "L'Amero," from "Il Re Pastore."
Verdi. Recit. ed Aria, from "La Traviata." "Ah, fors' e Lui."

Soloist, Mme. Melba.

Berlioz. Symphony. "Harold in Italy."

Mr. Converse chose a strong subject for his orchestral fantasie in Walt Whitman's poem, which is full of contrasts. In one of its lines the poet cries to the trumpeter—

"Thy cornet, echoing, pealing,"

which may indicate that he did not know the difference between a cornet and a trumpet, or it may be a case of what Mrs. Partington would have called "poetical licentiousness." If it is an error Whitman would not be the only poet who has slipped and fallen when upon musical ground. Coleridge, in his "Ancient Mariner," speaks of "the loud bassoon," when he probably meant trombone (for the bassoon is not especially loud nor would it be very prominent at a wedding feast), while Tennyson invites Maud to come into the garden and listen to an awful combination of "Flute, violin, bassoon," which even Richard Strauss has not tried yet, and Browning—the musical Browning—in his "Toccata of Martini Galuppi" speaks of "Sixths diminished, sigh on sigh," whereas few harmony teachers recognize a diminished sixth, and a succession of them would only constitute a set of consecutive fifths, which would make the teacher of harmony sigh.

Out of the Whitman suggestions Mr. Converse has made some fine orchestral contrasts of Mystery, Peace, War and Triumph, but the work is somewhat fragmentary in effect and neither so homogeneous nor so finely developed as his Overture to "Jeanne d' Arc" which was given in Boston recently. But it is a fine example of the composer's skill in orchestration. In brilliancy and good taste in scoring we can rank Mr. Converse as close to Loeffler and Van der Stucken.

The trumpet was not as prominent nor as characteristically used as one might have anticipated. Harp, bass clarinette, piccolo and oboe were quite as much in the foreground as the mystic gentleman of the title. Nor was the trumpet as well sounded as we are accustomed to hear it from our excellent soloist. The harp, oboe, and especially the bass clarinette, were exceedingly well played, and the piccolo gave out its phrase from "Marching through Georgia" with martial fervor. Loeffler has also used this tune as a typical motive in a very advanced vocal work. The musically uneducated Henry C. Work succeeded in writing one of the three chief songs of our Civil War, a fact that recent composers are beginning to recognize. Mr. Converse's Fantasie was abundantly applauded and its spirited character deserved the tribute.

Then came the event of the concert which threw Converse, Berlioz, the orchestra, Dr. Muck and everything else into the shade. A phenomenal voice, a good larynx and a pair of well-trained vocal cords will outweigh all the other musical paraphernalia in existence, with the general public. Nor is this a recent fad; it has existed for 20 centuries. Imperial Rome valued its Gaditanian singers above all other music, and the Roman misses ran after these slaves with the persistency of a modern matinee girl. Cuzzoni and Faustina out-weighed Handel during the opera seasons of nearly 200 years ago. And Melba being now one of the greatest of her kind, has also the right to triumph over everything musical that is placed upon the programme beside her.

Mme. Melba is in her vocal prime. Never has her voice been so easily controlled or so attractive in its timbre. If we say that there was a trace of effort in one or two very high passages we have found the only fault that hyper-criticism could detect. Those who were her rivals are beginning to show the ravages of time, and it is quite possible that Melba is the greatest living soprano today. Therefore it was that people were standing in line at Symphony Hall, in a driving snow-storm, at 7 a.m. on Friday last, waiting for a chance to get in the hall at 2 p.m., when the carriages of those more favored persons, who held tickets, blocked all the adjacent streets.

Melba sang the Mozart number finely, but not phenomenally. The cadenza was very brilliant and Prof. Hess played the violin obbligato with discreet subordination. But in "Fors' e Lui," her foot was upon her native heath and she shone forth resplendent. The much-abused Alfredo was well represented by an amatory violoncello and the orchestral support was excellent. In this aria the "ocoloratura" was of the most brilliant description, yet nothing seemed forced or strained. The trill was liquid and beautiful, like that of Patti in her best days.

Therefore "Fors' e Lui" became the chief number of the concert with many an auditor, Wagner to the contrary notwithstanding. What do all the theories of high art matter to the populace? What boots it to say that the music should more subtly portray the underlying sorrow of Violetta, or that a person in the first stages of tuberculosis would not warble in this manner! It was tuneful, vocally gymnastic, and executed by a great singer, and all the theories in the world cannot abolish this branch of music. In fact, it may be a good thing for art when the leaders recognize the fact that tune is as much an element of music as the notes themselves, and return to writing melodies, adding to them the grand harmonies and orchestration of a Wagner or Strauss. We lost count of how many times Melba was recalled. There was tremendous enthusiasm at the end of the number, and at one time it seemed as if the audience were trying to break through the musical laws of the Boston Medes and Persians, and force an encore.

We were glad to see, however, that there was no exodus at the end of the Verdi confectionery. Evidently the singer's triumph did not abolish an appreciation of higher and more dramatic musical work. The first movement of the "Childe Harold" spmphony was made perhaps a trifle too heroic for its theme, but Dr. Muck brought out every point of the complicated score. Mr. Ferir was roundly applauded as he came forward to take the obbligato viola part, and he played the tender theme with the utmost beauty.

work to do [illegible] very prominent in the [illegible] Fantasie and in the first movement of the "Childe Harold" his support of the viola was exquisitely shaded. But, of course, Mr. Ferir's playing was the most conspicuous and important part of the solo work, and it could not have been better performed; it was the embodiment of the melancholy of "Childe Harold," an emotion that fitted the viola like a glove.

Especially well-shaded were the iridiscent passages bowed near the bridge, ("sull' ponticello") in the second movement.

This entire "March of the Pilgrims" was deliciously interpreted by all. Only we found the horn a little too loud at first in the bell tones (the moment the tone is forced the bell-like quality disappears) and the harp was not nearly loud enough; where we sat it was inaudible.

In the third movement the Pifferari seemed far more natural than even those of Handel ("Messiah") or Liszt ("Christus"), although Berlioz did not, like these two, use an actual Pifferaro tune. In this movement one can speak with praise of the playing of the English horn, of the Harold theme as it appears on the flute, and of the delicate shading of the viola as it plays alone at the close. One seemed to see the Byronic hero standing gloomy and apart, after all the merry-making.

Dr. Muck certainly brought out all the brutality of the finale, and his reading was again of the highest order. Every contrast was finely made, the reminiscence of the "March of the Pilgrims" interrupting the orgie of the brigands as a whiff of pure air might penetrate into a reeking atmosphere. Yet the finale seems fading somewhat. It is possible that we have at present gone so far beyond what, a half-century ago, were considered the extremes of music, that the old outbursts seem tame to us.

And now our orchestra departs to prove to western cities that we have not been standing still in our symphonic achievements. There will therefore be no concerts on Friday and Saturday of this week. Bon voyage! Louis C. Elson.

per Courier Press
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JAN 12 1907

Boston Symphonie-Quartett.

Vor sehr gut gefülltem Hause fand gestern Nachmittag in Mendelssohn Hall das diesjährige zweite Konzert des Bostoner Symphonie-Quartetts, bestehend aus den Herren Prof. Willy Heß, erste, Otto Roth, zweite Violine, Emile Ferir, Viola und Heinrich Warnke, Cello, statt. Als Solistin war die bekannte Gesangsmeisterin Frau Matia von Nießen-Stone gewonnen worden, welche eine Reihe von Liedern sang.

Beethoven's F-moll-Streichquartett, Op. 95, No. 11, eröffnete das Konzert und fand seitens der genannten vier Herren eine prächtige Wiedergabe, aus welcher wir namentlich den zweiten Satz mit seinem überaus feinen Zusammenspiel und das Allegretto agitato des dritten Satzes mit seinem durchgeistigten Piano hervorheben möchten.

Als Novität spielten die Herren das D-dur-Streichquartett, op. 41, No. 2, von Hugo Kaun, das für New York Novität war. Es handelt sich um ein Werk, das von dem üblichen Quartettstyl abweicht, sich aber durch hübsche Erfindung und ganz ausgesprochene Klangschönheiten auszeichnet. Namentlich der letzte Satz des Werkes ist orchestral gedacht, kommt aber in der trefflichen Bearbeitung für vier Stimmen zu bester Geltung. Am Besten hat uns der erste Satz gefallen, ein langsamer Satz mit der Bezeichnung „sehr ruhig, mit innigster Empfindung", eine meisterhaft gearbeitete Fuge auf einem interessanten Doppelthema, das in mächtiger Steigerung äußerst effektvoll abschließt.

Der zweite Satz („sehr lebhaft, mit innerlicher Freude") ist ein prächtiges Scherzo, daß sich im Verlaufe des Satzes zu großer Lebhaftigkeit entwickelt und eine in sehr flottem Tempo gehaltene Coda enthält. Der letzte Satz („ruhig, ernst") ist, wie man sieht, gegen jede Ueberlieferung wieder langsam. Im weiteren Verlaufe des Satzes kommen prächtige Harmonien zum Vorschein und hübsche Effekte, wie z. B. Pizzikato-Akkorde des Cellos zu einer sehr lebhaften Figur der leitenden Stimme. Der Schluß verklingt ungemein stimmungsvoll.

In diesem letzten Satze sind Wagnersche Harmonie-Folgen unverkennbar; man fühlt sich sogar an einige Vorbilder direkt gemahnt („Tristan und Isolde", „Lohengrin", „Parsifal"), doch giebt es darunter auch sehr viel Persönliches und neuartige Klangwirkungen, so daß das Werk uns mit ruhigem Behagen entläßt. Gespielt wurde es von Herrn Heß und Konsorten mit liebevollem Eifer und schönstem Gelingen. Namentlich der letzte Satz erklang im Spiele der Herren in durchsichtiger Tonschönheit. Der Beifall klang aufrichtig und überzeugungstreu.

Frau Matia von Nissen-Stone sang zwischen den beiden Quartetten fünf Lieder von Schubert, unter denen sie namentlich das neckische „Liebhaber in allen Gestalten" sehr charakteristisch wiedergab. Dasselbe war mit vier Liedern von Hugo Wolf der Fall, je zwei aus dem italienischen und dem spanischen Liederbuch. Die Dame besitzt eine klangvolle, mit großem Geschmack verwendete Stimme, die Alt-Charakter aufweist. Sie besitzt ausgesprochene musikalische Intelligenz und feines Stylgefühl. Auch ist ihre Stimme der charakteristischen Färbung des Tones in hervorragendem Maße fähig. Die Begleitung klang etwas monoton. Wolf'sche Lieder sind nicht leicht zu begleiten.

Paper Staats Zeitung
City New York
Date JAN 1 [illegible] State NY

[illegible] Symphonie-Concert.

Dr. Muck hat uns gleich von allem Anfang seiner Bostoner Thätigkeit an Achtung abgerungen, ein Gefühl, das sich nach näherer Bekanntschaft bis zur Bewunderung steigerte. Gestern Abend hat er sich uns mit seiner Wiedergabe von Beethoven's Siebenter in's Herz geschlichen. Welch' großzügige und dabei doch so unwiderstehlich-liebenswürdige Darbietung! Man weiß nicht, soll man den berühmten Dirigenten zu diesem Elite-Orchester beglückwünschen, oder das berühmte Orchester zu diesem Elite-Dirigenten?! Beide hatten gestern Ursache auf einander stolz zu sein.

Schon die schwärmerisch-plastische Darlegung der herrlichen romantischen Introduktion nahm uns gefangen. Im Vivace entlockte der Dirigent seinem bewunderungswürdigen Instrument Wendungen stolzer Pracht. Die häufig schroffen Modulationen gestaltete er scharf und umrissen, den oft unvermittelten modulatorischen Effekten und excentrischen Kontrastwirkungen wurde er bis in die feinsten Abtönungen gerecht.

Der berühmte zweite Satz, der, wie uns Ueberlieferungen aus alter Zeit verkünden, stets zur Wiederholung verlangt und gewährt wurde, erklang bezaubernd süß und einschmeichelnd. Die Celli und Bratschen sangen und spannen die sehnsüchtige Melodie über alle Massen vollendet. Den dritten Satz, den Dr. Muck sehr zart und ruhig anfaßte, gestaltete er in meisterhaft diskreter Steigerung zu einem großartigen, feierlichen Schluß-Tongemälde. Die üppigsatte Klangpoesie des unvergleichlichen Orchesters wirkte da mit der Gewalt der Offenbarung. Minutenlang setzte der Dirigent mit dem Taktstock aus, wie bezwungen von der auf ihn eindringenden Klangpracht. Eine wahre Ovation dankte für das künstlerische Erlebnis. Im Finale rückte Dr. Muck das Großzügige und die Kühnheit der thematischen Entwicklung in das hellste Licht.

Die zweite Nummer des gestrigen Beethovenprogramms der Bostoner — selbstverständlich fand die Veranstaltung in Carnegie Hall statt — bildete des Meisters unsterbliches Violin-Konzert, dessen sonnigen, von keiner grübelnden Vernunft angekränkelten Glanz und Abgeklärtheit der Dirigent effektvoll betonte. Die Sologeige ruhte in den Händen des Konzertmeisters Herrn Willy Heß, der eine selten glänzende und inspirirte Leistung bot. Den Anfang spielte er energisch zugreifend und packend, obgleich wir uns dabei mitunter einen volleren Ton gewünscht hätten, die köstliche Melodik des zweiten Themas, wohl die Perle des Werks, erklang überaus rein und warm. Im zweiten Satz verstand er es, der Kantilene Gefühl und Seele einzuhauchen, und namentlich die lang gezogenen Noten des zweiten Themas wirkten mit der gebührenden leichtbeschwingten Nachtigallengrazie. Der Freudentaumel des Schlusses kam überzeugend zur Geltung. Technisch erwies Herr Heß gestern eine sehr bemerkenswerthe Meisterschaft. Die schwierigen Doppelgänge, Trillerketten und das sonstige Teufelszeug der Joachim'schen Kadenz (mit dem Laub'schen Uebergang) kamen mit vollendeter Sauberkeit und Verve zur Geltung. Auf eine Zwischenpausen-Frage, weshalb Prof. Heß nicht seine eigene Kadenz in das Concert eingelegt habe, erwiederte er schlagfertig-launig: „Um das Werk nicht in Schatten zu stellen!" Der Beifall des Publikums wollte nach diesen beiden Nummern kein Ende nehmen.

Mit der kurzen Konstatirung, daß Beethoven's „Egmont"-Ouverture, die den Beginn des Concerts bildete, mit voller Meisterschaft gespielt wurde, wollen wir Schluß machen. Nichts ist so ermüdend als zu viel Lob, und das mußten wir diesmal fast überreichlich ausstreuen.

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Paper Citizen
City Brooklyn
Date
JAN 19 1907 State N. Y.

Plans for a Western trip of the Boston Symphony Orchestra are now completed. The orchestra, with Dr. Muck, will leave Boston Sunday evening, Jan. 27, and go direct to Rochester, where it will give a concert in the Lyceum Theatre on Monday evening. The soloist will be Mr. T. Adamowski. The next evening it will give a concert in Gray's Armory, Cleveland, this being one of the course of seven concerts given by various orchestras in that city. Mr. Adamowski will also be the soloist there. Wednesday evening it will give a concert in the Auditorium, Chicago, with Rudolph Ganz as soloist. Thursday evening it plays in Light Guard Armory, Detroit, with Mr. Adamowski as soloist. Friday evening it gives a concert in the English Opera House, Indianapolis, without a soloist, and Saturday afternoon it plays in Music Hall, Cincinnati, with Professor Willy Hess as soloist. From Cincinnati it returns directly to Boston.

News
Indianapolis
State
Date JAN 15 1907

NO SOLOIST FOR CONCERT BY THE BOSTON SYMPHONY

Plan in Keeping with the Views of Conductor, Dr. Karl Muck.

It is well known that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, has decided objections to soloists at symphony concerts. His objections are entirely logical, being based on the fact that a soloist, whether a singer or instrumentalist, must necessarily break the symmetry and contour of a program. However, Dr. Muck is a man of the world, and realizes that he can not have all things as he would like them and the public, as a rule, demands a soloist.

Therefore, when Mrs. Ona B. Talbot, in Boston, a few weeks ago told him that Indianapolis did not wish a soloist, he was not only greatly astonished, but vastly pleased. It was hard for him to understand that a Western city had reached the point of musicale development. Immediately, however, he showed more interest in the program than he had done for any other city on the Western trip. The result is, that Indianapolis has as near approach to an ideal program as can be arranged. It is modern music, and shows the best that modern composers have written. Brahms's First Symphony is unquestionably the greatest symphony since Beethoven. Richard Strauss's "Don Juan" is regarded by many as his greatest work, especially by those who can accept his later and more fantastic compositions as music, and Wagner's prelude to "The Mastersingers of Nuremberg" is unquestionably the most brilliant and most attractive work of its kind. In the interpretation of these three works Dr. Muck, by the common consent of the principal critics of New York, Boston and other Eastern cities, is the master. His reading of Brahams has been termed a re-creation; his Strauss is in its way as extraordinary, while his Wagner must necessarily be all that others are, as he is admittedly one of the two or three great Wagner conductors now living. The sale of seats for the Boston Symphony Orchestra will open at English's January 29. All mail orders should be addressed to Ona B. Talbot.

Paper Times
City Rochester
Date
JAN 19 1907 State N. Y.

Miss Inga Orner, a member of the Metropolitan Opera House Company, is to give a song recital in Carnegie Lyceum on Sunday afternoon, February 3d.

The plans for the Western trip of the Boston Symphony Orchestra are now completed. The orchestra, with Dr. Muck, will leave Boston Sunday evening, January 27th, and go direct to Rochester, where it will give a concert in the Lyceum Theatre on Monday evening. The soloist will be T. Adamowski. The next evening it will give a concert in Gray's Armory, Cleveland, this being one of the course of seven concerts given by various orchestras in that city. Mr. Adamowski will also be the soloist there. Wednesday evening it will give a concert in the Auditorium, Chicago, with Rudolph Ganz as soloist. Thursday evening it plays in Light Guard Armory, Detroit, with Mr. Adamowski as soloist. Friday evening it gives a concert in the English Opera House, Indianapolis, without a soloist, and Saturday afternoon it plays in Music Hall, Cincinnati, with Prof. Willy Hess as soloist. From Cincinnati it returns directly to Boston.

Paper Times
City Rochester
Date
JAN 19 1907 State N. Y.

DRAMATIC DRIFT

The plans for the Western trip of the Boston Symphony Orchestra are now completed. The orchestra with Dr. Muck, will leave Boston Sunday evening, January 27, and go direct to Rochester, where it will give a concert in the Lyceum Theater on Monday evening, January 28. The soloist will be Mr. T. Adamowski. The next evening it will give a concert in Gray's Armory, Cleveland, this being one of the course of sever concerts given by various orchestras of that city. Mr. Adamowski will also be the soloist there. Wednesday evening, it will give a concert in the Auditorium, Chicago, with Rudolph Ganz as soloist. Thursday evening it will play in Light Guard Armory, Detroit, with Mr. Adamowski as soloist. Friday evening it will give a concert in the English Opera House, Indianapolis, without a soloist, and Saturday afternoon it will play in Music Hall, Cincinnati, with Professor Willy Hess as soloist. From Cincinnati it will return direct to Boston.

Paper Times
City Rochester
Date
JAN 19 1907 State N. Y.

[illegible] the new conductor of the Boston Symphony Orchestra, whose concert here will take place at the Lyceum on Monday night, the 28th, is the first conductor of the Royal Opera, Berlin, from which post he has a year's leave of absence from the German Emperor to be at the head of Boston's famous band. He was born in Wurzburg, Bavaria, where his father, who was a talented amateur musician, gave him his first music lessons, teaching him the violin, piano and counterpoint. At the age of 11 he began to appear in public as a pianist, generally in chamber music, and later played the violin in the local symphony orchestra.

He became a resident at the University of Heidelberg in 1876, where he stayed one year. Thence he went to Leipsic, where he matriculated in the university and at the same time entered the Conservatory of Music. He made his debut as a pianist at a Gewandhaus concert in 1880, the same year in which he received his university degree.

Following his original plan to become a conductor, he took as his first engagement the post of chorus master in the Opera of Zurich, where he stayed during the season of 1880-1882; thence to Brunn, where he held a similar position in 1882-1884. His first post of real importance was the conductorship at Graz in Austria, which he occupied for two years, following his engagement at Brunn. There he gave the first uncut performance of "Die Meistersinger" in Austria. During his stay in Graz he

DR. KARL MUCK,
Conductor with the Boston Symphony Orchestra at the Lyceum on January 28.

was the conductor of the important Styrian Musical Society and in February, 1886, gave the first performance in Austria of Bruckner's Seventh Symphony, his performance of which work was one of the sensations of the present musical season in Boston and New York.

Paper Union
City Brooklyn
Date
JAN 19 1907 State N. Y.

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Paper News
City Indianapolis

CAREER OF THE BOSTON SYMPHONY ORCHESTRA

FAMOUS MUSICAL ORGANIZATION AND ITS LEADERS.

TO GIVE CONCERT FEBRUARY 1

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The first public rehearsal and concert of the orchestra were given on Friday afternoon and Saturday evening, respectively, October 21 and 22, 1881. The orchestra consisted of seventy musicians, with George Henschel as conductor. Mr. Henschel was then a young, enthusiastic musician admirably fitted for the task before him, because he understood, as few conductors do, the art of making programs. His scheme of programs generally was educational and as an illustration of this, during his incumbency he made it a rule to play all nine of Beethoven's symphonies each season.

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Musicians from Vienna.

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The retirement of Mr. Gericke brought to Boston one of the most interesting personalities in the world of music—Arthur Nikisch, who for several years had been the conductor of the Municipal Opera in Leipsic. Mr. Nikisch proved to be the antithesis of his predecessor, a subjective conductor of great personal charm, and under him the orchestra had some of its most prosperous years. During his term of service the Western trips were continued, with much success. The support of the orchestra increased and in one year there was no deficit at the end of the season.

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No conductor has been greeted with such unanimous and enthusiastic praise in Boston, New York, Philadelphia, Baltimore, Washington and Brooklyn and other cities than Dr. Muck. His masterly musicianship and his charming personality have made it possible for the orchestra to take a long step toward that ideal state where soloists do not appear on sympony programe and he will leave the orchestra the possessor of even a greater prestige than it had when he came to America last October.

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Of the Boston Symp[illegible]

[122]

Paper Staats Zeitung
City New York
Date JAN 1 State N Y

Bostoner Symphonie-Concert.

Dr. Muck hat uns gleich von allem Anfang seiner Bostoner Thätigkeit an Achtung abgerungen, ein Gefühl, das sich nach näherer Bekanntschaft bis zur Bewunderung steigerte. Gestern Abend hat er sich uns mit seiner Wiedergabe von Beethoven's Siebenter in's Herz geschlichen. Welch' großzügige und dabei doch so unwiderstehlich-liebenswürdige Darbietung! Man weiß nicht, soll man den berühmten Dirigenten zu diesem Elite-Orchester beglückwünschen, oder das berühmte Orchester zu diesem Elite-Dirigenten?! Beide hatten gestern Ursache auf einander stolz zu sein.

Schon die schwärmerisch-plastische Darlegung der herrlichen romantischen Introduktion nahm uns gefangen. Im Vivace entlockte der Dirigent seinem bewunderungswürdigen Instrument Wendungen stolzer Pracht. Die häufig schroffen Modulationen gestaltete er scharf und umrissen, den oft unvermittelten modulatorischen Effekten und excentrischen Kontrastwirkungen wurde er bis in die feinsten Abtönungen gerecht.

Der berühmte zweite Satz, der, wie uns Ueberlieferungen aus alter Zeit verkünden, stets zur Wiederholung verlangt und gewährt wurde, erklang bezaubernd süß und einschmeichelnd. Die Celli und Bratschen sangen und spannen die sehnsüchtige Melodie über alle Massen vollendet. Den dritten Satz, den Dr. Muck sehr zart und ruhig anfaßte, gestaltete er in meisterhaft diskreter Steigerung zu einem großartigen, feierlichen Schluß-Tongemälde. Die üppigsatte Klangpoesie des unvergleichlichen Orchesters wirkte da mit der Gewalt der Offenbarung. Minutenlang setzte der Dirigent mit dem Taktstock aus, wie bezwungen von der auf ihn eindringenden Klangpracht. Eine wahre Ovation dankte für das künstlerische Erlebnis. Im Finale rückte Dr. Muck das Großzügige und die Kühnheit der thematischen Entwicklung in das hellste Licht.

Die zweite Nummer des gestrigen Beethovenprogramms der Bostoner — selbstverständlich fand die Veranstaltung in Carnegie Hall statt — bildete des Meisters unsterbliches Violin-Konzert, dessen sonnigen, von keiner grübelnden Vernunft angekränkelten Glanz und Abgeklärtheit der Dirigent effektvoll betonte. Die Sologeige ruhte in den Händen des Konzertmeisters Herrn Willy Heß, der eine selten glänzende und inspirirte Leistung bot. Den Anfang spielte er energisch zugreifend und packend, obgleich wir uns dabei mitunter einen volleren Ton gewünscht hätten, die köstliche Melodik des zweiten Themas, wohl die Perle des Werks, erklang überaus rein und warm. Im zweiten Satz verstand er es, der Kantilene Gefühl und Seele einzuhauchen, und namentlich die lang gezogenen Noten des zweiten Themas wirkten mit der gebührenden leichtbeschwingten Nachtigallengrazie. Der Freudentaumel des Schlusses kam überzeugend zur Geltung. Technisch erwies Herr Heß gestern eine sehr bemerkenswerthe Meisterschaft. Die schwierigen Doppelgänge, Trillerketten und das sonstige Teufelszeug der Joachim'schen Kadenz (mit dem Laub'schen Uebergang) kamen mit vollendeter Sauberkeit und Verve zur Geltung. Auf eine Zwischenpausen-Frage, weshalb Prof. Heß nicht seine eigene Kadenz in das Concert eingelegt habe, erwiederte er schlagfertig-launig: „Um das Werk nicht in Schatten zu stellen!" Der Beifall des Publikums wollte nach diesen beiden Nummern kein Ende nehmen.

Mit der kurzen Konstatirung, daß Beethoven's „Egmont"-Ouverture, die den Beginn des Concerts bildete, mit voller Meisterschaft gespielt wurde, wollen wir Schluß machen. Nichts ist so ermüdend als zu viel Lob, und das mußten wir diesmal fast überreichlich ausstreuen.

H.

Paper Citizen
City Brooklyn
Date State N. Y.
JAN 19 1907

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Paper News
City Indianapolis
State Iowa Ind

NO SOLOIST FOR CONCERT BY THE BOSTON SYMPHONY

Plan in Keeping with the Views of Conductor, Dr. Karl Muck.

It is well known that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, has decided objections to soloists at symphony concerts. His objections are entirely logical, being based on the fact that a soloist, whether a singer or instrumentalist, must necessarily break the symmetry and contour of a program. However, Dr. Muck is a man of the world, and realizes that he can not have all things as he would like them and the public, as a rule, demands a soloist.

Therefore, when Mrs. Ona B. Talbot, in Boston, a few weeks ago told him that Indianapolis did not wish a soloist, he was not only greatly astonished, but vastly pleased. It was hard for him to understand that a Western city had reached the point of musicale development. Immediately, however, he showed more interest in the program than he has done for any other city on the Western trip. The result is, that Indianapolis has as near approach to an ideal program as can be arranged. It is modern music, and shows the best that modern composers have written. Brahms's First Symphony is unquestionably the greatest symphony since Beethoven. Richard Strauss's "Don Juan" is regarded by many as his greatest work, especially by those who can accept his later and more fantastic compositions as music, and Wagner's prelude to "The Mastersingers of Nuremberg" is unquestionably the most brilliant and most attractive work of its kind. In the interpretation of these three works Dr. Muck, by the common consent of the principal critics of New York, Boston and other Eastern cities, is the master. His reading of Brahams has been termed a re-creation; his Strauss is in its way as extraordinary, while his Wagner must necessarily be all that others are, as he is admittedly one of the two or three great Wagner conductors now living. The sale of seats for the Boston Symphony Orchestra will open at English's January 29. All mail orders should be addressed to Ona B. Talbot.

Paper Times
City Brooklyn
Date State N. Y.
JAN 19 1907

Miss Inga Orner, a member of the Metropolitan Opera House Company, is to give a song recital in Carnegie Lyceum on Sunday afternoon, February 3d.

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r Times
Rochester
State N. Y.
JAN 19 1907

DRAMATIC DRIFT

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Paper Times
City Rochester
Date State N. Y.
JAN 19 1907

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, whose concert here will take place at the Lyceum on Monday night, the 28th, is the first conductor of the Royal Opera, Berlin, from which post he has a year's leave of absence from the German Emperor to be at the head of Boston's famous band. He was born in Wurzburg, Bavaria, where his father, who was a talented amateur musician, gave him his first music lessons, teaching him the violin, piano and counterpoint. At the age of 11 he began to appear in public as a pianist, generally in chamber music, and later played the violin in the local symphony orchestra.

He became a resident at the University of Heidelberg in 1876, where he stayed one year. Thence he went to Leipsic, where he matriculated in the university and at the same time entered the Conservatory of Music. He made his debut as a pianist at a Gewandhuus concert in 1880, the same year in which he received his university degree.

Following his original plan to become a conductor, he took as his first engagement the post of chorus master in the Opera of Zurich, where he stayed during the season of 1880-1882; thence to Brunn, where he held a similar position in 1882-1884. His first post of real importance was the conductorship at Graz in Austria, which he occupied for two years, following his engagement at Brunn. There he gave the first uncut performance of "Die Meistersinger" in Austria. During his stay in Graz he

DR. KARL MUCK,
Conductor with the Boston Symphony Orchestra at the Lyceum on January 28.

was the conductor of the important Styrian Musical Society and in February, 1886, gave the first performance in Austria of Bruckner's Seventh Symphony, his performance of which work was one of the sensations of the present musical season in Boston and New York.

Paper Union
City Brooklyn
Date State N. Y.
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Paper News
City Indianapolis

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The first public rehearsal and concert of the orchestra were given on Friday afternoon and Saturday evening, respectively, October 21 and 22, 1881. The orchestra consisted of seventy musicians, with George Henschel as conductor. Mr. Henschel was then a young, enthusiastic musician admirably fitted for the task before him, because he understood, as few conductors do, the art of making programs. His scheme of programs generally was educational and as an illustration of this, during his incumbency he made it a rule to play all nine of Beethoven's symphonies each season.

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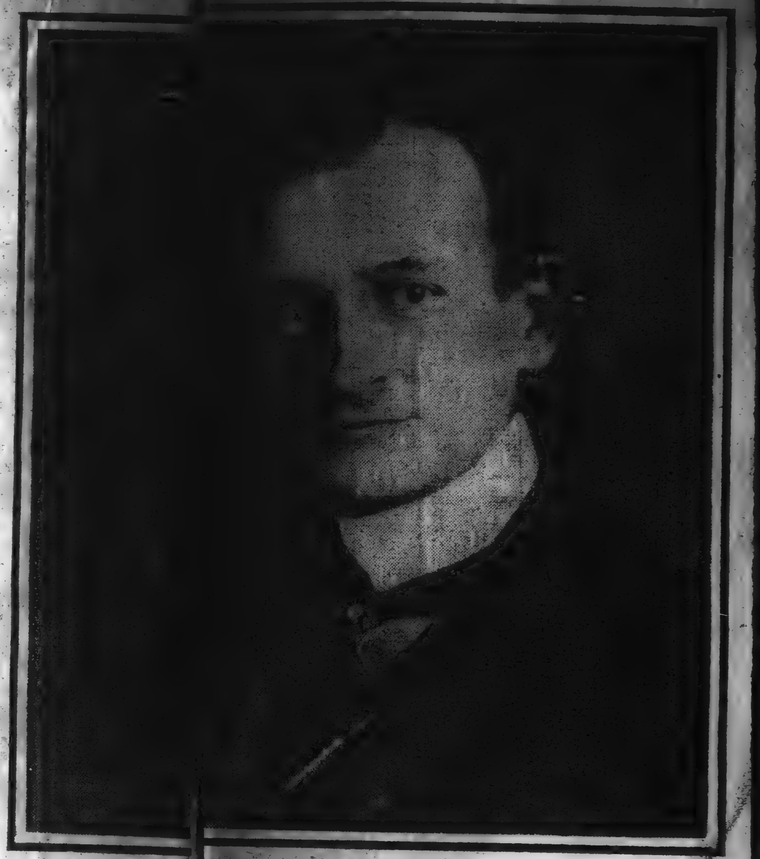
FAMOUS MUSICAL CONDUCTOR



DR. KARL MUCK,
Of the Boston Symphony Orchestra, which will play in Indianapolis February 1.

[122]

Paper Express
City Rochester
Date State N.Y.
JAN 19 1907

[illegible] Symphony orchestra will give [illegible] at the Lyceum on the evening of [illegible] the 28th instant. The program consists of three works; the [illegible] Overture, Beethoven's [illegible] Symphony, and the Saint Saens [illegible] Concerto in which Timothee [illegible]wski will be the soloist. The following notes on the Boston Symphony from [illegible]wen of William E. Walter, of Boston, are to the point:

"It was said a year or so ago that the fame of the wonderful playing of the [illegible] Symphony orchestra lay not merely in its being a "virtuoso orchestra," but [illegible]orchestra of virtuosi." And one of the [illegible] published comments on the or[illegible]a by Dr. Karl Muck, the new con[illegible] was in praise of the way the dif[illegible] choirs had been selected. The brass [illegible]s composed almost entirely of Ger[illegible]; the wood-wind of Slavs, Germans, [illegible]rians and Americans, and the strings [illegible]Frenchmen who were the leading ar[illegible]s in Paris, the best products of the [illegible]t teachers of Brussels, Prague, Vienna [illegible] Berlin.

"But the end is not reached merely with accomplished musicians. These musicians must have good tools to work with and must have been together long enough to get thoroughly en rapport with each other. It is questionable whether any orchestra in the world counts so many valuable violins, violas, and 'cellos as the Boston Symphony. In this fact is one of the secrets of the extraordinary brilliancy of its strings. It has been said, with truth that there is not a mediocre instrument in the string choirs while most of them are choicest examples of the great masters. So, too, it is with the wind choirs, wood-wind and brass. Greatest care has been used in the selection of the instruments and every improvement which has proved its worth been adopted.

"The other factor in the making of a successful orchestra, that of keeping the same personnel from year to year, is another point in which the Boston Symphony orchestra has been most fortunate. There are some men now in the orchestra who played in the first concert in 1881. Seventy-five per cent. of the men have been in the orchestra for over ten years and the changes among the leading musicians have been very few indeed. There have been but four concert masters—Bernhard Listemann, now of Chicago, who held the post during the first four seasons; Franz Kneisel who succeeded him and held the post until the spring of 1903; E. Fernandes-Arbos who was concert master in 1903-1904, and Willy Hess who is now at the head of the string choir. The leading 'cellists have been Jean Hekking, Schroeder, Krasselt and Warnke. The brass and wood-winds have seen few changes in the last few years, although the latter had to be almost entirely reorganized in the fall of 1898, as several of its most talented musicians were victims of the La Bourgogne catastrophe. As an illustration of the quality of the orchestra, of the sixteen first violins, over half have appeared on symphony programmes as soloists. Such men as Hess, Adamowski, Roth, Moldauer, Hoffmann, Strube, Spidler and Bak are recognized virtuosi in Europe. It was the leader of the second violins, Mr. Barleben, who first played in Boston the whole of Tschaikowsky's concerto for the violin. Emil Ferir[illegible] Max Zach of the violas and Warnke, Heindler, Nagel and Barth of the 'cellos are [illegible]men who held high positions in Europe before they were brought to Boston.

"It has been said by good judges that the wood-wind choir of the Boston Symphony is the best of any orchestra in the world. This important department has always been cared for most watchfully by the conductors and it includes some of the greatest artists of Europe. Georges Longy, the first oboe, came to the orchestra in 1898 from Paris, where he was regarded as the greatest oboe that the Conservatoire had produced. He won the first prize in the Conservatoire in 1886 and was successively first oboe of the Lamoureux orchestra, the Opera-Comique and the Colonne orchestra. Andre Maquarre, the first flute, succeeded Jacquet, one of the Bourgogne's victims. He was the winner of the first prize for solfeggio in the Conservatoire in 1882 and for the flute in 1885. He came to Boston from the Lamoureux orchestra, in which he was first flute. Georges Grisez, the first clarinet, is a comparatively late-comer, having succeeded Lebailly in the fall of 1904. His master was Leon Grisez, the greatest clarinetist of France, and he himself was a winner of the first prize in the Conservatoire. When he was engaged for Boston he was the first clarinet of the famous Societe des Concerts du Conservatoire, the finest orchestra in France. Curiously enough, the first, second and third bassoons of the orchestra are Germans, while the fourth or contra-bassoon, is a French-[illegible]. Peter Sarony, the first bassoon, came to Boston in the fall of 1905 from [illegible] where he was professor in the [illegible]tory and first bassoon of the celebrated Gurzenich Orchestra. He brought with him the reputation of being the finest [illegible] in Germany, which he has fully [illegible] since he has been with the Boston [illegible]

[illegible]rth and Max Hess, the two first violins, the first trumpet and [illegible] trombonist, are all of them [illegible] more than ordinary artistry.

[illegible] of the orchestra. As a direct result of this has been the development of a distinguished creative talent, Charles Martin Loeffler, who in 1903 left the first desk of the first violins, where he had sat for twenty years to devote himself entirely to composition and teaching. Another remarkable talent which has been developed in the orchestra is Gustav Strube, now one of the first violins, whose works have won for him much admiration. Andre Maquarre, the first flute, and Clement Lenom, the alternate first oboe, have also made their marks as composers.

"Altogether, the Boston Symphony orchestra is composed of a very remarkable and unusual set of musicians. And how highly membership in it is prized is seen in the very long waiting list of applicants which is continually on file in the office of Mr. Hess, the concert-master. As an illustration of this, last spring at the close of the season he had over one hundred and fifty applications from violinists alone."

DR. KARL MUCK

Paper News
City Indianapolis
JAN 20 1907 State Ind

NIGHT OF PLEASURE FOR LOCAL MUSIC LOVERS

BOSTON SYMPHONY ORCHESTRA COMING ON FEBRUARY 1.

FIRST CONCERT IN 20 YEARS

On May 3, 1887, The Indianapolis News contained a notice of a concert given the evening before at Dickson's Grand Opera-house." The article began thus: "The initial performance in this city of the Boston Symphony Orchestra was given last night before a large and brilliant audience, and it is to be hoped that it was the beginning of an acquaintance that shall be renewed yearly."

Almost twenty years have passed and the Boston Symphony Orchestra has not again visited this city, but it will visit it on Friday evening of next week, when it is to give a concert at English's Opera-house, with Dr. Carl Muck, of the Berlin Royal Opera, conducting. At the concert of twenty years ago Mr. Wilhelm Gericke conducted. In the miscellaneous program performed there was no symphony. There were played the overture to Weber's "Oberon," Handel's "Largo," the march from Raff's "Lenore" symphony, Bizet's "l'Arlesienne" suite, the overture to Wagner's "Rienzi" and the "Wedding March" of Mendelssohn. Solo numbers were contributed by Mme. Helen Hastreiter, contralto, Miss Aus der Ohe, pianist, and Fritz Giese, violoncellist.

Program for Coming Concert.

The advance in musical culture in the community is indicated in the program to be played at the approaching concert of the Boston Symphony Orchestra:

Symphony No. 1, in C minor, Op. 68....Brahms
(a) Un poco sostenuto; Allegro.
(b) Andante sostenuto.
(c) Un poco allegretto e grazioso
L'istesso tempo.
(d) Adagio; Allegro non troppo, ma con brio.
Tone-poem, "Don Juan" (after N. Lenau), Op. 20.....Richard Strauss
Prelude to "The Mastersingers of Nuremberg".....Wagner

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Paper Press
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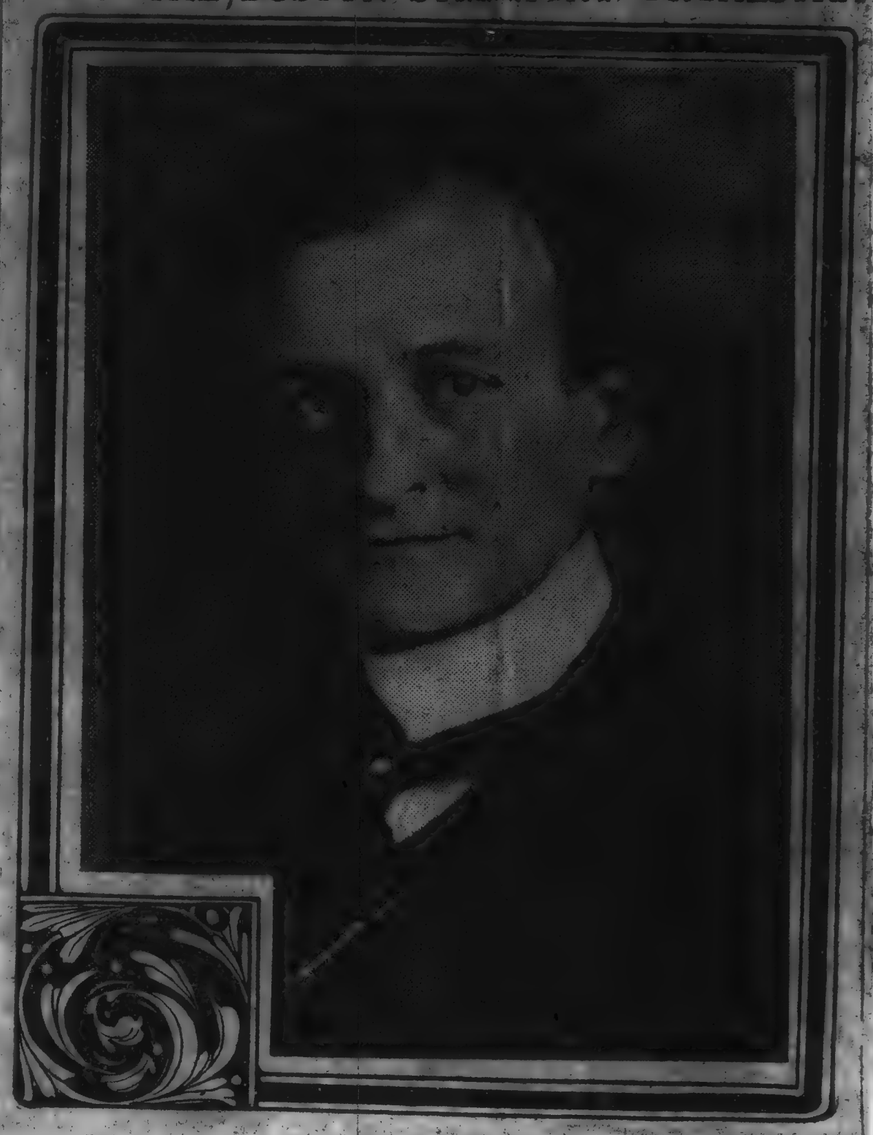
JAN 20 1907 Mich.

FAMOUS CONDUCTOR WHO IS WITH THE BOSTON SYMPHONY ORCHESTRA



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JAN 19 1907

The Boston Symphony orchestra will give a concert at the Lyceum on the evening of Monday, the 28th instant. The programme consists of three works; the Meistersinger Overture, Beethoven's Seventh Symphony, and the Saint Saens Violin Concerto in which Timothee Adamowski will be the soloist. The following notes on the Boston Symphony from the pen of William E. Walter, of Boston, are to the point:

"It was said a year or so ago that the secret of the wonderful playing of the Boston Symphony orchestra lay not merely in its being a "virtuoso orchestra," but "an orchestra of virtuosi." And one of the first published comments on the orchestra by Dr. Karl Muck, the new conductor, was in praise of the way the different choirs had been selected. The brass choir is composed almost entirely of Germans; the wood-wind of Slavs, Germans, Austrians and Americans, and the strings of Frenchmen who were the leading artists in Paris, the best products of the great teachers of Brussels, Prague, Vienna and Berlin.

"But the end is not reached merely with accomplished musicians. These musicians must have good tools to work with and must have been together long enough to get thoroughly en rapport with each other. It is questionable whether any orchestra in the world counts so many valuable violins, violas, and 'cellos as the Boston Symphony. In this fact is one of the secrets of the extraordinary brilliancy of its strings. It has been said with truth that there is not a mediocre instrument in the string choirs while most of them are choicest examples of the great masters. So, too, it is with the wind choirs, wood-wind and brass. Greatest care has been used in the selection of the instruments and every improvement which has proved its worth is adopted.

The other factor in the making of a successful orchestra, that of keeping the same personnel from year to year, is another point in which the Boston Symphony orchestra has been most fortunate. There are some men now in the orchestra who played in the first concert in 1881. Seventy-five per cent. of the men have been in the orchestra for over ten years and the changes among the leading musicians have been very few indeed. There have been but four concert masters—Bernhard Listemann, now of Chicago, who held the post during the first four seasons; Franz Kneisel who succeeded him and held the post until the spring of 1903; E. Fernandez-Arbos who was concert master in 1903-1904, and Willy Hess who is now at the head of the string choir. The leading 'cellists have been Giese, Hekking, Schroeder, Krasselt and Warnke. The brass and wood-winds have seen few changes in the last few years, although the latter had to be almost entirely reorganized in the fall of 1898, as several of its most talented musicians were victims of the La Bourgogne catastrophe.

"As an illustration of the quality of the orchestra, of the sixteen first violins, over half have appeared on symphony programmes as soloists. Such men as Hess, Adamowski, Roth, Moldauer, Hoffmann, Struhe, Fiedler and Bak are recognized virtuosi in Europe. It was the leader of the second violins, Mr. Barleben, who first played in Boston the whole of Tschaikowsky's concerto for the violin. Emil Ferir and Max Zach of the violas and Warnke, Koller, Nagel and Barth of the 'cellos are men who held high positions in Europe before they were brought to Boston.

"It has been said by good judges that the wood-wind choir of the Boston Symphony is the best of any orchestra in the world. This important department has always been cared for most watchfully by the conductors and it includes some of the greatests artists of Europe. Georges Longy, the first oboe, came to the orchestra in 1898 from Paris, where he was regarded as the greatest oboe that the Conservatoire had produced. He won the first prize in the Conservatoire in 1886 and was successively first oboe of the Lamoureuz orchestra, the Opera-Comique and the Colonne orchestra. Andre Maquarre, the first flute, succeeded Jacquet, one of the Bourgogne's victims. He was the winner of the first prize for solfeggio in the Conservatoire in 1892 and for the flute in 1893. He came to Boston from the Lamoureux orchestra, in which he was first flute. Georges Grisez, the first clarinet, is a comparatively late-comer, having succeeded Lebailly in the fall of 1904. His father was Leon Grisez, the greatest clarinetist of France, and he himself was a winner of the first prize in the Conservatoire. When he was engaged for Boston he was the first clarinet of the famous Societe des Concerts du Conservatoire, the finest orchestra in France. Curiously enough, the first, second and third bassoons of the orchestra are Germans, while the fourth or contra-bassoon, is a Frenchman. Peter Sarony, the first bassoon, came to Boston in the fall of 1905 from Cologne, where he was professor in the Conservatory and first bassoon of the celebrated Gurzenich Orchestra. He brought with him the reputation of being the finest bassoon in Germany, which he has fully sustained since he has been with the Boston Symphony.

"Hackebarth and Max Hess, the two first horns, Kloepfel, the first trumpet and Rettberg, the tympanist, are all of them men of far more than ordinary artistry.

...been the policy of Mr. Higginson and of the conductors to encourge composition among the members of the orchestra. As a direct result of this has been the development of a distinguished creative talent, Charles Martin Loeffler, who in 1903 left the first desk of the first violins, where he had sat for twenty years to devote himself entirely to composition and teaching. Another remarkable talent which has been developed in the orchestra is Gustav Strube, now one of the first violins, whose works have won for him much admiration. Andre Maquarre, the first flute, and Clement Lenom, the alternate first oboe, have also made their marks as composers.

"Altogether, the Boston Symphony orchestra is composed of a very remarkable and unusual set of musicians. And how highly membership in it is prized is seen in the very long waiting list of applicants which is continually on file in the office of Mr. Hess, the concert-master. As an illustration of this, last spring at the close of the season he had over one hundred and fifty applications from violinists alone."

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Paper News
City Indianapolis
JAN 20 1907 State Ind.

NIGHT OF PLEASURE FOR LOCAL MUSIC LOVERS

BOSTON SYMPHONY ORCHESTRA COMING ON FEBRUARY 1.

FIRST CONCERT IN 20 YEARS

On May 3, 1887, The Indianapolis News contained a notice of a concert given the evening before at Dickson's Grand Opera-house." The article began thus: "The initial performance in this city of the Boston Symphony Orchestra was given last night before a large and brilliant audience, and it is to be hoped that it was the beginning of an acquaintance that shall be renewed yearly."

Almost twenty years have passed and the Boston Symphony Orchestra has not again visited this city, but it will visit it on Friday evening of next week, when it is to give a concert at English's Opera-house, with Dr. Carl Muck, of the Berlin Royal Opera, conducting. At the concert of twenty years ago Mr. Wilhelm Gericke conducted. In the miscellaneous program performed there was no symphony. There were played the overture to Weber's "Oberon," Handel's "Largo," the march from Raff's "Lenore" symphony, Bizet's "l'Arlesienne" suite, the overture to Wagner's "Rienzi" and the "Wedding March" of Mendelssohn. Solo numbers were contributed by Mme. Helen Hastreiter, contralto, Miss Aus der Ohe, pianist, and Fritz Giese, violoncellist.

Program for Coming Concert.

The advance in musical culture in the community is indicated in the program to be played at the approaching concert of the Boston Symphony Orchestra:

Symphony No. 1, in C minor, Op. 68....Brahms
(a) Un poco sostenuto; Allegro.
(b) Andante sostenuto.
(c) Un poco allegretto e grazioso
L'istesso tempo.
(d) Adagio; Allegro non troppe, ma con brio.
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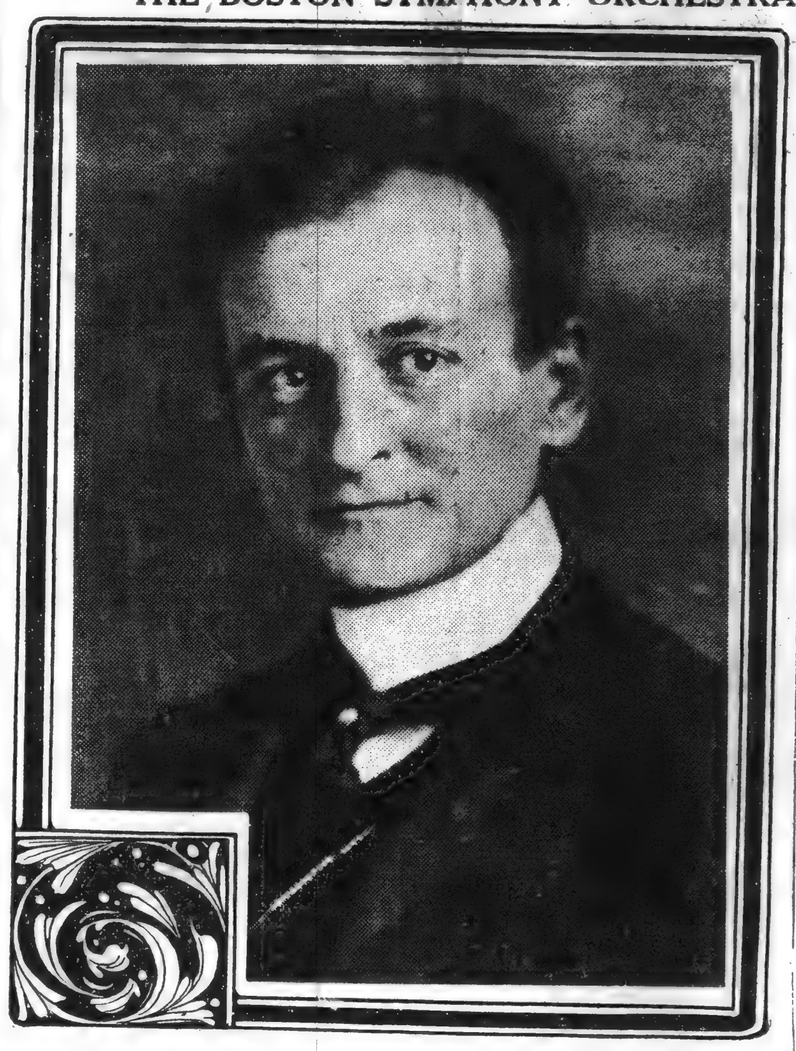

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N.P.

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THE SINFONIA DOMESTICA

STRAUSS'S TONE-POEM AT THE NEXT SYMPHONY CONCERTS

Music That Is New to Boston—"A Day in Strauss's Family Life," with Father, Mother and Baby Sharing in It—The Programme That the Composer Suggested—The General Scheme and Form of the Piece—Strauss's Purpose and Traits in It, According to Mr. Baughan—Symbolism and Realism

Two of Richard Strauss's larger compositions have still to be heard in Boston—his opera, "Salome," and the tone-poem that he named "Symphonia Domestica." (Why he wrote "Symphonia" instead of the usual and linguistically correct "Sinfonia" he has never disclosed). "Salome" we may hear when the company of the Metropolitan Opera House is singing at the Boston Theatre in April. The "Sinfonia Domestica" we are certain to hear at the Symphony concerts next week. Our orchestra was the first in America to play Strauss's "Don Quixote," and, if we remember rightly, his "Thus Spake Zarathustra," but it has been sluggish with the "Sinfonia Domestica." Strauss worked on the tone-poem through 1903; he dates it as finished on Dec. 31 of that year. In the following spring he visited America, and in New York, on March 21, 1904, with the composer conducting the Wetzler Orchestra, the "Sinfonia Domestica" was played for the first time at any concert. Since then it has gone the round of the major and the minor orchestras of Europe, but in New York no band has repeated it, and next week we in Boston are to hear it for the first time. It is the largest and most important new composition that Dr. Muck is undertaking this season. He admits that he has no warm admiration for it; but the more, for that reason, he wishes to bring it to notable performance.

FORM AND INSTRUMENTS

The "Sinfonia Domestica: A Day in My Family Life," runs in one movement fifty minutes long, with three subdivisions indicated by the composer; an introduction and scherzo; an adagio; and a double fuge and finale. Three themes, typifying Strauss himself, his wife and his little son, as father, mother and baby, provide him with melodic material, and the theme of the father comprises three contrasting sections, labelled by the composer "comfortable" (gemächlich), "pensive" (träumerisch) and "fiery" (feurig). Practically out of these three, Strauss builds a huge and intricate polyphonic structure. To rear it before the ears of his hearers he asks an orchestra comprising a piccolo flute, three large flutes, two oboes, oboe d'amore, English horn, clarinet in D, clarinet in A, two clarinets in B-flat, bass clarinet, four bassoons, contra-bassoon, four saxophones, eight horns, four trumpets, three trombones, bass-tuba, four kettledrums, triangle, tambourine, glockenspiel, cymbals, big drum, two harps, violins, violas, violoncellos, and basses. In all Strauss wishes a band of 108 players, but he is reasonably content with an orchestra of the normal dimensions of ours. The saxophones, for example, which give nothing that the average ear may discover in the tonal coloring, will not be added. The oboe d'amore will, for through it speaks the plaintive voice of the child. As usual, outside a few sparse annotations in the score like the "assertion" and "counter-assertion" above the themes of the double fugue, Strauss has made no "programme" for the "Sinfonia Domestica," though plainly he followed one in imagination as he wrote. His only authentic saying about its contents he confided to the Musical Standard in London when the new tone-poem was first played there. "The 'Domestic Symphony,'" he then said, "is intended to be a picture of married life. I know that some people think the work to be a funny presentation of domestic bliss, but I confess that I had no desire to be funny when I was composing it. After all, what can be more serious than married life? Marriage is the most earnest thing in life, and the sacred joy of such a union is increased by the advent of a child. It is this bliss that I have endeavored to illustrate in my music. Home life, too, has its humors, and these also I have introduced into the work in order to brighten it. But I really want the symphony to be regarded in a serious spirit."

On the other hand, Mr. Richard Aldrich, the musical reviewer of the New York Times, printed in that newspaper on March 22, 1904, "on the authority of the composer himself," many "intimate details of the 'Sinfonia Domestica' and of the succession of episodes" it was intended to disclose. Some such programme is essential, if the hearer is to gather much of the emotional and humorous import of the music, if indeed he is not often to feel that he is vaguely "missing something." Mr. Aldrich gives it as follows: "To begin with, Strauss makes a sub-title of the work 'Ein Tag aus meinem Familienleben' ('A Day in My Family Life') introducing at once the personal element that is generally recognized to enter into 'A Hero's Life' and making the new tone poem, as it were, the familiar and humorous everyday counterpart of that stately picture. Its three principal themes represent 'Papa, Mamma, et Bébé,' the father, the mother and the child. The humorous strain, the spirit of sportiveness run through it, with certain passages of nobler and more serious significance as well as many more that the most anxious desire to follow Dr. Strauss cannot make other than ugly and perplexing. The humor of it is very elaborately and sometimes very strenuously voiced, and the players of the orchestra, as well as most of the audience, doubtless found it a most serious matter.

"The introduction presents the three themes that are representative of the husband, the wife and the child. The husband's theme comprises three contrasted sections. These are expounded in the order mentioned, the child theme being represented by the tender and gracious tones of the oboe d'amore, which Strauss has awakened from its long slumber of a century and a half to take a place in the modern orchestra. A curious detail is disclosed in the score. The only (?) hint that its pages present of any incident depicted in the music is a passage in which the aunts are represented as saying, 'Just like the father,' 'Just like the mother.' The scherzo that follows is a development of these three themes, 'like a playing of the father and mother with the child,' as Strauss has described it; and the third theme, the child's, is carried out to a special elaboration. A 'merry episode' closes this movement, in which—and this is on the authority of the composer—the child is washed and put to bed with a cradle song. The clock strikes seven.

"The adagio shows us papa alone. He is in a reverie. He even is at work, and being a composer he is composing music, so that Strauss may attempt an ultra-refinement of the programme idea and show, through music, himself in the act of composing it. At the least the orchestra throbs with excitement. A love scene follows between husband and wife; but he is troubled with the cares of his family. He dreams. Then the third part brings us to the next morning. The clock again strikes seven. The baby wakes and cries realistically. Finally there comes a dispute between papa and mamma over the bringing-up of the child; it is represented by a double fugue. Its subjects are, first, a version of the child's theme in 'diminution,' as the musicians call it; and, second, a theme in sharply accentuated, excited sixteenth notes—clearly a feminine argument! It is carried on with great animation, rising finally to a tremendous orchestral clash. There is then reconciliation and peace. A simple song-like passage is developed from the child-theme. But then comes again more orchestral chaos. There is an incoherent tossing-about of all the themes, apparently in every key, in every interlocking rhythm, and with an effect that can only be described as a bedlam of sound. this strange fantasy of 'real life' comes to an end."

THE DANGER OF DETAIL

To go further in programme-making is to lessen the legitimate significance and appeal of the music. Strauss wished the "Sinfonia Domestica" to be heard with as little explanation as possible. The listener who is searching for the moment when the muted trumpets indicate the baby's dislike of its bath, or where the glockenspiel strikes seven, is nearly sure to lose the larger voice of the music. He is in no better case than the hearer whose mind is engrossed in polyphonic combinations or in instrumental detail. Strauss does not write to display his mastery and resource with either. He is seeking, like any other composer, to impart thought and emotion, and they are but his means. He is eager, as he said often in private talk, that his hearers should grasp the substance of his orchestral speech. He does not care whether they apprehend the method of it. It is not he that has made the "programmes" that reduce his music to an accumulation of details. He has left that task to dry-as-dust pedants and to humorless hero-worshippers. The great voice of his music, if the listener will only hear it, blows them away. Moreover, since the "Sinfonia Domestica" is a serious composition, seriously written for serious hearers, it is impertinent to the composer and to them to exercise an easy comic-paper wit. The jests that relieve toilsome rehearsals—there Strauss snaps out "Potztausend"; there he "biffs" the baby, and all the rest—may be left to the orchestra ante-room and to the few that imagine that the chief object of Strauss in the "Sinfonia Domestica" was to write "realistic" music for the sport of "realistic" humor. It is indeed because Mr. Baughan, the reviewer of the London Daily News, sees the tone-poem as a whole, and sees it seriously and sympathetically, that he is so well worth quoting about its general aspects. Mr. Baughan, moreover, is no militant apostle of Strauss, and no pursuer of new and strange things for the sake of their strangeness. Sanity and temperance almost always commend him.

STRAUSS'S PURPOSE

"In his latest music" Mr. Baughan writes in one of his articles in his "Music and Musicians" (New York, John Lane), "Strauss is not an esoteric composer. Indeed, in Germany he has rather failed to arouse the enthusiasm of his fervent admirers by the 'Sinfonia Domestica.' The ideas expressed by the music are not cryptic; the composer has had the audacity to be clear in his intentions, to deal with elementary emotions and to be beautiful. Nietzsche's influence has been thrown off. There is nothing of the 'overman' in the 'Sinfonia Domestica'; Zarathustra has nothing to say in this symphonic-poem. Some German critics have even expressed the fear that Richard Strauss is about to become quite bourgeois; that he may deteriorate into writing music that will please. They forget, of course, that an artist's character has many facets; that his inspiration does not run in well-marked grooves. After all, did not Wagner write the 'Meistersinger' after 'Tristan,' and in the midst of composing the 'Ring?' The half-hearted appreciation of the 'Sinfonia Domestica' from those who hail 'Also Sprach Zarathustra' and 'Don Quixote' as the chief masterpieces of Strauss is instructive, because in no essential is the new work a real departure from the methods and style of the old. The character of the music is more direct, simply because the subject illustrated is more direct. Besides, there is not really any new Strauss in the music. The same lyrical quality is to be found in many of his songs, the same simplicity, and the same tenderness, only hitherto he has kept his symphonic-poems for the expression of

"As usual with Strauss's compositions, a closer acquaintance removes many points that seemed questionable at first, and makes the poetic appeal much clearer. At the same time one can the better appreciate the wonderful workmanship of the symphony. I sometimes think that it would be a good thing if no explanatory programmes were published; they necessarily draw attention to details that are important enough in many respects, but have no bearing on the poetic appreciation of the music. Thus when the amateur is told that certain passages are a marvel of polyphonic skill he prepares himself to be surprised; and then, again, when he is informed that the father, mother and child's themes are wonderfully combined he feels he ought to admire the complications for their own sake; whereas these matters are often merely the means by which the composer works, the threads by which he weaves his texture together. Often they have a poetic significance, but unless that is clear to the uninstructed ear the composer has failed to convey his meaning. The word goes round that Strauss is a demon of complication, and many no doubt imagine that his symphonic-poems are all brain work. As an instance, I have often seen it stated that his polyphonic complications are all very well on paper, but that they do not come out in performance. Now I venture to say that Richard Strauss does not mean them to come out in that sense. He wants to paint a background of shifting musical colors, to produce atmosphere, and what is more natural than that he should make use of the themes he has already invented? The ear is not meant to distinguish them clearly.

The public is not informed as to the precise colors used by a painter; why should it be confused in listening to a composition of music by explanations of a composer's methods of obtaining his effects? It is not how the creative artist wishes his music to be heard. Strauss's strength is that although his music is as complicated as music can well be it is simple enough in appeal, and in achieving this I think he shows his great mastery over his material. I am quite sure that the cause of Strauss's music is not advanced by the minute analysis of his technique which is always offered to us by way of explanation. Indeed, it has often come to my knowledge that the whole point of his composition has been lost by an attempt to follow analytical explanations. He makes use of strange effects, it is true—his works are full of unconventional harmonies, and his knowledge of instrumental timbre leads him to employ strange orchestral devices—but the ear soon becomes accustomed to the most Straussian flights of eccentricity, and then it is seen that what appeared merely bizarre is really a sound piece of calculated and inspired artistry. In all reported conversations the composer is invariably stated to have been surprised that his music should be considered strange. It really is not strange except in a very superficial aspect.

STRAUSS SINCERE?

"In the Domestica there is no pose. Richard Strauss has written an abstract poem on the life of himself, his wife, and their child. Shortsighted critics, in love with their own logic, tell us that Strauss has gone backwards in his last work, but what has really happened is that he has conditioned his expression by his material. That is simpler than the subject of Zarathustra, or rather is more subjective and I must confess that I find the Domestica more genuine and moving. By nature Strauss is a lyrical poet, with all a lyrical poet's sensitiveness and love of beauty; his mind, on the other hand, is in love with the big, the magnificent, the epic, the dramatic. His technique enables him to work easily in a medium which is rather foreign to him. Naturally one admires that skill and that imagination, but Strauss is able to express himself with truth only when he is true to his lyrical temperament. The struggle between his two natures is largely the cause of the sense of strain which his attempts at grandeur produce. He then shrieks rather than declaims with noble ease.

"Except for a few episodes the 'Sinfonia Domestica' is practically woven out of three themes, representing the father, the mother and child, and in the play of variation and development to a climax there is almost an excess of form. It would not be easy to classify it, for it is partly a kind of Rondo, but without any restrictions as to the number of appearances of the principal theme or as to the number of the subjects and episodes. Then, again, it has, of course, much of the variation form, and in the exposition of the themes and their development has something in common with the first movement form of a sonata. But the necessity of illustrating a "programme" makes for great plasticity. The appearance of formlessness is due to the dictation of tonal form by the expression of the poetical ideas the composer is illustrating. The old composers often managed to give an appearance of cohesion by their use of keys to which the ear had been accustomed. Strauss seems to be anarchic in his sudden transitions and in his ever-shifting tonality. If it were true that the ear cannot follow his musical line as music, the symphonic-poems would be a mistake in art. But it is not true, and least of all of his latest work."

SYMBOLISM AND REALISM

"We do not question the poet's right to dwell on some intrinsically trivial matter, or to expand his thought to an expression quite out of proportion to the subject which nominally inspired him. Literature is full of such cases. Why, then, should a composer be forbidden the same license? Strauss began by contemplating himself, his wife, and his child, but by sublimating his thought to its emotional content (in Wagner's clumsy but expressive phrase) he soon left realism behind. After all, is not the greater part of life symbolized by the man and woman, and their child? In his 'Heldenleben,' Strauss drew a picture of the battle of life with its ultimate peace when the sword drops from the tired hand. In his 'Sinfonia Domestica' he takes up the parable, but in a more optimistic spirit. There is the same clash in the domestic world as in the outer world; the same war of will against will, but the new soul, the baby, has not to fight against senseless opposition, as the hero in the 'Heldenleben' had to fight—love will direct the development. Those who are against Strauss and all that Strauss means will reply that this explanation is very ingenious, but it does not take into account the many touches of realism to be found in the score. Why, if the symphony has this abstract aim, does the composer now and then indulge in discordant effects, as if he were illustrating the domestic scenes of a Brobdingnagian family? I will confess that some of these passages are a trifle disconcerting, and give some justification to the charge brought against the composer of having perpetrated a gigantic and ponderous joke. But a little reflection removes the objection. Although Strauss has treated the subject in a broad and abstract vein, he does not wish to let go of the realistic idea on which he has built his work. In some respects it gave him his form, the motive power that enabled him to move from phase to phase of his music, so that he was not obliged to call in any of the stereotyped musical expedients.

"And, apart from that consideration, may not a composer build up his symbolical structure on realism? This is done every day by sculptors and painters. A Holy Family is not the less symbolical because the realistic details of the mother and child are insisted on. Although Rodin's statuary is symbolical in aim, it is nevertheless realistic in presentment. The freakishness of Richard Strauss must not be forgotten also. He wants you to see that he is expressing all that himself and his wife and child mean to him. In this sense the work is a caprice. There is a curious vein of ironical reflection running through it. But the expression of this freakishness is very far from being a ponderous joke, Teutonic or otherwise."

COMING CONCERTS

A Week of Minor Recitals—Miss Peppercorn, the Pianist, Returns—A Miscellaneous Concert by the Handel and Haydn Society—Mr. Hess Makes a Promising Programme

Richard Strauss's "Sinfonia Domestica" is to be played for the first times in Boston at the fifteenth pair of Symphony concerts on Friday afternoon and Saturday evening next. It is the largest and most important new orchestral composition to be heard in Boston in the current musical year, and in another column is some account of it and comment upon it. The "Sinfonia Domestica" stands first on the programme, and it continues for fifty minutes without a pause. Latecomers, therefore, will have a long wait to endure in the corridors, and a slip inserted in the programme books of the concerts of yesterday and today urges them to promptness. Brahms's concerto in E-flat major follows the "Sinfonia Domestica" with Mr. Gabrilowitsch to play the solo part, and for ending comes Brahms's familiar "Academic" overture. Mr. Gabrilowitsch should be interesting in Brahms's music. Usually he has cultivated more romantic composers.

The Symphony Quartet—Messrs. Hess, Roth, Férir and Warnke of the Symphony Orchestra—give the fifth Sunday chamber concert of the current series tomorrow afternoon at 3.30 in Chickering Hall. Two string quartets and fragments of two more make the programme. The full quartets are Tschaikovski's in D major (Op. 11, No. 1) and Greig's in G minor (Op. 27), both familiar and both suiting the warmth of expression the four players usually summon. The fragments are the andante and variations from Beethoven's quartet in A major (Op. 18, No. 5), and three parts—allegretto capriccioso, tranquillo, and allegro scherzando—of a serenade by Jaques-Dalcroze, the Swiss composer, whose music is beginning to make its way for its boldness of design, its piquant harmonies and its individual fancy. No part of the serenade has hitherto been played here.

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Paper Zeitgeist
City Indianapolis
JAN 24 1907 State Ind

THE BOSTON CONDUCTOR

DR. KARL MUCK.

A Chicago paper has the following to say of Dr. Muck and the Boston Symphony Orchestra, which are to appear at English's Opera-house on Friday night of next week:

"The event of the season, musically as well as socially, will be the visit to Chicago, the first time in fifteen years, of the Boston Symphony Orchestra, under the conductorship of Dr. Karl Muck, at the Auditorium, January 30. Dr. Muck, who is at the head of the orchestra for the present season, is one of the greatest conductors of Germany. Chicago's undertaking will, it is understood, amount close to [illegible]. But such is Mr. Neumann's faith in the interest he believes the Chicago public will take in this concert for which he has assumed such a heavy risk."

Paper Star
City Cincinnati
Date State 6
JAN 24 1907

BOSTON SYMPHONY SOLOIST HAS WORLD-WIDE REPUTATION

Willy Hess Has Appeared in Many European and American Cities.

Prof. Willy Hess, the concertmaster of the Boston Symphony orchestra, who will be the soloist at the concert at Music hall on Saturday afternoon, February 2, is well known, at least by reputation, by the music public of Cincinnati. His career has been long and interesting, for, despite the fact that he is but forty-seven years old, he has been playing in public nearly thirty-five years. His positions with the great orchestras of Frankfort, Cologne, London and Manchester, and his many tours through Europe as a virtuoso, have served to give him the reputation of being one of the leading violinists of the world, and this reputation has been fully confirmed in the two years and a half he has been with the Boston Symphony orchestra. At the Boston Symphony concert he will play Beethoven's concerto for violin in D major, a work which, singularly enough, has not been heard in Cincinnati since Kreisler played it with the Cincinnati Symphony orchestra, three years ago. Prof. Hess is a violinist of the severely classical style, representing a school which, unhappily, has now few representatives.

Paper Herald
City New York
Date State N
JAN 24 1907

Mme. Melba in Maine.

[SPECIAL DESPATCH TO THE HERALD.]

PORTLAND, Me., Wednesday.—The most brilliant concert that Portland has had in several years was that given in the City Hall to-night by Mme. Melba and her concert company, under the direction of Mr. C. A. Ellis. Parties came from towns thirty and forty miles away to hear the great prima donna and enthusiasm ran high.

Mme. Melba sang the "Ah, Fors e Lui" from "La Traviata," and the prayer from "Tosca," the "Aubade" from "Le Roi d'Y" and the mad scene from "Lucia di Lammermoor."

Mme. Melba has sung in Portland several times in the past, but never has she seemed to be in such glorious voice as she was to-night. Mme. Melba was assisted by a most capable company, which comprised Mr. Felix Hughes, barytone; Miss Ada Sassoli, harpist; Miss Laura Hawkins, pianist, and Mr. Andre Maquarre, of the Boston Symphony Orchestra, flautist.

Paper Post
City Chicago
Date State Ill
JAN 26 1907

The Boston Symphony Orchestra, consisting of ninety-eight artists and Dr. Karl Muck, conductor, and Rudolph Ganz, soloist, will give its concert at the Auditorium next Wednesday evening under the direction of F. Wight Neumann. The coming of this orchestra to Chicago will be without question a great musical event in the history of Chicago. The Auditorium is nearly sold out, and it is probable that by Wednesday evening every seat will be disposed of. Not only the music lovers but society people have taken an interest in the coming of this great orchestra, as many boxes have been disposed of. The programme that Dr. Muck has prepared for this visit to Chicago is attractive. Mr. Ganz, who will play the Tschaikowsky concerto, will no doubt increase his great popularity thereby. The programme is as follows: Overture, "Rienzi," Wagner; tone poem, "Don Juan," opus 20, Richard Strauss; Concerto for Pianoforte, B flat minor, No. 1, Tschaikowsky, and Symphony No. 7, A major, opus 92, Beethoven.

Paper News
City Indianapolis
Date State Ind
JAN 26 1907

To Entertain Dr. and Mrs. Muck.

When Dr. and Mrs. Karl Muck arrive Friday for the Boston Symphony Orchestra concert, which Dr. Muck directs, some social attention will be given them. They are expected to arrive in the morning. At 2:30 o'clock there will be a trolley ride in Mr. McGowan's private car, that will take a route to show some of the principal buildings and steets of the city. The car will stop at the home of Dr. and Mrs. Henry Jameson where, from 4 to 5 o'clock, there will be an informal tea, which will be open to the public without invitation.

To this especially, it is hoped, will come the patrons of the concert that have made it possible to bring the great orchestra to Indianapolis, and all lovers of music who desire to meet the distinguished visitors. As Dr. Muck does not speak English, a few leading German-speaking patrons of the concert will be invited to go on the trolley ride with the honor guests. After the concert in the evening there will be an informal social affair at the German House for Dr. and Mrs. Muck, where members of the German House will be the hosts.

In this tour of a week of the orchestra, Indianapolis is the only place where Dr. and Mrs. Muck and the musicians will spend a day. They will leave Saturday morning for Cincinnati, where they will give the last concert of the tour that afternoon and will leave in the evening for Boston.

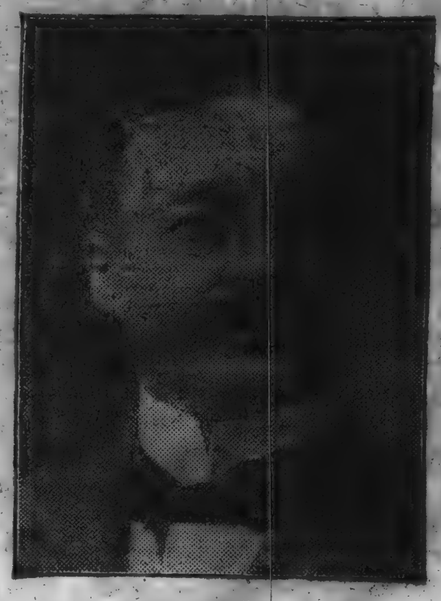
Paper Evening World
City New York
Date JAN 26 1907 State N Y

The Boston Symphony Orchestra starts to-morrow on a week's tour of the Middle West. The cities to be visited are Rochester, Cleveland, Chicago, Detroit, Indianapolis and Cincinnati. Dr. Karl Muck's programmes for the trip include Beethoven's seventh, Brahms's first, Sibelius's first and Glazounoff's fifth symphonies.

Paper Express
City Rochester
Date Jan 20. 07

The Musical Circles

The Boston Symphony Orchestra will give a concert in the Lyceum on Monday evening. It is the duty as well as the privilege of everyone who loves music to be there; for the greater the success of the concert, the greater the incentive to this unrivalled organization to return, and the oftener it visits Rochester the better for all of us. The term 'an orchestra of virtuosi' has been applied to the Boston Symphony. This is not hyperbole, but sober fact. Willy Hess, the concert-master, has led some of the greatest orchestras in Europe and is the organizer of one of the most famous Old World quartettes. Timothee Adamowski, who will be the soloist on Monday night, playing the Saint Saens Concerto in B minor, came to America as a young man twenty-odd years ago, and he has been with the orchestra since 1884, but in that time he has played much abroad as a soloist, with Nikisch and the Philharmonic Orchestra in London, with the Colonne Orchestra in Paris and with the principal orchestras of Russia and Poland. Emile Ferir, the leader of the



TIMOTHEE ADAMOWSKI.

violas, has been with the orchestra since 1903. He is a Belgian by birth and a prize winner in the Brussels Conservatory. Mr. Ferir has never played the violin; he began with the viola. He has been principal viola in the Lamoureux Orchestra in Paris, in the Glasgow Philharmonic orchestra and in the Queen's Hall and Covent Garden orchestras of London. He is the viola of the Boston Symphony quartette of which Professor Hess is leader, and, while in London, was a member of the famous Kruse quartette. Heinrich Warnke, the leading 'cellist, succeeded Mr. Krasselt in the fall of 1905. He was brought to Boston from the famous Kaim Orchestra in Munich, on the warm recommendation of Weingartner and Richard Strauss, with whom he has been closely associated in that city. Mr. Warnke is thirty-five years old, a native of Schleswig-Holstein. He is a pupil of Gowa of Hamburg and Klengal of Leipsic and ranks high among the masters of his instrument.

A very interesting set of men are found among the wood winds. Most of them are Frenchmen, for it is generally recognized that the French school of wood-winds is the best in the world. Georges Longy, the first oboe, is generally regarded as the finest oboist in the world. He was born in 1868 and won the first prize for oboe in the Paris Conservatoire in 1886. He has been first oboe of the Lamoureux, Colonne and Opera Comique Orchestra and re-established in Paris in 1895 the famous "Societe de Musique de Chambre pour Instruments a vent." He became the first oboe of the Boston Symphony Orchestra in 1898. He is the conductor of the Boston Orchestral club, composed of talented amateurs and is the organizer and leader of the Longy club, which gives chamber music for wood-wind instruments and is composed of the principal players of wood-wind instruments in the Boston Symphony Orchestra. Andre Maquarre, the first flute, is a Belgian. He won first prize in solfeggiy in the Paris Conservatoire in 1892 and a year later took the first prize for flute. He also has been with the Boston Symphony Orchestra since 1898. Georges Grisez, the first clarinet, joined the orchestra in 1904. He began his musical studies as a 'cellist, then as a pianist and finally as a clarinetist. He took first prize in that instrument in the Paris Conservatoire when he was eighteen years old and immediately was made first clarinet of the famous Conservatoire Orchestra, which post he gave up to come to America.

The orchestral numbers will be two, the Overture to "Die Meistersinger" and Beethoven's "Pastoral" Symphony. With the Wagner Overture Rochester is familiar. The Beethoven Symphony is also fairly well known. A Beethoven symphony demands many hearings before it is understood. You might as well hope to fathom "Othello" at a single reading as to grasp the significance of a Beethoven masterpiece at a single hearing. More than that, the music of Beethoven is like the heart of a woman; only the lover can understand, and there are depths of unfathomed mystery even for him. Poetic enthusiasts try to read their own pet commentaries into the notes; but they remain elusive. Beethoven's words "Mehr empfindung als Malerei" indicate the attitude of mind in which the master approached the form of music in which he is at his greatest. Wagner perhaps best divines what was in Beethoven's heart when he wrote this Seventh Symphony. This is what he says in "The Art Work of the Future," in the translation of William [illegible]

of joy, which snatches us away with barbarian might and bears us through the roomy space of Nature, through all the storms and seas of life, shouting in glad self-consciousness as we tread throughout the universe the daring measures of this human sphere-dance. This symphony is the Apotheosis of Dance herself; it is dance in her highest aspect, as it were the loftiest deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, almost before our very eyes, close up the supple, teeming ranks; the while now gently, now with daring, now serious, now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace.

The following technical analysis of the symphony is by Philip Hale. It is precise and the music-lover who cares to go over the work with its assistance will be greatly helped in his appreciation.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetititon of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in othodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4, is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents empuarised by full orchestra, on the second beat of the measure. Brilliant passage-work for the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

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Paper Sentinel

City Indianapolis

Date JAN 24 1907 State Ind

ARTIST'S IMPRESSION OF THE BOSTON CONDUCTOR

DR. KARL MUCK.

A Chicago paper has the following to say of Dr. Muck and the Boston Symphony Orchestra, which are to appear at English's Opera-house on Friday night of next week:

"The event of the season, musically as well as socially, will be the visit to Chicago, the first time in fifteen years, of the Boston Symphony Orchestra, under the conductorship of Dr. Karl Muck, at the Auditorium, January 30. Dr. Muck, who is at the head of the orchestra for the present season, is one of the greatest conductors of Germany. Chicago's undertaking will, it is understood, amount close to $6,000. But such is Mr. Neumann's faith in the interest he believes the Chicago public will take in this concert for which he has assumed such a heavy risk."

Paper Star

City Cincinnati State O

Date JAN 24 '07

BOSTON SYMPHONY SOLOIST HAS WORLD-WIDE REPUTATION

Willy Hess Has Appeared in Many European and American Cities.

Prof. Willy Hess, the concertmaster of the Boston Symphony orchestra, who will be the soloist at the concert at Music hall on Saturday afternoon, February 2, is well known, at least by reputation, by the music public of Cincinnati. His career has been long and interesting, for, despite the fact that he is but forty-seven years old, he has been playing in public nearly thirty-five years. His positions with the great orchestras of Frankfort, Cologne, London and Manchester, and his many tours through Europe as a virtuoso, have served to give him the reputation of being one of the leading violinists of the world, and this reputation has been fully confirmed in the two years and a half he has been with the Boston Symphony orchestra. At the Boston Symphony concert he will play Beethoven's concerto for violin in D major, a work which, singularly enough, has not been heard in Cincinnati since Kreisler played it with the Cincinnati Symphony orchestra, three years ago. Prof. Hess is a violinist of the severely classical style, representing a school which, unhappily, has now few representatives.

Paper Herald

City New York

Date JAN 24 1907 State N

Mme. Melba in Maine.

[SPECIAL DESPATCH TO THE HERALD.]

PORTLAND, Me., Wednesday.—The most brilliant concert that Portland has had in several years was that given in the City Hall to-night by Mme. Melba and her concert company, under the direction of Mr. C. A. Ellis. Parties came from towns thirty and forty miles away to hear the great prima donna and enthusiasm ran high.

Mme. Melba sang the "Ah, Fors e Lui" from "La Traviata," and the prayer from "Tosca," the "Aubade" from "Le Roi d'Y" and the mad scene from "Lucia di Lammermoor."

Mme. Melba has sung in Portland several times in the past, but never has she seemed to be in such glorious voice as she was to-night. Mme. Melba was assisted by a most capable company, which comprised Mr. Felix Hughes, barytone; Miss Ada Sassoli, harpist; Miss Laura Hawkins, pianist, and Mr. Andre Maquarre, of the Boston Symphony Orchestra, flautist.

Paper Post

City Chicago

Date JAN 26 1907 State Ill

The Boston Symphony Orchestra, consisting of ninety-eight artists and Dr. Karl Muck, conductor, and Rudolph Ganz, soloist, will give its concert at the Auditorium next Wednesday evening under the direction of F. Wight Neumann. The coming of this orchestra to Chicago will be without question a great musical event in the history of Chicago. The Auditorium is nearly sold out and it is probable that by Wednesday evening every seat will be disposed of. Not only the music lovers but society people have taken an interest in the coming of this great orchestra, as many boxes have been disposed of. The programme that Dr. Muck has prepared for this visit to Chicago is attractive. Mr. Ganz, who will play the Tschaikowsky concerto, will no doubt increase his great popularity thereby. The programme is as follows: Overture, "Rienzi," Wagner; tone poem, "Don Juan," opus 20, Richard Strauss; Concerto for Pianoforte, B flat minor, No. 1, Tschaikowsky, and Symphony No. 7, A major, opus 92, Beethoven.

Paper News

City Indianapolis

Date JAN 26 1907 State Ind

To Entertain Dr. and Mrs. Muck.

When Dr. and Mrs. Karl Muck arrive Friday for the Boston Symphony Orchestra concert, which Dr. Muck directs, some social attention will be given them. They are expected to arrive in the morning. At 2:30 o'clock there will be a trolley ride in Mr. McGowan's private car, that will take a route to show some of the principal buildings and steets of the city. The car will stop at the home of Dr. and Mrs. Henry Jameson where, from 4 to 5 o'clock, there will be an informal tea, which will be open to the public without invitation.

To this especially, it is hoped, will come the patrons of the concert that have made it possible to bring the great orchestra to Indianapolis, and all lovers of music who desire to meet the distinguished visitors. As Dr. Muck does not speak English, a few leading German-speaking patrons of the concert will be invited to go on the trolley ride with the honor guests. After the concert in the evening there will be an informal social affair at the German House for Dr. and Mrs. Muck, where members of the German House will be the hosts.

In this tour of a week of the orchestra, Indianapolis is the only place where Dr. and Mrs. Muck and the musicians will spend a day. They will leave Saturday morning for Cincinnati, where they will give the last concert of the tour that afternoon and will leave in the evening for Boston.

aper Evening World

ty New York

)ate State N Y

The Boston Symphony Orchestra starts to-morrow on a week's tour of the Middle West. The cities to be visited are Rochester, Cleveland, Chicago, Detroit, Indianapolis and Cincinnati. Dr. Karl Muck's programmes for the trip include Beethoven's seventh, Brahms's first, Sibelius's first and Glazounoff's fifth symphonies.

er Express Jan 30 '07

Rochester

In Musical Circles

The Boston Symphony Orchestra will give a concert in the Lyceum on Monday evening. It is the duty as well as the privilege of everyone who loves music to be there; for the greater the success of the concert, the greater the incentive to this unrivalled organization to return, and the oftener it visits Rochester the better for all of us. The term "an orchestra of virtuosi" has been applied to the Boston Symphony. This is not hyperbole, but sober fact. Willy Hess, the concert-master, has led some of the greatest orchestras in Europe and is the organizer of one of the most famous Old World quartettes. Timothee Adamowski, who will be the soloist on Monday night, playing the Saint Saens Concerto in B minor, came to America as a young man twenty-odd years ago, and he has been with the orchestra since 1884, but in that time he has played much abroad as a soloist, with Nikisch and the Philharmonic Orchestra in London, with the Colonne Orchestra in Paris and with the principal orchestras of Russia and Poland. Emile Ferir, the leader of the

TIMOTHEE ADAMOWSKI.

violas, has been with the orchestra since 1903. He is a Belgian by birth and a prize winner in the Brussels Conservatory. Mr. Ferir has never played the violin; he began with the viola. He has been principal viola in the Lamoureux Orchestra in Paris, in the Glasgow Philharmonic orchestra and in the Queen's Hall and Covent Garden orchestras of London. He is the viola of the Boston Symphony quartette of which Professor Hess is leader, and, while in London, was a member of the famous Kruse quartette. Heinrich Warnke, the leading 'cellist, succeeded Mr. Krasselt in the fall of 1905. He was brought to Boston from the famous Kaim Orchestra in Munich, on the warm recommendation of Weingartner and Richard Strauss, with whom he has been closely associated in that city. Mr. Warnke is thirty-five years old, a native of Schleswig-Holstein. He is a pupil of Gowa of Hamburg and Klengal of Leipsic and ranks high among the masters of his instrument.

A very interesting set of men are found among the wood winds Most of them are Frenchmen, for it is generally recognized that the French school of wood-winds is the best in the world. Georges Longy, the first oboe, is generally regarded as the finest oboist in the world. He was born in 1868 and won the first prize for oboe in the Paris Conservatoire in 1886. He has been first oboe of the Lamoureux, Colonne and Opera Comique Orchestra and re-established in Paris in 1895 the famous "Societe de Musique de Chambre pour instruments a vent." He became the first oboe of the Boston Symphony Orchestra in 1898. He is the conductor of the Boston Orchestral club, composed of talented amateurs and is the organizer and leader of the Longy club, which gives chamber music for wood-wind instruments and is composed of the principal players of wood-wind instruments in the Boston Symphony Orchestra. Andre Maquarre, the first flute, is a Belgian. He won first prize in solfeggiv in the Paris Conservatoire in 1892 and a year later took the first prize for flute. He also has been with the Boston Symphony Orchestra since 1898. Georges Grisez, the first clarinet, joined the orchestra in 1904. He began his musical studies as a 'cellist, then as a pianist and finally as a clarinetist. He took first prize in that instrument in the Paris Conservatoire when he was eighteen years old and immediately was made first clarinet of the famous Conservatoire Orchestra which post he gave up to come to America.

The orchestral numbers will be two, the Overture to "Die Meistersinger" and Beethoven's "Pastoral" Symphony. With the Wagner Overture Rochester is familiar. The Beethoven Symphony is also fairly well known. A Beethoven symphony demands many hearings before it is understood. You might as well hope to fathom "Othello" at a single reading as to grasp the significance of a Beethoven masterpiece at a single hearing. More than that, the music of Beethoven is like the heart of a woman; only the lover can understand, and there are depths of unfathomed mystery even for him. Poetic enthusiasts try to read their own pet commentaries into the notes; but they remain elusive. Beethoven's words "Mehr empfindung als Malerei" indicate the attitude of mind in which the master approached the form of music in which he is at his greatest. Wagner perhaps best divines what was in Beethoven's heart when he wrote this Seventh Symphony. This is what he says in "The Art Work of the Future," in the translation of William Ashton Ellis:

To give his tone-shapes [illegible] pastless, that direct [illegible] clearly sure stability [illegible] nessed with such [illegible] own phenomena—[illegible] soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of life, shouting in glad self-consciousness as we tread throughout the universe the daring measures of this human sphere-dance. This symphony is the Apotheosis of Dance herself; it is dance in her highest aspect, as it were the loftiest deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, almost before our very eyes, close up the supple, teeming ranks; the while now gently, now with daring, now serious, now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace.

The following technical analysis of the symphony is by Philip Hale. It is precise and the music-lover who cares to go over the work with its assistance will be greatly helped in his appreciation.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

1. The first movement opens with an introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetititon of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in othodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4, is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work for the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

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Paper [illegible] Journal
City Indianapolis
Date JAN 26 1907 State Ind

BOSTON SYMPHONY QUARTET

PROF. WILLY HESS, First Violin. OTTO ROTH, Second Violin.
EMILE FERIR, Viola. HEINRICH WARNKE, Violoncello.

Paper Town Topics
City Cleveland
Date JAN 26 1907 State O

DR. KARL MUCK

Conductor, The Boston Symphony Orchestra, at Grays' Armo
Tuesday Evening, January Twenty-ninth, at eight o'clock

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Paper News
City Indianapolis
Date JAN 26 1907 State Ind

THREE WORLD-FAMOUS MUSICAL COMPOSITIONS

BOSTON SYMPHONY ORCHESTRA PROGRAM FOR FEBRUARY 1.

BRAHMS, STRAUSS, WAGNER

At the concert at English's next Friday evening of the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, of the Berlin Royal Opera—the most important musical event in Indianapolis since the great May festivals—an all-modern program is to be performed. The works to be heard are the First Symphony of Brahms, the "Don Juan" tone-poem of Richard Strauss and the prelude to Wagner's "The Master-Singers of Nuremberg." No better preparation for the enjoyment of the program can be made than reading Philip Hale's comment on the several compositions. Mr. Hale writes the descriptive notes for the Boston Symphony Orchestra's program book, and is one of the best informed and most sympathetic of critics, whether of Europe or America. That which follows is largely a reduction of his articles.

Brahms was in no hurry to write a symphony. As early as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies; he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Known as "Cambridge Symphony."

Brahms made sketches of the First symphony and kept at his other work. The symphony was not produced until November 4, 1876. In 1877, Cambridge University offered Brahms a degree. If he had accepted it he would have been obliged to go to England, for it is one of the university's statutes that degrees may not be conferred on absent persons. He did not go, but Joachim conducted his First symphony at Cambridge in that year, and it has since been known in England as the "Cambridge symphony."

Dr. Herman Deiters, an enthusiastic admirer of Brahms, wrote the following analysis of this symphony: "The First symphony strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace and growing slowly and hopelessly resigned to an inevitable fate. The development is carried out quite logically and with wonderful skill; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances that may arise. The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance. To this movement succeeds the naive grace of an allegretto. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard giving the signal for the conflict and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory and moves on before us like a triumphal procession."

The Strauss "Don Juan" Tone-Poem.

Richard Strauss, whom James Huneker has called the "Anarch of Music," is a colleague of Dr. Muck at the Berlin Royal Opera, and frequently serves as guest-conductor in other cities. At the beginning of his career as a composer he was anything but the Richard Strauss of the revolutionary tone-poems that he has written in recent years. He grew up with Haydn, Mozart and Beethoven, and through Mendelssohn reached by way of Schumann and Chopin to Brahms. Alexander Ritter pointed out to him the new epoch introduced by Wagner and Liszt, and interested him in Schopenhauer and the other modern philosophers. The first of his tone-poems, the one to be played here, "Don Juan," was first performed at Weimar in 1889. Many dramas, poems and musical compositions have been founded on the "Don Juan" legend. Strauss took his plot from the morbid Hungarian poet, Lenau, who died insane in 1850. Lenau said of his poem in comparison with others: "Each poet, as each human being, is an individual ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman that is to him incarnate womanhood and to enjoy in the one all the women on earth, whom he can not as individuals possess. Because he does not find her, though he reels from one to another, at last disgust seizes him, and this disgust is the devil that fetches him."

A Dramatic Finale.

Lenau's hero is the man that seeks the sensual ideal. He is constantly disappointed. He is repeatedly sick of himself, men, women and the world, and when at last he fights a duel with Dom Pedro, the avenging son of the grand commander, he throws away his sword and permits his adversary to kill him. In Mr. Hale's fine analysis of the tone-poem he says of the finale, after discussing the passionate music that depicts the adventures of the hero: "Then comes the duel, with the death scene. The theme of disgust dominates. There is a tremendous crash; there is a long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F and then there is a last, high, mourning dissonance and resolution (trombones) into E minor.

Exhausted is the fuel,
And on the hearth the cold is fiercely cruel.

"Don Juan" is gorgeously orchestrated. The score calls for three flutes, one interchangeable with piccolo, two oboes, one English horn, two clarinets, two bassoons, one double bassoon, four horns, three trumpets, three trombones, one bass tuba, three kettledrums, triangle, cymbals, glockenspiel, harp and the usual

Tiersot on Wagner's Comic Opera.

Of the marvelous musical problem propounded and solved here by Wagner, Tiersot has written:

"And is it true that in this overture there are only contrapuntal combinations? By no means; enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: the episode that follows the first exposition of the theme of the guild of the master singers, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then, toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets that mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of the shouts of the populace, a veritable and splendid hymn in honor of art."

The sale of seats for the concert will open on next Tuesday morning, at the box office of English's. Mail orders with checks will be filled in the order of their receipt. Late cars will be run out of Indianapolis on all the interurban lines after the concert. The Boston Symphony Orchestra comes to this city under the direction of Ona B. Talbot.

The Boston Journal
JANUARY 26, 1907.

Melba Proves Strong Magnet

Noted Singer Pleases Large Audience at Concert in Symphony Hall.

Melba proved a strong magnet yesterday and drew to Symphony Hall several hundred too many to gain entrance. She was in great form and sang mellifluously, besides she filled the eye physically. From my seat I should say her gown was black net, made over pearl silk; her hat a large Gainsborough in effect, with black vulture feathers and a pink rose beneath the crown the only bit of color. She wore a string of rare pearls and long white gloves. The audience was demonstrative.

Noted in the throng were Ethel Barrymore, Mrs. Francis H. Peabody, Jr., and daughter, Mrs. John L. Gardner, Mrs. Eben Sumner Draper, Miss Draper, Mrs. Nathan Matthews, Mrs. George Stoddard, Mrs. George C. Lee, Jr. (Madeleine Jackson), Rosamond Dixey, Barbara Higginson, Colette Dumaresq, Rosamond Gibson, Mrs. Theodore P. Gooding, Mrs. Arthur Astor Carey, Mrs. William P. Fay, Olivia Thorndike, Louisa Wells, Mrs. F. R. Comee, Mrs. Gordon Abbott, Mrs. Charles Arthur Sinclair and daughter Marie, Misses Dorothy and Mary Fay, Mrs. James Jackson, Jr., Maj. Henry L. Higginson, Robert Jordan, Mrs. Carl Muck, Hannah Stevenson, Mrs. Frederick Warren, Mrs. David P. Kimball, Mrs. Anna D. West, Mrs. Edmund B. Cowles, Mrs. C. H. Cushman, Mrs. Boylston Beal, Mrs. Josiah Hayden, Mrs. F. S. Converse, Mrs. Bryce Allan, Miss Constance Amory, Mrs. Lizzie Whipple Pierce, Amy Lowell, and others equally prominent.

Ethel Barrymore was a picture in coral pink cloth, with long, loose coat of same color, and large black hat laden with feathers.

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Paper [illegible]
City Indianapolis
Date JAN 26 1907 State Ind

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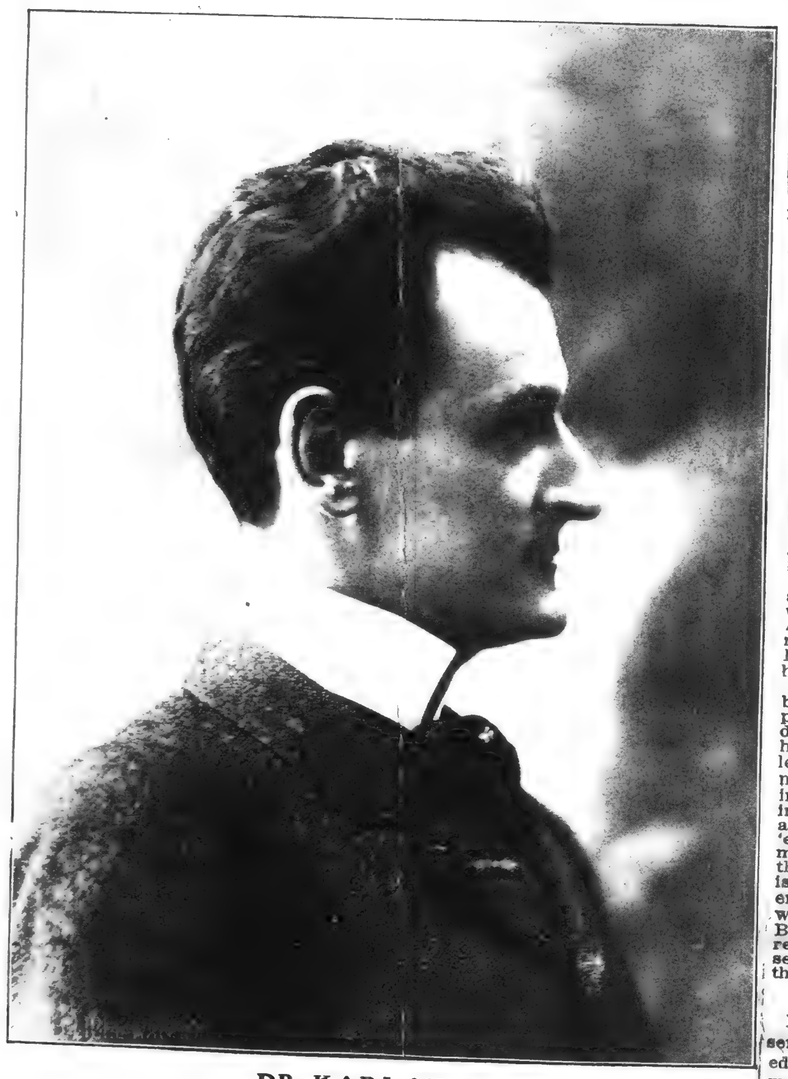
EMILE FERIR, Viola. HEINRICH WARNKE, Violoncello.

Paper Louisville Courier
City Cleveland
Date JAN 26 1907 State



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The first of his tone-poems, the one to be played here, "Don Juan," was first performed at Weimar in 1889. Many dramas, poems and musical compositions have been founded on the "Don Juan" legend. Strauss took his plot from the morbid Hungarian poet, Lenau, who died insane in 1850. Lenau said of his poem in comparison with others: "Each poet, as each human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman that is to him incarnate womanhood and to enjoy in the one all the women on earth, whom he can not as individuals possess. Because he does not find her, though he reels from one to another, at last disgust seizes him, and this disgust is the devil that fetches him."

A Dramatic Finale.

Lenau's hero is the man that seeks the sensual ideal. He is constantly disappointed. He is repeatedly sick of himself, men, women and the world, and when at last he fights a duel with Dom Pedro, the avenging son of the grand commander, he throws away his sword and permits his adversary to kill him. In Mr. Hale's fine analysis of the tone-poem he says of the finale, after discussing the passionate music that depicts the adventures of the hero: "Then comes the duel, with the death scene. The theme of disgust dominates. There is a tremendous crash; there is a long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F and then there is a last, high, mourning dissonance and resolution (trombones) into E minor.

Exhausted is the fuel,
And on the hearth the cold is fiercely cruel.

"Don Juan" is gorgeously orchestrated. The score calls for three flutes, one interchangeable with piccolo, two oboes, one English horn, two clarinets, two bassoons, one double bassoon, four horns, three trumpets, three trombones, one bass tuba, three kettledrums, triangle, cymbals, glockenspiel, harp and the usual strings.

Of the Meistersinger, to frequently referred to as Wagner's "comic opera," its spirit is is far removed from what is meant by that term nowadays. In it Wagner has a great deal of fun at the expense of the musical conventionalists that attacked him so bitterly, representing them as the old minnesingers, but the opera does not lack for romantic sentiment and a love motive is supplied by Walter, who, with his prize-song, is finally triumphant over the dry-as-dust "masters," and Eva. The prelude to the opera, to be performed at the approaching concert mirrors the action and is undoubtedly the best possible excerpt for concert use from Wagner's works.

Tiersot on Wagner's Comic Opera.

Of the marvelous musical problem propounded and solved here by Wagner, Tiersot has written:

"And is it true that in this overture there are only contrapuntal combinations? By no means; enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture; in the episode that follows the first exposition of the theme of the guild of the master singers, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then, toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets that mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of the shouts of the populace, a veritable and splendid hymn in honor of art."

The sale of seats for the concert will open on next Tuesday morning, at the box office of English's. Mail orders with checks will be filled in the order of their receipt. Late cars will be run out of Indianapolis on all the interurban lines after the concert. The Boston Symphony Orchestra comes to this city under the direction of Ona B. Talbot.

The Boston Journal
JANUARY 26, 1907.

Melba Proves Strong Magnet

Noted Singer Pleases Large Audience at Concert in Symphony Hall.

Melba proved a strong magnet yesterday and drew to Symphony Hall several hundred too many to gain entrance. She was in great form and sang mellifluously, besides she filled the eye physically. From my seat I should say her gown was black net, made over pearl silk; her hat a large Gainsborough in effect, with black vulture feathers and a pink rose beneath the crown the only bit of color. She wore a string of rare pearls and long white gloves. The audience was demonstrative.

Noted in the throng were Ethel Barrymore, Mrs. Francis H. Peabody, Jr., and daughter, Mrs. John L. Gardner, Mrs. Eben Sumner Draper, Miss Draper, Mrs. Nathan Matthews, Mrs. George Stoddard, Mrs. George C. Lee, Jr. (Madeleine Jackson), Rosamond Dixey, Barbara Higginson, Colette Dumaresq, Rosamond Gibson, Mrs. Theodore P. Gooding, Mrs. Arthur Aster Carey, Mrs. William P. Fay, Olivia Thorndike, Louisa Wells, Mrs. F. R. Comee, Mrs. Gordon Abbott, Mrs. Charles Arthur Sinclair and daughter Marie, Misses Dorothy and Mary Fay, Mrs. James Jackson, Jr., Maj. Henry L. Higginson, Robert Jordan, Mrs. Carl Muck, Hannah Stevenson, Mrs. Frederick Warren, Mrs. David P. Kimball, Mrs. Anna D. West, Mrs. Edmund B. Cowles, Mrs. C. H. Cushman, Mrs. Boylston Beal, Mrs. Josiah Hayden, Mrs. F. S. Converse, Mrs. Bryce Allan, Miss Constance Amory, Mrs. Lizzie Whipple Pierce, Amy Lowell, and others equally prominent.

Ethel Barrymore was a picture in coral pink cloth, with long, loose coat of same color, and large black hat laden with feathers.

Paper Revue Mail
City New York
Date State N Y
JAN 27 1907

Josefy wehrt sich.

Die nicht gehaltenen Versprechungen des „Brooklyn Institute".

Absichtliche Täuschung?

Herr Josefy hat einer Brooklyner Zeitung folgende entrüstete Erklärung eingesandt:

Es ist zu meiner Kenntniß gekommen, daß das „Brooklyn Institute of Arts and Sciences" mich für ein Concert am 22. Januar angekündigt hat.

Um mir selbst und vielen Brooklynern gegenüber gerecht zu werden, möchte ich bemerken, daß kein derartiges Arrangement getroffen worden ist, noch auch ich gefragt worden bin, ob ich in dem genannten Concert spielen würde.

Mir scheint, daß es dem Institut wohl angestanden hätte, wenn es seinen Gönnern eine Erklärung über diese ungerechtfertigte Ankündigung geben würde.

Mit großer Hochachtung

Rafael Joseffy.

New York, 24. Januar 1907."

Nichtfertige Ankündigungen.

Dieser Vorfall ist nicht das erste Anzeichen dafür, daß die Maschinerie, die Solisten für die „Boston Symphonie Concerte" liefern soll, nicht fungirt und wahrscheinlich stark außer Ordnung ist.

Die angekündigten Solisten sind sämmtlich nicht erschienen. Gegen einen entsprechenden Prospekt, den das Institut erließ, sind nicht erschienen:

Am 7. Dezember Frau Samaroff.

Am 11. Januar Paderewski. Er ist in Europa.

Am 31. Januar wird Madame Melba nicht singen, wie sie ankündet."

Joseffy's Brief ist also eigentlich nur eine Bestätigung.

Faule Ausreden.

Der „Professor" Franklin W. Hooper, Director des Instituts, der gelegentlich auch mit den Deutschen von Brooklyn geliebäugelt, der sie immer wieder abgewiesen hat, wenn sie ihm, resp. dem Institute, Freundlichkeiten erwiesen hatten, wurde über die ganze Angelegenheit befragt, und statt zu erklären, daß und wie mit der Versendung des Jahresprogramms keine absichtliche Täuschung des Publikums verbunden gewesen sei, ging er in wüthender Weise über die Zeitungen los, welche „das Institut schädigten", indem sie das Ausbleiben der Solisten entweder nachträglich meldeten, oder im Interesse des Publikums vorher meldeten.

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Paper Plain Dealer
City Cleveland
Date State O
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Karl Muck, who certainly has had experience with splendid orchestras—the Berlin Royal and the Philharmonic—said "the wind choirs are beautiful and the strings—I never heard such strings." That is the way one feels about the Boston orchestra—not merely that it plays with the utmost polish and finesse, with magic beauty of tone—but its effects are so wonderful that we can only admit that we have never heard nor dreamed of hearing music which so perfectly unites all the great qualities of exquisite sound, mental symmetry and emotional inspiration.

To hear the Boston Symphony in the prelude to "Tristan and Isolde," and the Beethoven seventh symphony, with Adamowski in the exquisite Saint-Saens violin concerto, will be the biggest event in our concert season.

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One of the arguments which foreign musicians always make in favor of European engagements is that despite the comparatively low wages their future is always secure on account of the pensions which come to them after a certain term of service. These pensions are made possible through the fact that nearly all the great continental orchestras and operas are subsidized by the government or municipality and thus are in a sense under civil service rules.

Nothing of a similar nature was attempted in America until four years ago when, at the suggestion of Mr. Henry L. Higginson, the founder of the Boston Symphony orchestra, a plan was perfected which will put the members of that orchestra on as favorable a footing as to the future as exists in Europe. The establishment of a pension fund in America is possible only in such organizations as the Boston Symphony which are on a thoroughly "permanent" basis. In the case of the Boston Symphony, the great majority of the musicians have been with the orchestra for many years and changes in the personnel are very few.

It was decided from the beginning not to ask for contributions, but the plan called for a certain percentage of the salary of each member and the giving of at least two special concerts each season, the entire proceeds from which go to the fund. The plan has worked admirably. A pension fund concert in Boston means Symphony hall crowded to its uttermost and there is already invested a very large sum of money.

A member of the orchestra becomes eligible to a pension after he has served twenty-five years; but by mutual agreement, although several are already eligible, the payments will not begin for four or five years, or until the fund reaches a size sufficient to warrant the expenditure of a part or the whole of the income. The growth of the fund is very rapid and it is well known that several rich patrons of the orchestra have provided to leave it very considerable legacies.

Paper Tribune
City New York
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The Boston Symphony Orchestra leaves Boston this evening for a week's tour in the Middle West. Six concerts will be given—in the Lyceum Theatre, Rochester, on Monday night; in Grays' Armory, Cleveland, on Tuesday night; in the Auditorium, Chicago, on Wednesday night; in the Light Guard Armory, Detroit, on Thursday night; in English's Opera House, Indianapolis, on Friday night, and in the Springer Music Hall, Cincinnati, on Saturday afternoon. Dr. Karl Muck will conduct all six concerts. Mr. Timothee Adamowski will be the soloist in Rochester, Cleveland and Detroit; Mr. Rudolph Ganz in Chicago, and Professor Willy Hess, in Cincinnati. There will be no soloist in Indianapolis. The symphonies will be Beethoven's seventh, in Rochester, Cleveland and Chicago, Brahms's second in Indianapolis, Sibelius's first, in E minor, in Cincinnati, and Glazounoff's fifth, in B flat in Detroit.

MONDAY, JANUARY 28, 1907

MUSIC AND DRAMA

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Rather it is invention and imagination that seem at moments to fail him. The section "of war's alarums," for example, seems no more than a rather conventional and rhetorical expression of the mood of the verse. The transitional passages, besides, are only transitions, and perhaps it is unfair to ask more of them. Yet in one or two it is hard to resist the impression that they are mere means to enable the composer to get on toward the next mood that has seized him and the next idea that it has stirred in him. There are indeed moments in the music that after the scant test of two hearings leave little lasting impression. In the beginning of the fantasy, on the other hand, Mr. Converse is writing in tones the poetry and the poignancy of mystery. The section that sings of love glows with cumulative power and elation in the melodic contours, in the harmonic development and in the brightness and warmth of the instrumental colors. In the rhythmic accent, as well, comes a curious impression that the music is American and nothing else; that only an American in America could have written it for such a mood. Perhaps the notion is fantastic, but twice the music has brought it. A similar throbbing elation and a similar American accent fill the final apotheosis of joy. It is joy, not as the conventions of music express it, not as other composers of other races have given it utterance in tones, but joy of an American spirit in its own youth and lusthood, in the youth and lusthood of its race and in the promise of a boundless future. Not before in all his work has Mr. Converse written such American music. Perhaps he could not do otherwise with Whitman for his inspiration.

H. T. P.

Paper Tribune
City Detroit
Date State Mich
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Paper Star
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Sale of seats for the Boston Symphony concert in Music hall Saturday afternoon at 2:30 opens at Smith & Nixon's music store Monday. The orchestra left Boston Sunday night. In the Auditorium on Thursday night Rudolph Ganz, the pianist, will be the soloist. As already announced, Willy Hess, concert master, will be soloist here, playing Beethoven's concerto for violin. The symphony here will be Sibelius's in E minor No.

[127]

Paper Revue
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Joseffy's Brief ist also eigentlich nur die Klimax.

Faule Ausreden.

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Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
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[127]

Paper Leader
City Cleveland
Date JAN 27 1907 State O.

Minneapolis Star.
SUNDAY, JANUARY 27, 1907.

ORCHESTRA LEAVES ON ITS TOUR TODAY

Boston Symphonies to Appear in Indianapolis Next Friday Night.

CARRIES FAMOUS MUSICIANS

Muck Will Be Heard Here for First Time.

The principal musical event of the coming week, and by all odds one of the most important musical events of several years past, will be the concert of the Boston Symphony Orchestra in English's Opera House on next Friday evening, Feb. 1. The sale of tickets for this concert will open at the box office of the opera house on next Tuesday morning, Jan. 29. Mail orders should be addressed to Ona B. Talbott.

The orchestra leaves Boston today, traveling in three of the largest size Pullmans and carrying its own baggage car for its instruments. A large part of its traveling will be done by special train. Tomorrow night it plays in Rochester, Tuesday night in Cleveland, Wednesday night in Chicago, Thursday night in Detroit and Friday night here. Its last concert in the West will be in Cincinnati on Saturday afternoon.

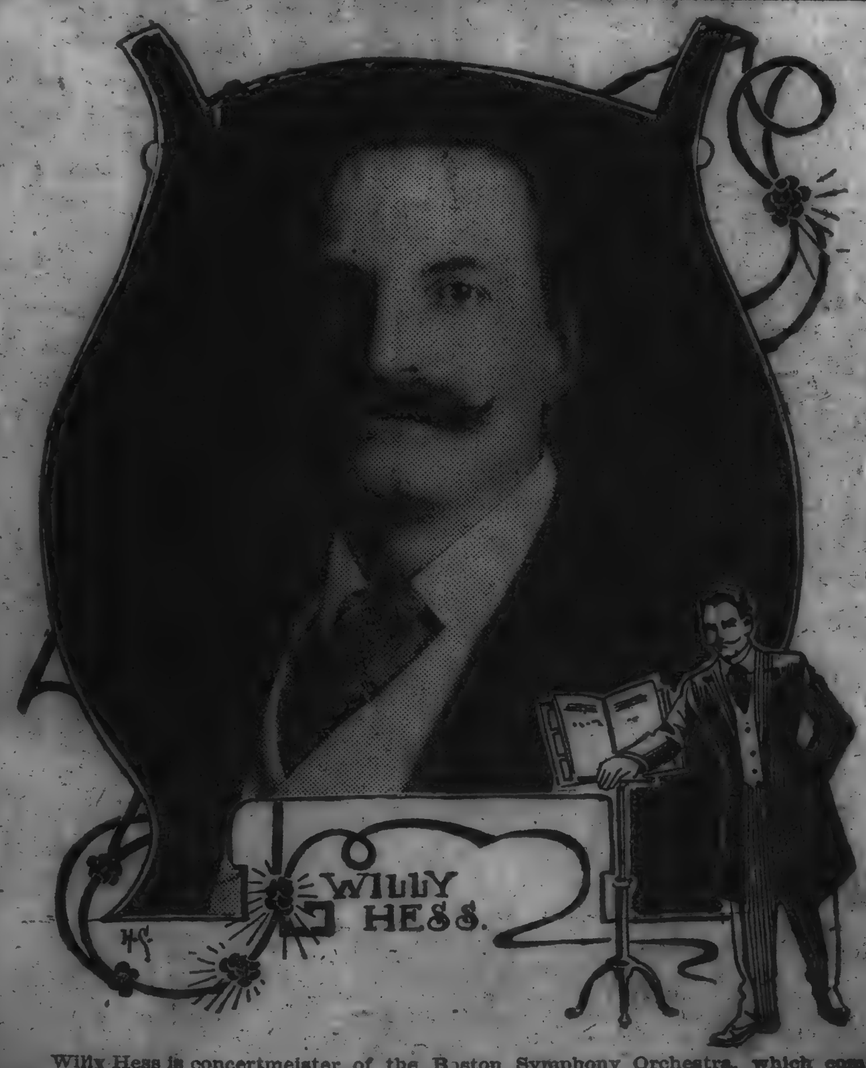
As it is twenty years since the orchestra played in Indianapolis, and then but once, to the vast majority of the music lovers of this city it will be entirely a novelty. The orchestra represents twenty-five years of careful building up under skilled conductors, who have never been stinted in money when it has been a question of getting artists. Consequently it counts in its ranks a greater number of famous musicians than any other orchestra in the world, barring none.

So great has been the demand for concerts by the Boston Symphony that four weeks in the West could be as easily filled as one. But it is not a traveling orchestra. Its concerts outside of Boston are entirely incidental to the Boston season, where it gives twenty-four public rehearsals and twenty-four concerts between Oct. 1 and May 1. As it makes five monthly trips during the season to New York, Philadelphia, Baltimore, Washington and Brooklyn a week is all the time it can give to concerts in this part of the country, and to give this makes the last Boston concerts fall in to May.

Dr. Muck's First Appearance.

Particular interest has been aroused in this concert because it will mark the first appearance in this city of Dr. Karl Muck of the Royal Opera, Berlin, who brought to America a great reputation and has increased it materially since he arrived here. [illegible] considerable interest [illegible] Indianapolis concert [illegible]

Concertmeister With Boston Orchestra



Willy Hess is concertmeister of the Boston Symphony Orchestra, which comes to English's Friday night, Feb. 1, with Dr. Karl Much.

Brahms—Symphony, No. 1, in C minor, Op. 68:
1. Un poco sostenuto. (Allegro.)
2. Andante sostenuto.
3. Un poco allegretto e grazioso L'istesso tempo.
4. Adagio. Allegro non troppo ma con brio.
(An intermission of ten minutes.)
Richard Strauss—Tone Poem, "Don Juan" (after N. Lenau.) Op. 20.
Wagner—Vorspiel, "Die Meistersinger von Nuernberg."

It was in his performance of this symphony by Brahms that Eastern critics first recognized that in Dr. Muck the Boston Symphony Orchestra had secured a man of interpretive genius. He had made a profound impression with Beethoven's C minor symphony and with Haydn and Mozart, but his performance of Brahms's created nothing short of a sensation. It was freely said in the papers of New York and Boston that Brahms had never before been known. And little short of his success in this was that which greeted his performance of Strauss's "Don Juan." As for the prelude to "Die Meistersinger" Dr. Muck has long been regarded as one of the greatest interpreters of Wagner.

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Quiet Munich Man a Revelation.

"Don Juan" is known as the first of Richard Strauss's tone poems, although "Macbeth," which was published later, was written first. It was "Don Juan" that revealed to the world that in this quiet man of Munich had arrived some one who had something new to say in music. It had its first performance in the fall of 1889, and for ten years the battle raged furiously for and against the daring genius who did things in music that no one else had dared. Even today there is still rimblings of controversial artillery, but when one sees the triumphant sweep of Strauss's latest work, his opera "Salome," which is in many respects the most daring of all, it must be admitted that Strauss has won his battle.

"Don Juan" does not go to the extremes of some of Strauss's later works, and by many is for this reason considered his greatest. It seeks to give a series of musical pictures of the career of the great libertine immortalized by Moliere and Mozart; although the Lenau poem gives a different version of his adventures. It has never been played in Indianapolis.

The prelude to "The Mastersingers of Nuremberg" is justly considered one of [illegible] brilliant works in the literature [illegible]

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Paper News
City Indianapolis
Date JAN 28 1907 State Ind.

Many to Attend Concert.

Much interest is shown throughout the State in the concert of the Boston Symphony Orchestra, to be given here Friday night, and many persons from outside towns will attend. Among them will be Miss Anna Birchard, of Anderson, with the seventeen members of a small orchestra she has organized in that city. The Study Club, of Shelbyville, that has seventeen members, will be here. There were thirty-five persons from Shelbyville here for the concert of the Pittsburg Orchestra in November. Dr. Stone, president of Purdue, with Mrs. Stone and a party, will come from Lafayette. Charles D. Campbell, of the State University, and parties from Richmond, Greenfield, Muncie, Marion and many other places have already bought tickets for the concert.

Paper Express
City Rochester
Date JAN 28 1907 State N. Y.

IN THE THEATERS.

An audience large in numbers and representing the musical culture of not only Rochester, but of many Western New York towns as well, will be at the Lyceum theater to-night, for the concert to be given by the Boston Symphony orchestra. To-night's event will be the only opportunity offered here for making the acquaintance of Dr. Karl Muck, the eminent Berlin conductor, whose stay in this country is limited to the present season. The concert will begin sharply at 8:15, and it is requested by the management that the audience be seated at that time.

Paper Leader
City Cleveland
Date JAN 27 1907 State O.

Few of those who will attend the Boston Symphony Orchestra at its concert, Tuesday evening at the Armory, have any idea of the amount of work it has done since its first concert in Boston, October 21, 1881.

Its first quarter century ended April last, when, under Mr. Gericke, it gave a special concert in Symphony Hall, Boston, in aid of the sufferers from the San Francisco catastrophe. The number in the audience was 2,399, making the average concerts per season just short of 2,400. Of this total, 1,196 were regular subscription concerts in Boston, the public rehearsals on Friday afternoons counting as concerts; forty-six were special concerts given in Boston. Of the 1,127 concerts given outside of Boston, Cambridge, Mass., had 193; Philadelphia, 158; New York, 135; Brooklyn, 110; Providence, 100; Baltimore, 98, and Washington, 62. The remaining concerts had been given in forty different cities as far west as St. Louis and St. Paul.

It is unfortunate that a complete record of the out-of-town concerts has not been preserved, so that an accurate record of the works performed at all these concerts could be obtained; but the first two of the three years are lacking. It is possible, however, to make an estimate of the total amount of work which the orchestra has done from the record of the regular concerts in Boston, because it has been a rule violated only in a very few cases that no work should be played outside of Boston which had not been played in that city at one of the regular concerts.

In the regular Boston concerts in the twenty-five years ending last spring were given a total of 5,385 performances of 1,125 works by 238 composers. Consequently, the total number of performances for all the concerts must be close to 11,000, with a certain increase in the total number of composers and works, due almost entirely to soloists who appeared in out-of-town concerts, and not in Boston.

The list of works and their composers that have appeared on Boston programs makes most interesting reading, showing how completely the literature of orchestral music has been covered, and how very catholic has been the taste of the conductors. Naturally, the major part of attention has been paid to the "classics," and at the head of the list, both in number of works performed and in the number of performances, stands the name of Beethoven. As a curious illustration of how opera has encroached on the concert field, Wagner is close behind the great master, Beethoven being credited with 560 performances of 47 works, and Wagner with 424 performances of 45 works (the works of the latter comprising purely orchestral, orchestral and vocal, and purely vocal excerpts from his music dramas, the only works of absolute music being his youthful symphony, his "Faust" overture and "Siegfried Idyll").

After Wagner comes Brahms, with 360 performances of 41 works; and then in order, Mozart, Schumann, Mendelssohn, Schubert, Liszt, Dvorak, Weber, Berlioz, Tschaikowsky, Saint-Saens, Haydn, Bach, Rubinstein, Goldmark, Handel, Richard Strauss and so on through the long list. Unfamiliar names are many, most of them being credited with only two performances, showing that comparitively few of the "novelties" played have been deemed worthy of repetition.

Dr. Muck, the present conductor of the orchestra, has said that "in one's search for true beauty, one must still go back to the great masters." That, evidently, has been the belief of all his predecessors, for the great symphonies and overtures lead all other works in the number of performances. Beethoven's first symphony was played 32 times; his second, 28 times; his third, the "Eroica," 26 times; the fourth, 20 times; the fifth, 35 times; the sixth, 33 times; the seventh, 32 times; the eighth, 24 times and the ninth, 18 times. Schubert's "Unfinished" has had the greatest number of performances to its credit, 36. His great symphony in C major has been played 20 times. Brahms' first has had 30 performances, his second, 26, his third 24 and his fourth 27; while Schumann's first has been played 31 times, his second 23 times, his third 20 times and his fourth 23 times.

Altogether the Boston Symphony Orchestra has played at its regular concerts in Boston in the years of 1881-1906 a total of 128 symphonies by 59 composers 1,189 times; 188 overtures by 82 composers 1,208 times and 360 other orchestral works by 196 composers, 1,282 times. It is only natural that Germany leads all other countries in number of composers, the number of works and the number of times performed, the figures being, respectively, 21, 458 and 2,742. Then comes in order, France, Austria, Russia, the United States and Italy, the United States being represented by 57 works by 20 composers, performed 186 times.

The library of the Boston Symphony Orchestra is one of the most complete in the world and a conservative estimate of its value is $100,000. Many of the works in it cannot be bought now at any price, orchestras being compelled to rent from publishers many of the scores which the Boston Symphony owns. Dr. Muck says he came to this country was astonished to find in America such a collection, and said it was doubtful if it could be duplicated by any orchestra on the continent.

The program for Tuesday night comprises three numbers:

Vorspiel, "Die Meistersinger von Nuernberg" .....
Concerto for violin in D minor, Op. 61 .....
I. Allegro non troppo.
II. Andantino quasi Allegretto.
III. Allegro non troppo.
Symphony in A major, No. 7, Op. 92 ... Beethoven
I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Presto meno assai.
IV. Allegro con brio.

Paper Leader
City Cleveland
Date J/ 1907 State O

MUSIC

A New Ca

Dr. KARL MUCK,
Conductor
BOSTON SYMPHONY
ORCHESTRA.

Minneapolis Star.
SUNDAY, JANUARY 27, 1907.

ORCHESTRA LEAVES ON ITS TOUR TODAY

Boston Symphonies to Appear in Indianapolis Next Friday Night.

CARRIES FAMOUS MUSICIANS

Muck Will Be Heard Here for First Time.

The principal musical event of the coming week, and by all odds one of the most important musical events of several years past, will be the concert of the Boston Symphony Orchestra in English's Opera House on next Friday evening, Feb. 1. The sale of tickets for this concert will open at the box office of the opera house on next Tuesday morning, Jan. 29. Mail orders should be addressed to Ona B. Talbott.

The orchestra leaves Boston today, traveling in three of the largest size Pullmans and carrying its own baggage car for its instruments. A large part of its traveling will be done by special train. Tomorrow night it plays in Rochester, Tuesday night in Cleveland, Wednesday night in Chicago, Thursday night in Detroit and Friday night here. Its last concert in the West will be in Cincinnati on Saturday afternoon.

As it is twenty years since the orchestra played in Indianapolis, and then but once, to the vast majority of the music lovers of this city it will be entirely a novelty. The orchestra represents twenty-five years of careful building up under skilled conductors, who have never been stinted in money when it has been a question of getting artists. Consequently it counts in its ranks a greater number of famous musicians than any other orchestra in the world, barring none.

So great has been the demand for concerts by the Boston Symphony that four weeks in the West could be as easily filled as one. But it is not a traveling orchestra. Its concerts outside of Boston are entirely incidental to the Boston season, where it gives twenty-four public rehearsals and twenty-four concerts between Oct. 1 and May 1. As it makes five monthly trips during the season to New York, Philadelphia, Baltimore, Washington and Brooklyn a week is all the time it can give to concerts in this part of the country, and to give this makes the last Boston concerts fall in to May.

Dr. Muck's First Appearance.

Particular interest has been aroused in this concert because it will mark the first appearance in this city of Dr. Karl Muck of the Royal Opera, Berlin, who brought to America a great reputation and has increased it mightily since he arrived here. He has made a remarkably interesting program for the Indianapolis concert. It is as follows:

Brahms—Symphony, No. 1, in C minor, Op. 68:
1. Un poco sostenuto. (Allegro.)
2. Andante sostenuto.
3. Un poco allegretto e grazioso L'istesso tempo.
4. Adagio. Allegro non troppo ma con brio.

(An intermission of ten minutes.)

Richard Strauss—Tone Poem, "Don Juan" (after N. Lenau.) Op. 20.

Wagner—Vorspiel, "Die Meistersinger von Nuernberg."

It was in his performance of this symphony by Brahms that Eastern critics first recognized that in Dr. Muck the Boston Symphony Orchestra had secured a man of interpretive genius. He had made a profound impression with Beethoven's C minor symphony and with Haydn and Mozart, but his performance of Brahms's created nothing short of a sensation. It was freely said in the papers of New York and Boston that Brahms had never before been known. And little short of his success in this was that which greeted his performance of Strauss's "Don Juan." As for the prelude to "Die Meistersinger" Dr. Muck has long been regarded as one of the greatest interpreters of Wagner.

Brahms symphony in C minor was first performed in Carlsruhe on Nov. 4, 1876. It immediately had other performances in Germany and roused the bitterest discussion, which even now has not entirely died away. Yet Von Buelow called it "the tenth symphony," which was sufficiently complimentary to please the most exact-

Quiet Munich Man a Revelation.

"Don Juan" is known as the first of Richard Strauss's tone poems, although "Macbeth," which was published later, was written first. It was "Don Juan" that revealed to the world that in this quiet man of Munich had arrived some one who had something new to say in music. It had its first performance in the fall of 1889, and for ten years the battle raged furiously for and against the daring genius who did things in music that no one else had dared. Even today there is still rimblings of controversial artillery, but when one sees the triumphant sweep of Strauss's latest work, his opera "Salome," which is in many respects the most daring of all, it must be admitted that Strauss has won his battle.

"Don Juan" does not go to the extremes of some of Strauss's later works, and by many is for this reason considered his greatest. It seeks to give a series of musical pictures of the career of the great libertine immortalized by Moliere and Mozart, although the Lenau poem gives a different version of his adventures. It has never been played in Indianapolis.

The prelude to "The Mastersingers of Nuremberg" is justly considered one of the most brilliant works in the literature of operatic music.

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Concertmeister With Boston Orchestra

Willy Hess is concertmeister of the Boston Symphony Orchestra, which comes to English's Friday night, Feb. 1, with Dr. Karl Muck.

Paper Press
City Indianapolis
Date State Ind
JAN 28 1907

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Paper Express
City Rochester
Date State N. Y

IN THE THEATERS.

An audience large in numbers and representing the musical culture of not only Rochester, but of many Western New York towns as well, will be at the Lyceum theater to-night, for the concert to be given by the Boston Symphony orchestra. To-night's event will be the only opportunity offered here for making the acquaintance of Dr. Karl Muck, the eminent Berlin conductor, whose stay in this country is limited to the present season. The concert will begin sharply at 8:15, and it is requested by the management that the audience be seated at that time.

Paper Leader
City Cleveland
Date State O
JAN 27 1907

Few of those who will listen to the Boston Symphony Orchestra at its coming concert, Tuesday evening at the Grays' Armory, have any idea of the vast amount of work it has done since its first concert in Boston, October 21, 1881.

Its first quarter century ended April 20 last, when, under Mr. Gericke, it gave a special concert in Symphony Hall, Boston, in aid of the sufferers from the San Francisco catastrophe. The number of that concert was 2,399, making the average of concerts per season just short of 96. Of this total, 1,196 were regular subscription concerts in Boston, the public rehearsals on Friday afternoons counting as concerts; forty-six were special concerts given in Boston. Of the 1,157 concerts given outside of Boston, Cambridge, Mass., had 198; Philadelphia, 136; New York, 135; Brooklyn, 110; Providence, 101; Baltimore, 88, and Washington, 62. The remaining concerts had been given in forty different cities as far west as St. Louis and St. Paul.

It is unfortunate that a complete record of the out-of-town concerts has not been preserved, so that an accurate record of the works performed at all these concerts could be obtained; but the first two or three years are lacking. It is possible, however, to make an estimate of the total amount of work which the orchestra has done from the record of the regular concerts in Boston, because it has been a rule violated only in a very few cases that no work should be played outside of Boston which had not been played in that city at one of the regular concerts.

In the regular Boston concerts in the twenty-five years ending last spring were given a total of 5,385 performances of 1,125 works by 236 composers. Consequently, the total number of performances for all the concerts must be close to 11,000, with a certain increase in the total number of composers and works, due almost entirely to soloists who appeared in out-of-town concerts, and not in Boston.

The list of works and their composers that have appeared on Boston programs makes most interesting reading, showing how completely the literature of orchestral music has been covered, and how very catholic has been the taste of the conductors. Naturally, the major part of attention has been paid to the "classics," and at the head of the list, both in number of works performed and in the number of performances, stands the name of Beethoven. As a curious illustration of how opera has encroached on the concert field, Wagner is close behind the great master, Beethoven being credited with 560 performances of 47 works, and Wagner with 424 performances of 45 works (the works of the latter comprising purely orchestral, orchestral and vocal, and purely vocal excerpts from his music dramas, the only works of absolute music being his youthful symphony, his "Faust" overture and "Siegfried Idyll").

After Wagner comes Brahms, with 302 performances of 41 works; and then in order, Mozart, Schumann, Mendelssohn, Schubert, Liszt, Dvorak, Weber, Berlioz, Tschaikowsky, Saint-Saens, Haydn, Bach, Rubinstein, Goldmark, Handel, Richard Strauss and so on through the long list. Unfamiliar names are many, most of them being credited with only two performances, showing that comparitively few of the "novelties" played have been deemed worthy of repetition.

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Altogether the Boston Symphony Orchestra has played at its regular concerts in Boston in the years of 1881-1906 a total of 138 symphonies by 59 composers 1,189 times; 188 overtures by 82 composers 1,208 times and 300 other orchestral works by 106 composers, 1,282 times. It is only natural that Germany leads all other countries in number of composers, the number of works and the number of times performed, the figures being, respectively, 71, 458 and 2,742. Then comes in order, France, Austria, Russia, the United States and Italy, the United States being represented by 57 works by 20 composers, performed 166 times.

The library of the Boston Symphony Orchestra is one of the most complete in the world and a conservative estimate of its value is $100,000. Many of the works in it cannot be bought now at any price, orchestras being compelled to rent from publishers many of the scores which the Boston Symphony owns. Dr. Muck when he came to this country was astonished to find in America such a collection, and said it was doubtful if it could be duplicated by any orchestra on the continent.

The program for Tuesday night comprises three numbers:

Vorspiel, "Die Meistersinger von Nuernberg" ..... Wagner
Concerto for violin in B minor, No. 3, Op. 61 ..... Saint-Saens
I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso, Allegro non troppo.
Symphony in A major, No. 7, Op. 92.. Beethoven
I. Poco sostenuto: Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Paper Herald
City Rochester
Date JAN 28 1907 State NY

THEATERS.

Boston Symphony Orchestra To Be Heard at the Lyceum This Evening.

The best most complimentary to Rochester's musical discrimination is evidenced in the excellent sale of seats for the Boston Symphony concert at the Lyceum to-night. That this most famous body of instrumental players may come to Rochester without financial loss is gratifying and the more so in this case on account of this being the only city in the state in which the orchestra will play this season outside of New York City. The concert this evening will begin at 8.15 o'clock.

There are said to be over twenty big musical hits composed by Julian Edwards in the comic opera, "The Girl and the Governor," which Jefferson De Angelis presents at the Lyceum Thursday, Friday and Saturday. Among them are "The Serenade," "Chords Like These," "I Am So Fair," "That Is the Kind of Wily Savage That I Am," "I Have a Very Nasty Temper," "Wouldn't It Puzzle You," "The Land of the Free," "The Amorous Pigeon," "When a Maiden won't," and "Have You Ever Heard It Told That Way Before."

At the Lyceum Tuesday and Wednesday, Miss Emma Carus will present the new musical comedy, "Too Near Home." Miss Carus has recently had a successful run at the Walnut Street Theater, Philadelphia. There is a large supporting company and the scenery, costumes and other effects are said to be upon a scale of unusual splendor.

B. E. Forrester's comedy, "Bankers and Brokers," introducing the comedians Yorke and Adams, opens a three day engagement at the National Theater with two performances to-day. The entertainment combines mirth and music.

One of the many features to be presented by John W. Vogel's Minstrels, which appear at the National Theater the last half of this week, is a dancing number entitled, "The Great Event." The scene is laid at the famous Sheepshead Bay race course.

The following will comprise the bill of vaudeville to be presented at Cook Opera House this week: John T. Kelly and Company in "A Game of Con"; Clarice Vance, a Southern girl, singing coon songs: "The Sunny South," ten darkies in a plantation jubilee; Maxmillian, violinist; The Franciscos, travesty conjurers; Rosaire and Dorettò, comedy acrobats; Elmer Tenley, monologist; Mabel Sinclair, woman, ventriloquist, and moving pictures.

The Behman Company including Frank D. Bryan's "Congress of American Girls," will be the attraction at the Corinthian Theater this week.

Monday is the hardest day in the week for the Baker Theater Stock Company. The players report to Stage Manager Richard Baker at 10 a. m., rehearse until 1.30 p. m., play a matinee at 2.15, which lasts until about 5.00 o'clock and return for the night performance at 8.15. But to-day they have even more than that to do. Besides the regular rehearsal, special rehearsals of the specialties are held for to-day's first performance of "How Baxter Butted In," in which the players will be called upon to sing and dance as well as act.

Rochester Herald

IN THE THEATERS

Boston Symphony Orchestra Gave Great Concert.

LARGE AUDIENCE AT LYCEUM

Orchestra's Visit Was Made a Financial as Well as Artistic Success—New Attractions at Other Houses.

The Boston Symphony Orchestra played for the third time in Rochester last evening at the Lyceum Theater. The first concert was several years over a decade ago, and Timothee Adamowski was the soloist. Then there was a dreary waste of years without it. The second concert took place last year at the Baker Theater, when a splendid and enthusiastic audience paid it tribute. The third concert was the joyous occasion at the Lyceum last night when one of the largest and most fashionable audiences of the season gathered to listen to what is very likely the most wonderful orchestral organization in the world today. It was an event long to be remembered—a satisfying programme, as nearly perfect a performance as lies within the range of human possibilities, an extraordinary exhibition of virtuoso conducting on the part of the leader, one of the most distinguished directors of our time, and a brilliant and exhilarating solo number. What more can the heart desire? The audience seemed to ask little more—they know that the tradition of the orchestra forbids encores—but they were convincing by lavish and prolonged applause of their delight.

It is gratifying to observe the attitude of Rochester music-lovers toward such performances as last night's. It is a pleasure to see them turn out in such numbers as to make these important concerts financially successful and it is also a pleasure to see them so warmly appreciative and enthusiastic toward the performance itself. Local culture appears to good advantage when the occasion is time-honored and of established repute. It now remains for it to inform itself concerning current successes and not allow such affairs to pass unheeded.

Rochester had its first taste of the prima donna conductor last night. For several years conductors have been the fads of concert-goers in Europe and they have been feted and adulated as the prima donna was of old. Ernst Van Dyck who is witty, although he is a tenor, once remarked that the old school of Italian opera was dying out and with it the old-fashioned prima donna was disappearing. "In fact," he said, "I suppose one may safely say that Jean de Reske is the last of the great prima donnas." Van Dyck did not foresee the present furore over conductors. It has raged over the European music centers and the Philharmonic Society of New York with its two seasons of "star" conductors spread the infection to America. During those two years the public was taught to go to concerts to hear Safonoff or Weingartner or Colonne or Henry Wood conduct as they had hitherto hastened only to hear Melba sing or Paderewski play. It was assuredly a perversion of taste and probably an unhealthy influence, but it has had the effect of giving America the benefit of the presence for more or less protracted periods of two celebrated conductors. They are Safonoff, who will conduct the Philharmonic for three years, and Dr. Muck, who will conduct the Boston Symphony for the present season—at any rate. Rochester felt the effect of this tendency in musical affairs for the first time last night.

Dr. Muck has been a famous man in Europe for many years. He is best known as an operatic conductor and has been for some time first conductor of the Royal Opera at Berlin and a regular participant in the Bayreuth festivals. His first appearances in this country aroused very little enthusiasm. He was recognized as a man of superb command of the technique of conducting, but there seemed to be a lack of color and temperament; this probably because audiences were spoiled by the sensational efforts of so-called "star" conductors to startle their auditors at no matter what spectacular cost. But Dr. Muck has slowly achieved a most remarkable success both in Boston and New York and success of the most solid and healthy kind. His programmes have avoided the showy, pyrotechnic repertory and have presented works which had legitimate reason for their being and his concerts have been a climax of triumphs for his musicianship. He has conquered most conclusively in such works as the Seventh Symphony of Beethoven and the First of Brahms, two of the most absolute and uncompromising things in music. The critics and the public have both risen to his reading of the Seventh Symphony and proclaimed him a great man and it was a most happy choice for the Rochester programme.

The performance last night justified all that had been told of it. The writer has heard several readings by famous conductors, including one by Weingartner, considered by many the greatest Beethoven conductor of the day, but he has never heard the slow movement given with such warmth. It was an exhibition of the subjective treatment of strict form such as one rarely hears. the transformation through emotional temperament, human personality, whatever one chooses to call it, of number into art. The whole symphony was supremely well done, but it was in this movement that Dr. Muck displayed his individual quality most distinctly. He was always a great conductor. The "Meistersinger" prelude was tremendous—full of variety of rhythm and color, and the dynamic control was nothing less than architectural. The accompaniment to the concerto was a miracle of sympathy and supporting strength, and done, it is said, after one rehearsal and one public performance.

The soloist, Timothee Adamowski, was the soloist at the first concert many years ago. Since then he has played in Rochester at two or three private musicales, but has not been publicly heard until last night. His reputation, both as a solo and ensemble player, is now national, and he has been for many years one of the most honored members of this superb band. He played last night the Saint-Saens concerto in B minor, a charming work, and he played with captivating brilliancy and verve and compelling beauty of tone. He was recalled half a dozen times to acknowledge the plaudits of his audience.

As to the orchestra itself—what is there to say? It is such perfect euphony as seems extra-mundane. It is a benediction of harmony that is unequaled in these times. Dr. Muck unhesitatingly says that it is the most accomplished and perfect orchestral organization in the world today. He is surely a great authority and one may accept his word. It only remains to pray devoutly for the annual beatification of a Boston Symphony concert.

Paper Post
City New York
Date JAN 28 1907 State NY

The following news items from Boston are official.

G. A. Ellis of Boston, is looking forward to a very busy season in 1907-1908. As manager of the Boston Symphony Orchestra, the Boston Symphony Quartet, and the Longy Club, which give, all told, a rough total of 175 concerts in a season, he has enough to keep most men busy. The orchestra will make another week's trip to the Middle West in January, 1908, and the quartet will probably go west in the autumn. He is also the manager of Madame Melba, Paderewski, and Madame Samaroff. Madame Melba is now planning a long concert tour which will embrace about forty cities, and mean the whole of the season in America. This is being booked now. Paderewski comes to America in October, to give in the neighborhood of one hundred concerts. His tour will begin at the end of October and run into May. A goodly portion of these concerts are already booked. Madame Samaroff, who will have given about seventy concerts by the end of this season will give about the same number next year. She plans some concerts in England and the Continent next spring and autumn, but will begin her third American *tournée* in November.

Despite the printed reports that Dr. Muck has been reëngaged by the Boston Symphony Orchestra for a term of years, nothing of the kind has happened and such announcements are, to say the least, premature. It is no secret that the Boston Symphony Orchestra is most desirous of retaining the services of this distinguished musician and efforts are being made to this end. Nor is it a secret that Dr. Muck wants to stay in America; but he is bound to Berlin by a contract for six years which goes into effect next fall, for the condition on which his leave of absence was granted was that he should sign this contract. It remains to be seen, therefore, whether the German Emperor will release him from his engagement in Berlin, for the release must come directly from William II. It is unfortunately very doubtful that this favor will be granted and the Boston Symphony Orchestra will probably have the very difficult task of replacing him next season.

Paper Star
City Cincinnati
Date JAN 28 1907 State O

Leads Boston Symphony Orchestra

—Copyright Portrait by Garo.

Much interest attaches to the coming to Cincinnati of Dr. Karl Muck and the Boston Symphony Orchestra, which he conducts. Dr. Muck is one of the foremost musicians of the day and his orchestra one of the most genuine

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Paper Herald
City Rochester
Date State N.Y.

THEATERS.

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A fact most complimentary to Rochester's musical discrimination is evidenced in the excellent sale of seats for the Boston Symphony concert at the Lyceum to-night. That this most famous body of instrumental players may come to Rochester without financial loss is gratifying and the more so in this case on account of this being the only city in the state in which the orchestra will play this season outside of New York City. The concert this evening will begin at 8.15 o'clock.

There are said to be over twenty big musical hits composed by Julian Edwards in the comic opera, "The Girl and the Governor," which Jefferson De Angelis presents at the Lyceum Thursday, Friday and Saturday. Among them are "The Serenade," "Chords Like These," "I Am So Fair," "That is the Kind of Wily Savage That I Am," "I Have a Very Nasty Temper," "Wouldn't It Puzzle You," "The Land of the Free," "The Amorous Pigeon," "When a Maiden won't," and "Have You Ever Heard It Told That Way Before."

At the Lyceum Tuesday and Wednesday, Miss Emma Carus will present the new musical comedy, "Too Near Home." Miss Carus has recently had a successful run at the Walnut Street Theater, Philadelphia. There is a large supporting company and the scenery, costumes and other effects are said to be upon a scale of unusual splendor.

B. E. Forrester's comedy, "Bankers and Brokers," introducing the comedians Yorke and Adams, opens a three day engagement at the National Theater with two performances to-day. The entertainment combines mirth and music.

One of the many features to be presented by John W. Vogel's Minstrels, which appear at the National Theater the last half of this week, is a dancing number entitled, "The Great Event." The scene is laid at the famous Sheepshead Bay race course.

The following will comprise the bill of vaudeville to be presented at Cook Opera House this week: John T. Kelly and Company in "A Game of Con"; Clarice Vance, a Southern girl, singing coon songs: "The Sunny South," ten darkies in a plantation jubilee; Maxmillian, violinist; The Franciscos, travesty conjurers; Rosaire and Doretto, comedy acrobats; Elmer Tenley, monologist; Mabel Sinclair, woman ventriloquist, and moving pictures.

The Behman Company including Frank D. Bryan's "Congress of American Girls," will be the attraction at the Corinthian Theater this week.

Monday is the hardest day in the week for the Baker Theater Stock Company. The players report to Stage Manager Richard Baker at 10 a. m., rehearse until 1.30 p. m., play a matinee at 2.15, which lasts until about 5.30 o'clock and return for the night performance at 8.15. But to-day they have even more than that to do. Besides the regular rehearsal, special rehearsals of the specialties are held for to-day's first performance of "How Baxter Butted In," in which the players will be called upon to sing and dance as well as act.

Rochester Herald Jany 28. Feby 5. 1907.

IN THE THEATERS

Boston Symphony Orchestra Gave Great Concert.

LARGE AUDIENCE AT LYCEUM

Orchestra's Visit Was Made a Financial as Well as Artistic Success—New Attractions at Other Houses.

The Boston Symphony Orchestra played for the third time in Rochester last evening at the Lyceum Theater. The first concert was several years over a decade ago, and Timothee Adamowski was the soloist. Then there was a dreary waste of years without it. The second concert took place last year at the Baker Theater, when a splendid and enthusiastic audience paid it tribute. The third concert was the joyous occasion at the Lyceum last night when one of the largest and most fashionable audiences of the season gathered to listen to what is very likely the most wonderful orchestral organization in the world today. It was an event long to be remembered—a satisfying programme, as nearly perfect a performance as lies within the range of human possibilities, an extraordinary exhibition of virtuoso conducting on the part of the leader, one of the most distinguished directors of our time, and a brilliant and exhilarating solo number. What more can the heart desire? The audience seemed to ask little more—they know that the tradition of the orchestra forbids encores—but they were convincing by lavish and prolonged applause of their delight.

It is gratifying to observe the attitude of Rochester music-lovers toward such performances as last night's. It is a pleasure to see them turn out in such numbers as to make these important concerts financially successful and it is also a pleasure to see them so warmly appreciative and enthusiastic toward the performance itself. Local culture appears to good advantage when the occasion is time-honored and of established repute. It now remains for it to inform itself concerning current successes and not allow such affairs to pass unheeded.

Rochester had its first taste of the prima donna conductor last night. For several years conductors have been the idols of concert-goers in Europe and they have been feted and adulated as the prima donna was of old. Ernst Van Dyck who is witty, although he is a tenor, once remarked that the old school of Italian opera was dying out and with it the old-fashioned prima donna was disappearing. "In fact," he said, "I suppose one may safely say that Jean de Reske is the last of the great prima donnas." Van Dyck did not foresee the present furore over conductors. It has raged over the European music centers and the Philharmonic Society of New York with its two seasons of "star" conductors spread the infection to America. During those two years the public was taught to go to concerts to hear Safonoff or Weingartner or Colonne or Henry Wood conduct as they had hitherto hastened only to hear Melba sing or Paderewski play. It was assuredly a perversion of taste and probably an unhealthy influence, but it has had the effect of giving America the benefit of the presence for more or less protracted periods of two celebrated conductors. They are Safonoff, who will conduct the Philharmonic for three years, and Dr. Muck, who will conduct the Boston Symphony for the present season—at any rate. Rochester felt the effect of this tendency in musical affairs for the first time last night.

Dr. Muck has been a famous man in Europe for many years. He is best known as an operatic conductor and has been for some time first conductor of the Royal Opera at Berlin and a regular participant in the Bayreuth festivals. His first appearances in this country aroused very little enthusiasm. He was recognized as a man of superb command of the technique of conducting, but there seemed to be a lack of color and temperament; this probably because audiences were spoiled by the sensational efforts of so-called "star" conductors to startle their auditors at no matter what spectacular cost. But Dr. Muck has slowly achieved a most remarkable success both in Boston and New York and success of the most solid and healthy kind. His programmes have avoided the showy, pyrotechnic repertory and have presented works which had legitimate reason for their being and his concerts have been a climax of triumphs for his musicianship. He has conquered most conclusively in such works as the Seventh Symphony of Beethoven and the First of Brahms, two of the most absolute and uncompromising things in music. The critics and the public have both risen to his reading of the Seventh Symphony and proclaimed him a great man and it was a most happy choice for the Rochester programme.

The performance last night justified all that had been told of it. The writer has heard several readings by famous conductors, including one by Weingartner, considered by many the greatest Beethoven conductor of the day, but he has never heard the slow movement given with such warmth. It was an exhibition of the subjective treatment of strict form such as one rarely hears, the transformation through emotional temperament, human personality, whatever one chooses to call it, of number into art. The whole symphony was supremely well done, but it was in this movement that Dr. Muck displayed his individual quality most distinctly. He was always a great conductor. The "Meistersinger" prelude was tremendous—full of variety of rhythm and color, and the dynamic control was nothing less than architectural. The accompaniment to the concerto was a miracle of sympathy and supporting strength, and done, it is said, after one rehearsal and one public performance.

The soloist, Timothee Adamowski, was the soloist at the first concert many years ago. Since then he has played in Rochester at two or three private musicales, but has not been publicly heard until last night. His reputation, both as a solo and ensemble player, is now national, and he has been for many years one of the most honored members of this superb band. He played last night the Saint-Saens concerto in B minor, a charming work, and he played with captivating brilliancy and verve and compelling beauty of tone. He was recalled half a dozen times to acknowledge the plaudits of his audience.

As to the orchestra itself—what is there to say? It is such perfect euphony as seems extra-mundane. It is a benediction of harmony that is unequaled in these times. Dr. Muck unhesitatingly says that it is the most accomplished and perfect orchestral organization in the world today. He is surely a great authority and one may accept his word. It only remains to pray devoutly for the annual beatification of a Boston Symphony concert.

Paper Press Post
City New York
Date State N Y

Dr. Muck, Paderewski, and Others.

The following news items from Boston are official.

C. A. Ellis of Boston, is looking forward to a very busy season in 1907-1908. As manager of the Boston Symphony Orchestra, the Boston Symphony Quartet, and the Longy Club, which give, all told, a rough total of 175 concerts in a season, he has enough to keep most men busy. The orchestra will make another week's trip to the Middle West in January, 1908, and the quartet will probably go west in the autumn. He is also the manager of Madame Melba, Paderewski, and Madame Samaroff. Madame Melba is now planning a long concert tour which will embrace about forty cities, and mean the whole of the season in America. This is being booked now. Paderewski comes to America in October, to give in the neighborhood of one hundred concerts. His tour will begin at the end of October and run into May. A goodly portion of these concerts are already booked. Madame Samaroff, who will have given about seventy concerts by the end of this season will give about the same number next year. She plans some concerts in England and the Continent next spring and autumn, but will begin her third American *tournée* in November.

Despite the printed reports that Dr. Muck has been reëngaged by the Boston Symphony Orchestra for a term of years, nothing of the kind has happened and such announcements are, to say the least, premature. It is no secret that the Boston Symphony Orchestra is most desirous of retaining the services of this distinguished musician and efforts are being made to this end. Nor is it a secret that Dr. Muck wants to stay in America; but he is bound to Berlin by a contract for six years which goes into effect next fall, for the condition on which his leave of absence was granted was that he should sign this contract. It remains to be seen, therefore, whether the German Emperor will release him from his engagement in Berlin, for the release must come directly from William II. It is unfortunately very doubtful that this favor will be granted and the Boston Symphony Orchestra will probably have the very difficult task of replacing him next season.

Paper Star
City Cincinnati
Date JAN 28 1907 State O

Leads Boston Symphony Orchestra

—Copyright Portrait by Garo.

Much interest attaches to the coming to Cincinnati of Dr. Karl Muck and the Boston Symphony orchestra, which he conducts. Dr. Muck is one of the foremost conductors of his day and his orchestra one of the most prominent exponents of this branch of music.

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Dienstag, 29. Januar 1907

Theater und Musik.

Lyceum. — Das Boston Symphonie - Orchester unter Dr. Carl Muck. — Selten wohl sah das Lyceum - Theater ein enthusiastischeres, dabei elegantes Publikum wie gestern Abend; ein Publikum, das nicht gekommen war, um gesehen zu werden, sondern um zu hören und selbst zu sehen. Klingt es nicht eigenthümlich, wenn man in ein Concert geht, um zu „sehen", wo doch keine berühmte Sängerin und Schönheit in glänzender Toilette auf der Bühne erschien? Nein, gewiß nicht, denn die musikalischen Leiter des Boston Symphonie - Orchester muß man auch sehen, und nie wohl hat Rochester eine interessantere Persönlichkeit am Dirigentenpulte gesehen, als gestern Abend, da das Boston Symphonie - Orchester zum dritten Mal seit seiner 26-jährigen Existenz hier seine Künstlerschaft bethätigte: Hof - Kapellmeister Dr. Carl Muck!

Wer Dr. Muck einmal gesehen, wird ihn, seine Persönlichkeit, wohl nie wieder vergessen; und doch wird ihn niemand für einen Orchester- oder Opern - Dirigenten halten; er sieht so ganz anders als seine Kollegen Nikisch, Weingartner, Safanoff, Fuchs, Hans Richter und Mahler aus. Ein markanter Kopf! Der Herr Hof - Kapellmeister werden verzeihen, und alle Leser desgleichen, aber im ersten Moment glaubt man einen modernen „Franz Moore" vor sich zu sehen; wir hörten auch „Peter Pan" nennen, doch eine elegante Erscheinung, ganz der „Hof" - Kapellmeister. Sein Dirigieren bedarf einer Studie für sich: ruhig, doch mit jeder Faser seiner Gelenke, kaum merklichen Fingerbewegungen dirigiert er erste und zweite Violinen, und glaubt fast die elektrischen Funken aus seiner Persönlichkeit auf jeden dieser Künstler - Genossenschaft überspringen zu sehen. Man sollte annehmen, daß irgend ein Orchester unter Dr. Muck's Leitung Brillantes leisten müßte, und doch können wir uns diesen Fürsten seines Faches nur an der Spitze einer Orchester-Organisation denken, wie es die Bostoner Meister sind, die uns gestern einen wahrhaft königlichen Ohrenschmaus bereitet.

Dr. Muck's Individualität kennzeichnete sich in grandioser Weise in den so conträren Werken, welche man für das Rochester Concert zur Aufführung wählte: „Meistersinger", Präludium von Richard Wagner, und Ludwig von Beethoven's „Siebente". Und wenn man von ihm und seiner Leitung spricht, kann man die Leistungen des Orchesters nicht individuell besprechen. Das eine geht im anderen auf. Dieser Rhythmus, dieses Farbenspiel, das sammtweiche Durchdringenlassen des Motivs waren herrlich. Und erst Meister Beethoven. Man nennt Weingartner den besten Beethoven - Interpreten, und glaubt dies bis man Muck gehört! Kann man sich etwas Vollkommeneres vorstellen, als die gestrige Durchführung der 7. Symphonie, und ganz besonders des zweiten Satzes? Da wird die Sprache arm, man kann die Worte nicht finden, um das Gefühl auszudrücken, das den Zuhörer bei dieser Interpretation überkommt. Mehr wie je kommt uns jener wahre Ausspruch in's Gedächtniß, „was die Sprache nicht auszudrücken vermag, die Musik kann's". Und ein weiteres Meisterstück bot Dr. Muck in der Begleitung des Solisten des Abends, Timothe Adamowski, 2. Concertmeisters des Boston Symphonie. Kann es jemand noch überraschen, von einem Orchester solche Darbietungen zu hören, wenn es Virtuosen von dem Range eines Adamowski zu seinen Mitgliedern zählt. Der Künstler wählt Saint - Saens' Concert in B Moll, No. 3, wohl weil ihm dieser Komponist neben Entwickelung [illegible]

Gibt es noch ein weiteres Wort der Bewunderung? Kann man über die Leistungen der Bostoner Künstler-Organisation und ihren genialen gegenwärtigen Dirigenten noch mehr sagen, oder gibt es zu kritisieren? Nein.

Wohl aber können wir unseren Lesern, die gleich uns den Genuß des gestrigen Concerts hatten, die bedauerliche Mittheilung machen, daß Dr. Muck während des ganzen Abends unter ärztlicher Behandlung stand, und vor und nach dem Concert das Bett hüten mußte. Es gehörte jedenfalls eine ordentliche Portion Willenskraft dazu, durch nahezu zwei Stunden in heftigem Fieber am Dirigentenpult zu stehen, ohne daß das Publikum auch nur irgend etwas merkt. Der Geschäftsleiter des Boston Symphonie - Orchesters, Herr F. R. Comee, von Boston, versicherte uns, daß Herr Dr. Muck nach dem Concert per Wagen in's Hotel gebracht wurde. Dr. Muck hat heute die Weiterreise nach Cleveland angetreten, wo heute Abend ein Concert stattfindet.

Daß Rochester die Ehre zu würdigen wußte, als eine der wenigen Städte des Landes diesen großartigen Genusses theilhaftig zu werden, hat hoffentlich den Effekt, daß das Boston - Symphonie - Orchester wenigstens seine jährliche Besuche in unserer Stadt in seinem regelmäßigen Reise - Concert - Programm aufnehme; es kann jederzeit, wie bisher bewiesen, auf ein volles Haus und herzlichen Empfang rechnen.

Unsererseits, das heißt des musikalischen Publikums Dank gebührt aber auch in erster Linie Herrn Fuller Jones, durch dessen eifriges Bemühen Rochester diese kaum zu vergessende

Paper Times
City Indianapolis
Date JAN 29 1907 State Ind.

A GREAT ORCHESTRA.

Indianapolis is to have the privilege this week of hearing the greatest orchestra in America, directed by one of the five great conductors of the world. The Boston Symphony Orchestra is to be at English's Friday evening. This is a large company of musicians, each one of whom is a specially selected player of his instrument, who might at any time be called upon to be a soloist, when he would win attention as a real virtuoso. Many of the men, indeed, have world-wide reputations as soloists. The orchestra is composed of men of many nations and it has taken careful inquiry in the world's musical centers and even in out-of-the-way places to bring this orchestra together at Boston.

Dr. Karl Muck, of Berlin, by special permission of the Emperor of Germany, was allowed a year's absence to come to America and direct this orchestra. In Germany he is one of the greatest conductors, and it was only after many trials that he could obtain leave of absence for a single year. His readings of the different scores that the orchestra plays this season have been commended by Boston's ablest critics as intellectual and noble — just interpretations of the masters that composed them.

The program selected for the Indianapolis concert embraces the Brahms First Symphony, the Richard Strauss "Don Juan," and the Wagner prelude to "Die Meistersinger," which are rich in musical expression of great themes. The announcement of the concert has created so wide an interest, that the audience for Friday evening promises to represent every part of the State. Indianapolis is one of the few cities away from the Eastern coast to have the orchestra, and if this concert has sufficient patronage, it will be brought here each season.

Paper Express
City Rochester
Date JAN 29 1907 State N. Y.

IN THE THEATERS.

THE LYCEUM.

Boston Symphony.

The Kaiser has gone up in popular esteem. His favorite conductor, Dr. Karl Muck, was here last night as generalissimo of the Boston Symphony and the emperor now shines in reflected musical glory. Truly the imperial taste will bear being put to the test, if Dr. Karl Muck is a sample of it; for he is a director to evoke enthusiasm—not so much the noisy plaudits of the unthinking multitude—though he can command these suffrages also, but probably disdains them,—something higher than that, the enthusiasm of cultivated musicians. There are three numbers on the programme submitted by the pilgrims from Boston, and each one was performed in such a way as to give the sincerest delight. It would be churlish to talk in cold, carefully cut phrases of such a masterly performance as that of the "Meistersinger" overture; sheer ingratitude to withhold the tribute of heartfelt gratitude for that truly inspiring reading of the Seventh Symphony; pedantry to cavil at the Saint Saens' concerto, for the performance dignified it beyond its intrinsic worth—and that is high, for here at least the Frenchman is serenely happy among his hundred and one musical idioms.

Strangers from other countries have been so accustomed in the past to talk about American music and musicians in a tone of condescension, as though the United States had not completely emerged from the colonial habit of mind, that many good people have accepted this foreign patronage as though it were uniformly based on fact. Dr. Karl Muck, if he chose to do so, could enlighten them. He could tell them that never in his life has he had a finer body of musicians under his baton than the gentlemen from Boston. The most musical countries of the Old World have sent their best to make an American holiday. There are no reed players to equal those who graduate from the Conservatory of Paris. But it is not in the Paris opera or the Parisian orchestras that you will find the pick of these men. It is in the Boston Symphony. And so it is with that matchless body of strings; the brass choir and the battery. Over this wonderful company of musicians Dr. Karl Muck is head and chief and he is commander worthy of his army. Philip Hale suggested that America ought to kidnap him, seeing that gold is powerless to tempt him. A single year in this country and he must return to his august master, who will willingly spare us Strauss and not boggle overmuch over Reger, but clings to Karl Muck as the chiefest musical treasure of his empire. Perhaps it is a good discipline to learn that American gold cannot buy everything. A great man is a rarer thing and a more precious than a mighty battleship or a New York skyscraper. The country which can produce the largest number of men of genius, rulers each in their own way, is the great nation, not the country which makes the most money. So the Emperor William is well advised to hold fast to Karl Muck; for what the Kaiser is over the bodies of his millions of subjects, that Karl Muck is over their musical souls. Each is a king in his own right; but, if the question of divine right be mooted, it is not the emperor who may justly claim that proud distinction; it is the musician.

What do we look for in a conductor—authority, personality, the ability to mold men to his liking. These things Karl Muck can do in sovereign fashion. The man vibrates with nervous energy, yet there is nothing neurotic or hysterical about him. He raises his men to the empyrean of tone by a sudden, swift uplifting of the arms, nothing violent or ungraceful, but a movement which seems to transform the soul of the man into action and make his volition a compelling force. It was a joy to watch the "Meistersinger" overture unfold like a rich tonal tapestry. While Dr. Muck never made himself aggressively present, yet he was all the time the evident and unmistakable architect of that marvelous fabric of sound. Probably nobody is less conscious of the fact than Dr. Muck himself; but his gestures, movements, inclinations of the head, and, above all, the lightnings of his eyes, resolve themselves into a language of musical expression which can be read as easily as the directions on a score and are infinitely more explicit. In appearance the man is a quiet student, small of stature—a sort of "Little Corporal" of the orchestra. His face is alert with intelligence. Following the score with an almost studious air, he beats the tempo as carefully as though he were drilling a body of amateurs and not the finest body of instrumentalists in the world. There is never any doubt about his beat; a glance will show the musician just what part of the measure has been reached. Yet, though the man seems immersed in the score, he indicates every important entry in a manner that cannot be misunderstood [illegible]

[illegible] once or twice in the Symphony he glanced towards the second violins with a smile and a slightly deprecating raising of the right hand, as though he said, "You are there, my children; I heard you; but not too much zeal." They say the men worship this slight, intense, masterful man. There need be no wonder at that. Men love a master, a man who, through some innate God-given power, is born to rule. That is the kind of man Karl Muck is. While his beat is precise, there is nothing angular, or hard about it. It is the outward sign of an inward musical grace. When the lightnings are in the air, as for example in that wonderful last movement of the Beethoven Symphony, then the baton became imperious, exacting, stern, but, at the same moment vibrant, inspiring, elevating. At times humor would diffuse from this magical wand. Karl Muck is no dryasdust interpreter of the great masters. Beethoven is a living brother to him and he led the Symphony as though it had been the work of someone dear to him. It is always a source of gladness to hear a Beethoven symphony; it is like reading the "Antigone" for the twentieth time; not contempt but devotion is born of familiarity. They used to say that seeing Edmund Keen act Shakespeare was like reading the poet by flashes of lightning. Hearing the Seventh symphony with Karl Muck conducting is like contemplating the composer in the light of a golden friendship. Rochester people will never forget the performance of that divine "Allegretto—" that movement which seems to open the door of sanctities so reverend that, like the cherubim in the divine presence, we must veil our eyes.

Last night's concert will remain in the minds of those who were privileged to be present as perhaps the most perfect concert Rochester has ever heard. It would be a mistake to go into details; for all was so nearly perfect; yet it was no pedantical perfection. Between the director and his forces there were subtle flashes of quiet fun—a question of a troublesome passage or a repeat and, when one of the reeds piped in a bar ahead of time, a smile pervaded the whole orchestral regiment. Much might be said about the Saint Saens concerto in B minor, in which Timothee Adamowski was the soloist. It was a beautiful performance. To say more than that is supererogation.

It is a matter of great satisfaction that the theater was crowded. The probable consequence of this practical recognition of what is good in music will be further visits from the Bostonians. May they come, and come soon.

Rochester Union and Advertiser
January 29, 1907

Boston Symphony Orchestra Gives Remarkable Concert at Lyceum.

Musical Comedy at the National, and Vaudeville Bill at Cook Opera House.

"How Baxter Butted In" Stock Company Offering at Baker—Burlesque at Corinthian.

No richer treat has ever been spread for Rochester music lovers than that afforded last night at the Lyceum, where the Boston Symphony Orchestra, before a very large, representative and demonstratively enthusiastic audience, gave a concert that from every viewpoint was just about the most remarkable musical event in local annals. Praise of the orchestra is almost superfluous, for the organization practically stands admitted the most perfect of its kind, but it were unjust to dismiss such a performance as last night's without at least stating that an admirable programme was given as nearly perfect as possible a performance further made memorable by the conducting of Dr. Carl Muck. Wagner and Beethoven were the composers represented by the orchestral number, while the solo offering of Timothee Adamowski, violinist, Saint-Saens No. 3, 61, was a wonderful display of brilliancy and art. No fewer than six recalls were given the performer, but there was no deviation from the no-encore rule of the organization.

All in all last night's concert was a musical feast to be long remembered by all so fortunate as to attend and to inspire sincere hopes that Rochester may again be favored with a visit by the Boston Symphony Orchestra.

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(Tägliche Ausgabe).
Herausgegeben von der
Rochester Herald Publishing Co.
Dienstag, 29. Januar 1907.

Theater und Musik.

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Wer Dr. Muck einmal gesehen, wird ihn, seine Persönlichkeit, wohl nie wieder vergessen; und doch wird ihn niemand für einen Orchester- oder Opern-Dirigenten halten; er sieht so ganz anders als seine Kollegen Nikisch, Weingartner, Safanoff, Fuchs, Hans Richter und Mahler aus. Ein markanter Kopf! Der Herr Hof-Kapellmeister werden verzeihen, und alle Leser desgleichen, aber im ersten Moment glaubt man einen modernen „Franz Moore" vor sich zu sehen; wir hörten auch „Peter Pan" nennen, doch eine elegante Erscheinung, ganz der „Hof"-Kapellmeister. Sein Dirigieren bedarf einer Studie für sich: ruhig, doch mit jeder Faser seiner Gelenke, kaum merklichen Fingerbewegungen dirigiert er erste und zweite Violinen, und glaubt fast die elektrischen Funken aus seiner Persönlichkeit auf jeden dieser Künstler-Genossenschaft überspringen zu sehen. Man sollte annehmen, daß irgend ein Orchester unter Dr. Muck's Leitung Brillantes leisten müßte, und doch können wir uns diesen Fürsten seines Faches nur an der Spitze einer Orchester-Organisation denken, wie es die Bostoner Meister sind, die uns gestern einen wahrhaft königlichen Ohrenschmaus bereitet.

Dr. Muck's Individualität kennzeichnete sich in grandioser Weise in den so conträren Werken, welche man für das Rochester Concert zur Aufführung wählte: „Meistersinger", Präludium von Richard Wagner, und Ludwig von Beethoven's „Siebente". Und wenn man von ihm und seiner Leitung spricht, kann man die Leistungen des Orchesters nicht individuell besprechen. Das eine geht im anderen auf. Dieser Rhythmus, dieses Farbenspiel, das sammtweiche Durchdringenlassen des Motivs waren herrlich. Und erst Meister Beethoven. Man nennt Weingartner den besten Beethoven-Interpreten, und glaubt dies bis man Muck gehört! Kann man sich etwas Vollkommeneres vorstellen, als die gestrige Durchführung der 7. Symphonie, und ganz besonders des zweiten Satzes? Da wird die Sprache arm, man kann die Worte nicht finden, um dasGefühl auszudrücken, das den Zuhörer bei dieser Interpretation überkommt. Mehr wie je kommt uns jener wahre Ausspruch in's Gedächtniß, „was die Sprache nicht auszudrücken vermag, die Musik kann's". Und ein weiteres Meisterstück bot Dr. Muck in der Begleitung des Solisten des Abends, Timothe Adamowski, 2. Concertmeisters des Boston Symphonie. Kann es jemand noch überraschen, von einem Orchester solche Darbietungen zu hören, wenn es Virtuosen von dem Range eines Adamowski zu seinen Mitgliedern zählt. Der Künstler wählt Saint-Saens' Concert in B Moll, No. 3, wohl weil ihm dieser Komponist neben Entwickelung technischer Fähigkeiten alle Gelegenheit zur Entfaltung eines großen, prächtig-warmen Tones gibt; und Herr Adamowski that gut daran. Seine geradezu grandiose Tonfülle, seine [illegible] die das Haus füllende Zuhörerschaar enthusiasmierend, und obschon der Künstler vielleicht ein halbes Dutzend mal vor die Rampe gerufen wurde, es erfolgte keine Zugabe, und wir können diese Consequenz nur gerechtfertigt finden; so gerne wir ja auch noch mehr gehört hätten. Wie schon erwähnt, war auch die orchestrielle Begleitung eine wundervolle.

Gibt es noch ein weiteres Wort der Bewunderung? Kann man über die Leistungen der Bostoner Künstler-Organisation und ihren genialen gegenwärtigen Dirigenten noch mehr sagen, oder gibt es zu kritisieren? Nein.

Wohl aber können wir unseren Lesern, die gleich uns den Genuß des gestrigen Concerts hatten, die bedauerliche Mittheilung machen, daß Dr. Muck während des ganzen Abends unter ärztlicher Behandlung stand, und vor und nach dem Concert das Bett hüten mußte. Es gehörte jedenfalls eine ordentliche Portion Willenskraft dazu, durch nahezu zwei Stunden in heftigem Fieber am Dirigentenpult zu stehen, ohne daß das Publikum auch nur irgend etwas merkt. Der Geschäftsleiter des Boston Symphonie-Orchesters, Herr F. R. Comee, von Boston, versicherte uns, daß Herr Dr. Muck nach dem Concert per Wagen in's Hotel gebracht wurde. Dr. Muck hat heute die Weiterreise nach Cleveland angetreten, wo heute Abend ein Concert stattfindet.

Daß Rochester die Ehre zu würdigen wußte, als eine der wenigen Städte des Landes dieses großartigen Genusses theilhaftig zu werden, hat hoffentlich den Effekt, daß das Boston-Symphonie-Orchester wenigstens seine jährliche Besuche in unserer Stadt in seinem regelmäßigen Reise-Concert-Programm aufnehme; es kann jederzeit, wie bisher bewiesen, auf ein volles Haus und herzlichen Empfang rechnen.

Unsererseits, das heißt des musikalischen Publikums Dank gebührt aber auch in erster Linie Herrn Furlong, durch dessen eifriges Bemühen Rochester dieser kaum zu vergessende

Paper Herald
City Indianapolis
Date State Ind.
JAN 2 1907

A GREAT ORCHESTRA.

Indianapolis is to have the privilege this week of hearing the greatest orchestra in America, directed by one of the five great conductors of the world. The Boston Symphony Orchestra is to be at English's Friday evening. This is a large company of musicians, each one of whom is a specially selected player of his instrument, who might at any time be called upon to be a soloist, when he would win attention as a real virtuoso. Many of the men, indeed, have world-wide reputations as soloists. The orchestra is composed of men of many nations and it has taken careful inquiry in the world's musical centers and even in out-of-the-way places to bring this orchestra together at Boston.

Dr. Karl Muck, of Berlin, by special permission of the Emperor of Germany, was allowed a year's absence to come to America and direct this orchestra. In Germany he is one of the greatest conductors, and it was only after many trials that he could obtain leave of absence for a single year. His readings of the different scores that the orchestra plays this season have been commended by Boston's ablest critics as intellectual and noble—just interpretations of the masters that composed them.

The program selected for the Indianapolis concert embraces the Brahms First Symphony, the Richard Strauss "Don Juan," and the Wagner prelude to "Die Meistersinger," which are rich in musical expression of great themes. The announcement of the concert has created so wide an interest, that the audience for Friday evening promises to represent every part of the State. Indianapolis is one of the few cities away from the Eastern coast to have the orchestra, and if this concert has sufficient patronage, it will be brought here each season.

Paper Express
City Rochester
Date State N. Y.
JAN 29 1907

IN THE THEATERS.

THE LYCEUM.

Boston Symphony.

The Kaiser has gone up in popular esteem. His favorite conductor, Dr. Karl Muck, was here last night as generalissimo of the Boston Symphony and the emperor now shines in reflected musical glory. Truly the imperial taste will bear being put to the test, if Dr. Karl Muck is a sample of it; for he is a director to evoke enthusiasm—not so much the noisy plaudits of the unthinking multitude—though he can command these suffrages also, but probably disdains them,—something higher than that, the enthusiasm of cultivated musicians. There are three numbers on the programme submitted by the pilgrims from Boston, and each one was performed in such a way as to give the sincerest delight. It would be churlish to talk in cold, carefully cut phrases of such a masterly performance as that of the "Meistersinger" overture; sheer ingratitude to withhold the tribute of heartfelt gratitude for that truly inspiring reading of the Seventh Symphony; pedantry to cavil at the Saint Saens' concerto, for the performance dignified it beyond its intrinsic worth—and that is high, for here at least the Frenchman is serenely happy among his hundred and one musical idioms.

Strangers from other countries have been so accustomed in the past to talk about American music and musicians in a tone of condescension, as though the United States had not completely emerged from the colonial habit of mind, that many good people have accepted this foreign patronage as though it were uniformly based on fact. Dr. Karl Muck, if he chose to do so, could enlighten them. He could tell them that never in his life has he had a finer body of musicians under his baton than the gentlemen from Boston. The most musical countries of the Old World have sent their best to make an American holiday. There are no reed players to equal those who graduate from the Conservatory of Paris. But it is not in the Paris opera or the Parisian orchestras that you will find the pick of these men. It is in the Boston Symphony. And so it is with that matchless body of strings; the brass choir and the battery. Over this wonderful company of musicians Dr. Karl Muck is head and chief and he is commander worthy of his army. Philip Hale suggested that America ought to kidnap him, seeing that gold is powerless to tempt him. A single year in this country and he must return to his august master, who will willingly spare us Strauss and not boggle overmuch over Reger, but clings to Karl Muck as the chiefest musical treasure of his empire. Perhaps it is a good discipline to learn that American gold cannot buy everything. A great man is a rarer thing and a more precious than a mighty battleship or a New York skyscraper. The country which can produce the largest number of men of genius, rulers each in their own way, is the great nation, not the country which makes the most money. So the Emperor William is well advised to hold fast to Karl Muck; for what the Kaiser is over the bodies of his millions of subjects, that Karl Muck is over their musical souls. Each is a king in his own right; but, if the question of divine right be mooted, it is not the emperor who may justly claim that proud distinction; it is the musician.

What do we look for in a conductor—authority, personality, the ability to mold men to his liking. These things Karl Muck can do in sovereign fashion. The man vibrates with nervous energy, yet there is nothing neurotic or hysterical about him. He raises his men to the empyrean of tone by a sudden, swift uplifting of the arms, nothing violent or ungraceful, but a movement which seems to transform the soul of the man into action and make his volition a compelling force. It was a joy to watch the "Meistersinger" overture unfold like a rich tonal tapestry. While Dr. Muck never made himself aggressively present, yet he was all the time the evident and unmistakable architect of that marvellous fabric of sound. Probably nobody is less conscious of the fact than Dr. Muck himself; but his gestures, movements, inclinations of the head, and, above all, the lightnings of his eyes, resolve themselves into a language of musical expression which can be read as easily as the directions on a score and are infinitely more explicit. In appearance the man is a quiet student, small of stature—a sort of "Little Corporal" of the orchestra. His face is alert with intelligence. Following the score with an almost studious air, he beats the tempo as carefully as though he were drilling a body of amateurs and not the finest body of instrumentalists in the world. There is never any doubt about his beat; a glance will show the musician just what part of the measure has been reached. Yet, though the man seems immersed in the score, he indicates every important entry in a manner that cannot be misunderstood. He turns his head in the direction of the horns and there immediately responds, as by virtue of an incantation, the murmur of softly diffusive sound. Once or twice in the Symphony he glanced towards the second violins with a smile and a slightly deprecating raising of the right hand, as though he said, "You are there, my children; I heard you; but not too much zeal." They say the men worship this slight, intense, masterful man. There need be no wonder at that. Men love a master, a man who, through some innate God-given power, is born to rule. That is the kind of man Karl Muck is. While his beat is precise, there is nothing angular, or hard about it. It is the outward sign of an inward musical grace. When the lightnings are in the air, as for example in that wonderful last movement of the Beethoven Symphony, then the baton became imperious, exacting, stern, but, at the same moment vibrant, inspiring, elevating. At times humor would diffuse from this magical wand. Karl Muck is no dryasdust interpreter of the great masters. Beethoven is a living brother to him and he led the Symphony as though it had been the work of someone dear to him. It is always a source of gladness to hear a Beethoven symphony; it is like reading the "Antigone" for the twentieth time; not contempt but devotion is born of familiarity. They used to say that seeing Edmund Keen act Shakespeare was like reading the poet by flashes of lightning. Hearing the Seventh symphony with Karl Muck conducting is like contemplating the composer in the light of a golden friendship. Rochester people will never forget the performance of that divine "Allegretto—" that movement which seems to open the door of sanctities so reverend that, like the cherubim in the divine presence, we must veil our eyes.

Last night's concert will remain in the minds of those who were privileged to be present as perhaps the most perfect concert Rochester has ever heard. It would be a mistake to go into details; for all was so nearly perfect; yet it was no pedantical perfection. Between the director and his forces there were subtle flashes of quiet fun—a question of a troublesome passage or a repeat and, when one of the reeds piped in a bar ahead of time, a smile pervaded the whole orchestral regiment. Much might be said about the Saint Saens concerto in B minor, in which Timothee Adamowski was the soloist. It was a beautiful performance. To say more than that is supererogation.

It is a matter of great satisfaction that the theater was crowded. The probable consequence of this practical recognition of what is good in music will be further visits from the Bostonians. May they come, and come soon.

Rochester Union and Advertiser
Jany 29, 1907

Boston Symphony Orchestra Gives Remarkable Concert at Lyceum.

Musical Comedy at the National, and Vaudeville Bill at Cook Opera House.

"How Baxter Butted In" Stock Company Offering at Baker—Burlesque at Corinthian.

No richer treat has ever been spread for Rochester music lovers than that afforded last night at the Lyceum, where the Boston Symphony Orchestra, before a very large, representative and demonstratively enthusiastic audience, gave a concert that from every viewpoint was just about the most remarkable musical event in local annals. Praise of the orchestra is almost superfluous, for the organization practically stands admitted the most perfect of its kind, but it were unjust to dismiss such a performance as last night's without at least stating that an admirable programme was given as nearly perfect as possible a performance further made memorable by the conducting of Dr. Carl Muck. Wagner and Beethoven were the composers represented by the orchestral number, while the solo offering of Timothee Adamowski, violinist, Saint-Saens No. 3, 61, was a wonderful display of brilliancy and art. No fewer than six recalls were given the performer, but there was no deviation from the no-encore rule of the organization.

All in all last night's concert was a musical feast to be long remembered by all so fortunate as to attend and to inspire sincere hopes that Rochester may again be favored with a visit by the Boston Symphony Orchestra.

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Paper Herald
City Rochester New York
Date State N Y
JAN 29 1907

IN THE THEATERS

Boston Symphony Orchestra Gave Great Concert.

LARGE AUDIENCE AT LYCEUM

Orchestra's Visit Was Made a Financial as Well as Artistic Success—New Attractions at Other Houses.

The Boston Symphony Orchestra played for the third time in Rochester last evening at the Lyceum Theater. The first concert was several years over a decade ago, and Timothee Adamowski was the soloist. Then there was a dreary waste of years without it. The second concert took place last year at the Baker Theater, when a splendid and enthusiastic audience paid it tribute. The third concert was the joyous occasion at the Lyceum last night when one of the largest and most fashionable audiences of the season gathered to listen to what is very likely the most wonderful orchestral organization in the world today. It was an event long to be remembered—a satisfying programme, as near perfect a performance as lies within the range of human possibilities, an extraordinary exhibition of virtuosity acting on the part of the leader, the most distinguished director of the time, and a brilliant and exhilarating number. What more can the public desire? The audience seemed to want more—they know that the traditions of the orchestra forbids encores—but were convincing by lavish and prolonged applause of their delight.

It is gratifying to observe the attitude of Rochester music-lovers toward such performances as last night's. It is a pleasure to see them turn out in such numbers as to make these important concerts financially successful and it is also a pleasure to see them so warmly appreciative and enthusiastic toward the performance itself. Local culture appears to good advantage when the occasion is time-honored and of established repute. It now remains for it to inform itself concerning current successes and not allow such affairs to pass unheeded.

Rochester had its first taste of the prima donna conductor last night. For several years conductors have been the idols of concert-goers in Europe and they have been feted and adulated as the prima donna was of old. Ernst Van Dyck, who is witty, although he is a tenor, once remarked that the old school of Italian opera was dying out and with it the old-fashioned prima donna was disappearing. "In fact," he said, "I suppose one may safely say that Jean de Reske is the last of the great prima donnas." Van Dyck did not foresee the present furore over conductors. It has raged over the European music centers and the Philharmonic Society of New York with its two seasons of "star" conductors spread the infection to America. During those two years the public was taught to go to concerts to hear Safonoff or Weingartner or Colonne or Henry Wood conduct as they had hitherto hastened only to hear Melba sing or Paderewski play. It was assuredly a perversion of taste and probably an unhealthy influence, but it has had the effect of giving America the benefit of the presence for more or less protracted periods of two celebrated conductors. They are Safonoff, who will conduct the Philharmonic for three years, and Dr. Muck, who will conduct the Boston Symphony for the present season—at any rate. Rochester felt the effect of this tendency in musical affairs for the first time last night.

Dr. Muck has been a famous man in Europe for many years. He is best known as an operatic conductor and has been for some time first conductor of the Royal Opera at Berlin and a regular participant in the Bayreuth festivals. His first appearances in this country aroused very little enthusiasm. He was recognized as a man of superb command of the technique of conducting, but there seemed to be a lack of color and temperament; this probably because audiences were spoiled by the sensational efforts of so-called "star" conductors to startle their auditors at no matter what spectacular cost. But Dr. Muck has surely achieved a most remarkable success both in Boston and New York and is a success of the most solid and healthy kind. His programmes have avoided the showy, pyrotechnic repertory and have presented works which had legitimate reason for their being and his concerts have been a climax of triumphs for his

[illegible] He has conquered most [illegible] in such works as the Seventh Symphony of Beethoven and the [illegible] two of the most absorbing things in [illegible] and the public have [illegible]

[illegible] be ready the greatest conductor of the day, but he has never heard the slow movement given with such warmth. It was an exhibition of the subjective treatment of strict form such as one rarely hears. The transformation through emotional temperament, human personality, whatever one chooses to call it, of number into art. The whole symphony was supremely well done, but it was in this movement that Dr. Muck displayed his individual quality most distinctly. He was always a great conductor. The "Meistersinger" prelude was tremendous—full of variety of rhythm and color, and the dynamic control was nothing less than architectural. The accompaniment to the concerto was a miracle of sympathy and supporting strength, and done, it is said, after one rehearsal and one public performance.

The soloist, Timothee Adamowski, was the soloist at the first concert many years ago. Since then he has played in Rochester at two or three private musicales, but has not been publicly heard until last night. His reputation, both as a solo and ensemble player, is now national, and he has been for many years one of the most honored members of this superb band. He played last night the Saint-Saens concerto in B minor, a charming work, and he played with captivating brilliancy and verve and compelling beauty of tone. He was recalled half a dozen times to acknowledge the plaudits of his audience.

As to the orchestra itself—what is there to say? It is such perfect euphony as seems extra-mundane. It is a benediction of harmony that is unequaled in these times. Dr. Muck unhesitatingly says that it is the most accomplished and perfect orchestral organization in the world today. He is surely a great authority and one may accent his word. It only remains to pray devoutly for the annual beatification of a Boston Symphony concert.

Indianapolis News

TUESDAY, JANUARY 29, 1907

A GREAT ORCHESTRA.

Indianapolis is to have the privilege this week of hearing the greatest orchestra in America, directed by one of the five great conductors of the world. The Boston Symphony Orchestra is to be at English's Friday evening. This is a large company of musicians, each one of whom is a specially selected player of his instrument, who might at any time be called upon to be a soloist, when he would win attention as a real virtuoso. Many of the men, indeed, have world-wide reputations as soloists. The orchestra is composed of men of many nations and it has taken careful inquiry in the world's musical centers and even in out-of-the-way places to bring this orchestra together at Boston.

Dr. Karl Muck, of Berlin, by special permission of the Emperor of Germany, was allowed a year's absence to come to America and direct this orchestra. In Germany he is one of the greatest conductors, and it was only after many trials that he could obtain leave of absence for a single year. His readings of the different scores that the orchestra plays this season have been commended by Boston's ablest critics as intellectual and noble—just interpretations of the masters that composed them.

The program selected for the Indianapolis concert embraces the Brahms First Symphony, the Richard Strauss "Don Juan," and the Wagner prelude to "Die Meistersinger," which are rich in musical expression of great themes. The announcement of the concert has created so wide an interest, that the audience for Friday evening promises to represent every part of the State. Indianapolis is one of the few cities away from the Eastern coast to have the orchestra, and if this concert has sufficient patronage, it will be brought here each season.

Paper Press
City Detroit
Date State Mich
JAN 30 1907

Features of Symphony Concert.

There are always three features to a concert given by the Boston Symphony orchestra, which will appear tomorrow evening at the Light Guard armory—the conductors, the players and the program. The Boston Symphony orchestra has a world-wide reputation, the majority of the musicians being solo players of distinction. Two novelties are announced for the program that is to be rendered in Detroit; one from the pen of the much-discussed Richard Strauss, the other an example of the present school of Ro[illegible] music.

[illegible] TUESDAY, JANUARY 29, 1907

AMUSEMENTS

Lyceum Theater ..... Boston Symphony Orchestra
Baker Theater ..... "How Baxter Butted In"
National Theater ..... "Bankers and Brokers"
Cook Opera House ..... Vaudeville
Corinthian Theater ..... "Congress of American Girls"

At the Lyceum Theater last night the Boston Symphony Orchestra made its first appearance in Rochester since it has come under the directorship of Dr. Karl Muck. A very large audience was present—partly, no doubt, in honor of the new conductor, partly in recognition of the fact that this was one of the few cities selected for a visit by the organization on its present brief tour, but chief of all reasons because a musical treat of great richness is assured whenever this orchestra appears. Three composers were represented on the programme—Wagner, Saint-Saens and Beethoven. The first offering was the prelude to "Die Meistersinger." It is recorded of this overture that when it was first performed in Leipsic a little over forty-five years ago, under Wagner's own leadership, the composer met with a discouragingly cold reception from a small audience. Yet the overture was so emphatically accepted by the few present that it was immediately played again. The comments of the critics were astonishingly diverse, some lavishing praise on it and others pronouncing it an unintelligible freak. But "music-drama" was then on trial; the music now accepted was then "the music of the future." and dramatic music detached from the drama was having a hard struggle to force itself on the public favor. The battle was won long ago—in this country with the help of Theodore Thomas—and this "Meistersinger" prelude is now liked, and comprehended in a measure, wherever symphony orchestras exist. It is superfluous to say that it had a superb technical presentation last night, and it is to be added that Dr. Muck's reading was splendidly warm and picturesque, yet without the slightest sacrifice of musical dignity.

The soloist of the evening, Mr. Timothee Adamowski, played the violin concerto No. 3, op. 61, by Saint-Saens. It was an immaculate exemplification of the art of violin playing. Saint-Saens is eminently an exponent of beauty in music. This concerto is affluent in melody, in thematic elaboration, in the magic of contrapuntal invention and in orchestral coloring of the accompaniment. It is hard enough, in all conscience, but it has no meaningless technical flights; all the difficulties mean something in the musical scheme. Mr. Adamowski played it with exquisite brilliancy and sensational verve. The applause was so tumultuous and prolonged that he had to bow his acknowledgments six times. The orchestral accompaniment was played faultlessly.

Beethoven's Seventh symphony brought the programme to a triumphant close. The stern and uncompromising first movement was given with superb vigor and clearness; the second was a revelation of melodic loveliness; the third, one of the most ingratiating of all musical appeals, was given with entrancing clarity and expressiveness; the fourth was electrifying with its impetuous and clearly proclaimed eloquence.

The orchestra seemed to be at its very best. Dr. Muck is economical of gestures, but he is constantly vigilant, and every movement of baton or hand has a definite meaning. He has emancipated the orchestra from everything having an appearance of servitude to the merely mechanical, and made of it a great instrument of soul, of poetry, of impulse, of vital and vivid interpretation. Probable no more enthusiastic audience than last night's ever assembled in the Lyceum.

Music Worth Hearing.

The coming of the Boston Symphony Orchestra to Indianapolis next Friday evening is a musical event of unusual importance. This orchestra is so far superior to other organizations of its kind in this country that it stands almost alone. In Boston it is regarded as far more than a mere company of instrumentalists; it has reached the dignity of a cherished institution.

For years this body of musicians has been under the training of skilled conductors and has attained a degree of perfection in rendering the highest forms of musical composition that fills the most critical listeners with enthusiasm. Hitherto music lovers have found it necessary to go to Boston to hear this orchestra. This season it is making a limited tour, and Indianapolis is fortunate enough to be included in its itinerary.

For several months its has been under the leadership of Dr. Muck, one of the half dozen great conductors of the world, who is absent from his own orchestra in Berlin on a year's special leave. He accompanies the Boston organization on its tour, and those who attend the concerts will have the opportunity to note his methods and will enjoy the benefit of the training the orchestra has received from him. This chance to hear really great music is one of which Indianapolis will no doubt show full appreciation.

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Paper Times
City Rochester
Date State N.Y.
JAN 29 1907

THE THEATERS

A concert ranking among the best ever given in this city and one long to be remembered, was rendered by the Boston Symphony Orchestra at the Lyceum Theater last evening. Under the direction of Dr. Karl Muck the musicians charmed a capacity house. The programme of three numbers, two orchestral, and the third a violin solo, began with Wagner's prelude to "The Mastersingers of Nuremberg." Mr. T. Adamowski, the soloist, followed with Saint-Saens' concerto in B minor, op. 61. The concert ended with Beethoven's symphony in A major, op. 92. Each number was heartily applauded and appreciated, the audience even remaining in its seats after the final number to applaud.

When Dr. Muck with his baton took his stand before the musicians, it was evident that he was in truth the conductor. His every movement was noted by the players and strict attention paid. Dr. Muck did not give the players opportunities to theorize or dream over their work. His beat was decisive, strict, evident, and energetic at all times, and clearly demonstrated his ability to handle, with intelligence, so big a body of musicians.

The prelude to "The Mastersingers of Nuremberg," by Richard Wagner, with its big tonal qualities, massive expressions and vivacious phrases, was first played by the orchestra. Opening with the march theme, characterizing the Mastersingers, Wagner contributed a scholastic polyphony that was developed throughout the overture, the theme of the Mastersingers serving as the main motif. Dr. Muck cleverly directed the playing of the oboes, clarinets and flutes throughout the initial movement and gradually moved his musicians to the love theme, which is clearly recognized in the second theme of the prelude. This dominated until the allegretto movement, when the initial march was again introduced, with brilliant effects. The culmination of the overture was reached near the finale, when the brass and wind instruments combined in the production of the sonorous theme of the Mastersingers.

Camille Saint-Saens' concerto for the violin was played with fine execution and profound appreciation by T. Adamowski. Accompanied by the wood wind, the violin exposes the principal theme of the concerto. The second movement, andantino, with its sustained harmony in the strings and chords in the wood wind was quaint and prettily played.

The Sciliano rythm played by the solo violin was tastefully rendered. The echoing of the theme from one instrument to another was exceptionally well done, as was the short coda that closed the movement. The third movement was abundant in pianissimo harmony, with muted violins and soft accompaniments by the wood wind. The working out of the second theme, in high harmonies, was the most beautiful strains of the concerto. Mr. Adamowski showed considerable technique and fine comprehension of Saint-Saens' work. In the soft passages the pretty wedding theme sung itself from his instrument.

The programme ended with Beethoven's symphony in A major. Opening with crashing chords of the full orchestra against a melodic passage given first to the oboe and finally to the bassoons. The persistent rythm of the third movement was nicely noted by Dr. Muck, and he carefully conducted his players over the counter-theme at the end of the movement. The brilliant scherzo, with its sustained A, was melodious and noteworthy. The finale with its bacchantic theme, strong accents, brilliant passage work was well developed and hugely enjoyed.

M. F.

Paper Herald
City New York
Date State N Y
JAN 29 19

IN THE THEATERS

Boston Symphony Orchestra Gave Great Concert.

LARGE AUDIENCE AT LYCEUM

Orchestra's Visit Was Made a Financial as Well as Artistic Success—New Attractions at Other Houses.

The Boston Symphony Orchestra played for the third time in Rochester last evening at the Lyceum Theater. The first concert was several years over a decade ago, and Timothee Adamowski was the soloist. Then there was a dreary waste of years without it. The second concert took place last year at the Baker Theater, when a splendid and enthusiastic audience paid it tribute. The third concert was the joyous occasion at the Lyceum last night when one of the largest and most fashionable audiences of the season gathered to listen to what is very likely the most wonderful orchestral organization in the world today. It was an event long to be remembered—a satisfying programme, as nearly perfect a performance as lies within the range of human possibilities, an extraordinary exhibition of virt ducting on the part of the lead the most distinguished directo time, and a brilliant and exhilar number. What more can the sire? The audience seemed to more—they know that the tra the orchestra forbids encores—t were convincing by lavish and p applause of their delight.

It is gratifying to observe the attitude of Rochester music-lovers toward such performances as last night's. It is a pleasure to see them turn out in such numbers as to make these important concerts financially successful and it is also a pleasure to see them so warmly appreciative and enthusiastic toward the performance itself. Local culture appears to good advantage when the occasion is time-honored and of established repute. It now remains for it to inform itself concerning current successes and not allow such affairs to pass unheeded.

Rochester had its first taste of the prima donna conductor last night. For several years conductors have been the idols of concert-goers in Europe and they have been feted and adulated as the prima donna was of old. Ernst Van Dyck who is witty, although he is a tenor, once remarked that the old school of Italian opera was dying out and with it the old-fashioned prima donna was disappearing. "In fact," he said, "I suppose one may safely say that Jean de Reske is the last of the great prima donnas." Van Dyck did not foresee the present furore over conductors. It has raged over the European music centers and the Philharmonic Society of New York with its two seasons of "star" conductors spread the infection to America. During those two years the public was taught to go to concerts to hear Safonoff or Weingartner or Colonne or Henry Wood conduct as they had hitherto hastened only to hear Melba sing or Paderewski play. It was assuredly a perversion of taste and probably an unhealthy influence, but it has had the effect of giving America the benefit of the presence for more or less protracted periods of two celebrated conductors. They are Safonoff, who will conduct the Philharmonic for three years, and Dr. Muck, who will conduct the Boston Symphony for the present season—at any rate. Rochester felt the effect of this tendency in musical affairs for the first time last night.

Dr. Muck has been a famous man in Europe for many years. He is best known as an operatic conductor and has been for some time first conductor of the Royal Opera at Berlin and a regular participant in the Bayreuth festivals. His first appearances in this country aroused very little enthusiasm. He was recognized as a man of superb command of the technique of conducting, but there seemed to be a lack of color and temperament; this probably because audiences were spoiled by the sensational efforts of so-called "star" conductors to startle their auditors at no matter what spectacular cost. But Dr. Muck has slowly achieved a most remarkable success both in Boston and New York and success of the most solid and healthy kind. His programmes have avoided the showy, pyrotechnic repertory and have presented works which had legitimate reason for their being and his concerts have been a climax of triumphs for his musicianship. He has conquered most conclusively in such works as the Seventh Symphony of Beethoven and the First of Brahms, two of the most absolute and uncompromising things in music. The critics and the public have both risen to his reading of the Seventh Symphony and proclaimed him a great man and it was a most happy choice for the Rochester programme.

The performance last night justified all that had been told of it. The writer has heard several readings by famous conductors, including one by Weingartner, considered by many the greatest Beethoven conductor of the day, but he has never heard the slow movement given with such warmth. It was an exhibition of the subjective treatment of strict form such as one rarely hears, the transformation through emotional temperament, human personality, whatever one chooses to call it, of number into art. The whole symphony was supremely well done, but it was in this movement that Dr. Muck displayed his individual quality most distinctly. He was always a great conductor. The "Meistersinger" prelude was tremendous—full of variety of rhythm and color, and the dynamic control was nothing less than architectural. The accompaniment to the concerto was a miracle of sympathy and supporting strength, and done, it is said, after one rehearsal and one public performance.

The soloist, Timothee Adamowski, was the soloist at the first concert many years ago. Since then he has played in Rochester at two or three private musicales, but has not been publicly heard until last night. His reputation, both as a solo and ensemble player, is now national, and he has been for many years one of the most honored members of this superb band. He played last night the Saint-Saens concerto in B minor, a charming work, and he played with captivating brilliancy and verve and compelling beauty of tone. He was recalled half a dozen times to acknowledge the plaudits of his audience.

As to the orchestra itself—what is there to say? It is such perfect euphony as seems extra-mundane. It is a benediction of harmony that is unequaled in these times. Dr. Muck unhesitatingly says that it is the most accomplished and perfect orchestral organization in the world today. He is surely a great authority and one may accept his word. It only remains to pray devoutly for the annual beatification of a Boston Symphony concert.

Indianapolis News.

TUESDAY, JANUARY 29, 1907

A GREAT ORCHESTRA.

Indianapolis is to have the privilege this week of hearing the greatest orchestra in America, directed by one of the five great conductors of the world. The Boston Symphony Orchestra is to be at English's Friday evening. This is a large company of musicians, each one of whom is a specially selected player of his instrument, who might at any time be called upon to be a soloist, when he would win attention as a real virtuoso. Many of the men, indeed, have world-wide reputations as soloists. The orchestra is composed of men of many nations and it has taken careful inquiry in the world's musical centers and even in out-of-the-way places to bring this orchestra together at Boston.

Dr. Karl Muck, of Berlin, by special permission of the Emperor of Germany, was allowed a year's absence to come to America and direct this orchestra. In Germany he is one of the greatest conductors, and it was only after many trials that he could obtain leave of absence for a single year. His readings of the different scores that the orchestra plays this season have been commended by Boston's ablest critics as intellectual and noble—just interpretations of the masters that composed them.

The program selected for the Indianapolis concert embraces the Brahms First Symphony, the Richard Strauss "Don Juan," and the Wagner prelude to "Die Meistersinger," which are rich in musical expression of great themes. The announcement of the concert has created so wide an interest, that the audience for Friday evening promises to represent every part of the State. Indianapolis is one of the few cities away from the Eastern coast to have the orchestra, and if this concert has sufficient patronage, it will be brought here each season.

Paper Press
City Detroit
Date State Mich
JAN 30 1907

Features of Symphony Concert.

There are always three features to a concert given by the Boston Symphony orchestra, which will appear tomorrow evening at the Light Guard armory—the conductors, the players and the program. The Boston Symphony orchestra has a world-wide reputation, the majority of the musicians being solo players of distinction. Two novelties are announced for the program that is to be rendered in Detroit; one from the pen of the much-discussed Richard Strauss, the other an example of the present school of Roman music.

ROCHESTER DEMOCRAT AND CHRONICLE

TUESDAY, JANUARY 29, 1907.

AMUSEMENTS

Lyceum Theater ——— Boston Symphony Orchestra
Baker Theater ——— "How Baxter Butted In"
National Theater ——— "Bankers and Brokers"
Cook Opera House ——— Vaudeville
Corinthian Theater ——— "Congress of American Girls"

At the Lyceum Theater last night the Boston Symphony Orchestra made its first appearance in Rochester since it has come under the directorship of Dr. Karl Muck. A very large audience was present—partly, no doubt, in honor of the new conductor, partly in recognition of the fact that this was one of the few cities selected for a visit by the organization on its present brief tour, but chief of all reasons because a musical treat of great richness is assured whenever this orchestra appears. Three composers were represented on the programme—Wagner, Saint-Saens and Beethoven. The first offering was the prelude to "Die Meistersinger." It is recorded of this overture that when it was first performed in Leipsic a little over forty-five years ago, under Wagner's own leadership, the composer met with a discouragingly cold reception from a small audience. Yet the overture was so emphatically accepted by the few present that it was immediately played again. The comments of the critics were astonishingly diverse, some lavishing praise on it and others pronouncing it an unintelligible freak. But "music-drama" was then on trial; the music now accepted was then "the music of the future." and dramatic music detached from the drama was having a hard struggle to force itself on the public favor. The battle was won long ago—in this country with the help of Theodore Thomas—and this "Meistersinger" prelude is now liked, and comprehended in a measure, wherever symphony orchestras exist. It is superfluous to say that it had a superb technical presentation last night, and it is to be added that Dr. Muck's reading was splendidly warm and picturesque, yet without the slightest sacrifice of musical dignity.

The soloist of the evening, Mr. Timothee Adamowski, played the violin concerto No. 3, op. 61, by Saint-Saens. It was an immaculate exemplification of the art of violin playing. Saint-Saens is eminently an exponent of beauty in music. This concerto is affluent in melody, in thematic elaboration, in the magic of contrapuntal invention and in orchestral coloring of the accompaniment. It is hard enough, in all conscience, but it has no meaningless technical flights; all the difficulties mean something in the musical scheme. Mr. Adamowski played it with exquisite brilliancy and sensational verve. The applause was so tumultuous and prolonged that he had to bow his acknowledgments six times. The orchestral accompaniment was played faultlessly.

Beethoven's Seventh symphony brought the programme to a triumphant close. The stern and uncompromising first movement was given with superb vigor and clearness; the second was a revelation of melodic loveliness; the third, one of the most ingratiating of all musical appeals, was given with entrancing clarity and expressiveness; the fourth was electrifying with its impetuous and clearly proclaimed eloquence.

The orchestra seemed to be at its very best. Dr. Muck is economical of gestures, but he is constantly vigilant, and every movement of baton or hand has a definite meaning. He has emancipated the orchestra from everything having an appearance of servitude to the merely mechanical, and made of it a great instrument of soul, of poetry, of impulse, of vital and vivid interpretation. Probable no more enthusiastic audience than last night's ever assembled in the Lyceum.

Music Worth Hearing.

The coming of the Boston Symphony Orchestra to Indianapolis next Friday evening is a musical event of unusual importance. This orchestra is so far superior to other organizations of its kind in this country that it stands almost alone. In Boston it is regarded as far more than a mere company of instrumentalists; it has reached the dignity of a cherished institution.

For years this body of musicians has been under the training of skilled conductors and has attained a degree of perfection in rendering the highest forms of musical composition that fills the most critical listeners with enthusiasm. Hitherto music lovers have found it necessary to go to Boston to hear this orchestra. This season it is making a limited tour, and Indianapolis is fortunate enough to be included in its itinerary.

For several months its has been under the leadership of Dr. Muck, one of the half dozen great conductors of the world, who is absent from his own orchestra in Berlin on a year's special leave. He accompanies the Boston organization on its tour, and those who attend the concerts will have the opportunity to note his methods and will enjoy the benefit of the training the orchestra has received from him. This chance to hear really great music is one of which Indianapolis will no doubt show full appreciation.

[3]

Paper Times
City Rochester
Date State N Y
JAN 29 1907

THE THEATERS

A concert ranking among the best ever given in this city and one long to be remembered, was rendered by the Boston Symphony Orchestra at the Lyceum Theater last evening. Under the direction of Dr. Karl Muck the musicians charmed a capacity house. The programme of three numbers, two orchestral, and the third a violin solo, began with Wagner's prelude to "The Mastersingers of Nuremberg." Mr. T. Adamowski, the soloist, followed with Saint-Saens' concerto in B minor, op. 61. The concert ended with Beethoven's symphony in A major, op. 92. Each number was heartily applauded and appreciated, the audience even remaining in its seats after the final number to applaud.

When Dr. Muck with his baton took his stand before the musicians, it was evident that he was in truth the conductor. His every movement was noted by the players and strict attention paid. Dr. Muck did not give the players opportunities to theorize or dream over their work. His beat was decisive, strict, evident, and energetic at all times, and clearly demonstrated his ability to handle, with intelligence, so big a body of musicians.

The prelude to "The Mastersingers of Nuremberg," by Richard Wagner, with its big tonal qualities, massive expressions and vivacious phrases, was first played by the orchestra. Opening with the march theme, characterizing the Mastersingers, Wagner contributed a scholastic polyphony that was developed throughout the overture, the theme of the Mastersingers serving as the main motif. Dr. Muck cleverly directed the playing of the oboes, clarinets and flutes throughout the initial movement and gradually moved his musicians to the love theme, which is clearly recognized in the second theme of the prelude. This dominated until the allegretto movement, when the initial march was again introduced, with brilliant effects. The culmination of the overture was reached near the finale, when the brass and wind instruments combined in the production of the sonorous theme of the Mastersingers.

Camille Saint-Saens' concerto for the violin was played with fine execution and profound appreciation by T. Adamowski. Accompanied by the wood wind, the violin exposes the principal theme of the concerto. The second movement, andantino, with its sustained harmony in the strings and chords in the wood wind was quaint and prettily played.

The Sciliano rythm played by the solo violin was tastefully rendered. The echoing of the theme from one instrument to another was exceptionally well done, as was the short coda that closed the movement. The third movement was abundant in pianissimo harmony, with muted violins and soft accompaniments by the wood wind. The working out of the second theme, in high harmonies, was the most beautiful strains of the concerto. Mr. Adamowski showed considerable technique and fine comprehension of Saint-Saens' work. In the soft passages the pretty wedding theme sung itself from his instrument.

The programme ended with Beethoven's symphony in A major. Opening with crashing chords of the full orchestra against a melodic passage given first to the oboe and finally to the bassoons. The persistent rythm of the third movement was nicely noted by Dr. Muck, and he carefully conducted his players over the counter-theme at the end of the movement. The brilliant scherzo, with its sustained A, was melodious and noteworthy. The finale with its bacchantic theme, strong accents, brilliant passage work was well developed and hugely enjoyed.

E F

Paper Sun
City Indianapolis
Date JAN 29 1907 State Ind

BOSTON SYMPHONY AN ORCHESTRA OF VIRTUOES

EVERY PLAYER REGARDED AS AN ARTIST IN HIS LINE.

SIX QUARTETS AND TRIOS

"An Orchestra of Virtuosi" is a title which has been given the Boston Symphony Orchestra, whose coming here marks the climax in the local history of music. It was William J. Henderson, the critic of the New York Sun, who hit upon this phrase. Undoubtedly not a small part of the artistic perfection of the orchestra is due to the presence in its ranks of so many men who are virtuosi. It was Ysaye who once said that he would rather play before any orchestra in the world than the Boston Symphony and by the same token would rather play with that orchestra than any other.

"Among the violins," he said, "there are a dozen or more great artists and I know that when I appear with that orchestra I have to play before men who are practically in the same rank with me. If I play badly, they know as well as I do. But if I play well, none is so quick to recognize it and when those men who have accompanied me applaud me at the end, I feel that I have done myself and my art honor."

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This quartet gives with great success a series of concerts in Boston, New York and Washington and other Eastern cities, in addition to many concerts in the larger New England towns. It is a permanent organization.

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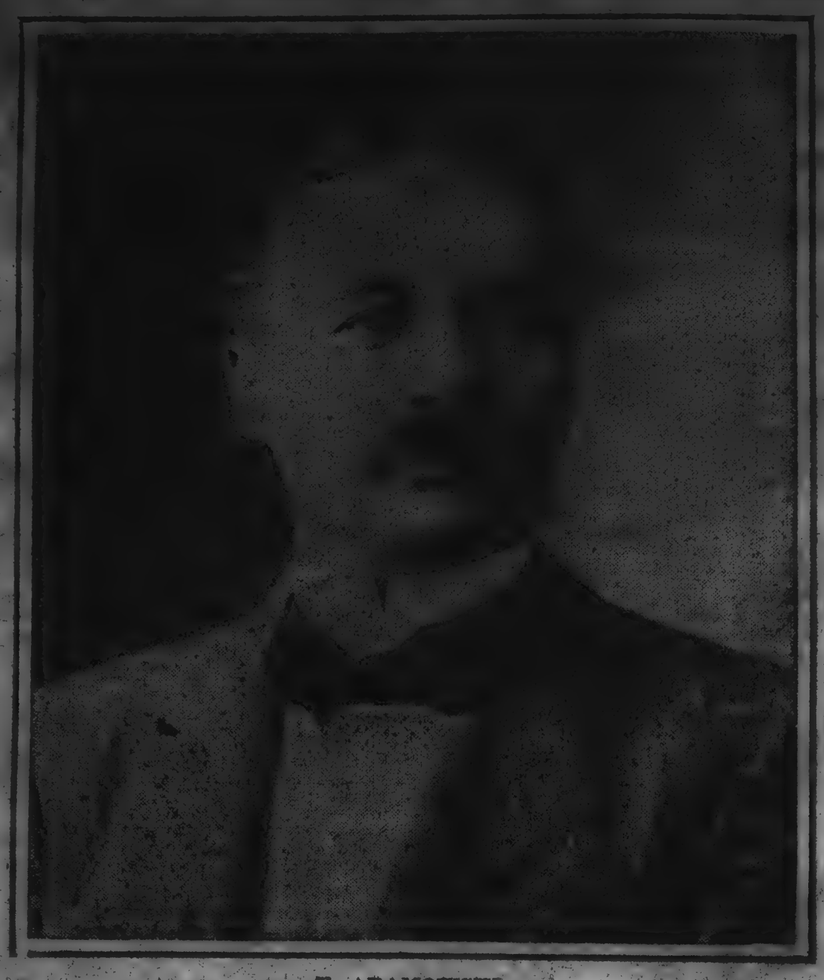

T. ADAMOWSKI,
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Cleveland Leader June 30-'07

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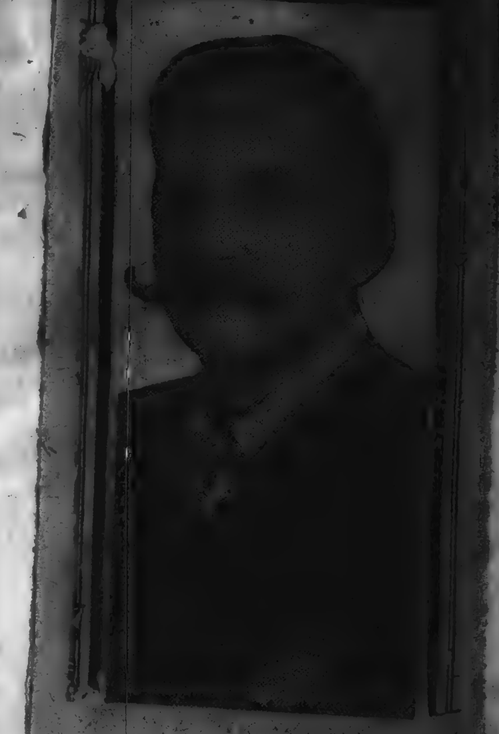
Paper Sun
City Cincinnati
Date JAN 30 1907 State O.

SYMPHONY SOLOIST



—Photo by Garo.

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Paper Press
City Detroit
Date State Mich

HONORED BY ROYALTY

Timothee Adamowski is World-Renowned Artist.

Timothee Adamowski, the soloist who will play the justly celebrated and beautiful Saint-Saens Concerto at the concert of the Boston Symphony orchestra at the Light Guard armory tonight, came to this country originally as the guest of Julia Ward Howe, of Boston.

After spending a summer in Boston and Newport, he decided to remain in America, appearing first with the Boston Philharmonic under Listemann. For several seasons he traveled with celebrated artists as soloist and organized a concert company of his own. He entered the Boston Symphony in 1884, and was its concert-meister in 1903.

He has achieved an international reputation as a soloist, being honored by royalty during a recent European tour. The concerto, written for and played by Sarasate, is one of Mr. Adamowski's greatest successes, arousing enthusiasm wherever it is heard. It is hoped that the audience will be seated to season for this concert, as it will be impossible during [illegible] of the Don Juan Strauss, and no [illegible]

TIMOTHEE ADAMOWSKI,
Famous Soloist Will Appear at Light Guard Tonight.

Paper Press
City New York
Date FEB 3 - 1907 State N Y

Two important works, one of which is entirely new to New York, will be played by the Boston Symphony Orchestra in its next concerts in Carnegie Hall. On Thursday evening, February 21, the symphony will be Sibelius's in E minor No. 1. This work, when played in Boston, created a profound impression and was regarded as being in every respect more important than the composer's second symphony in D major, which is better known. On Saturday afternoon the first number on the programme will be Richard Strauss's "Sinfonia Domestica," which has been played in New York but once, three years ago, when it had its first performance anywhere, under the direction of its composer. Mme. Samaroff will be the soloist on Thursday evening, playing Tschaikowsky's concerto for piano in B flat minor. Ossip Gabrilowitsch will be the soloist on Saturday afternoon, playing Brahms's concerto in E flat major No. 2.

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Paper Telegraph
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FEB 1 6

German Far Flies.

Dr. Muck was questioned in Chicago concerning one Richard Strauss.

"'Salome' is the sensation of the moment," said Dr. Muck, "Like every new work of Strauss'. It is only natural that it should be, when one considers that composer's eminence in the musical world. But I do not believe that it will live. His other operas have not endured. His 'Feuersnot,' for example, was a sensation when first performed. It has not proved lasting. That 'Salome' will meet with a similar fate is my firm conviction.

"Indeed, most of Strauss' later works I find of only passing interest. To three only do I return with pleasure—all of them early works. They are 'Til Eulenspiegel,' 'Tod und Verklarung,' and 'Don Juan.' And since I have frankly told Mr. Strauss my opinions of his compo[illegible] see no reason why I should [illegible]

[132]

Paper News
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City Detroit
Date State Mich

HONORED BY ROYALTY

Timothee Adamowski is World-Renowned Artist.

Timothee Adamowski, the soloist who will play the justly celebrated and beautiful Saint-Saens Concerto at the concert of the Boston Symphony orchestra at the Light Guard armory tonight, came to this country originally as the guest of Julia Ward Howe, of Boston.

TIMOTHEE ADAMOWSKI,
Famous Soloist Will Appear at Light Guard Tonight.

After spending a summer in Boston and Newport, he decided to remain in America, apeparing first with the Boston Philharmonic under Listemann. For several seasons he traveled with celebrated artists as soloist and organized a concert company of his own. He entered the Boston Symphony in 1884, and was its concert-meister in 1903.

He has achieved an international reputation as a soloist, being honored by royalty during a recent European tour. The concerto, written for and played by Sarasate, is one of Mr. Adamowski's greatest successes, arousing enthusiasm wherever it is heard. It is hoped that the audience will be seated in season for this concert, as entrance will be impossible during the playing of the Don Juan Fantasie by Strauss, and no note of this initial

Paper Press
City New York
Date State N Y

Two important works, one of which is entirely new to New York, will be played by the Boston Symphony Orchestra in its next concerts in Carnegie Hall. On Thursday evening, February 21, the symphony will be Sibelius's in E minor No. 1. This work, when played in boston, created a profound impression and was regarded as being in every respect more important than the composer's second symphony in D major, which is better known. On Saturday afternoon the first number on the programme will be Richard Strauss's "Sinfonia Domestica," which has been played in New York but once, three years ago, when it had its first performance anywhere, under the direction of its composer. Mme. Samaroff will be the soloist on Thursday evening, playing Tchaikovsky's concerto for piano in B flat minor. Ossip Gabrilowitsch will be the soloist on Saturday afternoon, playing Brahms's concerto in E flat major, No. 2.

Paper Globe
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The Hippodrome, Haydn's "Creation," and the People's Choral Union, with its chorus of 850 voices and an orchestra of over sixty pieces, is the combination that Frank Damrosch offers for Sunday evening, Feb. 17.

Paper Telegraph
City New York
Date State N Y

German Fur Flies.

Dr. Muck was questioned in Chicago concerning one Richard Strauss.

"'Salome' is the sensation of the moment," said Dr. Muck, "Like every new work of Strauss'. It is only natural that it should be, when one considers that composer's eminence in the musical world. But I do not believe that it will live. His other operas have not endured. His 'Feuersnot,' for example, was a sensation when first performed. It has not proved lasting. That 'Salome' will meet with a similar fate is my firm conviction.

"Indeed, most of Strauss' later works I find of only passing interest. To three only do I return with pleasure—all of them early works. They are 'Til Eulenspiegel,' 'Tod und Verklarung,' and 'Don Juan.' And since I have frankly told Mr. Strauss my opinions of his compositions, I see no reason why I should hesitate to make them again in public."

[132]

Paper Post
City Chicago
Date JAN 31 1907 State Ill

BIG CROWD GREETS BOSTON ORCHESTRA

First Performance in Chicago in Fifteen Years Arouses the Interest of Music Lovers.

WORK OF PLAYERS PRAISED

Strings Held Especially Admirable for Their Observance of Minutiae of Expression.

One of the most interesting events which the season has brought forth took place last evening when the Boston Symphony Orchestra, directed by Dr. Karl Muck, gave a performance in the Auditorium.

Inasmuch as nearly fifteen years have elapsed since the orchestra has been heard in Chicago, and since, also, it is the oldest and the most famous organization of its kind in this country, the visit of the Boston Orchestra aroused the liveliest interest among the music-lovers of the city. The outward and visible token of that interest was evident in the host which thronged the vast concert-room, leaving hardly a seat unoccupied. It is possible that many a listener was drawn to the performance by a feeling of curiosity, as well as by the anticipation of much artistic enjoyment.

In the Thomas Orchestra Chicago also possesses an organization the fame of which has traveled to many lands. How do its abilities compare as with those of the Boston Symphony Orchestra?

To declare that the orchestra founded by Theodore Thomas suffered not at all by comparison with that which was heard last night is to bestow the highest possible praise upon it. For the Boston Symphony Orchestra represented, in its performance, the most exalted standard of proficiency. Finer playing than it gave would be difficult to discover in any country of the world, and there are organizations far older and even more renowned which have seldom played as well.

The strings are especially admirable, not only in their perfect ensemble but in the observance of those minutiae of expression which make for the most artistic performance.

In spite of the fact that the wind instrumentalists in the Boston Orchestra have been held up as models of their kind, the wood wind, and particularly the oboes and clarinets, are inferior in delicacy and refinement of tone to their colleagues in the Thomas Orchestra.

Dr. Muck, the present conductor of the Boston Symphony Orchestra, is a valuable acquisition to that body. The least demonstrative of any of the great conductors who have visited us, it is evident that the work that Dr. Muck accomplishes is done at rehearsals, and that he regards as superfluous any gestures but those which serve as reminders to his men of this effect or that.

The programme which he set forth comprised only four works, but they were calculated to show to every advantage not only his own skill as conductor, but the skill of the orchestra as well. The overture to Wagner's early opera "Rienzi" is not one of the illustrious master's most successful creations; it is, indeed, somewhat vulgar and commonplace, revealing little of the genius later to be matured. But the orchestra gave it so spirited an interpretation that the work sounded very imposing.

Richard Strauss's tone poem "Don Juan" supplied the Boston musicians with the first opoprtunity to show how great was their virtuosity and how effectively was that virtuosity tempered with artistic feeling. Like most of Strauss's work, "Don Juan" is a composition of amazing difficulty, but it is beautiful, too, and both beauty and brilliancy were admirably presented in Dr. Muck's reading of the piece and the orchestra's playing of it.

demands perfect technique and beauty of tone; demands, not less, a complete understanding by the players of the conception of the piece which the conductor has formed. All these qualifications were forthcoming in the playing of the symphony by the orchestra, and thereby a performance of wonderful excellence resulted.

So certain was the orchestra of its work that during the greater part of the scherzo Dr. Muck was able to stand motionless in front of his desk and permit his men to play without any other indication from himself than an occasional glance or the raising of a finger.

The soloist of the evening was Rudolph Ganz, who elected to be heard in the first piano concerto of Tschaikowsky. In his performance of this exacting composition Mr. Ganz achieved a great and well-deserved success. The knowledge which Tschaikowsky possessed of the piano was not of that practical nature which could permit him to write music calculated to be grateful to the player, and it is saying much in praise of Mr. Ganz's execution of that music that it sounded not only very brilliant, but also very well adapted to the instrument. In the slow movement the player produced an appealing quality of tone, and gave all possible dash and vigor to the impetuous finale.

FELIX BOROWSKI.

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Playing that showed wonderful technical finish was combined with interpretative powers of the first order, and the result was just what a high-class orchestra should furnish—an indelible impression of the power and beauty of masterpieces played with musical understanding. The auditors went home with the themes of the symphony re-echoing through their minds, and with vivid recollections of the entire programme, for the performance was one that could not be forgotten with the passing moment.

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COMPRISING
THE CHICAGO HERALD, THE CHICAGO TIMES,
THE CHICAGO RECORD.

THURSDAY, JANUARY 31, 1907.

MUSIC AND MUSICIANS.

"Masterly"—such, in a word, was the verdict of musical Chicago at the close of the concert of the Boston orchestra in the Auditorium last evening. The audience that had gathered to hear the famous eastern organization included almost the entire musical community. It gave evidence of a most cordial feeling and of keen expectancy that great things were about to happen as soon as the players had taken their places. The men were cordially greeted and Dr. Muck, the conductor, was also heartily received. And the expectations were fulfilled, for, as the evening wore on, there were continued expressions of enthusiastic approval which reached a climax with the magnificent performance of Beethoven's seventh symphony. And when the last note had been played there was the most grateful and thoroughly pleased body of auditors that has been seen in a local concert room for many a day.

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For his opening number Dr. Muck selected the overture to Wagner's "Rienzi," which he presented in a rather broad tempo. The overture was played in a strong and stately spirit, yet it was not dragged, for life and rhythm were there. The long crescendos showed the perfect control which the leader had over the players and the well-handled climaxes brought out a great volume of tone. In the second number, Richard Strauss' tone-poem, "Don Juan," there was plenty of opportunity to study the quality of the different divisions of the orchestra, and close observation was well rewarded, for there was no occasion for anything but expressions of admiration. Strauss has given the orchestra an opportunity to display its brilliancy and virtuosity in this number, as well as the quality of tone of the various choirs, and no [illegible] allowed to escape without full [illegible] of its essential value. Dr. Muck was much more [illegible] tone-poem than in this overture and [illegible]

[illegible] pianist, appeared as soloist in the Tschaikowsky B flat concerto, No. 1, opus 23, and he demonstrated that he was fitted for the company in which he found himself. He began under high pressure, with uncommon volume of tone, and went through the first movement in the same spirit. In the second portion of the concerto he played as if he were a member of the orchestra, the blending of the piano with the other instruments being admirable. The finale was taken with life and energy. The player's uncommon technical abilities and the bigness of his tone are familiar to Chicago auditors, but they have seldom been more prominently brought out.

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But it was the reading of the seventh symphony of Beethoven, which occupied the second half of the programme, that left the deepest impression of all that was done by the orchestra. In the interpretation of Dr. Muck there was no wide departure from that with which Chicago audiences are familiar, but it is seldom, if ever, that a finer, more convincing performance of a splendid work can be heard. This symphony is always one of the most grateful of its series, the orchestra has plenty of opportunity to display its good points and there is ample test for the conductor, in addition. And how finely all acquitted themselves last evening. It was a wonderfully impressive performance of a great work. In the third movement Dr. Muck dropped his baton and contented himself with making slight movements with his left hand, or with an occasional move of his head. Next he stopped all indications to his men and stood perfectly motionless, while the orchestra played on. It was a bit of remarkable work on the part of the players and showed the fine discipline of the organization.

It is announced that the orchestra will make another western trip in January of 1908, and Chicago will be included in the itinerary. No decision has been reached regarding the conductor who will be at the head of the orchestra when it next visits Chicago, for Dr. Muck's plans have not yet been made public.

FREDERIC H. GRISWOLD.

Paper Post
City Chicago
Date JAN 31 1907 State Ill

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First Performance in Chicago in Fifteen Years Arouses the Interest of Music Lovers.

WORK OF PLAYERS PRAISED

Strings Held Especially Admirable for Their Observance of Minutiae of Expression.

One of the most interesting events which the season has brought forth took place last evening when the Boston Symphony Orchestra, directed by Dr. Karl Muck, gave a performance in the Auditorium.

Inasmuch as nearly fifteen years have elapsed since the orchestra has been heard in Chicago, and since, also, it is the oldest and the most famous organization of its kind in this country, the visit of the Boston Orchestra aroused the liveliest interest among the music-lovers of the city. The outward and visible token of that interest was evident in the host which thronged the vast concert-room, leaving hardly a seat unoccupied. It is possible that many a listener was drawn to the performance by a feeling of curiosity, as well as by the anticipation of much artistic enjoyment.

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The programme which he set forth comprised only four works, but they were calculated to show to every advantage not only his own skill as conductor, but the skill of the orchestra as well. The overture to Wagner's early opera "Rienzi" is not one of the illustrious master's most successful creations; it is, indeed, somewhat vulgar and commonplace, revealing little of the genius later to be matured. But the orchestra gave it so spirited an interpretation that the work sounded very imposing.

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The most exacting test which the orchestra set for itself was the performance of Beethoven's Seventh Symphony. In a work of this kind a fine interpretation involves many musical qualifications. It demands perfect technique and beauty of tone; demands, not less, a complete understanding by the players of the conception of the piece which the conductor has formed. All these qualifications were forthcoming in the playing of the symphony by the orchestra, and thereby a performance of wonderful excellence resulted.

So certain was the orchestra of its work that during the greater part of the scherzo Dr. Muck was able to stand motionless in front of his desk and permit his men to play without any other indication from himself than an occasional glance or the raising of a finger.

The soloist of the evening was Rudolph Ganz, who elected to be heard in the first piano concerto of Tschaikowsky. In his performance of this exacting composition Mr. Ganz achieved a great and well-deserved success. The knowledge which Tschaikowsky possessed of the piano was not of that practical nature which could permit him to write music calculated to be grateful to the player, and it is saying much in praise of Mr. Ganz's execution of that music that it sounded not only very brilliant, but also very well adapted to the instrument. In the slow movement the player produced an appealing quality of tone, and gave all possible dash and vigor to the impetuous finale.

FELIX BOROWSKI.

The Chicago Inter-Ocean,

January 31, 1907.

OSTON SYMPHONY ORCHESTRA.

America's most celebrated musical organization and one of Europe's foremost conductors appeared in the Auditorium last night, when the Boston Symphony orchestra, under the leadership of Dr. Karl Muck, whom Emperor William has loaned to Mr. Higginson for the season, gave a concert which in point of popular interest was the most important event of the year. The splendid theater was filled with an audience that represented the most critical and conservative musical circles of the city. The public that supports our own orchestra so loyally was present in full force. Enthusiasts from neighboring cities, every important resident professional musician, and more than the usual proportion of students swelled the throng and lent it that quick sympathy and interest that is so vital an element in the success of any musical entertainment.

That the audience came prepared to extend a cordial welcome to their distinguished guests was shown by the hearty applause that greeted the members of the orchestra as they filed to their places a few minutes after the time appointed for the beginning of the concert. They are a fine looking body of men, almost all in the prime of life. Here and there a youthful face looked out from the rear ranks, and there were a few gray heads. Ninety-eight strong, they assembled on the great stage of the Auditorium, and memory harked back with a thrill and a pang to the years when our own orchestra gathered there to answer to a baton that beats no more.

Then came the leader. The audience caught a fleeting impression of a slight, graceful figure and a keen, cynical face as he quickly bowed his thanks while the hall rang again with applause. Then he turned to the orchestra and the concert began.

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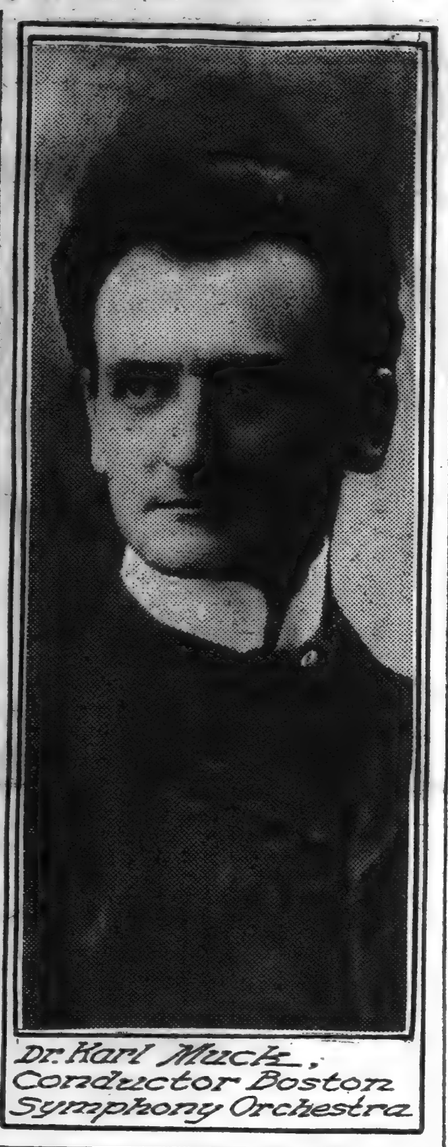
Dr. Muck conducts without any mannerisms, without an unnnecessary gesture. There is no attempt to interpret the music after the elaborate Delsarte system his colleague Nikisch has developed to such an irritating degree. He has other means of expression at his command. They are as manifold as music itself, yet it is possible to sum them up in two sentences: First, a wonderfully subtle scheme of dynamic proportions; second, a rare appreciation of rhythmical values. One need not be told that Dr. Muck is a representative exponent of Wagner, and his connection with Baireuth is not needed to emphasize that fact. His treatment of the orchestra in the matter of dynamics suffices to proclaim him a faithful disciple of the father of the modern orchestra, for if ever a conductor worked with definite dynamic standards it is Dr. Muck. He has an absolute and unmistakable piano, a volume of tone in forte that is equally definite, and between these poles the performance moves, passing beyond them to fortissimo or pianissimo, until only to study its beautifully symmetrical proportions becomes a source of keenest pleasure.

When, however, one sees the artistic intention these sensuously delightful proportions are so clearly proclaiming, there comes admiration for the interpretative genius back of this technical perfection. Dr. Muck is an absolutist in music. He is the perfectly transparent medium through which the thought of the composer finds rarely complete revealment. This was demonstrated in the "Rienzi" overture which opened the program. It was a strange selection, for there are many more grateful and more representative works which have remained exclusively in the repertory of the



Dr. Karl Muck, Conductor Boston Symphony Orchestra

orchestra and not been distorted by the brass bands. But Dr. Muck's reason for this choice was soon made clear, for he read the overture with a breadth that emphasized its dignity and solemnity, the lyric beauty of its themes and the martial splendor of its finale.

A gorgeous performance of Strauss' tone-poem, "Don Juan," followed, one which glowed with all the wealth of orchestral and harmonic color that the genius of Strauss could conceive. Beauty is an element in music that this master of orchestral technic has ignored in his later works to a conspicuous degree. But it is abundantly present in "Don Juan," not merely in color, but in the themes themselves. Lascivious joys find no more eloquent plea in the whole realm of art than this tone-poem contains. But the work was redeemed of its stain of sensuality by Dr. Muck's interpretation, and became a message of beauty almost noble, and surely refined to a point where it lost a measure of its dramatic strength.

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But the test of the evening came in the Beethoven symphony—the A major, No. 7. Most conductors make it a symphony with one movement—the second—and miss the message of joy and strength that sounds so unmistakably in the first movement, the scherzo and the finale, which all too frequently are played in perfunctory fashion. One can, however, say of his interpretation, as one said of Weingartner's reading of the fifth, that he presented the work as an artistic whole. It might well be taken as a standard of Beethoven interpretation, sane and wholesome in feeling, faithful to the text in the smallest detail of sforzandi accents, and characteristic pianos, maintaining artistic unity with firm yet elastic tempi, and attaining that variety so necessary to interest by its wonderful dynamic contrasts. It was one of those rare interpretations that seem to present a complete picture of the musical personality of the composer.

It was in the scherzo of the symphony that Dr. Muck permitted himself the only mannerism of the evening. He allowed the orchestra to play the first section and all its repetitions without beating time, after he had indicated the tempo in the first four measures. It greatly impressed the audience, for it seemed to indicate a remarkable proficiency on the part of the orchestra. In reality, the baton was not needed in this movement until the change of tempo came with the trio, and then Dr. Muck was careful to indicate his intentions. For the rest a glance of the eye was all that was necessary to signal the entrance of the various instruments, and that the conductor gave.

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There can be no question of the excellence of the Boston Symphony orchestra. It is as near perfection as orchestras ever attain. All sections are models of efficiency. The strings possess a unity and a fullness of tone that are remarkable. The woodwinds contain some artists at the first desks that any master of orchestra would find a joy, and the brasses are sonorous without hint of harshness. But those who seek to draw instructive comparisons between the Bostonians and our own orchestra are likely to miss the mark. In the first place the acoustics of the Auditorium and Orchestra hall render a comparison impossible. Then, familiarity with our own organization makes us better informed as to any shortcomings it may possess, while one hearing could hardly acquaint us with the faults of our distinguished visitors. Personally I believe both organizations are to be ranked with the world's best, which is sufficient honor for all.

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The soloist of the evening was Mr. Rudolph Ganz, who scored one of the sensational successes of the season in the Tschaikowsky B flat minor concerto. This work has added to the fame of many an artist, for it invites the attention of the technical specialist. Herr A. plays it to show off his octaves in the first movement. Mme. B. displays her brilliant finger technic in the finale. Mr. Ganz is not a technical specialist. Nevertheless he possesses a truly colossal command of the keyboard. Therefore, he not only showed off his octaves in the first movement and his scales in the last, but he gave a musically complete interpretation of the work which revealed in fuller measure than it has ever been my pleasure to hear the poetic temperamental and dramatic content of this rarely grateful concerto. Even the confusing second movement became a perfectly clear and comprehensible tone-poem of exquisite beauty, while the tempestuous finale carried the audience by storm.

Though many times recalled, Mr. Ganz refused an encore.

GLENN DILLARD GUNN.

BOSTON SYMPHONY CONCERT

Written for "The Press" by Wilson G. Smith.

IN THE score book in which I followed Dr. Muck's reading of the Beethoven symphony Tuesday evening there reposes a program 23 years old. It is a Theo. Thomas concert program, and recalls to my memory an illuminative interpretation of the seventh symphony that I have never heard approached in classic simplicity and charm until I heard the Bostonians under Muck.

There is a striking similarity between Muck's passive potency and aggressiveness, and Theo. Thomas. A glance of the eye, a gesture of the hand, or an inclination of the head awakens the desired response from his men. And his men—they have become a mechanism pregnant with vitalized force. Muck has only to touch the artistic button and they do the rest.

Did you notice that when Muck at intervals discontinued the use of the baton the playing went on with the same mechanical perfection and tonal finish? The waters rush over Niagara Falls by virtue of the same reason—they can't help it.

* * *

The Boston orchestra has been under the greatest drill masters for the past two decades. Its complement is of the best artistic material and, if you noted it, its members have all arrived at years of artistic discretion.

There is no untamed youth to slop over emotionally or run rampant in technical complications.

Muck has the benefit of all this, and he has made the most of his opportunity. It is the best balanced orchestra I have ever heard. In the strings, wood-wind and brass choirs there is such a tonal blend that the most perfectly artistic nuances of shading and emotional expression are not only possible, but adequately realized.

I have heard the Thomas exposition of the wonderful "Allegretto" echoing in my memory for 23 years, and I expect to heard Muck's for a similar term if I live that long.

It was an idealized exposition of classic chastity, and shone as resplendent as a marble statue in the sunlight. And what is true of this movement applies to the entire reading of Beethoven's immortal symphony. Wagner's Meistersinger Prelude I have heard done fully as well—if not better—by Paur. It reached the borders of blatancy at times in some of its climaces.

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Dr. Muck is my ideal of a director. He has the torrential emotion of a volcano, but it is repressed and dominated by intellectual equilibrium. Evidently his interpretative work is done at rehearsals. His men—perfectly drilled and responsive—need but the suggestion of his eye to realize his behests.

Adamowski gave a brilliant and musicianly interpretation to Saint Saens' violin concerto. I liked him best in the lyrical "Siciliano" and the final movement, which last was played with scintilating verve and brilliancy.

The first movement seemed a trifle uncertain, both in technical clarity and tonal finish. The concert was one of memorable interest and import, and established for us a standard of perfect orchestral interpretation. By it we can judge others that follow.

Tribune

JANUARY 31, 1907.

NEWS OF THE THEATERS.

Boston Symphony Orchestra.

Chicago music lovers paid a splendid tribute to Boston's great orchestra last evening in the Auditorium. The concert room was filled to its last available space, not a seat in box, parquet, balcony, or galleries being vacant. And it was an audience notable for quality as well as numbers. All that is best in the city's musical, literary, and professional circles was liberally represented, and the approval bestowed upon the famous orchestra and on Dr. Muck, its leader, was the approval of the most discriminating and most cultured music lovers Chicago possesses.

There was cordiality in the air from the start. Everybody seemed glad to be present and the vast assemblage and the keyed up expectancy which was inseparable from the hearing of the orchestra after full fifteen years of absence from the city gave the occasion a gala character which held throughout the entire evening. As soon as the men began to appear on the stage they were greeted with a round of applause, and when they all were seated and Dr. Muck came into view a welcome of most cordial kind was extended them and him.

After every number there were recalls for the leader, and when, after the Strauss tone poem, he had the entire orchestra rise, the huge wave of applause which swept up to it could but have told that every one present admired, approved, and was grateful not only for what then was offered but for that for which the Boston organization stands—that generous spirit which has made the founding of symphony orchestras in various cities throughout the United States possible. This eastern organization is the eldest of existent symphonic bodies in this country, and as such it commands a kindly admiration entirely apart from that which its exceptional abilities compel.

The concert was a source of sincerest, truest enjoyment. There is no other place in Chicago and but few others in the country where orchestral music sounds so well as it does in the Auditorium. The wonderful acoustic properties of the great hall give to the tone of every instrument its fullest, purest beauty. Everything is perfectly clear, and yet every individual tonal value blends with all the others. The strings of the orchestra take on a velvety softness—a tonal glory which makes their every sound a delight to the ear; the wood winds never are hard or shrill; the brasses never are blatant or blaring—all is rich, rounded, liquid in quality.

Mr. Thomas was wont to declare that in no other concert room in which he ever had directed had every instrument come so perfectly to hearing as in the Auditorium. Our own orchestra cast aside its tonal halo when it became necessary to move to Orchestra hall, and that halo never has been recovered, bravely and ceaselessly though Mr. Stock and the men of the orchestra have striven. The Boston players came, therefore, into glorifying conditions when they began their concert. Not only the splendid audience was inspiring, but the consciousness of each musician that the tone of his instrument was at its best—and how instantly every musician feels this—placed the orchestra at its finest, and the result was exhilaration for every one concerned.

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The performance last evening was notable, first, for the wonderful tonal beauty that characterized it. Lovelier tone, both individual and in mass, has not been heard from any instrumentalists here in Chicago. The strings were source of unending delight—strong, vibrant, vital, and yet glorified with a golden softness and richness that made them seem not the product of material substance.

The wood wind choir, of which so much had been written in praise and of which consequently so much was expected, proved truly splendid, albeit not so startlingly superior as had been anticipated. We have a wood wind choir which we hear every week the excellence of which safely stands comparison with that of the one of the Boston orchestra. And stating this as explanation for failure to be astonished speaks no disparagement of the superb quality of the visitors' work. It is of the finest, and hearing last evening was a joy.

The brasses, too, are wonderfully sonorous, full, and rich. The whole organization is one easily without superior in the world, and with but extremely few equals. Tonally and technically it is virtually faultless. There is nothing it cannot do, and everything it does is certain to be beautiful, at least as far as tone itself is concerned.

And the musical side of the performance? That depends largely upon the leader, and in the person of Dr. Muck the audience made the acquaintance of a conductor and musician who commands the sincerest respect and heartiest admiration. There is nothing of the "prima donna, virtuoso" conductor about Dr. Muck. A man young and active, slight of figure and medium as regards height, his smooth shaven face strong and characterful, his dark hair worn slightly tousled but at only normal length, he comes quietly and simply forward, takes his place at the desk, bows his acknowledgment, and begins. There is nothing of frill, of pose, or of self-consciousness about anything he does. A man evidently who knows his powers and respects them, but does not parade them.

He directs with exceptional quietness. Theodore Thomas in his calmest moments made no less motion than does Dr. Muck a greater part of the time. His gestures are graceful and easy and invariably meaningful. He caresses and draws the tone from the orchestra rather than punches and digs it out. All is unobtrusively and directly done. In certain places in the last two movements of the Beethoven symphony he did no directing at all with his hands. He stood easily at rest and only an occasional motion of the head told that his eyes were following every movement in the orchestra and that his mind was keen and alert. In many men such a procedure would have smacked of affectation, but it did not in Dr. Muck. He suggested rather the pleasure felt in seeing a perfect mechanism working perfectly—as when an engineer, feeling his mighty machine responding to his slightest wish and finding a stretch of clear, straight track ahead of him, drops his hand from the throttle and sits back admiringly watching the faultless working of that which he has set in motion and which he controls.

Dr. Muck is fond of deliberate tempos. He does not drag anything, but he realizes that in certain works a slight broadening of the time may give added nobility and worth. The "Rienzi" Overture of Wagner, with which the concert opened, brilliantly exemplified this. The composition is far from the worthiest of the Wagner creations—it is weak Wagner and not especially good Meyerbeer—and few are the performances of it which do not impress with the tawdriness of the music. Dr. Muck last evening by taking a slow tempo and giving the melodic line a semblance of real value actually made the overture seem musically important. The cheapness of the latter portion was cleverly concealed, and the whole performance thus made one of the most original of the evening.

The Strauss "Don Juan" followed. It, too, was taken deliberately, but with sufficient passion to lend it brilliancy, and the fine big sweep that belong to it. The latter half of the program was devoted to the seventh symphony of Beethoven, and in it Dr. Muck showed himself a reader par excellence of the works of the mighty Ludwig. There were saneness, logic, and musical reason in everything he did and abundant spirit, a neat sense of humor, a nice blending of sentiment, and a humanness about it all that made the interpretation beautiful, convincing, inspiring, and vital. It was live Beethoven. Dr. Muck knows the value of the melodic line just as do Mr. Weingartner and Mr. Stock, and he raises it constantly into prominence just as do they. The result is the whole orchestra becomes lyric, and its utterance a song. Especially beautiful in the symphony was his reading of the allegretto and of the presto.

The soloist of the evening was Rudolph Ganz, who in the Tschaikowsky B flat minor Concerto placed to his credit one of the most brilliant performances both technically and musically that has been heard from any pianist in Chicago in years. The great, splendid work was played with just the right bigness and sweep, and yet with the sentiment and fine emotional quality which it demands. Never has Mr. Ganz loomed larger artistically than he did last night, when both he and the orchestra gave a performance which was virtually faultless in every respect.

W. L. HUBBARD.

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...EVENING TRANSCRIPT,

THURSDAY, JANUARY 31, 1907

...USIC AND DRAMA.

THE SYMPHONY ORCHESTRA REAPPEARS IN CHICAGO

...First Concert There in Fifteen Years—A Notable Audience, Reception and Reward—The Praise of the Reviewers for the Orchestra and for Dr. Muck—Expectations That Were Wholly Fulfilled—The Withdrawal of "Salome"—The Question of Performances Outside New York Still Undecided—An Impending Flood of Musical Plays

For the first time in fifteen years our ...mphony Orchestra gave a concert, last ...ening, in Chicago. For weeks expectation has run high; Chicago is more keenly and widely interested in orchestral music than any other American city, and the present concert-going generation there has known the Boston orchestra only by reputation. Dr. Muck was as new to it and his coming as conductor raised anticipation higher. By all accounts this morning the conductor and the band fulfilled every expectation. The reviewers call the concert "memorable"; the audience was equally notable for its numbers, quality and eager interest, and its applause could hardly have been warmer. The programme comprised Beethoven's seventh symphony, Richard Strauss's tone-poem, "Don Juan"; Wagner's overture to his opera, "Rienzi," and Tschaikovski's first piano concerto with Mr. Ganz playing the solo part. Below are extracts from the reviews of the concert that appear today in the Chicago Tribune, Record-Herald and Inter-Ocean.

In the Tribune, Mr. Hubbard writes: Chicago music lovers paid a splendid tribute to Boston's great orchestra last evening in the auditorium. The concert room was filled to its last available space, not a seat in box, parquet, balcony, or galleries being vacant. And it was an audience notable for quality as well as numbers. All that is best in the city's musical, literary and professional circles was liberally represented, and the approval bestowed upon the famous orchestra and on Dr. Muck, its leader, was the approval of the most discriminating and most cultured music lovers Chicago possesses. There was cordiality in the air from the start. Everybody seemed glad to be present and the vast assemblage and the keyed-up expectancy which were inseparable from the hearing of the orchestra after full fifteen years of absence from the city gave the occasion a gala character, which held throughout the entire evening. As soon as the men began to appear on the stage they were greeted with a round of applause, and when they were seated and Dr. Muck came into view a welcome of most cordial kind was extended them and him. After every number there were recalls for the leader, and when, after Strauss's tone-poem, he had the entire orchestra rise, the huge wave of applause which swept up to it could but have told that every one present admired, approved, and was grateful not only for what then was offered but far that for which the Boston organization stands—the generous spirit which has made the founding of symphony orchestras in various cities throughout the United States possible. This Eastern organization is the eldest of existing symphony bodies in this country, and as such it commands a kindly admiration entirely apart from that which its exceptional abilities compel.

The performance was notable, first, for the wonderful tonal beauty that characterized it. Lovelier tone, both individual and in mass, has not been heard from any instrumentalists here in Chicago. The strings were a source of unending delight—strong, vibrant, vital, and yet glorified with a golden softness and richness that made them seem not the product of material substance. The woodwind choir, of which so much has been written in praise and of which consequently so much was expected, proved truly splendid, albeit not so startlingly superior as had been anticipated. We have a woodwind choir which we hear every week, the excellence of which safely stands comparison with that department of the Boston Orchestra. And to state this as explanation for failure to be astonished speaks no disparagement of the superb quality of the visitors' work. It is of the finest and to hear it was a joy. The brasses, too, are wonderfully sonorous, full and rich. The whole organization is one easily without superior in the world and with but extremely few equals. Tonally and technically it is virtually faultless. There is nothing it cannot do, and everything it does is certain to be beautiful, at least as far as tone itself is concerned.

And the musical side of the performance? That depends largely upon the leader, and in the person of Dr. Muck the audience made the acquaintance of a conductor and a musician who commands the sincerest respect and heartiest admiration. There is nothing of the "prima donna" or the "virtuoso" conductor about Dr. Muck. A man, young and active, slight of figure and medium as regards height; his smooth-shaven face, strong and characterful; his dark hair worn slightly tousled, but at only moderate length, he comes quietly and simply forward, takes his place at the desk, makes his acknowledgment and begins. There is no trace of frill, of pose, or of self-consciousness about anything he does. A man who knows his powers and respects them, but does not parade them. He has an exceptional quietness. Theodore Thomas in his calmest moments made more motion than does Dr. Muck a large part of the time. His gestures are few and invariably meaningful. He gets the tone from the instruments, and he gets it with the least effort that is consistent with clearness and force. He does not use his baton as a club to beat the orchestra into submission, but it is used as a means of communication between himself and the men, and he digs it out. All is unobtrusively and directly done. In certain places in the last two movements in the Beethoven Seventh Symphony he did no directing at all with his hands. He stood easily at rest and only an occasional motion of the head told that his eyes were following every movement in the orchestra and that his mind was keen and alert. In many men such a procedure would have smacked of affectation, but it did not in Dr. Muck. He suggested rather the pleasure felt in seeing a perfect mechanism working perfectly—as when an engineer, feeling his mighty machine responding to his slightest wish and finding a stretch of clear, straight track ahead of him, drops his hand from the throttle and sits back admiringly watching the faultless working of that which he has set in motion and which he controls.

In the Record-Herald Mr. Griswold continues: "Masterly," such in a word, was the verdict of musical Chicago at the close of the concert of the Boston Orchestra in the Auditorium last evening. The audience that had gathered to hear the famous Eastern organization included almost the entire musical community. It gave evidence of most cordial feeling and of keen expectancy that great things were about to happen as soon as the players had taken their places. The men were cordially greeted, and Dr. Muck, the conductor, was also heartily received. And the expectations were fulfilled, for, as the evening wore on, there were continued expressions of enthusiastic approval which reached a climax with the significant performance of Beethoven's seventh symphony. When the last note had been played there was the most grateful and thoroughly pleased body of auditors that has been seen in a local concert room for many a day. Playing that showed wonderful technical finish was combined with interpretative powers of the first order, and the result was just what a high-class orchestra should furnish, an indelible impression of the power and beauty of masterpieces played with musical understanding. The auditors went home with the themes of the symphony reëchoing through their minds, with vivid recollections of the entire programme, for the performance was one that could not be forgotten with the passing moment.

Dr. Muck personally is one that commands immediate attention. Quiet in manner, and sparing in his use of gestures, he was still in absolute command at every moment. He dominated the orchestra at all times, yet he never made any aggressive assertion of his control. He showed himself to be both intellectual and highly temperamental in his reading, a musician who is a natural leader. His power of control over his men as well as himself is extraordinary, and his hold is never relaxed, even though he stops beating the time, as he did in the symphony, and allows the men to go ahead by themselves. There is a magnetic quality about his quiet mastery that holds the interest of the auditor without distracting his attention from the music to the conductor's personality. Here is a man who would surely go ahead on his own lines wherever he might be and he has the ability to carry his auditors with him. He does not need to try to follow their inclinations. A look or a slight move of the hand is sufficient for his purpose. The men understand instantly what is wanted and the desired effect is produced. Boston is to be congratulated upon having secured the services of such a man.

Even a conductor of this type could do little if his instrument—the orchestra under his command—were defective. But, given a leader of Dr. Muck's excellence, with an admirably drilled organization of able musicians under his baton, and remarkable results are to be expected. These conditions were fulfilled last evening. The orchestra itself is about as fine a body of players as could be brought together and the men were on their mettle for this performance. They played with verve and enthusiasm and the tone was perfectly balanced as regards the relations of the various instruments. The pianissimos were especially beautiful. Dr. Muck reduced the tone several times to the finest possible point and these moments were exquisite in their charm.

All that has been said regarding the high qualities of the strings was abundantly verified. The violinists were all matured, able performers, with no youthful players in their ranks. The same observation might be extended to cover the entire orchestra, for a finer looking body of men is seldom seen on a concert platform. Being supplied with excellent instruments, and with years of hard drilling in routine work, these players work together with perfect unity, and the tone produced by them is of the finest quality. They are, however, allowed some freedom in bowing, this being a departure from the rule to which we have been accustomed. The volume of tone from the violins is surprising, the strings always being able to dominate. The seating of the men of course had something to do with this last evening, for all were back on the stage with the strings massed in front. In the forward part of the house, at least, the tone from the basses and cellos was several times almost obliterated, and the woodwinds could not always hold their own, but this was due to the position of the players and not to any shortcomings on their part. The delicacy of nuance and the finish of the phrasing were qualities that also won continual admiration, together with the precision and perfection of discipline.

In the Inter-Ocean Mr. Dunn concludes: America's most celebrated musical organization and one of Europe's foremost conductors appeared in the Auditorium last night, when the Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, whom Emperor William has loaned to Mr. Higginson for the season, gave a concert which in point of popular interest was the most important musical event of the year. The splendid theatre was filled with an audience that represented the most critical and conservative [illegible] the world and but it that quite [illegible] and interest that are so vital an element in the success of any musical entertainment. That the audience came prepared to extend a cordial welcome to their distinguished guests was shown by the hearty applause that greeted the members of the orchestra as they filed to their places a few minutes after the time appointed for the beginning of the concert. They are a fine looking body of men, almost all in the prime of life. Here and there a youthful face looked out from the rear ranks and there were a few gray heads. Ninety-eight strong, they assembled on the great stage of the Auditorium and memory harked back with a thrill and a pang to the years when our own orchestra gathered there to answer to a baton that beats no more.

Then came the leader. The audience caught a fleeting impression of a slight, graceful figure and a keen, cynical face as he quickly bowed his thanks while the hall rang again with the applause. Then he turned to the orchestra and the concert began. Dr. Muck conducts without any mannerisms, without an unnecessary gesture. There is no attempt to interpret the music after the elaborate Delsarte system that a predecessor, Nikisch, had developed to such an irritating degree. Dr. Muck has other means of expression at his command. They are as manifold as music itself, yet it is possible to sum them up in two sentences: First, a wonderfully subtle scheme of dynamic proportions; second, a rare appreciation of rhythmical values. One need not be told that Dr. Muck is a representative exponent of Wagner and his connection with Baireuth is not needed to emphasize that fact. His treatment of the orchestra in the matter of dynamics suffices to proclaim him a faithful disciple of the father of the modern orchestra, for if ever a conductor worked with definite dynamic standards it is Dr. Muck. He has an absolute and unmistakable piano, a volume of tone in forte that is equally definite, and between these poles the performance moves, passing beyond them to fortissimo or pianissimo, until only to study its beautifully symmetrical proportions becomes a source of keenest pleasure. When, however, one sees the artistic intention these sensuously delightful proportions are so clearly proclaiming, there comes admiration for the interpretative genius back of this technical perfection. Dr. Muck is an "absolutist" in music. He is the perfectly transparent medium through which the thought of the composer finds rarely complete revealment.

There can be no question of the excellence of the Boston Symphony Orchestra. It is as near perfection as orchestras ever attain. All sections are models of efficiency. The strings possess a unity and a fulness of tone that are remarkable. The woodwinds contain some artists at the first desks that any master of orchestration would find a joy, and the brasses are sonorous without hint of harshness. But these who seek to draw instructive comparisons between the Bostonians and our own orchestra are likely to miss the mark. In the first place the acoustics of the Auditorium and of Orchestra Hall make a comparison impossible. Then familiarity with our own organization makes us better informed as to any shortcomings it may possess, while one hearing could hardly acquaint us with the faults of our distinguished visitors. Both organizations are to be ranked with the world's best, which is sufficient honor for all.

...ulty in securing results, but happily the ...liance in this case is of the sort that ...combined, works wonders.

"Rienzi" Overture Played.

Wagner's "Rienzi" overture opened the programme in a deliberate tempo that impressed its breadth in the stately movement, the sweeping crescendos showing the unity of artistic association, while leadership led on to climaxes splendid in tonal volume. The tone poem of Richard Strauss' "Don Juan" had an opulence of color in its tone and there was sufficient to gratify the most exacting; while a certain refinement of performance in this reading eliminated the languorous sensuality that Strauss presents in its acme in "Salome." The softness and rich roundness of the strings revealed dulcet quality; the famed wood-wind choir gave well-tempered response and the brass was never blatant, was vibrant, singularly sonorous; all united in well-modulated effect, individual and en masse; but there are others, and Chicagoans have no ground for either adverse comparison or complaint. The fact that the Don Juan music was not carried with passionate intensity and had that artistic deliberativeness of delivery seemingly characteristic of this director did not militate against it, for its message came beautifully and brilliantly with a dignified sweep that carried conviction.

Second Half of Programme.

The Beethoven symphony in A major occupied the second half of the programme and made a deep impression, testing the organization and its leadership on all points and finding it unwanting, eminently satisfactory. It was fitting that Rudolph Ganz, a Chicago pianist, should have been the soloist with this great eastern organization in its tourney of the west. The medium of his appearance was Tschaikowsy's concerto in B flat minor and its broad and virile interpretation marked his growth as an artist worthy of such association. He started with a big tone that he sustained unwavering in truth and spirit through the entire movement without apparent effort. Mr. Ganz played the andantino with such reverential respect for the baton of Dr. Muck that he was ever in harmonious sympathy with the orchestra; while the final movement was marked by amazing vitality that kept the solo instrument superior to the orchestral force, yet the subtle blending of beauty was always apparent. All in all it was a great night for Chicago, the Boston symphony orchestra, et al.

THE DAILY NEWS,

JANUARY 31, 1907.

DR. KARL MUCK LEADS

Boston Symphony Orchestra's Splendid Concert at the Auditorium.

HAS NINETY-SIX MUSICIANS

Wagner's "Rienzi" Overture, Strauss' "Don Juan" and Beethoven's Symphony in A Major.

A distinctive and discriminating audience crowded the Auditorium last evening to welcome Dr. Karl Muck and pay tribute to the Boston Symphony orchestra as the oldest organization of its class in America and one second to none in the world. In speaking of the effect of the music as heard in the Auditorium, it is well to emphasize again its superiority of construction in securing rare acoustical values; therein the visiting orchestra certainly enjoyed advantages in a hearing that unerringly revealed all the finer nouances of tone and expression. The Boston Symphony orchestra had on this occasion its highest enlistment of ninety-six instrumentalists and never appeared here before to better advantage. While many of the players have been associated with it for years, they all appear to be in the prime of life: and in ensemble work there is such close, strong sympathy, it sometimes seems as if the Kneisel quartet were merely multiplied in this great company. At times the effects last evening had the delicacy of a whisper and the tone ever had a roundness, sympathy and clarity [illegible]

Paper News

City Detroit Milwaukee

FEB 1 - 1907 State Wis Mich

Dr. Carl Muck Proves Deserving of the Highest Praise

No single listener of the vast audience that attended the concert of the Boston Symphony orchestra in the Light Guard armory Thursday night, the fourth of the Detroit Orchestral association's series, could have gone away with anything but a feeling of artistic satisfaction.

In reviewing this performance one's first thought is of Dr. Karl Muck, whose conducting has been eagerly anticipated in Detroit. Surely his praises have not been sung too highly.

Dr. Muck combines most satisfactorily the intellectual and the emotional. Almost Italian in appearance, the precise, controlled way in which he leads up to a finale does not seem incongruous, while the delicacy with which he stills that organization of more than 75 different personalities to the last whispering notes is like the descent of a fairy staircase. He believes in absolutely faithful interpretation of the score under his hand, filling the ears of his hearers, regardless of their possession or lack of technical training, with the purest classics and most of all in the eternal and sympathetic interest of his orchestra.

For the first time in his picturesque career, Timothee Adamowski appeared in Detroit as a soloist. To have heard Saint Saens' B-minor concerto played by this man, whose superlative temperamental powers have been intensified, especially of late years, by earnest application, is to have heard an appeal that could not help but strike home.

The orchestra itself needs no commendation. Like a huge artery, it throbs and pulsates with a single purpose. Fully two-thirds of its personnel remains unchanged. From the heart-stirring "Longing" theme of the Strauss tone poem to the magnificent climax of the "Glazounoff Symphony," it thrilled and satisfied. Appreciation of these numbers, performed here for the first time, was greatly enhanced by the copious annotations provided by Mrs. N. J. Corey.

[135]

BOSTON EVENING TRANSCRIPT,
THURSDAY, JANUARY 31, 1907

MUSIC AND DRAMA

THE SYMPHONY ORCHESTRA REAPPEARS IN CHICAGO

Its First Concert There in Fifteen Years—A Notable Audience, Reception and Reward—The Praise of the Reviewers for the Orchestra and for Dr. Muck—Expectations That Were Wholly Fulfilled—The Withdrawal of "Salome"—The Question of Performances Outside New York Still Undecided—An Impending Flood of Musical Plays

For the first time in fifteen years our Symphony Orchestra gave a concert, last evening, in Chicago. For weeks expectation has run high; Chicago is more keenly and widely interested in orchestral music than any other American city, and the present concert-going generation there has known the Boston orchestra only by reputation. Dr. Muck was as new to it and his coming as conductor raised anticipation higher. By all accounts this morning the conductor and the band fulfilled every expectation. The reviewers call the concert "memorable"; the audience was equally notable for its numbers, quality and eager interest, and its applause could hardly have been warmer. The programme comprised Beethoven's seventh symphony, Richard Strauss's tone-poem, "Don Juan"; Wagner's overture to his opera, "Rienzi," and Tschaikovski's first piano concerto with Mr. Ganz playing the solo part. Below are extracts from the reviews of the concert that appear today in the Chicago Tribune, Record-Herald and Inter-Ocean.

In the Tribune, Mr. Hubbard writes: Chicago music lovers paid a splendid tribute to Boston's great orchestra last evening in the Auditorium. The concert room was filled to its last available space, not a seat in box, parquet, balcony, or galleries being vacant. And it was an audience notable for quality as well as numbers. All that is best in the city's musical, literary and professional circles was liberally represented, and the approval bestowed upon the famous orchestra and on Dr. Muck, its leader, was the approval of the most discriminating and most cultured music lovers Chicago possesses. There was cordiality in the air from the start. Everybody seemed glad to be present and the vast assemblage and the keyed-up expectancy which were inseparable from the hearing of the orchestra after full fifteen years of absence from the city gave the occasion a gala character, which held throughout the entire evening. As soon as the men began to appear on the stage they were greeted with a round of applause, and when they were seated and Dr. Muck came into view a welcome of most cordial kind was extended them and him. After every number there were recalls for the leader, and when, after Strauss's tone-poem, he had the entire orchestra rise, the huge wave of applause which swept up to it could but have told that every one present admired, approved, and was grateful not only for what then was offered but for that for which the Boston organization stands—the generous spirit which has made the founding of symphony orchestras in various cities throughout the United States possible. This Eastern organization is the eldest of existing symphony bodies in this country, and as such it commands a kindly admiration entirely apart from that which its exceptional abilities compel.

The performance was notable, first, for the wonderful tonal beauty that characterized it. Lovelier tone, both individual and in mass, has not been heard from any instrumentalists here in Chicago. The strings were a source of unending delight—strong, vibrant, vital, and yet glorified with a golden softness and richness that made them seem not the product of material substance. The woodwind choir, of which so much has been written in praise and of which consequently so much was expected, proved truly splendid, albeit not so startlingly superior as had been anticipated. We have a woodwind choir which we hear every week, the excellence of which safely stands comparison with that department of the Boston Orchestra. And to state this as explanation for failure to be astonished speaks no disparagement of the superb quality of the visitors' work. It is of the finest and to hear it was a joy. The brasses, too, are wonderfully sonorous, full and rich. The whole organization is one easily without superior in the world and with but extremely few equals. Tonally and technically it is virtually faultless. There is nothing it cannot do, and everything it does is certain to be beautiful, at least as far as tone itself is concerned.

And the musical side of the performance? That depends largely upon the leader, and in the person of Dr. Muck the audience made the acquaintance of a conductor and a musician who commands the sincerest respect and heartiest admiration. There is nothing of the "prima donna" or the "virtuoso" conductor about Dr. Muck. A man, young and active, slight of figure and medium as regards height; his smooth-shaven face, strong and characterful; his dark hair worn slightly tousled, but at only normal length, he comes quietly and simply forward, takes his place at the desk, bows his acknowledgment and begins. There is nothing of frill, of pose, or of self-consciousness about anything he does. A man evidently who knows his powers and respects them, but does not parade them. He directs with exceptional quietness. Theodore Thomas in his calmest moments made no less motion than does Dr. Muck a greater part of the time. His gestures are graceful and easy and invariably meaningful. He caresses and draws the tone from [illegible] than [illegible] and digs it out. All is unobtrusively and directly done. In certain places in the last two movements in the Beethoven Seventh Symphony he did no directing at all with his hands. He stood easily at rest and only an occasional motion of the head told that his eyes were following every movement in the orchestra and that his mind was keen and alert. In many men such a procedure would have smacked of affectation, but it did not in Dr. Muck. He suggested rather the pleasure felt in seeing a perfect mechanism working perfectly—as when an engineer, feeling his mighty machine responding to his slightest wish and finding a stretch of clear, straight track ahead of him, drops his hand from the throttle and sits back admiringly watching the faultless working of that which he has set in motion and which he controls.

In the Record-Herald Mr. Griswold continues: "Masterly," such in a word, was the verdict of musical Chicago at the close of the concert of the Boston Orchestra in the Auditorium last evening. The audience that had gathered to hear the famous Eastern organization included almost the entire musical community. It gave evidence of most cordial feeling and of keen expectancy that great things were about to happen as soon as the players had taken their places. The men were cordially greeted, and Dr. Muck, the conductor, was also heartily received. And the expectations were fulfilled, for, as the evening wore on, there were continued expressions of enthusiastic approval which reached a climax with the significant performance of Beethoven's seventh symphony. When the last note had been played there was the most grateful and thoroughly pleased body of auditors that has been seen in a local concert room for many a day. Playing that showed wonderful technical finish was combined with interpretative powers of the first order, and the result was just what a high-class orchestra should furnish, an indelible impression of the power and beauty of masterpieces played with musical understanding. The auditors went home with the themes of the symphony reëchoing through their minds, with vivid recollections of the entire programme, for the performance was one that could not be forgotten with the passing moment.

Dr. Muck personally is one that commands immediate attention. Quiet in manner, and sparing in his use of gestures, he was still in absolute command at every moment. He dominated the orchestra at all times, yet he never made any aggressive assertion of his control. He showed himself to be both intellectual and highly temperamental in his reading, a musician who is a natural leader. His power of control over his men as well as himself is extraordinary, and his hold is never relaxed, even though he stops beating the time, as he did in the symphony, and allows the men to go ahead by themselves. There is a magnetic quality about his quiet mastery that holds the interest of the auditor without distracting his attention from the music to the conductor's personality. Here is a man who would surely go ahead on his own lines wherever he might be and he has the ability to carry his auditors with him. He does not need to try to follow their inclinations. A look or a slight move of the hand is sufficient for his purpose. The men understand instantly what is wanted and the desired effect is produced. Boston is to be congratulated upon having secured the services of such a man.

Even a conductor of this type could do little if his instrument—the orchestra under his command— were defective. But, given a leader of Dr. Muck's excellence, with an admirably drilled organization of able musicians under his baton, and remarkable results are to be expected. These conditions were fulfilled last evening. The orchestra itself is about as fine a body of players as could be brought together and the men were on their mettle for this performance. They played with verve and enthusiasm and the tone was perfectly balanced as regards the relations of the various instruments. The pianissimos were especially beautiful. Dr. Muck reduced the tone several times to the finest possible point and these moments were exquisite in their charm.

All that has been said regarding the hign qualities of the strings was abundantly verified. The violinists were all matured, able performers, with no youthful players in their ranks. The same observation might be extended to cover the entire orchestra, for a finer looking body of men is seldom seen on a concert platform. Being supplied with excellent instruments, and with years of hard drilling in routine work, these players work together with perfect unity, and the tone produced by them is of the finest quality. They are, however, allowed some freedom in bowing, this being a departure from the rule to which we have been accustomed. The volume of tone from the violins is surprising, the strings always being able to dominate. The seating of the men of course had something to do with this last evening, for all were back on the stage with the strings massed in front. In the forward part of the house, at least, the tone from the basses and cellos was several times almost obliterated, and the woodwinds could not always hold their own, but this was due to the position of the players and not to any shortcomings on their part. The delicacy of nuance and the finish of the phrasing were qualities that also won continual admiration, together with the precision and perfection of discipline.

In the Inter-Ocean Mr. Dunn concludes: America's most celebrated musical organization and one of Europe's foremost conductors appeared in the Auditorium last night, when the Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, whom Emperor William has loaned to Mr. Higginson for the season, gave a concert which in point of popular interest was the most important musical event of the year. The splendid theatre was filled with an audience that represented the most critical and conservative musical c[illegible] that supports our own orchestra so loyally was present in full force. Enthusiasts from neighboring cities, every important resident professional musician, and more than the usual proportion of students swelled the throng and lent it that quick sympathy and interest that are so vital an element in the success of any musical entertainment. That the audience came prepared to extend a cordial welcome to their distinguished guests was shown by the hearty applause that greeted the members of the orchestra as they filed to their places a few minutes after the time appointed for the beginning of the concert. They are a fine looking body of men, almost all in the prime of life. Here and there a youthful face looked out from the rear ranks and there were a few gray heads. Ninety-eight strong, they assembled on the great stage of the Auditorium and memory harked back with a thrill and a pang to the years when our own orchestra gathered there to answer to a baton that beats no more.

Then came the leader. The audience caught a fleeting impression of a slight, graceful figure and a keen, cynical face as he quickly bowed his thanks while the hall rang again with the applause. Then he turned to the orchestra and the concert began. Dr. Muck conducts without any mannerisms, without an unnecessary gesture. There is no attempt to interpret the music after the elaborate Delsarte system that a predecessor, Nikisch, had developed to such an irritating degree. Dr. Muck has other means of expression at his command. They are as manifold as music itself, yet it is possible to sum them up in two sentences: First, a wonderfully subtle scheme of dynamic proportions; second, a rare appreciation of rhythmical values. One need not be told that Dr. Muck is a representative exponent of Wagner and his connection with Baireuth is not needed to emphasize that fact. His treatment of the orchestra in the matter of dynamics suffices to proclaim him a faithful disciple of the father of the modern orchestra, for if ever a conductor worked with definite dynamic standards it is Dr. Muck. He has an absolute and unmistakable piano, a volume of tone in forte that is equally definite, and between these poles the performance moves, passing beyond them to fortissimo or pianissimo, until only to study its beautifully symmetrical proportions becomes a source of keenest pleasure. When, however, one sees the artistic intention these sensuously delightful proportions are so clearly proclaiming, there comes admiration for the interpretative genius back of this technical perfection. Dr. Muck is an "absolutist" in music. He is the perfectly transparent medium through which the thought of the composer finds rarely complete revealment.

There can be no question of the excellence of the Boston Symphony Orchestra. It is as near perfection as orchestras ever attain. All sections are models of efficiency. The strings possess a unity and a fulness of tone that are remarkable. The woodwinds contain some artists at the first desks that any master of orchestration would find a joy, and the brasses are sonorous without hint of harshness. But those who seek to draw instructive comparisons between the Bostonians and our own orchestra are likely to miss the mark. In the first place the acoustics of the Auditorium and of Orchestra Hall make a comparison impossible. Then familiarity with our own organization makes us better informed as to any shortcomings it may possess, while one hearing could hardly acquaint us with the faults of our distinguished visitors. Both organizations are to be ranked with the world's best, which is sufficient honor for all.

THE DAILY NEWS,
JANUARY 31, 1907.

DR. KARL MUCK LEADS

Boston Symphony Orchestra's Splendid Concert at the Auditorium.

HAS NINETY-SIX MUSICIANS

Wagner's "Rienzi" Overture, Strauss' "Don Juan" and Beethoven's Symphony in A Major.

A distinctive and discriminating audience crowded the Auditorium last evening to welcome Dr. Karl Muck and pay tribute to the Bostion Symphony orchestra as the oldest organization of its class in America and one second to none in the world. In speaking of the effect of the music as heard in the Auditorium, it is well to emphasize again its superiority of construction in securing rare acoustical values; therein the visiting orchestra certainly enjoyed advantages in a hearing that unerringly revealed all the finer nouances of tone and expression. The Boston Symphony orchestra had on this occasion its highest enlistment of ninety-six instrumentalists and never appeared here before to better advantage. While many of the players have been associated with it for years, they all appear to be in the prime of life: and in ensemble work there is such close, strong sympathy, it sometimes seems as if the Kneisel quartet were merely multiplied in this great company. At times the effects last evening had the delicacy of a whisper and the tone ever had a roundness, smoothness and clarity that told of the long association and high artistic efficiency of this instrumental combination.

Dr. [illegible] the new director has a pronounced personality; a man of slender, graceful figure, a strikingly well-balanced head and a face of ascetic type, with Dantean profile. As a conductor he has poise that suggests authority, an easy grace that is free from mannerism; not excessive in gesture, he has a fund of resource in expression that keeps his instrumentalists ever in the sphere of his radiating influence; and there is something expressive in his attitude that makes him meduimistic for the audience and the music. His sense of proportion in dynamic values is remarkable (possibly begotten of his Wagnerian experiences), while his appreciation of the rhythmical is delightful and decisive. In the scherzo of the Beethoven symphony he allowed the orchestra to play the entire first section without beating time, after merely indicating the tempo; when the trio changed the tempo he was quick again to swing the baton. It was impressive arrested motion, yet free from theatricalism, and showed his quiet magnetic mastery of men and music. If the orchestral body was in any sense deficient a conductor of this type would have [illegible]culty in securing results, but happily the [illegible]liance in this case is of the sort that [illegible]combined, works wonders.

"Rienzi" Overture Played.

Wagner's "Rienzi" overture opened the programme in a deliberate tempo that impressed its breadth in the stately movement, the sweeping crescendos showing the unity of artistic association, while leadership led on to climaxes splendid in tonal volume. The tone poem of Richard Strauss' "Don Juan" had an opulence of color in its tone and there was sufficient to gratify the most exacting; while a certain refinement of performance in this reading eliminated the languorous sensuality that Strauss presents in its acme in "Salome." The softness and rich roundness of the strings revealed dulcet quality; the famed wood-wind choir gave well-tempered response and the brass was never blatant, was vibrant, singularly sonorous; all united in well-modulated effect, individual and en masse; but there are others, and Chicagoans have no ground for either adverse comparison or complaint. The fact that the Don Juan music was not carried with passionate intensity and had that artistic deliberativeness of delivery seemingly characteristic of this director did not militate against it, for its message came beautifully and brilliantly with a dignified sweep that carried conviction.

Second Half of Programme.

The Beethoven symphony in A major occupied the second half of the programme and made a deep impression, testing the organization and its leadership on all points and finding it unwanting, eminently satisfactory. It was fitting that Rudolph Ganz, a Chicago pianist, should have been the solist with this great eastern organization in its tourney of the west. The medium of his appearance was Tschaikowsy's concerto in B flat minor and its broad and virile interpretation marked his growth as an artist worthy of such association. He started with a big tone that he sustained unwavering in truth and spirit through the entire movement without apparent effort. Mr. Ganz played the andantino with such reverential respect for the baton of Dr. Muck that he was ever in harmonious sympathy with the orchestra; while the final movement was marked by amazing vitality that kept the solo instrument superior to the orchestral force, yet the subtle blending of beauty was always apparent. All in all it was a great night for Chicago, the Boston symphony orchestra, et al.

Paper News
City Milwaukee
FEB 1 - 1907 State Wis

Dr. Carl Muck Proves Deserving of the Highest Praise

No single listener of the vast audience that attended the concert of the Boston Symphony orchestra in the Light Guard armory Thursday night, the fourth of the Detroit Orchestral association's series, could have gone away with anything but a feeling of artistic satisfaction.

In reviewing this performance one's first thought is of Dr. Karl Muck, whose conducting has been eagerly anticipated in Detroit. Surely his praises have not been sung too highly.

Dr. Muck combines most satisfactorily the intellectual and the emotional. Almost Italian in appearance, the precise, controlled way in which he leads up to a finale does not seem incongruous, while the delicacy with which he stills that organization of more than 75 different personalities to the last whispering notes is like the descent of a fairy staircase. He believes in absolutely faithful interpretation of the score under his hand, filling the ears of his hearers, regardless of their possession or lack of technical training, with the purest classics and most of all in the eternal and sympathetic interest of his orchestra.

For the first time in his picturesque career, Timothee Adamowski appeared in Detroit as a soloist. To have heard Saint Saens' B-minor concerto played by this man, whose superlative temperamental powers have been intensified, especially of late years, by earnest application, is to have heard an appeal that could not help but strike home.

The orchestra itself needs no commendation. Like a huge artery, it throbs and pulsates with a single purpose. Fully two-thirds of its personnel remains unchanged. From the heart-stirring "Longing" theme of the Strauss tone poem to the magnificent climax of the "Glazounoff Symphony," it thrilled and satisfied. Appreciation of these numbers, performed here for the first time, was greatly enhanced by the copious annotations provided by Mrs. N. J. Corey.

[135]

ENTERED AT CHICAGO (ILL.) POSTOFFICE AS SECOND CLASS MAIL MATTER.

NEWS OF THE THEATERS.

Boston Symphony Orchestra.

Chicago music lovers paid a splendid tribute to Boston's great orchestra last evening in the Auditorium. The concert room was filled to its last available space, not a seat in box, parquet, balcony, or galleries being vacant. And it was an audience notable for quality as well as numbers. All that is best in the city's musical, literary, and professional circles was liberally represented, and the approval bestowed upon the famous orchestra and on Dr. Muck, its leader, was the approval of the most discriminating and most cultured music lovers Chicago possesses.

There was cordiality in the air from the start. Everybody seemed glad to be present and the vast assemblage and the keyed up expectancy which was inseparable from the hearing of the orchestra after full fifteen years of absence from the city gave the occasion a gala character which held throughout the entire evening. As soon as the men began to appear on the stage they were greeted with a round of applause, and when they all were seated and Dr. Muck came into view a welcome of most cordial kind was extended them and him.

After every number there were recalls for the leader, and when, after the Strauss tone poem, he had the entire orchestra rise, the huge wave of applause which swept up to it could but have told that every one present admired, approved, and was grateful not only for what then was offered but for that for which the Boston organization stands—that generous spirit which has made the founding of symphony orchestras in various cities throughout the United States possible. This eastern organization is the eldest of existent symphonic bodies in this country, and as such it commands a kindly admiration entirely apart from that which its exceptional abilities compel.

The concert was a source of sincerest, truest enjoyment. There is no other place in Chicago and but few others in the country where orchestral music sounds so well as it does in the Auditorium. The wonderful acoustic properties of the great hall give to the tone of every instrument its fullest, purest beauty. Everything is perfectly clear, and yet every individual tonal value blends with all the others. The strings of the orchestra take on a velvety softness—a tonal glory which makes their every sound a delight to the ear; the wood winds never are hard or shrill; the brasses never are blatant or blaring—all is rich, rounded, liquid in quality.

Mr. Thomas was wont to declare that in no other concert room in which he ever had directed had every instrument come so perfectly to hearing as in the Auditorium. Our own orchestra cast aside its tonal halo when it became necessary to move to Orchestra hall, and that halo never has been recovered, bravely and ceaselessly though Mr. Stock and the men of the orchestra have striven. The Boston players came, therefore, into glorifying conditions when they began their concert. Not only the splendid audience was inspiring, but the consciousness of each musician that the tone of his instrument was at its best—and how instantly every musician feels this—placed the orchestra at its finest, and the result was exhilaration for every one concerned.

The performance last evening was notable, first, for the wonderful tonal beauty that characterized it. Lovelier tone, both individual and in mass, has not been heard from any instrumentalists here in Chicago. The strings were source of unending delight—strong, vibrant, vital, and yet glorified with a golden softness and richness that made them seem not the product of material substance.

The wood wind choir, of which so much had been written in praise and of which consequently so much was expected, proved truly splendid, albeit not so startlingly superior as had been anticipated. We have a wood wind choir which we hear every week the excellence of which safely stands comparison with that of the one of the Boston orchestra. And stating this as explanation for failure to be astonished speaks no disparagement of the superb quality of the visitors' work. It is of the finest, and hearing last evening was a joy.

The brasses, too, are wonderfully sonorous, full, and rich. The whole organization is one easily without superior in the world, and with but extremely few equals. Tonally and technically it is virtually faultless. There is nothing it cannot do, and everything it does is certain to be beautiful, at least as far as tone itself is concerned.

And the musical side of the performance? That depends largely upon the leader, and in the person of Dr. Muck the audience made the acquaintance of a conductor and musician who commands the sincerest respect and heartiest admiration. There is nothing of the "prima donna, virtuoso" conductor about Dr. Muck. A man young and active, slight of figure and medium as regards height, his smooth shaven face strong and characterful, his dark hair worn slightly tousled but at only normal length, he comes quietly and simply forward, takes his place at the desk, bows his acknowledgment and begins. There is nothing of frill, of pose, or of self-consciousness about anything he does. A man evidently who knows his powers and respects them, but does not parade them.

He directs with exceptional quietness. Theodore Thomas in his calmest moments made no less motion than does Dr. Muck a greater part of the time. His gestures are graceful and easy and invariably meaningful. He caresses and draws the tone from the orchestra rather than punches and digs it out. All is unobtrusively and directly done. In certain places in the last two movements of the Beethoven symphony he did no directing at all with his hands. He stood easily at rest and only an occasional motion of the head told that his eyes were following every movement in the orchestra and that his mind was keen and alert. In many men such a procedure would have smacked of affectation, but it did not in Dr. Muck. He suggested rather the pleasure felt in seeing a perfect mechanism work[illegible] perfectness when an engineer, feeling [illegible] responding to his slightest [illegible]

The concert this evening is [illegible] worthiest of the Wagner creations—it is weak Wagner and not especially good Meyerbeer—and few are the performances of it which do not impress with the tawdriness of the music. Dr. Muck last evening by taking a slow tempo and giving the melodic line a semblance of real value actually made the overture seem musically important. The cheapness of the latter portion was cleverly concealed, and the whole performance thus made one of the most original of the evening.

The Strauss "Don Juan" followed. It, too, was taken deliberately, but with sufficient passion to lend it brilliancy, and the fine big sweep that belong to it. The latter half of the program was devoted to the seventh symphony of Beethoven, and in it Dr. Muck showed himself a reader par excellence of the works of the mighty Ludwig. There were saneness, logic, and musical reason in everything he did and abundant spirit, a neat sense of humor, a nice blending of sentiment, and a humanness about it all that made the interpretation beautiful, convincing, inspiring, and vital. It was live Beethoven. Dr. Muck knows the value of the melodic line just as do Mr. Weingartner and Mr. Stock, and he raises it constantly into prominence just as do they. The result is the whole orchestra becomes lyric, and its utterance a song. Especially beautiful in the symphony was his reading of the allegretto and of the presto.

The soloist of the evening was Rudolph Gans, who in the Tschaikowsky B flat minor Concerto placed to his credit one of the most brilliant performances both technically and musically that has been heard from any pianist in Chicago in years. The great, splendid work was played with just the right bigness and sweep, and yet with the sentiment and fine emotional quality which it demands. Never has Mr. Gans loomed larger artistically than he did last night, when both he and the orchestra gave a performance which was virtually faultless in every respect.

W. L. HUBBARD.

Indianapolis Feby 1 - 07

RECEPTION AND RIDE FOR FAMOUS CONDUCTOR

DR. MUCK AND BOSTON SYMPHONY ORCHESTRA ARRIVE.

AT ENGLISH'S 8:15 TO-NIGHT

Dr. and Mrs. Karl Muck, of Berlin, and the members of the Boston Symphony Orchestra, arrived this morning at the Claypool Hotel, from Detroit where the orchestra played last night. The morning was spent quietly at the hotel, and this afternoon Dr. and Mrs. Muck and several Indianapolis people who speak German (Dr. Muck does not speak English), were taken on a trip over the city in Hugh J. McGowan's private car, the Martha.

The ride was over the principal streets, the last one being Pennsylvania, where the car stopped at the home of Dr. and Mrs. Henry Jameson, who gave an informal reception for the distinguished visitors. Dr. Muck is the famous director of Berlin, who was granted a year's leave of absence by Emperor William to come to America and conduct the Boston Symphony Orchestra for a season.

Dr. Muck is only forty-one years of age and he has become one of the five greatest orchestra conductors in the world. He is delightful in manner and is enjoying the triumphal tour of the orchestra. In each of the few cities possible to visit in this one week away from the East, the orchestra has been greeted by tremendous audiences. That in Chicago is said to have numbered 5,000 persons, while audiences to pack every auditorium where the orchestra has played, has been the rule.

From All Parts of State.

Indianapolis is particularly fortunate to have the privilege of hearing the orchestra, and hundreds of persons from all parts of the State have come to-day for the concert. Among the guests at the reception this afternoon were: Frances Macmillen, the American violinist; Richard Hageman, his remarkable accompanist, who is from Amsterdam, and Mrs. S. E. Macmillen, of Chicago. In the car party and at the reception were Mr. and Mrs. Otto F. Haueisen, who came over on the same steamer from Europe with Dr. and Mrs. Muck and Mr. Hageman. Mr. Muck and Mr. Hageman are especial friends, and are enjoying their visit together in this city.

Dr. Muck has a distinguished personality, and his force and strength of character are seen in his face and manner. He is lithe and slender, and his profile has been described as Dantean. Mr. Muck would like particularly well to speak English, on this trip, where he is meeting so many new people.

Wife as Interpreter.

Indianapolis is the only place on the tour where there is anything of a special social nature for Dr. and Mrs. Muck, as their time here is longer than in any other city. Mrs. Muck is a very charming woman, who speaks excellent English, and she is frequently the interpreter for Dr. Muck.

The concert this evening will begin promptly at 8:15, and those who are not in their seats at that time, will have to wait in the foyer until the end of the first movement of the Brahms Symphony, with which the program opens. The other numbers will be the "Don Juan" tone poem, of Richard Strauss, and the prelude to Wagner's "Die Meistersinger." The playing of the orchestra in the Eastern cities and on the tour has received the highest praise from all the critics, and it is pronounced as "near perfection." The Chicago critics spoke in [illegible] terms of the concert in that city.

Strong Sympathy.

Dr. Muck [illegible] Indianapolis [illegible] Strauss's tone poem, 'Don Juan,' supplied the Boston musicians with the first opportunity to show how great was their virtuosity and how effectively was that virtuosity tempered with artistic feeling. Like most of Strauss's work, 'Don Juan' is a composition of amazing difficulty, but it is beautiful, too, and both beauty and brilliancy were admirably presented in Dr. Muck's reading of the piece and the orchestra's playing of it."

Interest Among Music Lovers.

The Chicago Post said: "One of the most interesting events which the season has brought forth took place last evening, when the Boston Symphony Orchestra, directed by Dr. Karl Muck, gave a performance in the Auditorium.

"Inasmuch as nearly fifteen years have elapsed since the orchestra has been heard in Chicago, and since, also, it is the oldest and the most famous organization of its kind in this country, the visit of the Boston orchestra aroused the liveliest interest among the music-lovers of the city. The outward and visible token of that interest was evident in the host which thronged the vast concert-room, leaving hardly a seat unoccupied. It is possible that many a listener was drawn to the performance by a feeling of curiosity, as well as by the anticipation of much artistic enjoyment."

Admirably Presented.

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Paper Ledger
City Philadelphia
Date FEB 1 - 1907 State Pa.

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Paper Free Press
City Detroit
Date FEB 1 - 1907 State Mich

THE DETROIT NEWS, FEBRUARY 1, 1907.

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Timothee Adamowski, soloist of the evening, is a delight to hear. His Polish blood warmed to the inspiration of the glittering Saint-Saens concerto (the B minor) and he played it last night as if the venerable composer had been conducting. Mr. Adamowski has nothing to learn of the finer feeling for rhythm, for melody and for execution. His interpretation is beautifully polished without being affected and his scholarship is ripe.

Glazounoff's symphony in B flat major closed the program. Its four movements comprehend the feelings of the Russian people of the niggard soil as only the music of a true Russian can. Richly scored and full of the characteristic themes of the Slav music, it unfolds in constantly increasing interest up to the last movement, expressive of the Russian people, united in martial purpose.

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THE TRIBUNE CO., PUBLISHERS.

ENTERED AT CHICAGO (ILL.) POSTOFFICE AS SECOND CLASS MAIL MATTER.

NEWS OF THE THEATERS.

Boston Symphony Orchestra.

Chicago music lovers paid a splendid tribute to Boston's great orchestra last evening in the Auditorium. The concert room was filled to its last available space, not a seat in box, parquet, balcony, or galleries being vacant. And it was an audience notable for quality as well as numbers. All that is best in the city's musical, literary, and professional circles was liberally represented, and the approval bestowed upon the famous orchestra and on Dr. Muck, its leader, was the approval of the most discriminating and most cultured music lovers Chicago possesses.

There was cordiality in the air from the start. Everybody seemed glad to be present and the vast assemblage and the keyed up expectancy which was inseparable from the hearing of the orchestra after full fifteen years of absence from the city gave the occasion a gala character which held throughout the entire evening. As soon as the men began to appear on the stage they were greeted with a round of applause, and when they all were seated and Dr. Muck came into view a welcome of most cordial kind was extended them and him.

After every number there were recalls for the leader, and when, after the Strauss tone poem, he had the entire orchestra rise, the huge wave of applause which swept up to it could but have told that every one present admired, approved, and was grateful not only for what then was offered but for that for which the Boston organization stands—that generous spirit which has made the founding of symphony orchestras in various cities throughout the United States possible. This eastern organization is the eldest of existent symphonic bodies in this country, and as such it commands a kindly admiration entirely apart from that which its exceptional abilities compel.

The concert was a source of sincerest, truest enjoyment. There is no other place in Chicago and but few others in the country where orchestral music sounds so well as it does in the Auditorium. The wonderful acoustic properties of the great hall give to the tone of every instrument its fullest, purest beauty. Everything is perfectly clear, and yet every individual tonal value blends with all the others. The strings of the orchestra take on a velvety softness—a tonal glory which makes their every sound a delight to the ear; the wood winds never are hard or shrill; the brasses never are blatant or blaring—all is rich, rounded, liquid in quality.

Mr. Thomas was wont to declare that in no other concert room in which he ever had directed had every instrument come so perfectly to hearing as in the Auditorium. Our own orchestra cast aside its tonal halo when it became necessary to move to Orchestra hall, and that halo never has been recovered, bravely and ceaselessly though Mr. Stock and the men of the orchestra have striven. The Boston players came, therefore, into glorifying conditions when they began their concert. Not only the splendid audience was inspiring, but the consciousness of each musician that the tone of his instrument was at its best—and how instantly every musician feels this—placed the orchestra at its finest, and the result was exhilaration for every one concerned.

The performance last evening was notable, first, for the wonderful tonal beauty that characterized it. Lovelier tone, both individual and in mass, has not been heard from any instrumentalists here in Chicago. The strings were source of unending delight—strong, vibrant, vital, and yet glorified with a golden softness and richness that made them seem not the product of material substance.

The wood wind choir, of which so much had been written in praise and of which consequently so much was expected, proved truly splendid, albeit not so startlingly superior as had been anticipated. We have a wood wind choir which we hear every week the excellence of which safely stands comparison with that of the one of the Boston orchestra. And stating this as explanation for failure to be astonished speaks no disparagement of the superb quality of the visitors' work. It is of the finest, and hearing last evening was a joy.

The brasses, too, are wonderfully sonorous, full, and rich. The whole organization is one easily without superior in the world, and with but extremely few equals. Tonally and technically it is virtually faultless. There is nothing it cannot do, and everything it does is certain to be beautiful, at least as far as tone itself is concerned.

And the musical side of the performance? That depends largely upon the leader, and in the person of Dr. Muck the audience made the acquaintance of a conductor and musician who commands the sincerest respect and heartiest admiration. There is nothing of the "prima donna, virtuoso" conductor about Dr. Muck. A man young and active, slight of figure and medium as regards height, his smooth shaven face strong and characterful, his dark hair worn slightly tousled but at only normal length, he comes quietly and simply forward, takes his place at the desk, bows his acknowledgment, and begins. There is nothing of frill, of pose, or of self-consciousness about anything he does. A man evidently who knows his powers and respects them, but does not parade them.

He directs with exceptional quietness. Theodore Thomas in his calmest moments made no less motion than does Dr. Muck a greater part of the time. His gestures are graceful and easy and invariably meaningful. He caresses and draws the tone from the orchestra rather than punches and digs it out. All is unobtrusively and directly done. In certain places in the last two movements of the Beethoven symphony he did no directing at all with his hands. He stood easily at rest and only an occasional motion of the head told that his eyes were following every movement in the orchestra and that his mind was keen and alert. In many men such a procedure would have smacked of affectation, but it did not in Dr. Muck. He suggested rather the pleasure felt in seeing a perfect mechanism working perfectly—as when an engineer, feeling his mighty machine responding to his slightest wish and finding a stretch of clear, straight track ahead of him, drops his hand from the throttle and sits back admiringly watching [illegible]

Dr. Muck [illegible] does not drag [illegible] but he realizes that in certain works a slight broadening of the time may give added nobility and worth. The "Rienzi" Overture of Wagner, with which the concert opened, brilliantly exemplified this. The composition is far from the worthiest of the Wagner creations—it is weak Wagner and not especially good Meyerbeer—and few are the performances of it which do not impress with the tawdriness of the music. Dr. Muck last evening by taking a slow tempo and giving the melodic line a semblance of real value actually made the overture seem musically important. The cheapness of the latter portion was cleverly concealed, and the whole performance thus made one of the most original of the evening.

The Strauss "Don Juan" followed. It, too, was taken deliberately, but with sufficient passion to lend it brilliancy, and the fine big sweep that belong to it. The latter half of the program was devoted to the seventh symphony of Beethoven, and in it Dr. Muck showed himself a reader par excellence of the works of the mighty Ludwig. There were saneness, logic, and musical reason in everything he did and abundant spirit, a neat sense of humor, a nice blending of sentiment, and a humanness about it all that made the interpretation beautiful, convincing, inspiring, and vital. It was live Beethoven. Dr. Muck knows the value of the melodic line just as do Mr. Weingartner and Mr. Stock, and he raises it constantly into prominence just as do they. The result is the whole orchestra becomes lyric, and its utterance a song. Especially beautiful in the symphony was his reading of the allegretto and of the presto.

The soloist of the evening was Rudolph Ganz, who in the Tschaikowsky B flat minor Concerto placed to his credit one of the most brilliant performances both technically and musically that has been heard from any pianist in Chicago in years. The great, splendid work was played with just the right bigness and sweep, and yet with the sentiment and fine emotional quality which it demands. Never has Mr. Ganz loomed larger artistically than he did last night, when both he and the orchestra gave a performance which was virtually faultless in every respect.

W. L. HUBBARD.

Indianapolis
Feby 1 - 07

RECEPTION AND RIDE FOR FAMOUS CONDUCTOR

DR. MUCK AND BOSTON SYMPHONY ORCHESTRA ARRIVE.

AT ENGLISH'S 8:15 TO-NIGHT

Dr. and Mrs. Karl Muck, of Berlin, and the members of the Boston Symphony Orchestra, arrived this morning at the Claypool Hotel, from Detroit where the orchestra played last night. The morning was spent quietly at the hotel, and this afternoon Dr. and Mrs. Muck and several Indianapolis people who speak German (Dr. Muck does not speak English), were taken on a trip over the city in Hugh J. McGowan's private car, the Martha.

The ride was over the principal streets, the last one being Pennsylvania, where the car stopped at the home of Dr. and Mrs. Henry Jameson, who gave an informal reception for the distinguished visitors. Dr. Muck is the famous director of Berlin, who was granted a year's leave of absence by Emperor William to come to America and conduct the Boston Symphony Orchestra for a season.

Dr. Muck is only forty-one years of age and he has become one of the five greatest orchestra conductors in the world. He is delightful in manner and is enjoying the triumphal tour of the orchestra. In each of the few cities possible to visit in this one week away from the East, the orchestra has been greeted by tremendous audiences. That in Chicago is said to have numbered 5,000 persons, while audiences to pack every auditorium where the orchestra has played, has been the rule.

From All Parts of State.

Indianapolis is particularly fortunate to have the privilege of hearing the orchestra, and hundreds of persons from all parts of the State have come to-day for the concert. Among the guests at the reception this afternoon were: Frances Macmillen, the American violinist; Richard Hageman, his remarkable accompanist, who is from Amsterdam, and Mrs. S. E. Macmillen, of Chicago. In the car party and at the reception were Mr. and Mrs. Otto F. Haueisen, who came over on the same steamer from Europe with Dr. and Mrs. Muck and Mr. Hageman. Mr. Muck and Mr. Hageman are especial friends, and are enjoying their visit together in this city.

Dr. Muck has a distinguished personality, and his force and strength of character are seen in his face and manner. He is lithe and slender, and his profile has been described as Dantean. Mr. Muck would like particularly well to speak English, on this trip, where he is meeting so many new people.

Wife as Interpreter.

Indianapolis is the only place on the tour where there is anything of a special social nature for Dr. and Mrs. Muck, as their time here is longer than in any other city. Mrs. Muck is a very charming woman, who speaks excellent English, and she is frequently the interpreter for Dr. Muck.

The concert this evening will begin promptly at 8:15, and those who are not in their seats at that time, will have to wait in the foyer until the end of the first movement of the Brahms Symphony, with which the program opens. The other numbers will be the "Don Juan" tone poem, of Richard Strauss, and the prelude to Wagner's "Die Meistersinger." The playing of the orchestra in the Eastern cities and on the tour has received the highest praise from all the critics, and it is pronounced as "near perfection." The Chicago critics spoke in high terms of the concert in that city.

Strong Sympathy.

The Chicago News said: "The Boston Symphony Orchestra had on this occasion its highest [illegible] of ninety-six in- [illegible] before the [illegible] advantage, [illegible] many of the players have been associated with it for years, they all appear to be in the prime of life; and in ensemble work there is such close, strong sympathy, it sometimes seems as if the Kneisel quartet were merely multiplied in this great company. At times the effects last evening had the delicacy of a whisper and the tone ever had a roundness, smoothness and clarity that told of the long association and high artistic efficiency of this instrumental combination."

Dr. Muck as Director.

"As a conductor Dr. Muck has poise that suggests authority, an easy grace that is free from mannerism; not excessive in gesture, he has a fund of resource in expression that keeps his instrumentalists ever in the sphere of his radiating influence; and there is something expressive in his attitude that makes him mediumistic for the audience and the music. His sense of proportion in dynamic values is remarkable (possibly begotten of his Wagnerian experiences), while his appreciation of the rhythmical is delightful and decisive. In the scherzo of the Beethoven symphony he allowed the orchestra to play the entire first section without beating time, after merely indicating the tempo; when the trio changed the tempo he was quick again to swing the baton. It was impressive arrested motion, yet free from theatricalism, and showed his quiet, magnetic mastery of men and music. If the orchestral body was in any sense deficient a conductor of this type would have difficulty in securing results, but happily the alliance in this case is of the sort that, combined, works wonders."

Interest Among Music Lovers.

The Chicago Post said: "One of the most interesting events which the season has brought forth took place last evening, when the Boston Symphony Orchestra, directed by Dr. Karl Muck, gave a performance in the Auditorium.

"Inasmuch as nearly fifteen years have elapsed since the orchestra has been heard in Chicago, and since, also, it is the oldest and the most famous organization of its kind in this country, the visit of the Boston orchestra aroused the liveliest interest among the music-lovers of the city. The outward and visible token of that interest was evident in the host which thronged the vast concert-room, leaving hardly a seat unoccupied. It is possible that many a listener was drawn to the performance by a feeling of curiosity, as well as by the anticipation of much artistic enjoyment."

Admirably Presented.

Of the "Don Juan" number on the Indianapolis program, the Post said: "Richard Strauss's tone poem, 'Don Juan,' supplied the Boston musicians with the first opportunity to show how great was their virtuosity and how effectively was that virtuosity tempered with artistic feeling. Like most of Strauss's work, 'Don Juan' is a composition of amazing difficulty, but it is beautiful, too, and both beauty and brilliancy were admirably presented in Dr. Muck's reading of the piece and the orchestra's playing of it."

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Paper Ledger

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...FEBRUARY 1, 1907.

...dience For ...r. Muck's Orchestra ...and Strauss Tone Poem

The spot light having rested rather persistently on Richard Strauss of ... doubtless interest in the music ...en by the composer of the erotic ...ome" was somewhat piqued and ... placing of "Don Juan" on the pro... given by the Boston Symphony ...estra at the Light Guard armory Thursday evening was a popular ...ove. This fact alone, however, did not account for the splendid audience that greeted Dr. Karl Muck and the Boston organization, as fine a gather... as has ever turned out for a musical event in Detroit. It was legitimate homage to the best orches... of the country.

"Don Juan," the first offering, tempts ... to stray from the paths of re... impressions to the discussion ... the efficacy of program music. ...auss took the poem of Lenau for his theme, a fervid and emotional ef... well calculated to prompt the composer to an interesting mood. The enthusiastic annotators would have one believe that "Don Juan" in its musical form has definite meanings, that one can follow the ideas of the composer and of the author, can iden... personages, can follow the trend of the emotions; some even go so far as to read into the thing an actual sequence of events, and they fortify themselves against the opposition by stating that if you don't see it as they do it is because you lack that world-wide culture that the great genius always takes for granted in his auditors.

At the risk of being slated beyond the pale, it may be recorded as the impression of one that such an attitude toward "Don Juan" and any of the other samples of its class is idle, even puerile. Music can never go as far as that in interpretation, no matter how great the genius of the writer or how wide the sympathy and understanding of the hearer.

"Don Juan" suggests the mood of the composer, his emotional state; it is impossible to follow him any farther. If, however, such a composition had the benefit of stage accessories, of scenery and light, of vocal declamation and of characters visualized in the flesh, the composer would convey his meaning far more clearly. But, however this may be, "Don Juan," played by the Boston band, was full of interest and beauty; there were moments of ravishment; it was well within the province of common sense to receive it as the painting of a mood.

One of the most pleasing moments on the program came in the second movement of the Saint-Saens concerto in B minor for the violin, and played by Timothee Adamowski. After the rather cold and formal first movement, there followed a very graceful and pleasing theme in which the solo instrument and the orchestra vied with each other in expounding a beautiful melody. Mr. Adamowski played his piece with considerable brilliancy and verve. He began his labor, however, in a somewhat ragged manner, was uncertain and unsteady in his attack, but finished with strength. Altogether, his performance was not much above the mediocre, if one takes into account what might have been done with the composition when played by some of the great virtuosi.

There was much in the Glazounoff symphony to warm the heart and stimulate the emotions. The scherzo, with its elaborate work for flutes and oboe, was exquisite, and the allegro maestoso brought the matter to a glorious and stirring close. Just preceding this number, N. J. Corey, secretary of the Detroit Orchestral association, made an address in which he commented on the work of President F. K. Stearns, the condition of the association and the possibility of a music hall in the near future.

LOUIS LING.

Paper Journal
City Indianapolis
Date FEB 1 - 1907 State Ind

BOSTON ORCHESTRA IS VERY NEAR PERFECTION

BECOMES LIVING ORGANISM UNDER DIRECTOR DR. MUCK.

VIEWS OF CLEVELAND CRITIC

The Boston Symphony Orchestra gave a concert in Cleveland Tuesday night, and Paul E. Teichert, formerly of this city, who is the music critic for the Cleveland Leader, gave the following notice of the concert:

In the twenty-five years of its existence the Boston Symphony Orchestra has followed a plan by means of which the organization has grown into one of the greatest bodies of players that can possibly be brought together. Players have been engaged from all parts of Europe until the ensemble has reached that state of perfection that borders closely on mechanical completeness.

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And then I understood. Dr. Muck, the new conductor, has been effacing his personality to such wonderful degree that the Boston Symphony Orchestra, the greatest piece of musical machinery in this country, has become a living organism where every individual player takes part without restraint and in the fullest measure.

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THE BOSTON JOURNAL—
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THE DETROIT JOURNAL
FEBRUARY 1, 1907.

Unusual Audience For Dr. Muck's Orchestra and Strauss Tone Poem

The spot light having rested rather persistently on Richard Strauss of late, doubtless interest in the music written by the composer of the erotic "Salome" was somewhat piqued and the placing of "Don Juan" on the program given by the Boston Symphony orchestra at the Light Guard armory Thursday evening was a popular move. This fact alone, however, did not account for the splendid audience that greeted Dr. Karl Muck and the Boston organization, as fine a gathering as has ever turned out for a musical event in Detroit. It was legitimate homage to the best orchestra of the country.

"Don Juan," the first offering, tempts one to stray from the paths of reporting impressions to the discussion of the efficacy of program music. Strauss took the poem of Lenau for his theme, a fervid and emotional effusion well calculated to prompt the composer to an interesting mood. The enthusiastic annotators would have one believe that "Don Juan" in its musical form has definite meanings, that one can follow the ideas of the composer and of the author, can identify personages, can follow the trend of the emotions; some even go so far as to read into the thing an actual sequence of events, and they fortify themselves against the opposition by hinting that if you don't see it as they do it is because you lack that world-wide culture that the great genius always takes for granted in his auditors.

At the risk of being slated beyond the pale, it may be recorded as the impression of one that such an attitude toward "Don Juan" and any of the other samples of its class is idle, even puerile. Music can never go as far as that in interpretation, no matter how great the genius of the writer or how wide the sympathy and understanding of the hearer.

"Don Juan" suggests the mood of the composer, his emotional state; it is impossible to follow him any farther. If, however, such a composition had the benefit of stage accessories, of scenery and light, of vocal declamation and of characters visualized in the flesh, the composer would convey his meaning far more clearly. But, however this may be, "Don Juan," played by the Boston band, was full of interest and beauty; there were moments of ravishment; it was well within the province of common sense to receive it as the painting of a mood.

One of the most pleasing moments on the program came in the second movement of the Saint-Saens concerto in B minor for the violin, and played by Timothee Adamowski. After the rather cold and formal first movement, there followed a very graceful and pleasing theme in which the solo instrument and the orchestra vied with each other in expounding a beautiful melody. Mr. Adamowski played his piece with considerable brilliancy and verve. He began his labor, however, in a somewhat ragged manner, was uncertain and unsteady in his attack, but finished with strength. Altogether, his performance was not much above the mediocre, if one takes into account what might have been done with the composition when played by some of the great virtuosi.

There was much in the Glazounoff symphony to warm the heart and stimulate the emotions. The scherzo, with its elaborate work for flutes and oboe, was exquisite, and the allegro maestoso brought the matter to a glorious and stirring close. Just preceding this number, N. J. Corey, secretary of the Detroit Orchestral association, made an address in which he commented on the work of President F. K. Stearns, the condition of the association and the possibility of a music hall in the near future.

LOUIS LING.

Paper Herald
City Indianapolis
Date State Ind
JAN 31 - 1907

BOSTON ORCHESTRA IS VERY NEAR PERFECTION

BECOMES LIVING ORGANISM UNDER DIRECTOR DR. MUCK.

VIEWS OF CLEVELAND CRITIC

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Täglliches
Michigan Volksblatt.
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Und wie weiß Dr. Muck diesen Taktstock zu schwingen! Bloß dieses Dirigieren zu sehen, ist ein unvergeßlicher Genuß. Wer diesem Taktstock folgt, den Bewegungen der beiden Arme und des Kopfes dieses genialen Dirigenten, kann daraus allein ein gut Teil Verständnis für das aufgeführte Werk schöpfen.

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Waldhornconcert (Op. 11).....Strauss
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Serenade for two flutes, two oboes, two

Town Topics Feb. 2-07-

IN MUSICAL CIRCLES

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Indianapolis Morning Journal Feb-2-07- T

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Concert a Brilliant One Socially and as Art Example.

The coolest and calmest, the safest and most sane conductor who has yet visited Indianapolis stood at ease before his desk on the stage at English's Opera House last night and led a mighty orchestra through a brief—albeit wide-reaching and comprehensive—program. The conductor was Dr. Karl Muck of the Royal Opera, Berlin. The orchestra was the Boston Symphony Orchestra. The combination proved to be all that might have been and was expected.

Dr. Muck is absent from the Royal Opera for one year by permission of the German Emperor. It is small wonder that Wilhelm wants his conductor back; not strange that he would only lend him. The only unusual element in the affair is that the Kaiser let him go at all. Every one who saw him at his work last night and "heard" the resultant musical fabric was of that opinion. And it was an audience whose opinion counts.

In the theater were men and women who stand for the best in the musical and artistic life of Indianapolis. They applauded and cried aloud in their enthusiasm, and their "bravos" may be taken to convey wholesome indorsement of the Boston Orchestra and that for which it stands.

The fame of this orchestra rests securely upon a foundation of years and effort which defies attack by the wildest critic. The organization is a marvelous musical mechanism—capable of expressing any emotion from the whisper of death to a riot of rage. Its membership represents the best—each in his particular field—procurable after years of search. Each man fits perfectly into his place; each section fits perfectly into the harmonious whole.

Oldest Symphonic Body.

As it is the oldest symphonic body existing in the United States it naturally, like its violins, has improved with the years and stands today upon a pedestal which other orchestras the world wide approach with respect and caution. It has no peers and it will be long before its equal is heard here or elsewhere.

There were friendly glances and smiles of understanding flashed from the great stageful of men to Dr. Muck as he appeared last night. There seems to be, aside from the strict lines of authority, a sort of camaraderie existing between Dr. Muck and his men. Even as he conducts, this leader and his men have their little tilts of appreciation. A nod or a smile edges its way through the volumes of sound, pushes aside the notes as they leap and play and finds lodgment in the heart to which it is dispatched. There's just genuine good fellowship—and it seems to count for something when the books are balanced.

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Such relationships as these entered into the program, for of course the orchestra reflects the conductor and the orchestra is the medium of transmission. The program, short, began with the Brahms Symphony No. 1, in C minor, Op. 68. Its four movements constituted the first half of the program and served to lead the audience from one pitch of enthusiasm to another. It ended—that first half—with many of the audience standing, cries of "bravo" and genuine emotion. Particularly effective were the second and fourth movements.—particularly the second This brought the first demonstration of the evening and by some it was thought to be the most pleasing portion of the program.

Richard Strauss, composer of the much-discussed and now put-away "Salome," was represented in the second half of the program by his tone poem, "Don Juan." It was a musical coat of many colors. It swept through the gamut of passion, given with deliberation and yet brilliancy. It was characteristic of the composer, who, in "Salome," is said to have exhibited his knowledge of all musical rules and ethics only by the careful way in which every rule is broken and shattered. "Don Juan" was more than pleasing; its warmth and riot of emotion throbbed and echoed; at times it was only a whisper, as of an April wind against the window pane at night; then it roared and raged like a February gale; it told of love and hate, joy and sadness and of life itself.

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Audience at Concert Included Many Prominent Leaders in Social Affairs.

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Mr. and Mrs. William E. English entertained in their box Mrs. Muck, the wife of the conductor, and Mr. and Mrs. George Gaston. Mr. and Mrs. George A. Gay had as guests in their box Mr. and Mrs. Horace F. Wood and their guest, Mrs. Holden of Camden, N. J., and Mr. Louis Levey. In Mr. and Mrs. Hugh McGowan's box were Miss McGowan, Miss Frances McGowan, Mr. and Mrs. Joseph McGowan, Mrs. Samuel E. Morss and Mrs. E. B. Peck. Mr. and Mrs. Samuel Reid were the guests of Mr. and Mrs. William Reid. In another box were Mrs. John Holtzman, Mrs. Alexander Lemcke and Miss Eleanor Lemcke. Other people in the audience of musical and social prominece were Mr. and Mrs. Oliver Willard Pierce, Mrs. C. C. Brown, Mr. and Mrs. Albert Metzger, Mr. and Mrs. John Schmidt, Miss Julia and Miss Debora Moore, Miss Florence Coffin, Miss Krauss, Miss Gertrude Henry, Dr. and Mrs. Harvey Moore, Mr. and Mrs. George Mueller and daughters, Mrs. H. D. Pierce, Miss Theresa Pierce, Miss Elizabeth Cooper, Miss Clayson, Mrs. Thersa Voss Smith, Mr. and Mrs. Frederick Bachman, Mr. and Mrs. Ferdinand Mayer, Miss Malott, Mrs. Henry Jameson, Miss Eunice and Miss Augusta Jameson, Mr. and Mrs. A. L. Block, Mr. and Mrs. Frank Edenharter, Mr. and Mrs. Louise Hollweg, Mr. and Mrs. George Haerle, Mr. and Mrs. W. E. Kurtz, Mr. and Mrs. Herman Lieber, Mr. and Mrs. William Line Elder, Miss Margaret Rockwood, Miss Helen Rockwood, Mrs. Ovid Butler Jameson, Mr. and Mrs. Hugh Richards, Miss Edith Wallick, Mr. and Mrs. George Vonnegut, Mr. and Mrs. Clarence Kenyon, Mr. and Mrs. Frank Fauvre, Mr. and Mrs. Douglas Jillson, Miss Ann Jillson, Miss Fauvre, Mrs. Louis Burckhardt, Mr. and Mrs. Clarence Stanley, Miss Eleanor Tucker, Mrs. Carroll Carr, Mr. and Mrs. Noble C. Butler, Miss Ogle, Mr. and Mrs. Frank N. Lewis, Mrs. Adams, Mr. and Mrs. Henry Buttolph, Mr. and Mrs. Carl Lieber, Mr. and Mrs. Robert Lieber, Mr. and Mrs. Frederick Francke, Miss Lillian Reeves, Miss Sue Howe, Miss Alexander, Mr. and Mrs. Emil Martin, Mrs. Charles Bookwalter, Mr. and Mrs. Gustave Schnull and daughter, Miss Schnull, Miss Pauline, Miss Bertha and Miss Louise Schellschmidt, Mr. and Mrs. Victor K. Hendricks, Dr. and Mrs. Albert Cole, Miss Josephine Robinson, Mrs. Henry Kahn, Miss Mary Josephine Wight, Dr. and Mrs. Albert Sterne, Mr. and Mrs. Otto Haueisen, Dr. and Mrs. M. Thorner, Mrs. May Donnan, Miss Margaret Donnan, Dr. and Mrs. Lafayette Page, Miss Margaret Lockwood, Mr. and Mrs. Louis Lathrop, Mr. and Mrs. Bernard Vonnegut and daughter, Mr. and Mrs. D. E. Brenneke, Mr. and Mrs. Kerfoot Stewart, Mrs. John Worth Kern, Miss Julia Kern, Dr. and Mrs. Beno Gundelfinger, Dr. Frederick Charlton, Mr. Frederick Fahnley, Miss Carrie Fahnley, Mrs. Gavin Payne, Mrs. E. W. Tripp, Mr. and Mrs. Karl Schneider, Mrs. W. E. Hayward, Miss Hayward, Mr. and Mrs. Lynn Stone, Mr. William Clapp, Mr. and Mrs. W. H. Block, Mr. Adolph Schellschmidt, Miss Myrtle Parke, Mrs. Charles Foster of Frankfort, Dr. and Mrs. Stone of Purdue University and Dr. and Mrs. Campbell of Indiana University.

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DIRECTOR SWAYS HIS PLAYERS AND AUDIENCE

TRIUMPH OF DR. MUCK WITH BOSTON SYMPHONY.

PLAYING NEAR PERFECTION

The great audience at English's last night was one that did credit to the great Boston Symphony Orchestra that it assembled to hear. The strong personality of the famous director, Dr. Karl Muck, of the Royal Opera of Berlin; the perfection of the playing of the large number of musicians and the intense interest and evident appreciation of the audience, were alike great factors that combined to make last night's entertainment, the last of the regular series given under the direction of Ona B. Talbot, a most notable affair.

Dr. Muck received an ovation and the applause grew to unusual proportions at the close of the Brahms symphony. He was obliged to return time and again to the desk and bow his acknowledgments, finally signaling the men of the orchestra to rise and share in the demonstration.

While the playing of the orchestra is superb, it is without doubt the personality of Dr. Muck that predominates. He is a man of magnetism and this was shown in his sway over his men, but no less so over the audience. Rarely does one see a man of stronger personal influence than that possessed by him. It is quite easy to understand why music critics in all the cities have given so much attention to the man and have described him so minutely.

No Grand Flourishes.

His use of the baton is direct and precise, sharp and decisive, forceful to an unusual degree. While he is by no means the almost motionless conductor that Theodore Thomas was, still he has no grand flourishes or tricks, such as are sometimes seen at the director's desk. Dr. Muck has the appearance of a professor of science from a college. He is slender, with clean-cut features, has black hair and wears glasses. He has a modesty of mien that is strictly professional, and except for the magnetism, one would scarcely realize that the strong force of the orchestra was directly in front.

In the opinion of Dr. Muck himself, the Boston Symphony Orchestra is one of the three great orchestras of the world, the others being the Philharmonic, of Berlin, and the Vienna Orchestra. The Boston Symphony is without doubt the greatest in America, and as such every American lover of music and every one that has pride in his country, has a just pride in it. That Indianapolis, and in fact, Indiana, for the audience was made up of people from all parts of the State, had this great organization brought here is a matter of congratulation, for unless the great artists and combinations of artists are brought here, very few persons ever have the privilege of hearing them.

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Cincinnati

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Indianapolis News

DIRECTOR SWAYS HIS PLAYERS AND AUDIENCE

TRIUMPH OF DR. MUCK WITH BOSTON SYMPHONY.

PLAYING NEAR PERFECTION

The great audience at English's last night was one that did credit to the great Boston Symphony Orchestra that it assembled to hear. The strong personality of the famous director, Dr. Karl Muck, of the Royal Opera of Berlin; the perfection of the playing of the large number of musicians and the intense interest and evident appreciation of the audience, were alike great factors that combined to make last night's entertainment, the last of the regular series given under the direction of Ona B. Talbot, a most notable affair.

Dr. Muck received an ovation and the applause grew to unusual proportions at the close of the Brahms symphony. He was obliged to return time and again to the desk and bow his acknowledgments, finally signaling the men of the orchestra to rise and share in the demonstration.

While the playing of the orchestra is superb, it is without doubt the personality of Dr. Muck that predominates. He is a man of magnetism and this was shown in his sway over his men, but no less so over the audience. Rarely does one see a man of stronger personal influence than that possessed by him. It is quite easy to understand why music critics in all the cities have given so much attention to the man and have described him so minutely.

No Grand Flourishes.

His use of the baton is direct and precise, sharp and decisive, forceful to an unusual degree. While he is by no means the almost motionless conductor that Theodore Thomas was, still he has no grand flourishes or tricks, such as are sometimes seen at the director's desk. Dr. Muck has the appearance of a professor of science from a college. He is slender, with clean-cut features, has black hair and wears glasses. He has a modesty of mien that is strictly professional, and except for the magnetism, one would scarcely realize that the strong force of the orchestra was directly in front.

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The [illegible] Muck stood quietly at his desk and let the men play without him, though he was careful to take up his work again when it was time to lead. It is one of Dr. Muck's customs to take a little rest during the evening, and it was interesting to the audience to see how well the music was continued during this interval.

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„Westliche Blätter"
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Mit solchem Material können, wenn noch ein so glänzender Dirigent wie Dr. Karl Muck, der Leiter ist, ideale Resultate erzielt werden, wie das gestrige Konzert auch unwiderleglich bewies

Das Hauptinteresse konzentrirte sich selbstredend auf die E-Moll Symphonie von Sibelius, ein hier noch unbekanntes Werk dieses in letzter Zeit überaus in die Mode gekommenen finnischen Komponisten. Wie in allen Kompositionen Sibelius' prädominirt auch in dieser Symphonie das Tragische, das Traurige, wenn auch, besonders im Allegro-Satz sowie im Finale einige freundliche Momente nicht fehlen. Das Werk ist von tiefem Gedankenreichthum und in demselben bekundet sich wieder die Genialität sowie die glänzende Orchestrirungsgabe des Komponisten. Die Wiedergabe war eine in jeder Hinsicht formvollendete und die poetische Auffassung Dr. Mucks war so recht dazu angethan, die klassischen Schönheiten des Tonwerkes hervorzuheben.

Der Solist des Konzertes war Professor Willy Heß, der Konzertmeister des Orchesters, der sich Beethoven's D-Dur Konzert für Geige ausgewählt hatte. Professor Heß ist ein hervorragender Geigenkünstler. Mit einem großen, durchweg vornehmen Ton verbindet er eine glänzende Technik. Das einzig bedauerliche Element war nur, daß Herr Heß augenscheinlich etwas nervös war und infolgedessen verschiedentlich ein wenig hastete. Bis auf diesen kleinen Uebelstand war die Interpretation des Werkes eine ganz vorzügliche und sein eminentes Können auf technischem Gebiet that der Solist namentlich im Larghetto sowie im Rondo dar. Vom Orchester wurde Herr Heß in der denkbar besten Weise unterstützt. Das Publikum sowie seine Kolleaen an den Pulten bereiteten dem Solisten enthusiastische Ovationen und er wurde durch mehrere Hervorrufe geehrt.

Außerdem brachte das Konzert noch die herrliche Oberon-Ouvertüre, die poesievollste Tonschöpfung Carl Maria von Weber's, in einer Aufführung, wie sie eindrucksvoller kaum gedacht werden könnte. Von wahrhaft berückender Schönheit waren die Pianissimo-Passagen und das Publikum dankte dem genialen Dirigenten sowie seiner Künstlerschaar für diesen hehren Genuß durch einen wahren Beifallssturm.

[139]

Paper Press
City New York
State NY
Date FEB 3 - 1907

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Paper Times
City New York
Date FEB - 3 State N

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Date FEB 3 - 1907 State NY

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Paper Sun
City New York
Date FEB 4 - 1907 State NY

Fifteen symphony concerts in this city in the current fifteen days was our recent forecast. And this while Boston Symphony men are just returning home from their Western tour and the Pittsburg Orchestra is still in the Canadian provinces.

The Cincinnati Orchestra this week is introducing the Sibelius violin concerto with Maud Powell, who first played it in New York.

Paper Star
City Milwaukee Evening
Date FEB 5 - 1907 State Wis.

The Boston Symphony orchestra played on Saturday afternoon and also drew out an exceptionally large audience. From the first strains of the Oberon overture the audience was electrified by the perfection of the ensemble, the discretion of the leader and the impeccable character of the whole performance. The Boston orchestra is, of course, a thing apart. It is the supreme achievement of band playing, unhampered by those untoward conditions which habitually attend the concerts of organizations less fortunately endowed. The money question has no part in securing men for the Boston orchestra. The best man for the place is secured at any price and an artistic devotee foots the bills. From the standpoint of playing there was no comment to offer. The concert was perfect of its kind, the orchestra so finely balanced that when one notes the dulcet qualities of the brass choir, melodious, despite the warring elements of inclement weather, all is said. Dr. Karl Muck, the famous leader, left an impression of a conductor who is at his best in the classics, and undying regret is expressed that he did not give to Cincinnati one of the readings of the classic symphonies which are dear to the heart of this public. Dr. Muck gave instead the premier hearing of a great new symphony and so, declining to add to his personal laurels through a representation which might have presented him in the very best light, he offered the newest and, to his judgment, the most interesting study which has lately been introduced into the realm of orchestral music—the Sibelius No. 1 Symphony, a thing of poignant inspiration and magnificent orchestral possibilities. This also was an object lesson from the standpoint of orchestral perfection and still conveyed the impression that it was too perfect and made one long for the Beethoven and Brahms and Schubert and Schumann symphonies. But to all who heard the concert, and they were many, it was one of sheer delight.

—oxo—

And in connection with this comment the personal equation is forcibly introduced. Immediately preceding the concert of the Boston Symphony orchestra a request was received from an anonymous correspondent that an analysis of the Sibelius Symphony should be published in the next issue of the paper. Had an address been furnished, it would have been possible to send a letter explaining conditions which prevented so reasonable and seasonable a demand from being gratified. The answer is—that the musical column of the Times-Star is published but once a week, and that on Tuesday. Requests for special work must reach the paper before Monday noon of the issue, and for the analysis desired some time must be allowed. Happily the material was at hand, and had the exigencies of actual news permitted, the analysis would have been published, and gladly. The writer of this column is never more flattered than when such requests are proffered, and could she but convince the powers that be, the musical column of the Times-Star would appear every day. As it is unknown correspondents are invited to sign a name or send an addressed and stamped envelope for reply, but they are also implored not to request solutions of technical problems which are to be met with in any and every music primer, nor to imperatively demand the solution of such abstruse problems as to why all musicians wear long hair. Many do it, but some do not, and the answer is—because they like it that way. This, be it known, is the question which is most frequently sent in to the writer of a music column. N. P. S.

Paper Mail
City New York
Date FEB 5 - 1907 State NY

The Boston Symphony Orchestra returned to Boston on Sunday eveping, February 3, after the most successful tour it has ever made in the West. It gave six concerts, in Rochester, Cleveland, Chicago, Detroit, Indianapolis, and Cincinnati. The climax of the tour was reached in Chicago on Wednesday evening, January 30. The concert was given in the Auditorium to an audience which completely filled that great theatre. The gross receipts were $6,100, which must come very near to the record for an orchestral concert, the press agent thinks.

Published Every Day in the Year.
VOL. CXXI., NO. 37.
WEDNESDAY, FEB. 6, 1907.

WORCESTER LOSES SYMPHONY BY SNOW

Concert Cancelled, as Players Feared Storm Would Hold Them in City.

FOOT OF SNOW TIES UP STREET AND STEAM CARS

Freight Traffic Practically Abandoned—Other Bay State Cities Suffer.

[Special Dispatch to the Boston Herald.]

WORCESTER, Feb. 5, 1907. The storm today was the worst that Worcester has experienced this season. Up to noon more than a foot of snow had fallen.

The drifts in outside towns are deep, and the lines from Southbridge, Spencer, Webster and Clinton are considerably off schedule. The Boston & Worcester is having one of its worst experiences since its opening on account of the drifts.

The Boston Symphony Orchestra's performance has been postponed owing to the inability of the B. & A. to guarantee it a return train tonight on account of the snow.

It was not until after the noon hour that there was any sign of a let-up in the snowfall. Freight traffic on the steam roads is practically abandoned.

BOSTON TRAVELER, FEBRUARY 9, 1907.

The Symphony concerts next Friday and Saturday will bring the most important novelty that Boston has had in several years, Richard Strauss' "Sinfonia Domestica," on which the orchestra has been at work for several weeks. Th's is one of the few monumental orchestral works which has had its first performance in America. Until his opera, "Salome," was given to the public last spring in Germany, Strauss had never written any work which caused so much controversy as this "Sinfonia Domestica."

The patrons of the Symphony concerts are most urgently requested to be in their seats promptly at the beginning of the public rehearsal on Friday afternoon and of the concert on Saturday evening. The "Sinfonia Domestica" lasts in the neighborhood of 50 minutes, and is played without a pause so that those who come late will not be admitted to the hall until intermission.

The soloist will be Ossip Gabrilowitsch, a favorite pianist here.

Paper Eagle
City New York Brooklyn
Date State N Y

Mme. Olga Samaroff, the distinguished pianist, will be the soloist at the next Boston Symphony concert, which will be given in the Baptist Temple, on Friday evening, February 22. She will play Tschaikowsky's Concerto for the piano, in B-flat minor. The symphony will be Berlioz's "Harold in Italy." Emile Ferir playing the solo viola. The other number on the programme will be Rimsky-Korsakoff's overture, "The Bethrothed of the Tsar."

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Date FEB 5 - 1907 State NY

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Paper Ledger Journal
City Philadelphia Providence
State R I

Madame Melba's appearance at the fourth Boston Symphony concert on February 16, will be the only opportunity of hearing this famous singer which Philadelphians will have this season. The extension of her engagement with the Manhattan Opera Company will prevent her projected concert tour in March. She sails for England on the 26th of that month to keep her engagements in London. The price of seats is to be raised for the symphony concert on February 16.

LONGY CLUB GIVES ITS LAST CONCERT

Well Contrasted Programme, Including an Early Work of Richard Strauss.

BY PHILIP HALE.

The Longy Club gave the third and last concert of its seventh season in Potter Hall last night. The programme was as follows: Beethoven, trio for clarinet, 'cello and piano, op. 11 (Messrs. Grisez, Keller and De Voto); Richard Strauss, Waldhorn concerto, op. 11 (Messrs Hain and De Voto); Arthur Bird, serenade for two flutes, two oboes, two clarinets, two horns and two bassoons (Messrs. D. Maquarre and Brooke, Longy and Lenom, Grisez and Mimart, Hain and Lorbeer, Sadony and Helleberg).

The programme was well contrasted. Beethoven's trio for piano, clarinet (or violin) and 'cello was published in 1798. The theme of the variations was taken from an opera by Weigl, "The Corsair," which was produced the year before.

There is a story that a famous Viennese publisher showed the theme to Beethoven and asked him to vary it; that the composer did not know the author of the tune until he had completed his work, and then he was exceeding wroth. Others say that he himself chose the tune to gratify a clarinet virtuoso for whom he wrote the trio.

However this may be, the music is delightfully, not stupidly, old-fashioned. In the adagio and in some of the variations there are suggestions of the later Beethoven, so that the hearer today can the more readily understand a remark made by a German music journal when the trio first appeared, viz.: "With his uncommon knowledge of harmony and his serious taste Beethoven could do good things if he were willing to write in a more natural manner." The performance last night was excellent, although in the first movement the 'cello was inclined to assume too much importance.

The father of Richard Strauss was a mighty horn player before the Lord, and the son was perhaps thus influenced in the composition of a concerto for that instrument. There was a time when flute, oboe, clarinet and horn concertos were heard in symphony concerts, and even the bassoon and the trombone were not slighted as solo instruments in orchestral concerts of the first rank. One by one they have dropped out, and it is only a question of time when the 'cello will join them. May the day soon come!

Richard Strauss wrote the concerto in 1883 or 1884, when he was under the spell of Schumann, fond of Raff, and a timid worshipper of Wagner, before Alexander Ritter had converted him to the ideas that were then ultra-modern. Compared with the earlier symphonic poems of Strauss, this concerto is naive. The themes are simple and commonplace. In his instrumental music Strauss is seldom thematically strong. The harmonies are orthodox, and, in fact, the work at the time it was composed gave little promise of a brilliant future.

It may not be amiss to add, in view of the absurd pother about "Salome," raised especially by otherwise estimable persons who have not read Wilde's tragedy or seen the opera, that this concerto is a moral work. There is not a measure that could bring the blush of shame to even the most sensitive critic in New York. The horn is used as an instrument and never emblematically, and Mr. Hain played it in a highly moral manner. Mr. de Voto, whose polished mechanism and agreeable touch gave much pleasure in the rococo passages of the trio, ably seconded Mr. Hain in the concerto. The most striking feature of the work is the andante, though in the finale Strauss avoids ingeniously and more than once downright melodic vulgarity.

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There was an appreciative audience of fair size.

Paper Times
City Washington
Date FEB 10 1907 State D C

The fourth of the series of Boston Symphony Orchestra concerts will take place at the New National Theater Tuesday afternoon, February 19. Dr. Karl Muck will conduct.

[140]

Paper Press
City New York
State N Y
Date FEB 3 - 1907

Reports that Dr. Muck has been re-engaged by the Boston Symphony Orchestra for a term of years are, to say the least, premature. It is no secret that the Boston Symphony Orchestra is anxious to retain his services and that Dr. Muck would like to stay in America. But he is bound to Berlin by a contract of six years, which goes into effect next fall, and it seems the leave of absence was granted only on condition that he sign this contract. It remains to be seen, therefore, whether the Emperor will release him from his engagement in Berlin, for the release must come directly from William II. Unfortunately it is very doubtful whether this favor will be granted, and the Boston Symphony Orchestra will probably have the difficult task of trying to replace him next season.

Paper Times
City New York
Date State N
FEB 2

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Date FEB 5 - 1907

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BOSTON HERALD
Published Every Day in the Year.
VOL. CXXI., NO. 37.
WEDNESDAY, FEB. 6, 1907.

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Paper Times
City New York
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Paper Journal
City Providence
State R I

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BOSTON HERALD
FEBRUARY 7, 1907.

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BY PHILIP HALE.

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The father of Richard Strauss was a mighty horn player before the Lord, and the son was perhaps thus influenced in the composition of a concerto for that instrument. There was a time when flute, oboe, clarinet and horn concertos were heard in symphony concerts, and even the bassoon and the trombone were not slighted as solo instruments in orchestral concerts of the first rank. One by one they have dropped out, and it is only a question of time when the 'cello will join them. May the day soon come!

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Paper Times
City Washington
Date FEB 10 1907 State D C

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[140]

...N DAILY ADVERTISER.
...MORNING, FEBRUARY 7, 1907

MUSICAL MATTERS

THE LONGY CLUB CONCERT.

PROGRAMME.

...thoven. Trio, Op. 11. Clarinette, Violon-...cello and Piano.
...use. Concerto for Wald-hora.
...t. Serenade for woodwind and horns.

A programme of interest from first to last. We have before this commended the skill of M. Longy in programme making. We wish that the conductor of the new Jordan Hall orchestra would take a leaf from his book. It is certainly far more difficult to make up a series of novel programmes for a club of wind instruments than for a medium-sized orchestra. On this occasion (with a single exception) only the regular forces of the club were called upon, yet one did not in the least degree miss the importation of outside talent into the programme.

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...ber Times
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Paper Telegraph
City New York
Date [illegible] State N Y

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THE SYMPHONY CONCERT

A Programme of Circumstance—Tinel and His "Early Christian" Tone-Pictures—Did His Romans and Pagan Ceremonies Interest Him More Than His Martyrs?—Music That Has More Rhetorical Commonplace Than Characteristic Imagination—The Decline of Tinel's Mysticism

Dr. Muck and the Symphony Orchestra gave their first concert yesterday afternoon since their return from their victorious progress through the West, and it was easy to imagine a touch of welcome and approval in the warm applause that the conductor received as he came upon the stage. The audience on Friday afternoons is not the most alert in the world, but it has not yet become so used to Dr. Muck as to make its greeting a perfunctory courtesy, and interest in him still holds it to the end of the concert. Apparently the fatigue that naturally followed the Western journey and impending labors upon Strauss's "Sinfonia Domestica" measurably determined the programme. It is a weekly temptation to search Dr. Muck's list for some design that may lurk underneath, but yesterday none was discoverable except the working necessities of the moment. Dukas's scherzo, "The Sorcerer's Apprentice," began the concert. Last year the orchestra played it several times under Mr. d'Indy. The year before it had played it as often under Mr. Gericke. The piece is firmly set in the repertory, and the band comes to it as to a regular thing. Tschaikovski's concerto in B-flat minor for piano followed and Mme. Samaroff played the solo part with a varied eloquence that indicated a fresh broadening and deepening of her powers. Ten days ago the orchestra was playing the same concerto in Chicago for Mr. Gans, and again it was prepared. Last came the three tone-pictures to which Corneille's "Christian" and classic tragedy of "Polyeucte" had moved the Belgian, Edgar Tinel. They were new to Boston; they are not familiar anywhere, and upon them Dr. Muck and his men had evidently spent their pains. Other new music has sometimes more rewarded them; but the audience listened with interest to the end.

The Belgian composers—Paul Gilson, Jan Blockx, and Edgar Tinel—seem to work contentedly for themselves and for the Belgians about them. Now and then their music crosses the border into the neighboring France or Germany and even goes onward into a larger world. Tinel's own oratorio, "Franciscus" so went ten years ago from city to city. Gilson's "Sea-Pieces" passed from orchestra to orchestra. Blockx's operas have been heard outside Brussels. The composers themselves go their way unmoved, writing to their Flemish texts, finding Flemish inspirations, and seeking to develop a Flemish music. The great cosmopolitan world does not disturb them. They are concerned with a Flanders that is older than the Gallicized Belgium that has swallowed it. Blockx's music is almost unknown in America. Those that have heard it elsewhere find national and racial traits in it. There were none in Gilson's "Sea-Pieces," and an equally imaginative and expressive Frenchman or German might have written them. Tinel, as "Franciscus" disclosed him, when choral society after choral society was singing it, was interesting as an individual, not as a Belgian. It is easy to say now that "Franciscus" was overpraised—a new oratorio that is imaginatively and musically alive is so rare a thing—but in the music was the suggestion of a temperament that was half-mystic and half-sensuous. Tinel could imagine and utter the devout ecstasies of the converted saint Francis; his eye could also see and his imagination feel the courtly life wherein that conversion was wrought. The pomps of a mediæval Assisi touched him as well as its humilities. His seemed a temperament akin to Gounod's in its blending of mysticism and sensuousness, but Tinel's was of less amorous and purer and sincerer strain. Out of such imagination, leaping spontaneously to expression as it did in "Franciscus," impressive and distinctive music might come. Enthusiasts saw a Thomas-à Kempis plying the arts of composition and spiritualizing them as devout Florentine painters spiritualized their lines and colors. "Franciscus" came and went, which also is the way of new oratorios, and since, Tinel has written little music, and still less has been played outside his own Belgium.

Corneille's "Christian tragedy" of "Polyeucte" might easily stir the imagination of such a composer, as it has touched many another without pretence to a devout spirit or a mystically ecstatic temperament. True, Corneille's early Christians stalk and speak in his characteristic heroic vein. He could conceive them in no other. They must front his heroic Romans. They are born breakers of images and disturbers of pagan rites. (After all, was it not the manners more than the morals of the early Christians that irritated the persecuting Romans?) Yet Polyeucte and his friend Néarque, had their ecstacies of vision and devotion. The martyr's sombre rhapsody and his passionate discourse with his unbelieving wife glow with them. Presumably it was the mystical side of Polyeucte and of his tragedy that would stir Tinel. The composer could pluck him out of the sock and buskin of classic tragedy and carry into music only the essence of his rapt spirit. The contrast and background might spring from the stately march of the tragedy and from the pompous Roman setting. The heroic vein of Corneille hardly ran in Tinel. The mystic did and as "Franciscus" had long ago proved, the theatrical was not altogether absent.

...section of the ... exaltation of the martyr. In the third "picture," for example, the governor, his train and the people moved in solemn procession to the pagan temple. The music was truly and sonorously ceremonial. It had weight. It did not lack a sober eloquence and stately pace. It was largely conceived, largely written. It escaped the commonplace with which the mere word "march" on a programme is pregnant. The temple dances followed. There was sensuous and occasionally bizarre imagination in their rhythm and instrumental color. They were both of an ordered ceremony and of a lush and languorous Orient. Then, for climax, the outcry of Polyeucte against the pagan gods and his heel upon the forehead of their overturned images. The orchestra was as turbulent as the scene it would picture. The voice of pagan dance and ceremony died. The choral of the triumphant Christians pealed. In sum the "tone-picture" was an interesting musical treatment of the episode, with Corneille's severe recital amplified by a more pictoral and sensuous imagination. Yet it wanted power and individuality. There was no sense, perhaps there could not be, of the spiritualizing Tinel of "Franciscus." He had chosen to deal with externals. The pagans seemed to stir him more than the Christians. Akin, but less interesting, was what seemed at a single hearing the solemn commonplace of the overture—stately and expressive orchestral rhetoric, with the swelling choral and just a hint in a song-ful melody of the devout ecstasy of the martyr it would celebrate. The one vivid suggestion of the imaginatively and mystically sensitive Tinel of the oratorio came in the second picture, "Pauline's Dream." At moments it was as the music of phantoms of the night, of troubling ghosts of those whom Pauline loved and who were in sore pain. There were harmonies in it that were spectral, grisly, of no near and warm thing. Then rare and individual imagination played in the music and searched the hearer. It had not, after all, quite for-...

H. T. P.

Paper Times
City New York
Date FEB 10 1907 State N Y

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The Church Choral Society announces

Paper World
City New York
Date FEB 10 1907 State N Y

The Boston Symphony Orchestra returned to Boston on Sunday evening, February 3, after the most successful tour it has ever made in the West. It gave six concerts, in Rochester, Cleveland, Chicago, Detroit, Indianapolis and Cincinnati. The climax of the tour was reached in Chicago on Wednesday evening, January 30. The concert was given in the Auditorium to an audience which completely filled that great theatre. The gross receipts were $4,100, which must come very near the record for an orchestral concert.

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BOSTON DAILY ADVERTISER,
THURSDAY MORNING, FEBRUARY 7, 1907

MUSICAL MATTERS

THE LONGY CLUB CONCERT.

PROGRAMME.

Beethoven. Trio, Op. 11. Clarinette, Violoncello and Piano.
Strauss. Concerto for Wald-horn.
Bird. Serenade for woodwind and horns.

A programme of interest from first to last. We have before this commended the skill of M. Longy in programme making. We wish that the conductor of the new Jordan Hall orchestra would take a leaf from his book. It is certainly far more difficult to make up a series of novel programmes for a club of wind instruments than for a medium-sized orchestra. On this occasion (with a single exception) only the regular forces of the club were called upon, yet one did not in the least degree miss the importation of outside talent into the programme.

Beethoven's trio is interesting rather from its infrequent performance than from any especial skill of clarinette treatment. In fact, the clarinette part is often given (with the composer's sanction) to the violin, and the work does not suffer thereby. It was composed in 1798, before Beethoven was 30. But even in his later years, in his Pastoral Symphony, for example, Beethoven did not fully understand the effects of this comparatively new instrument. It had been introduced into the symphonic orchestra ten years before this trio by Mozart, but it was not until Weber composed "Der Freischuetz" and Mendelssohn his "Scotch Symphony" that the full tone-color of the king of the wood-wind was understood. There is in this Beethoven trio no full comprehension of the spectral character of the "Chalumeau" (the deep register of the instrument) nor of its essentially vocal qualities. The work belongs decidedly to the earliest period, and its finale, a set of variations (of which the theme is not Beethoven's but by Weigl), is very different from the highly developed variations which begin to appear in the Kreutzer sonata or the Heroic symphony. Beethoven was as yet only a somewhat sturdier Haydn.

The only assisting artist was Mr. J. Keller, who played the violoncello part. The finest portion of the trio was the adagio, which, although short, was full of intrinsic beauty, and its performance was admirable. Of Mr. Grisez's work we have very recently spoken in praise; in even the most difficult passages one need never anticipate a "couac" in his tones. Violoncello and clarinette vied with each other in their performance of the chief theme of this adagio, and the piano work, both in this and in the horn concerto, was also excellent.

Mr. Alfred De Voto, the pianist of the club, is making rapid advances in his work; not only has he won laurels at these concerts, but Mme. Melba, after being accompanied by him in a recent concert in Hotel Somerset, caused him to come twice to New York to assist her in recitals at the Vanderbilts, an honor to a Boston pianist that is certainly worth recording. There were long stretches of piano work in the horn concerto, and these were all that could be desired in surety, delicacy and good phrasing.

Richard Strauss comes honestly by his skill in writing for the horn, for his father, a most conservative musician, was one of the best horn-players of Germany. This concerto, Opus 11, belongs, of course, to that period of Strauss's career when he was still under Bulow-Brahms influence and travelling upon the regular classical highway. Its form is symmetrical, with proper abbreviations, however, for a horn-player cannot go as far as a pianist, even in a concerto. It is melodic and shows, as the symphony (in F minor) and piano quartette that soon followed also show, that Strauss would have been a powerful composer even had he remained in the classical fold. He was not yet 20 years old when he composed these works.

The concerto was originally for Waldhorn, that is the old French horn without any keys. Such an instrument could not play a scale, but could only produce the broken tones of the chord of nature (the so-called "series of harmonics"); if it were set in F, for example, it could only sound F, C, F, A, C, E-flat, F, G, A, and a few other notes above, with a modified series made by "stopping." Such was the horn for which Beethoven, Mozart, Weber and all of the old classical composers wrote. The key system only came into use during the second quarter of the 19th century. If the Waldhorn was hampered in one direction it gained in another, for its tones were purer and finer than those which issue from the keyed instrument, although the latter gives us an unbroken scale.

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The Serenade by Arthur Bird was doubly welcome. It was good music and by a native composer, for Bird was born in Cambridge in 1856. He has lived so long abroad (he resides in Berlin we believe) that he is better known in Germany than in America, and his compositions are respected abroad. Yet this Serenade was brought forth under American influence, for it was composed in competition for the Paderewski prize (for the encouragement of American composers) in 1901. It won this prize.

It is written for a double quartette of regular wood-wind instruments plus two horns. It must be borne in mind that the serenade (in its orchestral and chamber-music sense) was a species of Suite, somewhat shorter and less ambitious than the regular Suite, as the orchestral Suite is less developed than the symphony. But this Serenade was more ambitious than many works of its school.

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Paper —— Star

City —— Washington

Date —— State D C

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TRANSCRIPT, SATURDAY, FEBRUARY 9, 1907

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Dr. Muck and the Symphony Orchestra gave their first concert yesterday afternoon since their return from their victorious progress through the West, and it was easy to imagine a touch of welcome and approval in the warm applause that the conductor received as he came upon the stage. The audience on Friday afternoons is not the most alert in the world, but it has not yet become so used to Dr. Muck as to make its greeting a perfunctory courtesy, and interest in him still holds it to the end of the concert. Apparently the fatigue that naturally followed the Western journey and impending labors upon Strauss's "Sinfonia Domestica" measurably determined the programme. It is a weekly temptation to search Dr. Muck's list for some design that may lurk underneath, but yesterday none was discoverable except the working necessities of the moment. Dukas's scherzo, "The Sorcerer's Apprentice," began the concert. Last year the orchestra played it several times under Mr. d'Indy. The year before it had played it as often under Mr. Gericke. The piece is firmly set in the repertory, and the band comes to it as to a regular thing. Tschaikovski's concerto in B-flat minor for piano followed and Mme. Samaroff played the solo part with a varied eloquence that indicated a fresh broadening and deepening of her powers. Ten days ago the orchestra was playing the same concerto in Chicago for Mr. Ganz, and again it was prepared. Last came the three tone-pictures to which Corneille's "Christian" and classic tragedy of "Polyeucte" had moved the Belgian, Edgar Tinel. They were new to Boston; they are not familiar anywhere, and upon them Dr. Muck and his men had evidently spent their pains. Other new music has sometimes more rewarded them; but the audience listened with interest to the end.

The Belgian composers—Paul Gilson, Jan Blockx, and Edgar Tinel—seem to work contentedly for themselves and for the Belgians about them. Now and then their music crosses the border into the neighboring France or Germany and even goes onward into a larger world. Tinel's own oratorio, "Franciscus" so went ten years ago from city to city. Gilson's "Sea-Pieces" passed from orchestra to orchestra. Blockx's operas have been heard outside Brussels. The composers themselves go their way unmoved, writing to their Flemish texts, finding Flemish inspirations, and seeking to develop a Flemish music. The great cosmopolitan world does not disturb them. They are concerned with a Flanders that is older than the Gallicized Belgium that has swallowed it. Blockx's music is almost unknown in America. Those that have heard it elsewhere find national and racial traits in it. There were none in Gilson's "Sea-Pieces," and an equally imaginative and expressive Frenchman or German might have written them. Tinel, as "Franciscus" disclosed him, when choral society after choral society was singing it, was interesting as an individual, not as a Belgian. It is easy to say now that "Franciscus" was overpraised—a new oratorio that is imaginatively and musically alive is so rare a thing—but in the music was the suggestion of a temperament that was half-mystic and half-sensuous. Tinel could imagine and utter the devout ecstasies of the converted saint Francis; his eye could also see and his imagination feel the courtly life wherein that conversion was wrought. The pomps of a mediæval Assisi touched him as well as its humilities. His seemed a temperament akin to Gounod's in its blending of mysticism and sensuousness, but Tinel's was of less amorous and purer and sincerer strain. Out of such imagination, leaping spontaneously to expression as it did in "Franciscus," impressive and distinctive music might come. Enthusiasts saw a Thomas-à Kempis plying the arts of composition and spiritualizing them as devout Florentine painters spiritualized their lines and colors. "Franciscus" came and went, which also is the way of new oratorios, and since, Tinel has written little music, and still less has been played outside his own Belgium.

Corneille's "Christian tragedy" of "Polyeucte" might easily stir the imagination of such a composer, as it has touched many another without pretence to a devout spirit or a mystically ecstatic temperament. True, Corneille's early Christians stalk and speak in his characteristic heroic vein. He could conceive them in no other. They must front his heroic Romans. They are born breakers of images and disturbers of pagan rites. (After all, was it not the manners more than the morals of the early Christians that irritated the persecuting Romans?) Yet Polyeucte and his friend Néarque, had their ecstacies of vision and devotion. The martyr's sombre rhapsody and his passionate discourse with his unbelieving wife glow with them. Presumably it was the mystical side of Polyeucte and of his tragedy that would stir Tinel. The composer could pluck him out of the sock and buskin of classic tragedy and carry into music only the essence of his rapt spirit. The contrast and background might spring from the stately march of the tragedy and from the pompous Roman setting. The heroic vein of Corneille hardly ran in Tinel. The mystic did and as "Franciscus" had long ago proved, the theatrical was not altogether absent.

Yet, face to face with the "tone-pictures" yesterday, the hearer caught hardly a reflection of the exaltation of the martyr. In the third "picture," for example, the governor, his train and the people moved in solemn procession to the pagan temple. The music was truly and sonorously ceremonial. It had weight. It did not lack a sober eloquence and stately pace. It was largely conceived, largely written. It escaped the commonplace with which the mere word "march" on a programme is pregnant. The temple dances followed. There was sensuous and occasionally bizarre imagination in their rhythm and instrumental color. They were both of an ordered ceremony and of a lush and languorous Orient. Then, for climax, the outcry of Polyeucte against the pagan gods and his heel upon the forehead of their overturned images. The orchestra was as turbulent as the scene it would picture. The voice of pagan dance and ceremony died. The choral of the triumphant Christians pealed. In sum the "tone-picture" was an interesting musical treatment of the episode, with Corneille's severe recital amplified by a more pictoral and sensuous imagination. Yet it wanted power and individuality. There was no sense, perhaps there could not be, of the spiritualizing Tinel of "Franciscus." He had chosen to deal with externals. The pagans seemed to stir him more than the Christians. Akin, but less interesting, was what seemed at a single hearing the solemn commonplace of the overture—stately and expressive orchestral rhetoric, with the swelling choral and just a hint in a songful melody of the devout ecstasy of the martyr it would celebrate. The one vivid suggestion of the imaginatively and mystically sensitive Tinel of the oratorio came in the second picture, "Pauline's Dream." At moments it was as the music of phantoms of the night, of troubling ghosts of those whom Pauline loved and who were in sore pain. There were harmonies in it that were spectral, grisly, of no near and warm thing. Then rare and individual imagination played in the music and searched the hearer. It had not, after all, quite for-[illegible] Tinel.

H. T. P.

Paper —— Times

City —— New York

Date —— State N Y

Two important works, one of which is entirely new to New York, will be played by the Boston Symphony Orchestra in its next concerts in Carnegie Hall. On Thursday evening Feb. 1. Assisting artist, be Sibelius's, in E minor, No. 1. On Saturday afternoon the first number on the programme will be Richard Strauss's "Sinfonia Domestica," which has been played in New York but once, three years ago, when it had its first performance anywhere, under the direction of its composers. Mme. Samaroff will be the soloist on Thursday evening, playing Tschaikowsky's concerto for piano in B flat minor. Ossip Gabrilowitsch will be the soloist on Saturday afternoon, playing Brahms's concerto in E flat major, No. 2.

The Church Choral Society announces

Paper —— World

City —— New York

Date —— State N Y

The Boston Symphony Orchestra returned to Boston on Sunday evening, February 3, after the most successful tour it has ever made in the West. It gave six concerts, in Rochester, Cleveland, Chicago, Detroit, Indianapolis and Cincinnati. The climax of the tour was reached in Chicago on Wednesday evening, January 30. The concert was given in the Auditorium to an audience which completely filled that great theatre. The gross receipts were $6,100, which must come very near the record for an orchestral concert.

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MUSIC AND DRAMA

EDGAR TINEL AND HIS THREE "TONE-PICTURES"

An Unfamiliar Composer and a New Composition at the Symphony Concerts This Week—Early Strauss by the Longy Club—Mrs. Beach's Recital—London Sees a "Shilling-Shocker"—Miss Farrar Warmly Praised in "Tannhauser"—Other News of the Day

Edgar Tinel, whose name appears tomorrow for the first time upon the programmes of the Boston Symphony Orchestra, is nevertheless a composer of long-established European reputation. He was born at Sinay in East Flanders, March 27, 1857, the son of a schoolmaster who was also an organist of some attainments. At the age of eight he began piano lessons with his father. Afterward he went to the Royal Conservatory at Brussels, when Fétis, who was then director, received him with marked kindliness and interest. Here he studied under Gevaërt, Kufferath and Brassin. His work was hampered by extreme poverty, and he was obliged to spend part of the time allotted for practice in mending and even making his clothes. At the age of thirteen he was allowed to give up his general studies, and this enabled him to earn money for his expenses by teaching the piano and singing in choirs. In 1872 he won a prize for piano-playing, and in the following year obtained the first prize. Then on a trip to Germany he made the acquaintance of Raff, the composer, and in consequence decided to devote himself wholly to composition. In 1877, he won the Belgian prix de Rome with a cantata, "De Klokke Roeland." It is recorded that when his trunk was searched for books that might help him in the competition, a procedure to which every candidate was subjected, the only one that was found was Thomas à Kempis's "Imitation of Christ."

The years of travel and study to which the Prix de Rome entitled him were spent in Germany, France and Italy. He became an enthusiast over the reform of church music, and the proper cultivation of the Gregorian modes. In 1881 he succeeded Lemmens as director of the Institute of Sacred Music at Malines. In 1889 he was appointed inspector of town music schools. In the following year (some say 1895) he published a treatise on Gregorian music and its proper interpretation. In 1896 he became professor of counterpoint and fugue at the Brussels Conservatory, a position he now holds. A correspondent of the Musical Courier has given the following description of his looks: "Tinel is of most striking appearance. In figure and demeanor somewhat reminding you of a thin, gaunt Jesuit priest, his face and head seem a combination of Berlioz and Schumann, if such a thing can be imagined. But his eyes have neither the dreaminess of the latter nor the vivacity of the former, they merely look at you in thoughtful intent way through evidently very sharp glasses."

Among Tinel's compositions are a Sonata for piano, for four hands; the prize-winning cantata, "De Klokke Roeland"; "Die Drei Ritter," a ballad for baritone, chorus and orchestra; a Te Deum for mixed chorus and organ, an organ sonata, several sets of violets and sacred songs, and the oratorio that gained him universal recognition, "Franciscus," which had more than one hundred performances in ten years. Originally produced at the expense of the city of Malines, in 1888, it gradually traversed Europe. In America it was performed for the first time in February, 1893, by the Oratorio Society in New York; in the following November portions of it were sung by the Cecilia Society in Boston; it was given at a Worcester Festival in 1895. The Flemish poem by Louis de Koninck tells, in three parts, the story of St. Francis's courtly life at Assisi, his renunciation of the world; his life in the convent, including his praise of the theory and practice of poverty; and finally his death, funeral procession and glorification. The music is a combination of styles, sensuous, severe, contrapuntal and modern. The orchestration is unusually sonorous and brilliant, and the music is often dramatic, as well as extendedly lyric in character. "St. Francis" was followed by a music-drama, "Godelive," which was first sung at Brussels on July 22, 1897, but which failed to leave the impression made by "Franciscus." It is too conservative, and essentially undramatic. Other music by Tivel comprises an "Alleluia" for voices and organ, a mass "of the Holy Virgin of Lourdes," some "Tableaux Symphoniques" and an overture and entr' actes for Corneille's "Polyeucte."

Presumably from these come the "three tone-pictures" that are to be played at the Symphony concerts tomorrow and Saturday. The programme enumerates them as an overture, "Pauline's Dream," and a "Festival in the Temple of Jupiter." The "Christian tragedy" of "Polyeucte" is counted one of Corneille's masterpieces, and once or twice a year it may still be seen on the stage of the Théâtre Français. The scene is a city of Armenia in the days of the later Roman emperors, and the characters are Roman and Armenian. Polyeucte, who is an actual saint in the Romish calendar and whose death the martyrologies record is an Armenian, wed to Pauline, the daughter of the Roman governor. His friend Néarque has converted him to Christianity. Full of new zeal and high exaltation Polyeucte obeys the governor's summons to the rites of the temple and there interrupts the sacrifice, insults the god and overturns his image. He is condemned to death and he approaches his fate with continuing fortitude and exaltation. His wife intercedes vainly with her father. A noble Roman, Sévère, who has once loved Pauline and whom she has loved in turn, adds his intercessions, but to no purpose. Polyeucte meanwhile presses his own faith upon his wife and the governor and their swift conversion glorifies his death. The power of the tragedy lies in the exaltation of Polyeucte, blazing with zeal, disdainful of [illegible] even of death itself, breaking [illegible] of loyalty and affection, transported by religious ecstasies that Corneille's imagination lifts to heroic heights. The gentler appeal of the play springs from the devotion of Pauline, as loyal to Polyeucte, as piteous of his fate, as agonized to avert it, as though her love for Sévère had not rekindled at his coming.

Tinel is a devout man. What a few years ago it was the custom to call "Christian mysticism" stirs his imagination and colors his music. Time and again it flashes, like a soft white flame, in "Franciscus." It gives what little vitality there is in "Sainte-Godelive." The beginnings of "Franciscus" reveal also an imagination that answers to courtly pomps. It is easy to understand the appeal of "Polyeucte" to him, though its heroic vein and the characteristic grandeur of Corneille seem to lie beyond his gentler powers. "Pauline's Dream" makes an episode of the first act of the tragedy. In sleep a boding vision has come to her eyes of Sévère returning, not from the shades, but from the victories of war, triumphant, threatening Polyeucte. The vision follows Polyeucte among the Christians, makes him the prey of his rival and of the governor, and Pauline may not save him.

"Le sang de Polyeucte a satisfait leurs rages." The incident in the temple is narrated in the third act of the tragedy. Before the altar stand the Roman governor and his train. The sacrificial rites begin. Polyeucte and Néarque are restless and disdainful. The assembly heeds and murmurs. Polyeucte breaks into open impieties and loud blasphemies. He overturns the sacred vessels, he mocks the god, he flings down its image.

"Les mystères troublés, le temple profané,
Le fuité et les claméurs d'un peuple mutiné."

Here at least is imaginative material for a tone-picture.

[redacted] H.

Two Chamber Concerts

Can it be that the name of Richard Strauss on the programme of a chamber concert increases the number of the audience? Chamber music—and very orthodox and uninspired chamber music—was the pastime, long since abandoned, of Strauss's youth. Last night his name followed nothing more interesting than a commonplace concerto for horn. Yet the largest audience that the Longy Club has attracted this winter made Potter Hall seem nearly full. Perhaps the cause was the unusual instrument for which the concerto was written or even the sympathetic virtuosity with which Mr. Hain was sure to play it. Anyhow there was the concerto and there was the audience. Strauss wrote the music before he was twenty years old for his father who was a notable horn player in his time and whom middle-aged American musicians that studied in Munich can easily remember pottering about the opera house and concert rooms there. It is a very innocent and discreet concerto. The youthful Strauss does not try to widen the range or force the capacity of the horn, and he does not forget that its tone soon cloys with mellowness. Therefore he has written a short concerto in which the song of the slow section follows the opening allegro without a pause, and that a rondo brings to a light close. The melodies are amiably conventional; the development of them as amiably academic. The horn unfolds, varies, shades and even embroiders them. The accompanying orchestra—Mr. de Voto and a piano replaced it last night—affords due aid and background, with here and there a piquant contrast or combination of instrumental timbres that hints faintly at the mature Strauss. Now and then ingenuity shapes the course of the music or fancy brightens its flow. The rest is intelligent exercise in writing for an unusual instrument that with all its limitations has a tempting fascination. Already, one likes to fancy Strauss was beginning to feel the individuality of instruments.

The horn in its quality and its range is twenty times as vivid and alive to this young Strauss as is the clarinet to Beethoven in his youthful trio for it, 'cello and piano that began the concert. Beethoven was quite willing that a violin should replace it, and there is seemingly no tonal color in the pretty pattern-weaving of the music that the stringed instrument does not serve as well. For once in a way Mr. Grisez's virtuosity took its ease. For ending came the serenade for flutes, oboes, clarinets, horns and bassoons—two of each—with which Arthur Bird, American by birth, but German by long residence, acquired taste and cast of musical thought, won one of the Paderewski prizes for composition in the smaller forms six years ago. In form the serenade is really one of the little suites which the composers of the eighteenth century liked to call by that name, but in substance and coloring Mr. Bird has not sought archaic suggestion. His melodies have character, imagination and fertility. They escape mere prettiness, and they never become mere excuses for mathematical music-making. Animation enlivens and fancy flavors his treatment of them. He "leads" his instruments, as the technicians say, ingeniously, he contrasts or combines their timbres with euphony and poetic suggestion. In the slow movement he even tunes the oboe to singularly warm and lyric song. The whole impression is of a small thing adroitly, individually and imaginatively done, which is [illegible] than large, lab[illegible], empty [illegible] plac[illegible]

Boston Sunday Globe.
SUNDAY, FEB 10, 1907.

MUSICAL MATTERS

Olga Samaroff Soloist at the Symphony.

Pittsburg Orchestra Soon to Be Here—Handel and Haydn.

Numerous Recitals of the Next Few Days.

The 14th Symphony program comprised the scherzo, "The Sorceress' Apprentice," by Paul Dukas; Tschaikowsky's first piano concerto, Mme Olga Samaroff soloist, and, for the first time here, three symphonic pictures for orchestra by Edgar Tindel, derived from Corneille's tragedy, "Polyeucte." The jingling and mysterious measures of the quaint Dakas scherzo opened the program in an agreeable manner, for Dr Muck's forces tripped and danced through the peculiar harmonies in a charmingly dainty and spirited way, conjuring, musically, the vivid suggestions of necromancy, as intended by the composer.

In the score the themes are cleverly "juggled" among different instruments and the players skilfully followed the ideas and brought out the tricky phrases as well as the "shivering trumpet blasts" in splendid fashion. It is a jolly little piece and right merrily was it performed by the Symphony men.

Mme Samaroff's performance of the Tschaikowsky concerto was generally commendable, the chief fault being in the almost inaudible pianissimo which at times crept into her playing; a gentleness permissible in a very small hall, but not in association with an orchestra of Symphony proportions. Aside from this little defect the artist's work was thoroughly pleasing and combined the necessary vigor in fortissimo with fine gradations of nuance, technical facility and clarity and carefully proportioned shadings.

In the opening movement Mme Samaroff's heavy chord passages needed no excuse by reason of sex, for they were given with masculine power; her varying themes, of a lighter nature, were very sweetly set forth and the strenuous cadenza measures were admirably handled. The cantabile quality of her work in the second part was exquisite and in the turbulent final movement the dash and brilliancy of her interpretation were unmistakably appealing. She was most heartily applauded for her excellent work.

Tinel's three "pictures" are varied enough in musical color to illustrate quite vividly the themes of the Corneille tragedy without being of any marked value. Parts of the first section, the phrases given to the brasses, are pleasingly sonorous and these showed to advantage this contingent of the orchestra. The second movement "Pauline's Dream," is rather spasmodic in character with fortissimo ejaculations ad lib. The last movement is made up of cleverly devised contrasts worked out by the different bands and culminating in a furious finale for the brasses against arabesque figures on the strings. This latter part was the most interesting of the "pictures" and the work by Dr Muck's men was of that brilliant quality which makes their ensemble playing so nearly perfect.

This week the program will have for a novelty the "Sinfonia Domestica," by Richard Strauss, a work of extraordinary technical difficulties. Special attention is called to the fact that this piece opens the concert and lasts for 50 minutes and is played without pause, so a prompt attendance is requested, as the doors will remain closed until the end of the symphony. Mr Ossip Gabrilowitsch, the well-known pianist, will be heard in Brahms' second concerto and the concert will close with his "Academic" overture.

Boston Symphony Quartet.

At the fourth concert of the Boston symphony quartet, which will be given in Chickering hall Monday evening, Feb 25, the assisting artist will be Ossip Gabrilowitsch. The works will be an unknown string quartet, Emile Jacques-Dalcroze; Gabriel Faure's sonata for violin and piano in A major, and Claude Debussy's quartet in G minor, op. 10.

RALPH E. SAMAROFF WINS OVATION AT SYMPHONY.

Plays Tchaikowsky Piano Concerto with Inspiring Aban-

BOSTON AMERICAN—
FEBRUARY 10, 1907.

FIRST HOB HEARING OF TINEL TONE PICTURES

By Kent Perkins.

Barring the short opening number, Paul Dukas's scherzo, "The Sorcerer's Apprentice," a fetching bit of grotesquerie based on Goethe's ballad of that name, the fourteenth symphony concert of the season last night was a full feast of glowing melody and full-voiced harmony, modern in spirit and form, yet unspotted by the straining after novelty for novelty's sake that some "modern" composers use to cloak poverty of imagination and paucity in inspiration.

There were only two pieces besides that of Dukas, but they were both long and full of varied musical meat, so that neither quantity nor quality was lacking.

Mme. Olga Samaroff, whose presence has come to be exceedingly welcome to Boston audiences, played Tschaikowsky's piano concerto No. 1 in B flat minor. She was a bit nervous, but this showed only tridingly in her manner and did not in the least mar the beauty, poesy and brilliance of her work. She played with an abandon that was inspiriting and she over came the terrific difficulties of the piece with an ease that was astonishing.

In passages whose swiftness was that of lightning her music was like spouts of living fire, shining, clear, seemingly a continuous gleaming tone. Yet it was formed of separate notes, struck by flying fingers, not once missing their mark. At the close she was greeted with hearty and prolonged applause, both from audience and orchestra, and was thus called forth several times.

Edgar Tinel's three symphonic pictures, Op. 21, from Corneille's tragedy, "Polyeucte," performed for the first time in Boston, formed the last part of the programme. The three pictures are overture, Pauline's dream, festival in the temple of Jupiter.

The music is a pictorial, grandoise, duly tinged with tragedy, and probably affected by the Roman theme and its classic handling by Corneille, yet it is strongly human and rich in emotional appeal. There are moments of graceful beauty in the two dances in the temple. There are also intervals of considerable duration where the convulsive shivers and manufactured thrills remind one too forcibly and vividly of the Bowery and its melodrama. The orchestra and Dr. Muck gave the work the benefit of a performance that was magnificent in force and finish.

COMING MUSICAL EVENTS OF INTEREST TO ALL BOSTONIANS

The next Symphony Concerts on Friday and Saturday bring the most important novelty that Boston has had in several years, Richard Strauss's "Sinfonia Domestica," on which the orchestra has been at work for several weeks. Until his opera "Salome" was given to the public Strauss had never written any work which caused so much controversy as this "Sinfonia Domestica." Its purport is to illustrate certain phases of the composer's home life and deals with himself, his wife and his baby, as well as certain female relatives.

The patrons of the Symphony concerts are most urgently requested to be in their seats promptly at the beginning of the public rehearsal on Friday and of the concert on Saturday evening. The "Sinfonia Domestica" lasts in the neighborhood of fifty minutes and is played without a pause, so that those who come late will not be admitted to the hall until the intermission. Ossip Gabrilowitsch, a favorite pianist here, will be the soloist. He will play Brahms's Concerto No. 2 in B flat major, opus 83.

C. A. Ellis, Madame Melba's manager, is in negotiations, the result of which promises for Madame Melba's appearance in Symphony Hall on Saturday afternoon, March 9, the most interesting concert of a special nature that has been given in Boston in many years. Madame Melba will be the principal attraction, but it is Mr. Ellis's purpose to have other features, which would be most acceptable to the public in any event.

The Kneisel String Quartet gives the fourth of its season's concerts at Chickering Hall on the evening of Tuesday, February 19. An unusually brilliant audience is expected.

For the fourth concert of the Boston Symphony Quartet in Chickering Hall on Monday evening, February 25, Professor Willy Hess has arranged a more than usually interesting programme. The assisting artist will be Ossip Gabrilowitsch.

Paper Telegram
City New York
Date FEB 14 1907 State N Y

Boston Symphony to Present Some New Music.

TWO important works, one of which is entirely new to New York, will be played by the Boston Symphony Orchestra in its next concerts in Carnegie Hall. On Tuesday evening, February 21, the symphony will be Sibelius's in E minor, No. 1.

This work when played in Boston created a profound impression and was regarded as being in every respect more important than the composer's second symphony, in E major, which is better known.

On Saturday afternoon the first number on the programme will be Richard Strauss' "Sinfonia Domestica," which has been played in New York but once, three years ago, when it had its first performance anywhere, under the direction of its composer.

Mme. Samaroff will be the soloist on Thursday evening, playing Tschaikowsky's concerto for piano in B flat minor. Ossip Gabrilowitsch will be the soloist on Saturday afternoon, playing Brahms' concerto in E flat major, No. 2.

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WESTERN OPINION OF OUR WHAT CONDUCTOR MUCK

Mr. Arthur Harlmann, Fiddler, Makes Suggestions as to How the Boston Organization Might Be Improved.

BY PHILIP HALE.

THE Boston Symphony Orchestra, visiting Chicago, was welcomed in a most hearty manner. The tribute paid Maj. H. L. Higginson and the orchestra in the official programme book of the Chicago organization was as generous as it was complimentary. Boston might in this respect learn lessons in fine courtesy from the western city.

That the Chicagoans should make comparisons between their own orchestra and the one visiting them was inevitable. That some of the Chicago newspapers should say frankly that the Chicago orchestra is the better of the two was to be expected. The people of Chicago take a godlike pride in all that they have done, are doing and purpose to do. They not only see that it is all good; they shout their belief.

This reminds me of the heroic speech of the late Mr. Kelly, the Rolling Mill Man, a true wit and humorist, whose praise was sounded by Mr. Antonio Pastor in his reminiscences published recently in the New York Sun. (Mr. Pastor should write his memoirs. Though living, he is even now one of the immortals. Who does not remember him in his glorious days, with leg boots and shiny plug hat, inviting the audience to join in the chorus of "Down in a Coal Mine"?).

Mr. Kelly was in Chicago—The Herald may have told the story before, but it is a joy forever. He faced an audience roaring with delight. He had recited one of his monologues, possibly the one that described his method of obtaining a pie when he had no money. Men in their ecstasy had beaten their sides till they were sore, had punched their neighbors or slapped them on the back in wild, gregarious appreciation. "Kelly! Kelly!" And the only Kelly returned to the stage. He waved his hand for silence. "Ah, ladies and gentlemen," he said, with deep emotion, "after all, there is only one city." Shouts, howls, yells of delight for at least 10 minutes. The audience was finally exhausted, and Mr. Kelly could again be heard. "And that, ladies and gentlemen, is—New York."

Chicago's Verdict.

When the Chicago Orchestra, the Theodore Thomas Orchestra, as it is now named, appeared on the platform at Orchestra Hall, Feb. 1, there was an "enthusiastic and prolonged demonstration upon the part of the audience." This, the Chicago Journal tells us, was "a spontaneous outbreak of approval of the gifted leader and his band of artists. At least a portion of the audience had heard this week the Boston Symphony organization, under the leadership of Dr. Karl Muck, whose work bears the unqualified indorsement of musical Germany. They had time to arrive at a conclusion, and yesterday they expressed it." The headline voiced this conclusion: "Local Orchestra Pre-eminent." "It has this week become plainly apparent that the Theodore Thomas orchestra is the best in the country and has but few equals in the world."

"Its wood-wind section cannot be equalled in the perfect blending of tone, and such men as Barthel, Schuers, Quensel, Kruse and Starke are in a class by themselves. Tettelman, the drummer, is a superb artist, a man whose musical instinct is so keen and whose sense of dynamic proportions so exact that his every performance is a work of art. And there are no better trap men anywhere than Wintrich and Wagner." There is similar eulogy of violinists and 'cellists. "The men that sit back of Esser and Meyer in the viola section are entirely capable, and today stand out in bold relief in the light of recent events. Chicago has now more reason than ever to be proud of its magnificent orchestra, and its splendid leader."

This is as it should be.

The Chicago News was almost as violently patriotic, not to say chauvinistic or parochial. Speaking of the Theodore Thomas orchestral concert of Feb. 1, it said:

"Again the orchestra had an opportunity to test the strength of strings, possibly as a natural consequence after the visit of the Boston Symphony orchestra, suggesting 'there were kings before Agamemnon,' and the brass was absolute in pitch, a virtue that in all candor could not be remarked of the visitors, despite their strength of lungs."

In its review of the Boston Symphony orchestra concert in Chicago, the News remarked after praising the various choirs: "But there are others, and Chicagoans have no ground for either adverse comparison or complaint." It, however, did justice to Dr. Muck's fine moral tone in his interpretation of "Don Juan" by Richard Strauss, the "perverse and debased" Strauss, as some of the New York critics characterized him in the late aesthetical discussion: "A certain refinement of performance in this reading eliminated the languorous sensuality that Strauss presents in its score in 'Salome'"?

Has the Chicago critic heard "Salome"? Or, like some of the clerical gentlemen who have rushed excitedly to print, is he boastfully unacquainted with Wilde's tragedy and Strauss' opera?

In Indianapolis.

The Indianapolis Star, however, liked Dr. Muck's interpretation of "Don Juan": "'Don Juan' was more than pleasing; its warmth and riot of emotion throbbed and echoed; at times it was only a whisper, as of an April wind that the window pane at night; then it roared and raged like a February gale; it told of love and hate, joy and sadness and of life itself." That's the stuff. They know a good thing in Indianapolis when they hear it.

"In the theatre," says the Star, "were men and women who stand for the best in the musical and artistic life of Indianapolis. They applauded and cried aloud with enthusiasm." "The fame of this orchestra rests securely upon a foundation of years and effort which defies attack by the wildest critic. The organization is a marvellous musical mechanism—capable of expressing any emotion from the whisper of death to a riot of rage."

The players "flashed friendly glances and smiles of understanding" to Dr. Muck.

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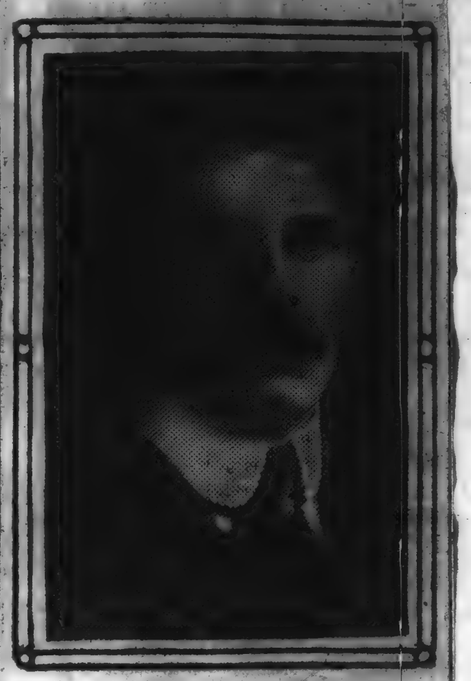

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WESTERN OPINION OF OUR WHAT CONDUCTOR MUCK

Mr. Arthur Harlmann, Fiddler, Makes Suggestions as to How the Boston Organization Might Be Improved.

BY PHILIP HALE.

THE Boston Symphony Orchestra, visiting Chicago, was welcomed in a most hearty manner. The tribute paid Maj. H. L. Higginson and the orchestra in the official programme book of the Chicago organization was as generous as it was complimentary. Boston might in this respect learn lessons in fine courtesy from the western city.

That the Chicagoans should make comparisons between their own orchestra and the one visiting them was inevitable. That some of the Chicago newspapers should say frankly that the Chicago orchestra is the better of the two was to be expected. The people of Chicago take a godlike pride in all that they have done, are doing and purpose to do. They not only see that it is all good; they shout their belief.

This reminds me of the heroic speech of the late Mr. Kelly, the Rolling Mill Man, a true wit and humorist, whose praise was sounded by Mr. Antonio Pastor in his reminiscences published recently in the New York Sun. (Mr. Pastor should write his memoirs. Though living, he is even now one of the immortals. Who does not remember him in his glorious days, with leg boots and shiny plug hat, inviting the audience to join in the chorus of "Down in a Coal Mine"?)

Mr. Kelly was in Chicago—The Herald may have told the story before, but it is a joy forever. He faced an audience roaring with delight. He had recited one of his monologues, possibly the one that described his method of obtaining a pie when he had no money. Men in their ecstasy had beaten their sides till they were sore, had punched their neighbors or slapped them on the back in wild, gregarious appreciation. "Kelly! Kelly!" And the only Kelly returned to the stage. He waved his hand for silence. "Ah, ladies and gentlemen," he said, with deep emotion, "after all, there is only one city." Shouts, howls, yells of delight for at least 10 minutes. The audience was finally exhausted, and Mr. Kelly could again be heard. "And that, ladies and gentlemen, is—New York."

Chicago's Verdict.

When the Chicago Orchestra, the Theodore Thomas Orchestra, as it is now named, appeared on the platform at Orchestra Hall, Feb. 1, there was an "enthusiastic and prolonged demonstration upon the part of the audience." This, the Chicago Journal tells us, was "a spontaneous outbreak of approval of the gifted leader and his band of artists. At least a portion of the audience had heard this week the Boston Symphony organization, under the leadership of Dr. Karl Muck, whose work bears the unqualified indorsement of musical Germany. They had time to arrive at a conclusion, and yesterday they expressed it."

The headline voiced this conclusion: "Local Orchestra Pre-eminent." "It has this week become plainly apparent that the Theodore Thomas orchestra is the best in the country and has but few equals in the world."

"Its wood-wind section cannot be equalled in the perfect blending of tone, and such men as Barthel, Schuers, Quensel, Kruse and Starke are in a class by themselves. Tettelman, the drummer, is a superb artist, a man whose musical instinct is so keen and whose sense of dynamic proportions so exact that his every performance is a work of art. And there are no better trap men anywhere than Wintrich and Wagner." There is similar eulogy of violinists and 'cellists. "The men that sit back of Esser and Meyer in the viola section are entirely capable, and today stand out in bold relief in the light of recent events. Chicago has now more reason than ever to be proud of its magnificent orchestra and its splendid leader."

This is as it should be.

The Chicago News was almost as violently patriotic, not to say chauvinistic or parochial. Speaking of the Theodore Thomas orchestral concert of Feb. 1, it said:

"Again the orchestra had an opportunity to test the strength of strings, possibly as a natural consequence after the visit of the Boston Symphony orchestra, suggesting 'there were kings before Agamemnon,' and the brass was absolute in pitch, a virtue that in all candor could not be remarked of the visitors, despite their strength of strings."

In its review of the Boston Symphony orchestra concert in Chicago, the News remarked after praising the various choirs: "But there are others, and Chicagoans have no ground for either adverse comparison or complaint." It, however, did justice to Dr. Muck's fine moral tone in his interpretation of "Don Juan" by Richard Strauss, the "perverse and debased" Strauss, as some of the New York critics characterized him in the late aesthetical discussion: "A certain refinement of performance in this reading eliminated the languorous sensuality that Strauss presents in its 'acme' in 'Salome' "?

Has the Chicago critic heard "Salome"? Or, like some of the clerical gentlemen who have rushed excitedly into print, is he boastfully unacquainted with Wilde's tragedy and Strauss' opera?

In Indianapolis.

The Indianapolis Star, however, liked Dr. Muck's interpretation of "Don Juan": "'Don Juan' was more than pleasing; its warmth and riot of emotion throbbed and echoed; at times it was only a whisper, as of an April wind against the window pane at night; then it roared and raged like a February gale; it told of love and hate, joy and sadness and of life itself." That's the stuff. They know a good thing in Indianapolis when they hear it.

"In the theatre," says the Star, "were men and women who stand for the best in the musical and artistic life of Indianapolis. They applauded and cried aloud in their enthusiasm." "The fame of this orchestra rests securely upon a foundation of years and effort which defies attack by the wildest critic. The organization is a marvellous musical mechanism—capable of expressing any emotion from the whisper of death to a riot of rage."

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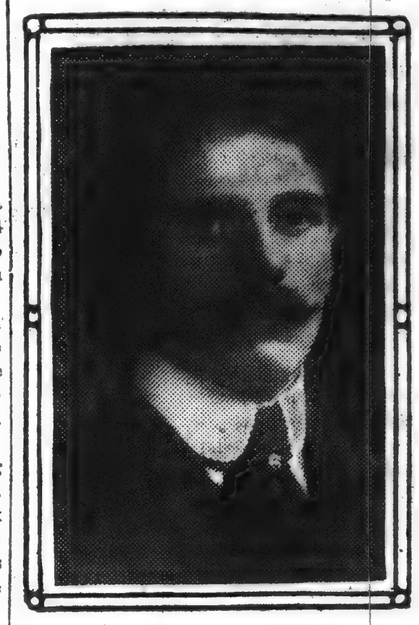

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THE FALL RIVER DAILY HERALD
THURSDAY FEBRUARY 14 1907

SYMPHONY CONCERT GRAND MUSIC EVENT

It was a very pleasant experience of itself to go into the Savoy last night and find the pretty theatre filled to overflowing, except the gallery, for a Boston Symphony orchestra concert. This organization has a band of faithful followers of considerable size in this city that can always be counted on for its concerts, but in some seasons the general public has paid scant attention to the annual Symphony concert. The fine big audience last night and the unquestioned enjoyment with which the selections with their varied movements, as a whole, were followed were good evidences both of the popularity here of this great musical organization and of the growing appreciation of the best that there is in music.

It is three or four seasons since the orchestra has been here before, and the big welcoming house must have been very satisfactory to the musicians as it certainly was to O. Elton Borden, who had charge of the local management of the concert.

Even the gallery, with its capacity of 400 seats, was quite well filled, and there were people enough standing on the two floors below to have filled it completely. A party of 160 came over from New Bedford, and there were many others from out of town. The receipts were over $100 better in total than the best record of a Boston Symphony concert at the Academy.

Of the orchestra and its work there is practically nothing new to be said. It is as near perfection as any organization for the rendering of orchestral music has ever been. There were 68 musicians and they played with the brilliancy, swing, melody and precision of asingle grand instrument under the hands of a master who was also a genius. It was almost as though the conductor, Dr. Karl Muck, were playing such an instrument, so absolute was his control and so direct the response to every slightest movement of his baton.

Interest in the talented man and a desire to see him contributed more than a little to the drawing of people to the concert. The first conductor of the Royal Opera of Berlin, he is one of the leading men in the whole musical world. Of slight figure and still in early middle lief, he looks the good fellow in private life that he is reported to be. On the conductor's platform the "good fellow" gives way to the artist. There have been strong men here in direction of the Boston Symphony orchestra before, but never anyone stronger than this season's conductor, on leave of absence for a year by special permission of the German Emperor. He has no mannerisms, but a personality that dominates every man under him, great and celebrated musicians as many of them are. He puts an immense amount of vitality itno his work, his intensity being of a degree almost tiring to one watching him.

The remarkable success that he has made with the musical world in the short time that he has been here is easily understood, once he has been seen conducting.

Almost equally interesting with Dr. Muck was the soloist, Mme. Olga Samaroff. A Texan by birth, she has lived most of her life abroad, and is a thorough cosmopolitan, having studied and played in all of the musical centers of Europe. Most of her life has been spent in Paris, Berlin and Moscow. Compoloite that she is, and foreign as her name is, Mme. Samaroff is after all an American, and America has good cause to be proud of her for she is one of the greatest of living women pianists. Like all great artists her technique is without a flaw. Apart from her technique she has a very graceful individual style, and great brilliancy of execution. A marked delicacy of touch, she possesses also an unexpected reserved force, which was specially marked in the third movement.

The Greig selection played by her was the Concerto in A minor, op. 16, in three movements, allegro molto moderato, adagio and allegro moderato molto e marcato. The number was new here, but it was reminiscent of other things by Greig that have been given here, notably the "Peer Gynt" suite. The number is very exacting, requiring a force which very few women players could give. In the third movement the force of the playing was most marked.

Mme. Samaroff is a very graceful woman. When playing she is very serious, and those who were looking for a pretty woman were at first disappointed. When she came out in response to the repeated calls this disappointment wholly disappeared, for, freed from her work, her face lighted up in response to the enthusiastic tribute and she was pretty and even charming.

The orchestral part in the pianoforte number was, of course, perfectly played.

Excepting Mme. Samaroff's number the programme was somewhat heavy. This observation applies especially to the symphony number. Brahms' works are always more or less heavy to any except cultured musicians, and Symphony No. 1, in C minor, op. 68, which was played last night, and was new here, is because of its constant repetitions more tedious than some of the others. The perfect rendering was a treat to the musicians present ,long as was the number. With three numbers in all in place of four as customary the concert lasted as long as usual because of the length of the symphony number. There are four general movements with several subdivisions.

There were passages which delighted everybody. Notable among these was the solo by Prof. Willy Hess, the talented leading violinist. The last movement roused everybody because of its spirit. The whole number in its playing exacted the closest attention of every man in the orchestra, and it was not to be wondered at that many in the audience forced in spite of themselves to follow it through were tired at the close.

The opening number was the overture to "Sakuntala," op. 13, by Goldmark, a composer little known here. It has an oriental color and is unlike overtures better known here.

The people in the audience enjoyed recognizing Prof. Willy Hess, Timothee Adamowski, Otto Roth among the violins, Heinrich Warnke, 'cellist; Emile Ferir, viola, and a dozen others, well known and popular here through frequent visits here with the orchestra, and in smaller organization.

Boston Transcript

824 WASHINGTON STREET, BOSTON, MASS.

MONDAY, FEBRUARY 11, 1907

MUSIC AND DRAMA

WANING PROSPECT OF STRAUSS'S "SALOME"

Dr. Muck Almost Turns Operatic Conductor—Tschaikovski and Mme. Samaroff—A Concert of String Quartets—A Prize Play Imitates "The Lion and the Mouse"—Bernhardt Acts One More Youthful Gallant—Mr. Savage to Try Wagner's "Ring" in English?

Apparently the prospect of a performance in Boston of Richard Strauss's "Salome" is diminishing. "From all I can gather," writes a correspondent within the Metropolitan Opera House, "there is likely to be no performance of 'Salome' in Boston or anywhere else by the Conried company. I can't get an official statement to that effect, but I feel pretty sure that Boston will not be permitted to gaze upon the Strauss 'operalization,' of the Eden Musée. The reasons are many—the cost of the orchestra, the difficulty of keeping the cast in rehearsal, the chance of some trouble, and finally (I suspect) the reluctance of Conried to go counter to the wishes of the directors. It does n't pay to buck Wall Street and the Four Hundred."

The Week-End Concerts

Dr. Muck was almost the operatic conductor at the Symphony concert of Saturday, and the dramatic qualities that are in him had an outlet that his severer programmes do not always afford. Dukas's scherzo, "The Sorcerer's Apprentice," is as truly music to accompany, enforce and illuminate an action, as though the enchanted broom were running to and fro with its buckets on the stage and not merely in Goethe's verses in the programme book. There is the magical spell to weave; the broom to exorcise; its speed with the buckets and the deluge of water and of fear with which it overwhelms the apprentice to portray until the potent word of the master-sorcerer sends it back to its corner. The scherzo is a sprightly musical farce, one of the few like Strauss's "Til Eulenspiegel" that really "comes off"—impossible to represent illusively on the stage, but quite possible to depict in tones. Dr. Muck and his men played it as though they were acting it. They spun the tale vivaciously, wove its atmosphere of humorous fantasy, caught its dramatic accents, contrasts and climaxes. They flung it off with the zest that a farce must have in tones or in anything else; and they added the last virtue of buoyant spontaneity and lightly incisive brilliance. The rhythm throughout pricked the fancy more keenly than spoken words; the whole scherzo rippled with action; the end was like a "quick curtain."

Again in Tschaikovski's piano concerto in B-flat minor, Dr. Muck and Mme. Samaroff sought and gained the dramatic accent that makes it one of the very few modern concertos that is alive. The music is no mere combination of tonal patterns, imaginative or perfunctory, and no adroit or obvious means for the display of the pianist's virtuosity. It is the best praise of it and of the pianist that the listener hears with little thought of technical achievement. As remote is the quest of mere ingenuity. The listener does not wonder what the composer will invent next. Instead, he yields quickly to a truly dramatic poem that Tschaikovski chose to have a piano and an orchestra sing. Each has its moods and passions. The voice of the one answers the voice of the other. Melody struggles with melody, in a very conflict of musical wills. There are retorts, encouragements, pauses, excitements. A dozen contrasting emotions play through the music, from the struggling melody of the introduction to the whirling dance of the close. Again, the rhythm is as action. Again, the whole is as a drama in tones. Again, Dr. Muck, with Mme. Samaroff gave it motion, illusion and vitality. Granted an imagination like Tschaikovski's and there is no need to anticipate the extinction of concertos. Granted such a performance as Dr. Muck's and Mme. Samaroff's and there is no need to deprecate the playing of them as so much routine.

In the scherzo and in the concerto Dr. Muck had music that is inherently dramatic. In Tinel's "tone-pictures" out of Corneille's "Polyeucte,' he had music that was intended to be such, but was not. In spite of the secluded asceticism that Tinel cultivates, the "tone-pictures" are rhetorical, declamatory, theatrical, meet adornment for [illegible] when Polyeucte [illegible] an anniversary of Corn[illegible] death. In the music it is eas[illegible] hear Mounet-Sully, Sylvain[illegible] udley stalking and mouthing [illegible] agedy on the stage of the The[illegible] while a dutiful audience tries [illegible] sponsive emotions. The play[illegible] is to make Corneille's verse[illegible] and it was the conductor's bu[illegible] Saturday to make Tinel's music "sound." He and his men must transform its swelling rhetoric into sonorous tonal pomp; they must lift its stilted declamation into heroic utterance; they must give the music the grandiose stride and air. In a word, they must glorify it as the French singers of a passing generation used to glorify Meyerbeer's operas. The first concern of the theatre is to persuade for and on the instant, letting cool and subsequent reflections be what they will. If Tinel's music is to make any impression at all, it must be played with equal theatrical intent. To treat it perfunctorily is to betray every one of its weaknesses. To inflate it too much is to turn it into empty bombast. Between is a golden mean that touches it with a grandiose glamor and makes it seem large and almost significant. At that mean Dr. Muck held the "tone-pictures." They sounded grandiloquent; they almost sounded dramatic; and to make them so was perhaps a more difficult and strenuous feat of conducting than to give Dukas's scherzo or Tschaikovski's concerto its native dramatic accent. It would be good to hear Dr. Muck conduct an opera of Meyerbeer.

Mme. Samaroff's playing of the solo part in Tschaikovsky's concerto confirmed her place among the young pianists of the new school whose traits, apropos of Mr. Ganz, we were noting the other day. Throughout Mme. Samaroff was eloquent with the appropriate eloquence of the music; throughout she seemed to take no thought of herself but every thought of Tschaikovsky. She conceived the concerto as a whole tone-poem, not as a succession of individual and telling effects. It never halted and it never made undue haste. It marched surely and clearly to its moments of decisive contrast and climax. Mme. Samaroff's gradual unfolding and illuminating of the spacious melody of the introduction was truly moving, as a broad, deep beam traverses and dispels surrounding mists. She kept the ensuing allegro alive with rhythm and warmly dramatic with sensuous feeling. The lyric intermezzo—for the second movement is none other—she softened or brightened with a pliant and sensitive charm that has not always been so delicate in her playing. In the finale she and the orchestra struck alternate fire until the music first glinted and then blazed. And all this without a hint of extravagance, exaggeration or toil, with entire command of an expressive technic, an animating touch, and a tone that is as the idea or the emotion made beautiful, vital or eloquent sound. Throughout the impression was of the pianist's mastery of herself, her instrument and her music. The impression was so deep, so stirring, because of the sense behind of full understanding, of emotion felt and controlled, of passion that is ordered because it is so strong.

Mr. Hess is an unpretentiously skilful maker of programmes. Yesterday afternoon he and his three comrades of the Symphony Quartette had the whole of the Sunday chamber concert at Chickering Hall to themselves. They played only quartettes or parts of quartettes—Tschaikovski's in D major—the quartette of the lovely andante; Grieg's in G minor—the quartette that is almost orchestral in the expression of restless moods; the varied andante of Beethoven's quartette in A major, and three short fragments of a serenade for the four string voices by Jacques-Dalcroze. It was a long programme, as the lists of these concerts go. On paper, with what are really twelve pieces for string quartette it suggested monotony. Yet in actual performance it brought no sense of cloyed or strained attention. It was almost novel, for example, to hear Tschaikovski's quartette from first to last, and to recall that the long, tremulous, softly shimmering curve of the Andante—a perfect Russian melody in its insistently melancholy and graceful flow—is not its only charm. It is a lyric Tschaikovski that is writing it throughout as one who puts impulsive or musing fancies, and not deep emotions or poignant song to music paper. Beethoven turned playful like a robuster Mozart made his Andante and variations interesting.

The fragments of Jacques-Dalcroze's "serenade" showed him writing more lightly than he did in his concerto for violin last winter, but with similar faith and skill in rhythm and the contrasting play of instrumental voices rather than in the invention and enrichment of melody. His melodies were short-breathed, but so also were the little pieces that contained them, while from them he summoned lightly his fanciful play with rhythms and the voices of his quartet. Even the neglected viola tempted him. It was Grieg, rather than Dalcroze, who seemed the modern of moderns in the quartet that ended the concert. Only Smetana's "Out of My Own Life" is comparable with it, among the quartets of our own time, in its intensity of personal feeling, in the restless passion of its utterance, and its desire to make the four instruments speak with the power, poignancy and variety of an orchestra itself. Its changeful moods by the very intensity of them melt the form to the composer's purpose and make the voices his cry. How Grieg would write for orchestra, the listener says as he hears, and yet when Grieg did write for orchestra, how poor in comparison was his work. Thus did Mr. Hess keep the interest of his hearers to the end, and thus—one more proof of his skill in programme-making—did he keep to music that asked the best traits of his quartet. It still lacks the highly polished graces, the delicate euphonies, the balanced poise, the sensitive variations of tone that are the crown of a string quartet. But it has the warmth of feeling, the eagerness of expression, the incisiveness of rhythm and accent, the swiftness of transition, the response to vivid, fitful or sustained mood that was the heart of most of the music it played yesterday. It has still to play with finesse. It does play with emotion.

H. T. P.

N SUNDAY GLOBE
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MUSICAL MATTERS

Strauss' Eccentric "Sinfonia Domestica."

Mme Homer Sings Tonight With the Handel and Haydn.

Pittsburg Orchestra and Other Concerts.

Domestic affairs musically illustrated by Richard Strauss under the title of "Sinfonia Domestica" formed the feature of the 15th Symphony program, in which Brahms' second piano concerto and his "Academic Festival" overture aided in making up a concert of two hours' duration. Mr Ossip Gabrilowitsch was the soloist in the concerto. This popular pianist chose a work that is not very frequently heard, probably because of its numerous uninteresting passages and monotonous moments. It is a strange combination of Brahms in some strongly contrasted moods with long stretches of what might be termed musical lassitude, in which the solo instrument has little to express and that of no great musical importance.

The first movement is very deliberate in its thematic treatment; the second is fragmentary and seemingly disconnected in ideas; in the third part the duets between cello and violin are the principal and most interesting periods, and the last movement is charmingly graceful and animated and partaking of the character of a dance.

In the first part Gabrilowitsch displayed his virtuosity in the cadenza, again showing wonderful deftness in the showers of arpeggios, clear and crisp, that fairly drifted from his nimble fingers until at the close his thunderous fortissimo held its own against the orchestral force. The monotony of the piano part in the second movement gave him little chance for effective work. The figurations in the third part between the cello and piano were beautifully played, and the soloist at the end of the coda gave as brilliant an exhibition of trills and other rapid and delicate finger work as one could reasonably expect to hear. The finale gave Gabrilowitsch additional opportunity for showing dainty and cantabile passage work of exquisite character.

Dr Muck's orchestra was augmented to about 100 men for the performance of the "Sinfonia Domestica," a composition into which Strauss apparently endeavored to weave technical difficulties fairly disheartening to the instrumentalist of mediocre ability. Since the monumental work was first produced it has been the subject of lively controversy as to its merits and value to musical literature for the scheme of illustrating domesticity in such a great melodic or rather nonmelodic, form has excited considerable derision, and probably not without just cause.

Strauss is said to have made the claim that it is "absolute" music and needs no program, yet when in this country last season he gave a fairly explicit synopsis of the piece, and this idea has been accepted as really his intention. His keen scent for sensational subjects is shown in some of his later works, "Salome," for instance, and even the New York skyscrapers are said to have impressed him as subjects for orchestral exploitation.

Nearly an hour of audacious tone pictures, dealing with certain phases of the composer's life, himself, his wife, his baby and "his sisters and his cousins and his aunts," may be interesting for some people, but the circle cannot be very large. Granting him marvelous skill in instrumental combinations and grasp of orchestral effects, that seem to have no limitations, he deliberately manipulates his thematic materials in a manner disagreeable to the concert patron, who loves music for its intrinsic worth and does not revel in the abnormal.

It is no use to discuss the "musical speech," uttered in this symphony. Since it was finished in 1903-04 it has been played many times by many orchestras in Europe, and with very few repetitions by the same bands, and America has heard it a few times. Strauss conducted the work in New York three years ago.

The orchestra performed an arduous task in playing this elaborate and comparatively incoherent work, and at its close Dr Muck and all the men seemed fatigued, and also much pleased with accomplishing a feat of endurance and concentrated attention that was nerve testing. That they solved the musical enigma satisfactorily one may readily understand. The audience was very enthusiastic over the performance, Dr Muck calling upon his associates to rise and bow recognition for the plaudits. These evidently were for the players and not the composition.

And how different was the reception given the "Academic" overture, for the usually sedate symphony people fairly drowned with applause portions of the always delightful work because of the splendid verve and swing with which the "students' songs" were played. "Gaudeamus," beloved by hundreds of thousands, was loudly applauded.

The orchestra will make its fourth trip this week. The program March 1 and 2 will comprise the symphonic poems, "The Sea," by Debussy, given here for the first time; "Olaf's Wedding Dance," by A. Ritter, also for the first time at these concerts; Liszt's "Mephisto" waltz and the overture to the "Roman Carnival," by Berlioz.

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FEB. 16, 1907.

E. SAMAROFF AND SYMPHONY

Orchestra Plays Tinel's "Symphonic Pictures" Here for First Time.

DUKAS' WITTY SCHERZO AGAIN ON PROGRAMME

Soloist Gives Superb Performance of Tschaikowsky's Piano Concerto.

BY PHILIP HALE.

The 14th concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place last night in Symphony Hall. Mme. Olga Samaroff was the solo pianist. The programme was as follows:

Scherzo, "The Sorcerer's Apprentice".....Dukas
Concerto for piano No. 1.....Tschaikowsky
Three Symphonic Pictures derived from Corneille's "Polyeucte".....Tinel

Dukas' Scherzo was played last night at the Symphony concerts for the third time. Although the composer is over 40 years old, the list of his published works is a short one. His opera, founded on Maeterlinck's musical, yet vivid, version of the legend of Bluebeard, is completed, but has not yet been performed. Since 1897 no new important work for orchestra by Dukas has been produced. His "Villanelle" for horn and piano was performed about a month ago at a concert in Paris.

It would seem that Dukas has not naturally a fertile musical mind, and that composition is to him a set and arduous task. He is now known at the age of 40 to the world as the composer of "The Sorcerer's Apprentice." He is, then, a brother in eloquence of "Single-speech" Hamilton, who, by the way, is said to have made other speeches and good ones. Dukas has his overture to "Polyeucte," his symphony, his piano sonata, but who knows them or hears of them?

His scherzo in illustration of Goethe's ballad presupposes for enjoyment an acquaintance with the poem. It is not necessary to go back to Lucian's satiric sketch, where Goethe found the story. There was a time when Lucian's "Dialogues of the Dead" were read in class at Exeter, and in other schools; but the "Lie-Fancier" was not read by many schoolboys, and Lucian today is numbered among the "quick sellers." How many in the audience last night, outside of the German born, were familiar with Goethe's ballad?

This is an instance where the title does not give to the great majority of American hearers at least immediate information concerning the musical contents of the piece. Of course, all respectable sorcerers have apprentices, as the virtuoso today seldom travels without his secretary; but if the scherzo be judged humorous or grim or satirical, the judge must base his opinion on comparisons made at the time between Goethe's ballad and Dukas' work, and he thus runs the risk of not hearing all the music, or of failing to appreciate the transliteration into music of a particular passage.

Suppose the hearer ignorant of the poem and the story. Does the scherzo speak for itself without any association of ideas to impress or charm him? Is the appeal instinctional or merely one to the intellect?

The interpretation of Dr. Muck and the performance of the orchestra were extraordinarily brilliant, so brilliant that they might have vitalised less interesting and effective music.

It is perhaps not too much to say that any one entirely ignorant of Goethe's ballad would be nevertheless entertained and impressed by the rhythmic quaintness and capricious-ness, the swing and dash, the mystery, the humor, the musicality, the glitter of the instrumentation. This music appeals both to the sensitive nerves and to cool intellect. Perhaps that was familiar with the story perhaps had a fuller appreciation than another whom the scherzo was simply a brilliant prozzo. But this music is more than Shramme music.

Should one ask whether a broom be proper material for an art work, answer him, "Some broomstick may be tragic." Men, women, little children have been tortured, hanged, burned, drowned, because they were convicted on the evidence of trustworthy persons who saw them riding to Satan's Sabbat astride a broomstick.

Mme. Samaroff gave a superb performance of the gorgeously barbaric concerto of Tschaikowsky. For once the introductory defiant theme was taken at a pace that allowed the expression of arrogant pomp. The contrast with the main body of the movement was the more dramatic. The whole performance of the first movement was dramatic and exciting, from the mumbling theme, which the composer heard from a beggar's lips, to the sonorous close.

Admirable, too, was Mme. Samaroff's reading of the second movement, by reason of simplicity and expression of contrasted moods. The finale was in the Cossack spirit and the performance was distinguished by its rhythm and color. The pace at which it was taken was swift, but none too swift; the mechanism was clear and polished; it never became a scramble.

The whole performance was thoughtful, considered, thoroughly prepared, brilliant in detail, irresistible in dash, full of authority. The repose of the player, her modesty, her freedom from self-consciousness, made this performance more memorable. Dr. Muck's accompaniment was an inspiration to her. He, a man of strong, if not bigoted, musical convictions, saw in Polyeucte, the hero of Corneille's tragedy, a symbol of the soul, as his own poverty had taught him to glorify in music St. Francis of Assisi, who was never tired of singing the praises of poverty.

Tinel's tragedy. Tinel wrote an orchestral movement descriptive of the scene, and a musical illustration of Jupiter's Temple. The festival march,

The first item of the parade for the Emperor Severus, who, lured by rest, was reported dead on the battle field, for the close a grand apotheosis—the triumph of Christianity, as shown by the conversions that followed the beheadment of Polyeucte.

The dream of Pauline—how Severus appeared to her and reproached her for infidelity, and her father, Felix, stabbed her husband—gave opportunity for dramatic composition, as the temple scene for pomp and ceremony, song and dance, melodramatic intensity. Nor was the stern, yet mystical Tinel disturbed by the thought of ballet music. It will be remembered that he introduced a waltz in his "Franciscus."

It is a curious fact that when Gounod's "Polyeucte" was produced at the Opera, Paris, the chief feature was the first appearance of Rosita Mauri, the Spanish dancer, in the temple scene. Dancers costumed as Roman legionaries in blue and pink answered the fanfare of Bellona. The entrance of Venus Amphitrite was declared "delicious." A waltz of Nereids was one of the most successful numbers.

As for Rosita she danced a mazurka in a fine anachronistic spirit. She impersonated Venus, and there was a grave discussion at the time whether her legs were not too thin for ideal beauty. This amiable and entertaining discussion did not save the opera. Donizetti's "Polinto" is now forgotten. The Iconoclast of Nicomedia cuts no figure today on the operatic stage. He still awaits a composer.

Tinels' overture and temple music are fortunate in this: They may pass in the concert hall as absolute music. Pauline's Dream is naturally in need of an interpreter. The overture might be concerned with any man or woman, for a choral does not necessarily have any definite, particular significance. It is used by composers of chamber music, symphonies, violin concertos, without any compelling reason. "Festival in Jupiter's Temple" might be any festival with march and dances—for the music that afterward deals specifically with Polyeucte is of less importance.

When the music is carefully examined it is for the most part conventional or unaffectedly cheap. The overture is sound and orthodox. It is also too long by reason of undue development and damnable iteration. There is one phrase—the more sentimental portion of the second theme—that fairly gets on the hearer's nerves before the composer, enamored of it, is willing to dismiss it in its original form. Nevertheless this overture is the best of the three "Pictures."

Tinel, a well educated musician, with orchestral fluency, is not dramatic. His lack of dramatic force is shown in his "Franciscus." When he came to write music for Pauline's dream, the task was beyond his ability, and as absolute music, the movement is uninteresting. Nor does the "Festival" music suggest the solemn rites, the sacred dances.

The march might have been sketched by any English doctor of music as a closing organ voluntary, and the dances have neither mystical significance nor voluptuous grace.

Dr. Muck and the orchestra did their utmost in the service of Tinel, but the material with which they had to work was ordinary, lumpish, insufficient.

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Since Weingartner ceased coming to America and Gericke returned to Vienna, the works of Berlioz have been less frequently performed than they used to be. Next Friday, however, Dr. Muck and the Boston Symphony Orchestra will favor Brooklynites with that composer's "Harold in Italy," which will, no doubt, be a notable one—such a one as Berlioz himself never was able to hear. It was composed in 1834 and in those days Paris, one of the leading musical cities of Europe, was very far behind where New York is now. A vivid picture of the situation is given by Ernest Newman in his "Musical Studies":

It was not until 1828 (the year after his death) that Beethoven made any impression on Paris. Orchestras were generally incompetent and audiences ignorant. The calibre of the average French orchestra of the time may be gauged from the fact that even the more reputable bands found Mozart's symphonies by no means easy. One shudders to think what the ordinary orchestra must have been like, and what was the quality of the music to which they had grown accustomed. As for the audiences, where they were not extremely uneducated, they were extremely prejudiced, clinging blindly to the remains of the pseudo-classical principles that had been bequeathed to them by their fathers. An audience that could be worked into a perfect frenzy of rage because an actor, outraging all the proprieties of the time, actually referred in "Othello" to something so vulgar as a handkerchief, would hardly look with favor on anything revolutionary either in idea or technique. At the opera the Italians were mostly in vogue. The French public knew little of instrumental music pure and simple, and were almost entirely ignorant of the huge developments of German music.

Strauss's "Sinfonia Domestica" for the First Time—A Notably Imaginative and Sympathetic Performance That Seemed to Give the Music Its True Voice—Two First Impressions: The Beauty of Much of the Tone-Poem and the Humanity of It All—Music of the Zest of Life

Richard Strauss's "Sinfonia Domestica" was performed for the first time in Boston at the Symphony concert yesterday, and, by æsthetic standards, for the first time in America. True, a "scratch" orchestra played it in New York, with the composer conducting, three years ago; but with all allowance for the deceits of memory, theirs was not the "Sinfonia Domestica" that came to hearing yesterday. They skimmed the surface and barely entered the substance; they struggled with the letter and missed the spirit. Dr. Muck may care little for Strauss's later tone-poems; but for that very reason he sought the more to bring the "Sinfonia Domestica" to full, sympathetic and expressive utterance. The men of the orchestra may grumble as they will about the labor that Strauss lays upon almost every one of them. He does ask the difficult, but he never asks the impossible, and there is that in his way of asking and in the spur of actual performance that puts the players to their mettle. It is the fashion to call Strauss's music intricate, and in a sense it is so; but, given the conductor and the band, it can be made as luminous and integral as it was yesterday, when every part and almost every phrase seemed to spring organically from its predecessor and lead as organically into whatever followed. From beginning to end Dr. Muck found, guided and maintained the large melodic lines of the tone-poem. He seemed to follow and to feel every curve and convolution of them, every interplay contrast or conflict, every change in their motion or their pace, every lightening or darkening of their color, every intensifying of their weight. The composition and the adjustment of the harmonic background along which and through which these lines flowed was as lucid and imaginative. The blending or the contrasting of instrumental colors, the pointing or the subduing of instrumental detail, was as luminous and felicitous. The music seemed to vibrate spontaneously with Strauss's endless varieties and subleties of intertwining rhythms. The introduction was as transparent exposition. The scherzo was nimble with fancy. The slow movement touched heights and depths of sustained and imaginative song. The final fugue was human and humorous sport with tones and the musical ideas they uttered.

Meanwhile, from the very beginning of the tone-poem, conductor and men had been crowning all these virtues by a very notable achievement of insight, imagination and expression. Steadily they gave the "Sinfonia Domestica" the quality of tone that is born of the spirit rather than the letter of the music and that imparts this spirit vitally. There are some who seem to believe that Strauss's music must always be played rudely, coarsely, noisily. There have been performances of his tone-poems in which the one object of all concerned seemed to be to cavort, shriek and shout. Now the "Sinfonia Domestica" is a lyric poem in tones, and those tones seek oftenest the lightness, brightness, iridescent quality and songful voice that Dr. Muck and the band gave to them. They bent their tone to rapt song that was still lyric rather than epic; they made it flicker with humor; they kept it buoyantly and brightly alive. Of course, moments come when Strauss would have this tone frankly delineative, and the players made it so, lightly, adroitly and fancifully. Those that are fain to hear the baby resent its bath or the clock strike the hour need miss no detail. Best of all, conductor and men charged this tone with the subdued and vibrant intensity which is the true voice of the "Sinfonia Domestica." They never thundered. They never tried to be ugly or boisterous. They did not bawl but a lyric. Rightly did an audience that had listened with very eager and seemingly responsive intentness recall the conductor again and again and bring the men of the orchestra to their feet. The ears, even of doubters and scorners, must have leapt to the true voice of Strauss's music.

Under such a performance of the "Sinfonia Domestica" two impressions were bound to be very clear, vital and transporting—one was of the beauty and imaginative power of much of the music; the other was of the humanity of it all. It is easy to grant Strauss's inability to invent melodic ideas that in themselves and in the first statement of them have penetrating beauty and significance. The melodies of the father, the mother and the child as the introduction to the tone-poem unfolds them and their divisions are not impressive. It is safest, perhaps, to say that they have character, as in the robustness of the man's melody, the capriciousness of the woman's, or the plaintive sweetness of the child's. It is good to invent beautiful and striking melodies, but it is also good to invent melodies that, as imagination plays upon them and varies them, treats them harmonically, rhythmically and instrumentally, and combines and contrasts them, shall become clothed with

[illegible] become instruments of his brain and hand that is essential. Of them are born such exquisite and caressing minor melodies as that of the mother's care for her child (as the programmists have it) that flows in the scherzo and recurs in the fugue. From them spring under Strauss's imagination, the light, almost affectionate fancies of that same scherzo—a child's play idealized in tones that catch the very motion and breath of it, and that touch it with the soft, responsive emotion, again idealized, of the watching parents. Above all, out of these seemingly prosaic melodies comes the deep, changeful, and altogether transporting beauty of the first part of the slow movement—an orchestral song, if ever one was written, of the joy and the passion of living in the dreams and the work of imagination, in the zest and stimulus of affection. To hear is to yield mind and heart to it, to be upborne on its flow, to be encompassed and possessed by its emotions. It is the song, at last of the thrill and the delight of life. And then it wavers and fades into vague and flitting "dream-fancies." The ear hears some of the very melodies which it has caught clearly and implicitly in shadowy, distorted, tremulous sounds, as the eye sees in night vision the images that have pre-occupied it by day. The illusion, the imagination, the ingenuity and the human plausibility of these tone-dreams are equal. They are one of Strauss's feats of poetry.

The other thrilling impression of the tone-poem was its essential humanity from first to last. Strauss has already put his philosophies and sardonic humors, his hero of romance and his hero of imagination into tones, depicting, illuminating, transfiguring. In the "Sinfonia Domestica," since his imagination ranges wide and many things touch it to creation, he would transfigure the routine of domestic life and affection and against the circumstances and episodes of it as against a background, he would set the deep emotions, the lyric feelings, the poetry, that underlie it. Those emotions invite expression in tones. They rise in suggestion from the very themes he has invented, to play through the scherzo and to flood the adagio. Yet half the essence of them lies in the realistic background against which they flow, with its details of the comparing aunts likening the baby to father or mother, of the bath, of the cradle song, of the awakening. Through his tones, and by equal power of imagination and expression Strauss imparts the incidents themselves and the emotions which is as the idealization of them. Life has its affectionate play as in the scherzo. Life has its passions as in the adagio. It has also its animated humors, and hence plausibly the double fugue that leads into the closing passages. The programmists will have it that father and mother hold brisk and sportive debate of the child and its future, as it plays with them the while. The notion is plausible; Strauss has intimated that his own imaginative programme warrants it.

But the larger and perhaps the truer impression is that, as the adagio was the song of the deeper joys and passion of life, so here is the merry song of its lighter but still intimate delights. To and fro in the music go the characteristic voices of the husband and the wife, "giving and taking" in light debate and playful retort, making sport of each other's traits and weaknesses, chaffing each other, in plain English, merrily and intimately, and chaffing over and about the child. As Dr. Muck and the orchestra played this fugue yesterday with rare imaginative perception, it was no Brobdingagian and meaningless clamor, no mere extended riot of polyphony and instrumentation, but a "mood picture" in tones and of one of the most intimate and human of domestic moods. Instead of din, there was agile lightness. Instead of melodic, harmonic and instrumental thunders, there was the briskest of merriment. Here the wife sought the last word in gay caprice. There the sturdy voice of the man intercepted her. Then both for an instant paused for softer thought (with a catch in their voices, so to say) of their child. And so gayly, into the tremulously happy and buoyant final measures—the joyful climax of what from beginning to end has been a tone-poem of the zest of life, not as heroes of epic or romance live it, but as it goes forward under every roof, if they that dwell beneath could only feel the elation, the passion, and the poetry of it as Strauss has felt and expressed them. He has put common humanity into tones, exalted it, and made it glow. So much for first impressions.

H. T. P.

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MME. SAMAROFF AND SYMPHONY

Orchestra Plays Tinel's "Symphonic Pictures" Here for First Time.

DUKAS' WITTY SCHERZO AGAIN ON PROGRAMME

Soloist Gives Superb Performance of Tschaikowsky's Piano Concerto.

BY PHILIP HALE.

The 14th concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place last night in Symphony Hall. Mme. Olga Samaroff was the solo pianist. The programme was as follows:

Scherzo, "The Sorcerer's Apprentice".....Dukas
Concerto for piano No. 1.....Tschaikowsky
Three Symphonic Pictures derived from Corneille's "Polyeucte".....Tinel

Dukas' Scherzo was played last night at the Symphony concerts for the third time. Although the composer is over 40 years old, the list of his published works is a short one. His opera, founded on Maeterlinck's whimsical, yet vivid, version of the legend of Bluebeard, is completed, but it has not yet been performed. Since 1897 no new important work for orchestra by Dukas has been produced. A "Villanelle" for horn and piano was performed about a month ago at a concert in Paris.

It would seem that Dukas has not naturally a fertile musical mind, and that composition is to him a set and arduous task. He is now known at the age of 40 to the world as the composer of "The Sorcerer's Apprentice." He is, then, a brother in eloquence of "Single-speech" Hamilton, who, by the way, is said to have made other speeches and good ones. Dukas has his overture to "Polyeucte," his symphony, his piano sonata, but who knows them or hears of them?

This scherzo in illustration of Goethe's ballad presupposes for enjoyment an acquaintance with the poem. It is not necessary to go back to Lucian's satiric sketch, where Goethe found the story. There was a time when Lucian's "Dialogues of the Dead" were read in class at Exeter, and in other schools; but the "Lie-Fancier" was not read by many schoolboys, and Lucian today is numbered among the "quick sellers." How many in the audience last night, made of the German born, were familiar with Goethe's ballad?

There is an instance where the true does not give to the great majority American hearers at least immediate information concerning the musical contents of the piece. Of course, all respectable sorcerers have apprentices, as every virtuoso today seldom travels without his secretary; but if the scherzo may be judged humorous or grim or mystical, the judge must base his opinion on comparisons made at the time between Goethe's ballad and Dukas' music, and he thus runs the risk of not hearing all the music, or of failing to note, or particularize the transliteration into music of a superlar passage.

Suppose the hearer ignorant of the poem as music and the story. Does the scherzo appeal even without any association of ideas in dress or charm him? Is the appeal intellectual or merely one to the instinctive?

The performance of the orchestra were extraordinarily brilliant, so brilliant indeed that they might have vitalized less interesting music.

It is not too much to say that any hearer who have been ignorant of Goethe's ballad would the more entertained and impressed by the melodic quaintness and capriciousness, the swing and dash, the mystery, strumentation, musicality, the glitter of the instrumentation. This music appeals both to sensitive nerves and to cool intellect. Perhaps that was familiar with the story he took had a fuller appreciation than scherzo whom the scherzo was simply a programme. But this music is more than Shakespeare music.

If it should one ask whether a broom be a material for an art work, answer him, "The broomstick may be tragic." Men, children, little children, have been tortured, hanged, burned, drowned, because they were convicted on the evidence of trustworthy persons who saw them riding to Satan's Sabbat astride a broomstick.

Mme. Samaroff gave a superb performance of the gorgeously barbaric concerto of Tschaikowsky. For once the introductory defiant theme was taken at a pace that allowed the expression of arrogant pomp. The contrast with the main body of the movement was the more dramatic. The whole performance of the first movement was dramatic and exciting, from the mumbling theme, which the composer heard from a beggar's lips, to the sonorous close.

Admirable, too, was Mme. Samaroff's reading of the second movement, by reason of simplicity and expression of contrasted moods. The finale was in true Cossack spirit and the performance was distinguished by its rhythm and color. The pace at which it was taken was swift, but none too swift; the mechanism was clear and polished; it never became a scramble.

The whole performance was thoughtful, considered, thoroughly prepared, delightful in detail, irresistible in dash, fire, authority. The repose of the player, her modesty, her freedom from self-consciousness, made this performance more memorable. Dr. Muck's accompaniment was an inspiration to her.

Tinel, a man of strong, if not bigoted religious convictions, saw in Polyeucte, the hero of Corneille's tragedy, a symbolic soul, as his own poverty had led him to glorify in music St. Francis of Assissi, who was never weary of singing the praises of poverty. Inspired by the tragedy, Tinel wrote an overture, a movement descriptive of Pauline's dream, and a musical illustration of the festival in Jupiter's Temple, with its stately processional march, and then the intrusion of Polyeucte in his Christian fervor, [illegible] gods and priests, and finally [illegible] sacred vessels and overthrew

There was plenty of material for the overture. Chorals and church tones to represent the Christians; plaintive themes to typify the conflict between Polyeucte's love for his Pagan wife Pauline and his duty as a fierce iconoclast; or a theme to typify the pure love of the heroine for the Roman Severus, who, loved by her, was reported dead on the battle field; for the close a grand apotheosis—the triumph of Christianity, as shown by the conversions that followed the beheadment of Polyeucte.

The dream of Pauline—how Severus appeared to her and reproached her for infidelity, and her father, Felix, stabbed her husband—gave opportunity for dramatic composition, as the temple scene for pomp and ceremony, song and dance, melodramatic intensity. Nor was the stern, yet mystical Tinel disturbed by the thought of ballet music. It will be remembered that he introduced a waltz in his "Franciscus."

It is a curious fact that when Gounod's "Polyeucte" was produced at the Opera, Paris, the chief feature was the first appearance of Rosita Mauri, the Spanish dancer, in the temple scene. Dancers costumed as Roman legionaries in blue and pink answered the fanfare of Bellona. The entrance of Venus Amphitrite was declared "delicious." A waltz of Nereids was one of the most successful numbers.

As for Rosita she danced a mazurka in a fine anachronistic spirit. She impersonated Venus, and there was a grave discussion at the time whether her legs were not too thin for ideal beauty. This amiable and entertaining discussion did not save the opera. Donizetti's "Polinto" is now forgotten. The Iconoclast of Nicomedia cuts no figure today on the operatic stage. He still awaits a composer.

Tinels' overture and temple music are fortunate in this: They may pass in the concert hall as absolute music. Pauline's Dream is naturally in need of an interpreter. The overture might be concerned with any man or woman, for a choral does not necessarily have any definite, particular significance: It is used by composers of chamber music, symphonies, violin concertos, without any compelling reason. "Festival in Jupiter's Temple" might be any festival with march and dances—for the music that afterward deals specifically with Polyeucte is of less importance.

When the music is carefully examined it is for the most part conventional or unaffectedly cheap. The overture is sound and orthodox. It is also too long by reason of undue development and damnable iteration. There is one phrase—the more sentimental portion of the second theme—that fairly gets on the hearer's nerves before the composer, enamored of it, is willing to dismiss it in its original form. Nevertheless this overture is the best of the three "Pictures."

Tinel, a well educated musician, with orchestral fluency, is not dramatic. This lack of dramatic force is shown in his "Franciscus." When he came to write music for Pauline's dream, the task was beyond his ability, and as absolute music, the movement is uninteresting. Nor does the "Festival" music suggest the solemn rites, the sacred dances.

The march might have been sketched by any English doctor of music as a closing organ voluntary, and the dances have neither mystical significance nor voluptuous grace.

Dr. Muck and the orchestra did their utmost in the service of Tinel, but the material with which they had to work was ordinary, lumpish, insufficient.

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Since Weingartner ceased coming to America and Gericke returned to Vienna, the works of Berlioz have been less frequently performed than they used to be. Next Friday, however, Dr. Muck and the Boston Symphony Orchestra will favor Brooklynites with that composer's "Harold in Italy," which, no doubt, will be a notable one—such a one as Berlioz himself never was able to hear. It was composed in 1834 and in those days Paris, one of the leading musical cities of Europe, was very far behind where New York is now. A vivid picture of the situation is given by Ernest Newman in his "Musical Studies":

It was not until 1828 (the year after his death) that Beethoven made any impression on Paris. Orchestras were generally incompetent and audiences ignorant. The calibre of the average French orchestra of the time may be gauged from the fact that even the more reputable bands found Mozart's symphonies by no means easy. One shudders to think what the ordinary orchestra must have been like, and what was the quality of the music to which they had grown accustomed. As for the audiences, where they were not extremely uneducated, they were extremely prejudiced, clinging blindly to the remains of the pseudo-classical principles that had been bequeathed to them by their fathers. An audience that could be worked into a perfect frenzy of rage because an actor, outraging all the proprieties of the time, actually referred in "Othello" to something so vulgar as a handkerchief, would hardly look with favor on anything revolutionary either in idea or technique. At the opera the Italians were mostly in vogue. The French public knew little of instrumental music pure and simple, and were almost entirely ignorant of the huge developments of German music.

EVENING TRANSCRIPT, FEBRUARY 16, 1907

THE SYMPHONY CONCERT

Strauss's "Sinfonia Domestica" for the First Time—A Notably Imaginative and Sympathetic Performance That Seemed to Give the Music Its True Voice—Two First Impressions: The Beauty of Much of the Tone-Poem and the Humanity of It All—Music of the Zest of Life

Richard Strauss's "Sinfonia Domestica" was performed for the first time in Boston at the Symphony concert yesterday, and, by æsthetic standards, for the first time in America. True, a "scratch" orchestra played it in New York, with the composer conducting, three years ago; but with all allowance for the deceits of memory, theirs was not the "Sinfonia Domestica" that came to hearing yesterday. They skimmed the surface and barely entered the substance; they struggled with the letter and missed the spirit. Dr. Muck may care little for Strauss's later tone-poems; but for that very reason he sought the more to bring the "Sinfonia Domestica" to full, sympathetic and expressive utterance. The men of the orchestra may grumble as they will about the labor that Strauss lays upon almost every one of them. He does ask the difficult, but he never asks the impossible, and there is that in his way of asking and in the spur of actual performance that puts the players to their mettle. It is the fashion to call Strauss's music intricate, and in a sense it is so; but, given the conductor and the band, it can be made as luminous and integral as it was yesterday, when every part and almost every phrase seemed to spring organically from its predecessor and lead as organically into whatever followed. From beginning to end Dr. Muck found, guided and maintained the large melodic lines of the tone-poem. He seemed to follow and to feel every curve and convolution of them, every interplay contrast or conflict, every change in their motion or their pace, every lightening or darkening of their color, every intensifying of their weight. The composition and the adjustment of the harmonic background along which and through which these lines flowed was as lucid and imaginative. The blending or the contrasting of instrumental colors, the pointing or the subduing of instrumental detail, was as luminous and felicitous. The music seemed to vibrate spontaneously with Strauss's endless varieties and subleties of intertwining rhythms. The introduction was as transparent exposition. The scherzo was nimble with fancy. The slow movement touched heights and depths of sustained and imaginative song. The final fugue was human and humorous sport with tones and the musical ideas they uttered.

Meanwhile, from the very beginning of the tone-poem, conductor and men had been crowning all these virtues by a very notable achievement of insight, imagination and expression. Steadily they gave the "Sinfonia Domestica" the quality of tone that is born of the spirit rather than the letter of the music and that imparts this spirit vitally. There are some who seem to believe that Strauss's music must always be played rudely, coarsely, noisily. There have been performances of his tone-poems in which the one object of all concerned seemed to be to cavort, shriek and shout. Now the "Sinfonia Domestica" is a lyric poem in tones, and those tones seek oftenest the lightness, brightness, iridescent quality and songful voice that Dr. Muck and the band gave to them. They bent their tone to rapt song that was still lyric rather than epic; they made it flicker with humor; they kept it buoyantly and brightly alive. Of course, moments come when Strauss would have this tone frankly delineative, and the players made it so, lightly, adroitly and fancifully. Those that are fain to hear the baby resent its bath or the clock strike the hour need miss no detail. Best of all, conductor and men charged this tone with the subdued and vibrant intensity which is the true voice of the "Sinfonia Domestica." They never thundered. They never tried to be ugly or boisterous. They did not bawl out a lyric. Rightly did an audience that had listened with very eager and seemingly responsive intentness recall the conductor again and again and bring the men of the orchestra to their feet. The ears, even of doubters and scorners, must have leapt to the true voice of Strauss's music.

Under such a performance of the "Sinfonia Domestica" two impressions were bound to be very clear, vital and transporting—one was of the beauty and imaginative power of much of the music; the other was of the humanity of it all. It is easy to grant Strauss's inability to invent melodic ideas that in themselves and in the first statement of them have penetrating beauty and significance. The melodies of the father, the mother and the child as the introduction to the tone-poem unfolds them and their divisions are not impressive. It is safest, perhaps, to say that they have character, as in the robustness of the man's melody, the capriciousness of the woman's, or the plaintive sweetness of the child's. It is good to invent beautiful and striking melodies, but it is also good to invent melodies that, as imagination plays upon them and varies them, treats then harmonically, rhythmically and instrumentally, and combines and contrasts them, shall become clothed with beauty and appeal. Of such are Strauss's melodies in the "Sinfonia." It is not what they are in themselves, but what they become under his brain and hand that is essential. Of them are born such exquisite and caressing minor melodies as that of the mother's care for her child (as the programmists have it) that flows in the scherzo and recurs in the fugue. From them spring under Strauss's imagination, the light, almost affectionate fancies of that same scherzo—a child's play idealized in tones that catch the very motion and breath of it, and that touch it with the soft, responsive emotion, again idealized, of the watching parents. Above all, out of these seemingly prosaic melodies comes the deep, changeful, and altogether transporting beauty of the first part of the slow movement—an orchestral song, if ever one was written, of the joy and the passion of living in the dreams and the work of imagination, in the zest and stimulus of affection. To hear is to yield mind and heart to it, to be upborne on its flow, to be encompased and possessed by its emotions. It is the song at last of the thrill and the delight of life. And then it wavers and fades into vague and flitting "dream-fancies." The ear hears some of the very melodies which it has caught clearly and implicitly in shadowy, distorted, tremulous sounds, as the eye sees in night vision the images that have pre-occupied it by day. The illusion, the imagination, the ingenuity and the human plausibility of these tone-dreams are equal. They are one of Strauss's feats of poetry.

The other thrilling impression of the tone-poem was its essential humanity from first to last. Strauss has already put his philosophies and sardonic humors, his hero of romance and his hero of imagination into tones, depicting, illuminating, transfiguring. In the "Sinfonia Domestica," since his imagination ranges wide and many things touch it to creation, he would transfigure the routine of domestic life and affection and against the circumstances and episodes of it as against a background, he would set the deep emotions, the lyric feelings, the poetry, that underlie it. Those emotions invite expression in tones. They rise in suggestion from the very themes he has invented, to play through the scherzo and to flood the adagio. Yet half the essence of them lies in the realistic background against which they flow, with its details of the comparing aunts likening the baby to father or mother, of the bath, of the cradle song, of the awakening. Through his tones, and by equal power of imagination and expression Strauss imparts the incidents themselves and the emotions which is as the idealization of them. Life has its affectionate play as in the scherzo. Life has its passions as in the adagio. It has also its animated humors, and hence plausibly the double fugue that leads into the closing passages. The programmists will have it that father and mother hold brisk and sportive debate of the child and its future, as it plays with them the while. The notion is plausible; Strauss has intimated that his own imaginative programme warrants it.

But the larger and perhaps the truer impression is that, as the adagio was the song of the deeper joys and passion of life, so here is the merry song of its lighter but still intimate delights. To and fro in the music go the characteristic voices of the husband and the wife, "giving and taking" in light debate and playful retort, making sport of each other's traits and weaknesses, chaffing each other, in plain English, merrily and intimately, and chaffing over and about the child. As Dr. Muck and the orchestra played this fugue yesterday with rare imaginative perception, it was no Brobdingagian and meaningless clamor, no mere extended riot of polyphony and instrumentation, but a "mood picture" in tones and of one of the most intimate and human of domestic moods. Instead of din, there was agile lightness. Instead of melodic, harmonic and instrumental thunders, there was the briskest of merriment. Here the wife sought the last word in gay caprice. There the sturdy voice of the man intercepted her. Then both for an instant paused for softer thought (with a catch in their voices, so to say) of their child. And so gayly, into the tremulously happy and buoyant final measures—the joyful climax of what from beginning to end has been a tone-poem of the zest of life, not as heroes of epic or romance live it, but as it goes forward under every roof, if they that dwell beneath could only feel the elation, the passion, and the poetry of it as Strauss has felt and expressed them. He has put common humanity into tones, exalted it, and made it glow. So much for first impressions.

H. T. P.

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BOSTON SYMPHONY

Symphonia Domestica Played at 15th Concert Conducted by Dr. Muck.

COMPOSER SHOWS HE IS A FAMILY MAN

Gabrilowitsch Gives Brahms' Long-Winded Concerto as Second Number.

BY PHILIP HALE.

The 15th concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, took place last night in Symphony Hall. The programme was as follows:

Symphonia Domestica.....R. Strauss
Piano concerto No. 2.....Brahms
Mr. Gabrilowitsch, pianist.
Academic Festival Overture.....Brahms

Strauss' Symphonia Domestica was played for the first time nearly three years ago in New York. Emerson said in effect that a new book should not be read until it is at least a year old. At the end of the year the book may be dead without hope of resurrection and there will then be no curiosity concerning its contents. Strauss' symphony is now three years old. Wherever it is performed, as recently in Paris for at least the third time, it excites lively discussion.

Today Strauss is bitterly assailed by some on account of his magnificent opera "Salome," a great and surprising work of art which was taken from the stage of the Metropolitan Opera House in consequence of foolish and prurient chatter. Some of the articles written against it were foul in language and suggestion.

The hypocrite Olivia in Wycherley's "Plain Dealer" inveighs against that dramatist's "Country Wife" as a "filthy play," and in her virtuous indignation uses such vile terms and displays such an evil mind that Eliza exclaims: "Nay, no farther, cousin. We have had enough of your comment on the play, which will make me more ashamed than the play itself."

Not only the opera but the composer himself is now recklessly abused and taunted with the license of ink. He is a low and debased person, for he asks large sums of money from publishers and opera managers; he insists on orchestras of unusual size and makes unusual demands on the instruments; he actually goes so far as to write a part in "Salome" for the Heckelphone—the very name of this instrument is to the suspicious immoral. There is really no answer to these charges of heinous offences. It should be remembered that when the Symphonia Domestica was first performed Strauss was attacked for the employment of a huge orchestra to tell in tones a simple story; he was censured because he used instruments in an extraordinary fashion and indulged himself in strange combinations of timbres; he was denounced because he asked the publisher to pay him about $9000 for the work. Johannes Brahms, by the way, sold the copyright of his third symphony to a publisher for $9000 and a percentage on sums realised by performances; but Brahms was a good man, free from all orchestral eccentricities.

Is Strauss reproached today for his choice of Wilde's tragedy as a libretto? He was jeered at three years ago because he wished to illustrate by music a day in his family life. This monster, it seems, has a wife and child. He is said to be fond of them. That he should dare to interest the musical world in them was the height of impudence. What egotism! The protests were like unto those made against Walt Whitman for beginning his "Leaves of Grass" with the line, "I celebrate myself." Poor Strauss! Whatever he does is wrong.

Late in 1902 the composer said to a reporter in London: "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous." The three subjects, he added, would be typical of papa, mamma and the baby. Should this statement, or should the plan of the work have excited ridicule? Neither at the time nor since has Strauss given out a long and minute analytical programme.

When the symphony was performed in certain European cities, the programme books published a simple synopsis. The husband's group of themes represent him as easy going, dreamy, fiery; the wife's as lively, gay, a graceful creature who can also be tender; the child's theme typifies him as a peaceful youngster if let alone. The scherzo tells of parental happiness; the child plays till it is tired and is put to bed. The husband works and meditates.

There is a love scene. In sleep come dreams and cares. The family awakes, there is a pleasant dispute—possibly over the bringing up of the child—and there is at last a satisfactory and full agreement.

These scenes are not confined to the Strauss family. They occur in the house next yours, in the flat below you where Mr. and Mrs. Ferguson and little Johnny dwell. Is the subject a bizarre one? Does it not appeal to human nature? Does it not admit of lyrical and humorous treatment?

Why Not Add Instruments?

Who cares, pray, what sort of an orchestra is employed, the one known to Monteverde or Haydn, or the one dreamed of by Berlioz, provided the composer gain his effects? If by using saxophones more he can the better bring back memories of childhood before an audience, why should he not add the instrument to the conventional list? Was there any outcry when Mr. Loeffler added a viola d'amore—two of them in his original version of "The Death of Tintagiles"—or when Mr. Converse added a bass tuba to his orchestra in "The Pipe of Desire"? But Strauss is a dangerous man to get to be classed with [illegible]

[illegible] checked [illegible] the number is generally [illegible] musical institutions.

Now are the members of the Strauss family as portrayed in music restful persons. It has been easy for the indefatigable enemies of Strauss to be flippant over this symphony at his expense, but they base their jests and witticisms on non-existent facts. It is all very well to be funny about baby in the bath, baby being spanked, baby with the croup, etc., etc., but as I have said Strauss has never given out any minute analysis of the work. If any mad wag hearing the music finds in it portrayal of these incidents and other incidents, disagreeable or pleasant, in babyhood, he finds them by force of his own imagination.

Let me record only a few impressions, for this alone is possible after one hearing.

The themes are for the most part insignificant or common. The strength of Strauss in his orchestral works is never in thematic invention; it is in the extraordinary use he makes of his themes, in his polyphonic weavings, in dynamic intensity, and in unusually effective instrumentation. Occasionally he invents a theme of true and inherent beauty, but this theme is short, and, as it were, accidental.

A certain amount of explanation is absolutely necessary to any honest enjoyment of portions of the work. These portions without a clew are uninteresting. As absolute music they do not charm or impress. They give only the impression of much ado about nothing.

Have Orchestral Rhetoric.

There are portions, on the other hand, which without any indication and without even a vaguely comprehensive title are very effective, chiefly by the eloquence and passion of polyphonic treatment and orchestral rhetoric. The section that thus stands out in bold relief is the "Love scene" in the adagio. There is no haunting, compelling theme, the song of triumphant love, but typical themes that have preceded are here developed and joined together till passion is at its height, and the sonority of the orchestra is full and glowing and irresistible without a suggestion of delight in sheer, brutal noise.

Strauss is less successful in the expression of naivete in his portraiture of the child in the house. It is easier for him to be complex than to be simple. His airs of childhood are more or less sophisticated. Even the cradle song soon assumes undue proportions.

The Finale is first of all singular by reason of its reckless extravagance. The interest is aroused by surprising the hearer; it is maintained chiefly by adding to this surprise. The mastery of the composer in his treatment of the material is indisputable. But a surprise quickly becomes tiresome, and there is a long and dreary stretch before the astonishingly jubilant conclusion.

I much prefer to all this pother and din and stress and fury, the mysterious and highly imaginative measures that introduce the theme of the child in the introduction of the work. That episode is something more than novel and strange. It has rare poesy. Much of the scherzo is entertaining, but here again the enjoyment too often comes from the sense of incongruity, from hearing something intrinsically trivial swollen fantastically to enormous proportions yet moving with incredible lightness, as though little and familiar animals having partaken of Mr. H. G. Wells' food of the gods should dance as monstrous shapes a fantastic fandango in a broad highway.

Work Too Long Drawn Out.

The whole work is too long drawn out. The very ingenuity, the diabolical cleverness becomes wearisome. Cacophonous passages annoy, not because they are cacophonous, but because they produce no real effect—they serve no artistic purpose. Other hearings might remove the impression that there are passages where the intricacy of the voice weaving defeats the intention of the composer.

A work like this should be played more than once in the space of a month. A single hearing is unfair to the composer, the conductor, the orchestra and the audience.

The performance was, on the whole, one of extraordinary, incredible brilliance. There were a few slips, noticeably in the brass, but it must be remembered that the music is thick with extreme mechanical difficulties. Dr. Muck richly deserved the applause and the recalls, and the tribute was paid to the players as well.

Mr. Gabrilowitsch was unfortunate in that Brahms' concerto came after such a prodigious "machine." He was unfortunate also in his choice of the dry and drab concerto. He showed self-abnegation and courage by choosing it.

I was able to hear only the first two movements, and the finale is the movement in which a virtuoso has the most opportunity. In the first two movements Mr. Gabrilowisch played with understanding and with solidity of style. It was a sound and musical performance. That it was not charming or engrossing or stirring was the fault of Johannes Brahms.

The programme of the 16th concert of the Boston Symphony Orchestra, March 2, will include Debussy's three symphonic poems, "The Sea" (first time), Alexander Ritter's "Olaf's Wedding Dance" (first time), Liszt's "Mephisto" waltz and Berlioz's overture "Roman Carnival."

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Boston's Orchestra Plays with Powerful Effect Sensational Work of Composer of "Salome."

By Kent Perkins.

New York had its Richard Strauss "Salome" jamboree and the Gothamites of tender moral sensibilities called in the police. Boston last night, with the aid of Dr. Muck and the Symphony Orchestra, had its Richard Strauss "Symphonia Domestica" racket. "A Day in the Strauss Family," and there were times when one wanted to call the Hub police, not as protecters of public morals, but to take the whole yerdamter Strauss family to the station house.

This wish was roused, when in the realistic bedlam of the music Herr Strauss was beating the baby, the young Strauss was yelling with all his titanic power and Frau Strauss was stridently arguing with Herr Doctor, while she rapped out a tattoo on his head with the stove lifter to emphasize her points.

Strauss's "Domestic Symphony" has attracted almost as much attention as "Salome" and roused nearly as much controversy. The first performance "on any stage" was in New York in March, 1904. Since then it has been heard in several European capitals and has been the subject of miles of discussion, both praise and condemnation. Last night brought its first hearing in Boston and Symphony Hall was jammed full by patrons eager to hear the piece.

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Dr. Muck and the orchestra had given the work long and strenuous study and rehearsal, and it was played with magnificent power, splendid tonal effect and an intelligent artistry that made known all its beauties and all its garish realism.

The people were warned to be in their seats promptly on time, as it meant a wait of over three-quarters of an hour in the lobby for those who were late. There were a few dilatory ones, however, and they peered anxiously through the glass doors at the various crisis in the Strauss family, as if wondering what terrific tragedy was going on inside. At the close of the piece the great audience gave the orchestra and its conductor tremendous outbursts of applause and cheers, and they deserved generous reward, both for their artistic and their physical labors.

Work Is Colossal.

For the "Domestic Symphony" is truly colossal in length, breadth and thickness, and makes terrific demands on the skill as well as the endurance of its performers. It is too big and too varied, too full of contradictions, beauties, blemishes and problems for detailed discussion in an article of moderate length or after a single hearing, consequently only a brief, general idea of it can be given here.

Strauss in the work has frankly attempted to give a musical picture of a day in his own family. It is built on three chief themes that represent himself, his young son when a baby, and his wife, with incidental thematic reference to aunts and uncles. Strauss professes to abhor programs for his music, yet he took care before this piece was first produced in New York to give a detailed analysis of it to a clever newspaper man who put it all in the paper.

It opens with the father in a calm and meditative mood. This gives way to more lively and strenuous thoughts, possibly roused by reflections of what will happen when Frau Strauss comes in. She does come in and there is "something doing" promptly. The baby is introduced by a lovely and tender melody played on the oboe d' Amour, an obsolete instrument that has been occasionally revived in recent years. There is argument over the baby and all the varying possibilities of the situation are voiced by the orchestra. The aunts and uncles appear and according to a note in Strauss's score, the aunts of the baby say: "Just like papa," while the uncles chirp: "Just like mamma."

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Things calm down in the house of Struss. The child is put to bed with an exquisite cradle song and you know just what time it is, for the clock strikes seven. There is a long forceful and beautiful intermezzo and then Papa and Mamma Struss either have a lot of bad dreams or there is a hot curtain lecture in which the man of the house holds up his end with vigor. The dove of peace settles down again and there is some exquisite and pjassionate love misic, as a relief from the Strauss squabbling.

The clock strikes seven again, this time in the morning. The baby cries and the household starts in again. There are those who can see the baby have his bath and go through all the little details of child life in the morning—and there is variety enough in the music to warrant any deduction. Apparently, after Baby Strauss begins his play, he falls and bumps his head and the worst trouble of all starts in between the father and mother. It developes in a regular Donnybrook fair, and one wonders that such awful scenes are possible in a sedate and respectable German family.

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"Oh, papa did they pay you your fee."

And the proud father replied:

"You dear child! You will grow up to be just like your father!"

No art or talent can overcome such a handicap and be true or free.

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SUNDAY HERALD—
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"The personnel of Dr. Karl Muck, golly, what a paradoxical symphony conductorial cognomen—was secondary in interest only to the wizardic maestro's marvellous skill and stick. He is of ordinary build, slender, trim and graceful, dignified and assertive and yet absolutely devoid of affectation or contortion mannerisms. His baton has the gentleness of a fawn or a June zephyr and frequently alternates with mekest waves of the reticent left hand, but my—what wonderful possibilities and results accrue! The magic was invisible but overwhelming. Dr. Muck has a suggestively Punch-like profile and abets it with a cuff-collar over which his wax vessel stem chin projects in sharp outline, and if his nose was a steel one he could sell it fabulously to J. J. Hill for a Northwest snow-plough or to the Manitoban farmers for breaking their state wheat fields. Dr. Karl materializes with his accustomed dignity and royally refrained from even so much as a smile throughout the first two numbers and applause. Chicago, as usual, demonstrated its exuberant provincialism in expecting and attempting to swine an encore or several—and this, too, of the holy Boston Symphony princes—what monstrous preposterousness! but Herr Muck was game—and so was Ganz. Fortified behind the uplifted grand piano top, however, Dr. Muck later disclosed to the front riders that he is neither steel nor stone. When Herr Ganz came on for the Tschaikowsky kaleidoscope the hitherto baton sphinx received him with an affinity smile that broke his face well-nigh from ear to ear, and frequently throughout the marvellous quintetto concerto irrepressibly revealed his ivories to the wonder pianist and the concertmeisters."

This sprightly weekly informs us that "Chicago society was somewhat staggered as to how to dress for a grand orchestra concert in grand opera environment. In Berlin, Boston and New York—possibly in Pittsburg—full dress at these stately functions is de rigueur, but Chicago as yet takes no chances. Of full-dress suits, tuxedos and snowy horseshoe fronts there were thousands in the mighty Auditorium assemblage, but not a solitary decollete bare even in the gilded boxes, where even some of our spotlit social men of the period were content to appear in their store and office togery. The visiting orchestra and soloists were in complete evening dress, although Mr. Ganz still surprisingly remembers and divides his claw-hammers before sitting down."

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SUNDAY HERALD—
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STRAUSS BY BOSTON SYMPHONY

Symphonia Domestica Played at 15th Concert Conducted by Dr. Muck.

COMPOSER SHOWS HE IS A FAMILY MAN

Gabrilowitsch Gives Brahms' Long-Winded Concerto as Second Number.

BY PHILIP HALE.

The 15th concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, took place last night in Symphony Hall. The programme was as follows:

Symphonia Domestica.....R. Strauss
Piano concerto No. 2.....Brahms
Mr. Gabrilowitsch, pianist.
Academic Festival Overture.....Brahms

Strauss' Symphonia Domestica was played for the first time nearly three years ago in New York. Emerson said in effect that a new book should not be read until it is at least a year old. At the end of the year the book may be dead without hope of resurrection and there will then be no curiosity concerning its contents. Strauss' symphony is now three years old. Wherever it is performed, as recently in Paris for at least the third time, it excites lively discussion.

Today Strauss is bitterly assailed by some on account of his magnificent opera "Salome," a great and surprising work of art which was taken from the stage of the Metropolitan Opera House in consequence of foolish and prurient chatter. Some of the articles written against it were foul in language and suggestion.

The hypocrite Olivia in Wycherley's "Plain Dealer" inveighs against that dramatist's "Country Wife" as a "filthy play," and in her virtuous indignation uses such vile terms and displays such an evil mind that Eliza exclaims: "Nay, no farther, cousin. We have had enough of your comment on the play, which will make me more ashamed than the play itself."

Not only the opera but the composer himself is now recklessly abused and taunted with the license of ink. He is a low and debased person, for he asks large sums of money from publishers and opera managers; he insists on orchestras of unusual size and makes unusual demands on the instruments; he actually goes so far as to write a part in "Salome" for the Heckelphone—the very name of this instrument is to the suspicious immoral. There is really no answer to these charges of heinous offences. It should be remembered that when the Symphonia Domestica was first performed Strauss was attacked for the employment of a huge orchestra to tell in tones a simple story; he was censured because he used instruments in an extraordinary fashion and indulged himself in strange combinations of timbres; he was denounced because he asked the publisher to pay him about $9000 for the work. Johannes Brahms, by the way, sold the copyright of his third symphony to a publisher for $9000 and a percentage on sums realized by performances; but Brahms was a good man, free from all orchestral eccentricities.

Is Strauss reproached today for his choice of Wilde's tragedy as a libretto? He was jeered at three years ago because he wished to illustrate by music a day in his family life. This monster, it seems, has a wife and child. He is said to be fond of them. That he should dare to interest the musical world in them was the height of impudence. What egotism! The protests were like unto those made against Walt Whitman for beginning his "Leaves of Grass" with the line, "I celebrate myself." Poor Strauss! Whatever he does is wrong.

Late in 1902 the composer said to a reporter in London: "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous." The three subjects, he added, would be typical of papa, mamma and the baby. Should this statement, or should the plan of the work have excited ridicule? Neither at the time nor since has Strauss given out a long and minute analytical programme.

When the symphony was performed in certain European cities, the programme books published a simple synopsis. The husband's group of themes represent him as easy going, dreamy, fiery; the wife's as lively, gay, a graceful creature who can also be tender; the child's theme typifies him as a peaceful youngster. If let alone. The scherzo tells of parental happiness; the child plays till it is tired and is put to bed. The husband works and meditates.

There is a love scene. In sleep come dreams and cares. The family awakes, there is a pleasant dispute—possibly over the bringing up of the child—and there is at last a satisfactory and full agreement.

These scenes are not confined to the Strauss family. They occur in the house next yours, in the flat below you where Mr. and Mrs. Ferguson and little Johnny dwell. Is the subject a bizarre one? Does it not appeal to human nature? Does it not admit of lyrical and humorous treatment?

Why Not Add Instruments?

Who cares, pray, what sort of an orchestra is employed, the one known to Monteverde or Haydn, or the one dreamed of by Berlioz, provided the composer gain his effects? If by using an extra d'armore he can the better bring the image of childhood before an audience, why should he not add the instrument to the conventional list? Was there any outcry when Mr. Loeffler added a viola d'amore—two of them in his original version of "The Death of Tintagiles"—or when Mr. Converse added a basset-horn to his orchestra in "The Pipe of Desire"? But Strauss is a dangerous man; he is not to be trusted with fair warning that the symphony would be "partly humorous" and there is no excuse for those who insist on taking every page seriously and complaining because their sensibilities are now and then shocked. It must be confessed that the humor is generally rough and tumultuous.

Nor are the members of the Strauss family as portrayed in music restful persons. It has been easy for the indefatigable enemies of Strauss to be flippant over this symphony at his expense, but they base their jests and witticisms on non-existent facts. It is all very well to be funny about baby in the bath, baby being spanked, baby with the croup, etc., etc., but as I have said Strauss has never given out any minute analysis of the work. If any mad wag hearing the music finds in it portrayal of these incidents and other incidents, disagreeable or pleasant, in babyhood, he finds them by force of his own imagination.

Let me record only a few impressions, for this alone is possible after one hearing.

The themes are for the most part insignificant or common. The strength of Strauss in his orchestral works is never in thematic invention; it is in the extraordinary use he makes of his themes, in his polyphonic weavings, in dynamic intensity, and in unusually effective instrumentation. Occasionally he invents a theme of true and inherent beauty, but this theme is short, and, as it were, accidental.

A certain amount of explanation is absolutely necessary to any honest enjoyment of portions of the work. These portions without a clew are uninteresting. As absolute music they do not charm or impress. They give only the impression of much ado about nothing.

Have Orchestral Rhetoric.

There are portions, on the other hand, which without any indication and without even a vaguely comprehensive title are very effective, chiefly by the eloquence and passion of polyphonic treatment and orchestral rhetoric. The section that thus stands out in bold relief is the "Love scene" in the adagio. There is no haunting, compelling theme, the song of triumphant love, but typical themes that have preceded are here developed and joined together till passion is at its height, and the sonority of the orchestra is full and glowing and irresistible without a suggestion of delight in sheer, brutal noise.

Strauss is less successful in the expression of naivete in his portraiture of the child in the house. It is easier for him to be complex than to be simple. His airs of childhood are more or less sophisticated. Even the cradle song soon assumes undue proportions.

The Finale is first of all singular by reason of its reckless extravagance. The interest is aroused by surprising the hearer; it is maintained chiefly by adding to this surprise. The mastery of the composer in his treatment of the material is indisputable. But a surprise quickly becomes tiresome, and there is a long and dreary stretch before the astonishingly jubilant conclusion.

I much prefer to all this pother and din and stress and fury, the mysterious and highly imaginative measures that introduce the theme of the child in the introduction of the work. That episode is something more than novel and strange. It has rare poesy. Much of the scherzo is entertaining, but here again the enjoyment too often comes from the sense of incongruity, from hearing something intrinsically trivial swollen fantastically to enormous proportions yet moving with incredible lightness, as though little and familiar animals having partaken of Mr. H. G. Wells' food of the gods should dance as monstrous shapes a fantastic fandango in a broad highway.

Work Too Long Drawn Out.

The whole work is too long drawn out. The very ingenuity, the diabolical cleverness becomes wearisome. Cacophonous passages annoy, not because they are cacophonous, but because they produce no real effect—they serve no artistic purpose. Other hearings might remove the impression that there are passages where the intricacy of the voice weavings defeats the intention of the composer.

A work like this should be played more than once in the space of a month. A single hearing is unfair to the composer, the conductor, the orchestra and the audience.

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HEARST'S BOSTON AMERICAN—
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...ADVERTISER
...RUARY 17, 1907

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Strauss. Sinfonia Domestica.
Brahms. Piano Concerto in B-flat. Soloist, Mr. Ossip Gabrilowitch.
Brahms. Academic Festival Overture.

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The subject is outside the realms of Art. One may quote many great idealizations of the commonplace Burns' poem about the Haggis, Dibdin's song about the sailor's tobacco box, Carey's "Sally in Our Alley," and Beethoven's village band in the Pastoral Symphony, but to spend many measures in depicting baby's bath, or his going to bed at 7 p.m. and waking up at 7 a.m. his crying, his stubbing his toe, etc., is as puerile as if the composer had gone further into his domestic affairs and given a "fried-potato motive" at half-past 7, or pictured the cook giving notice with a warning-motive on menacing trombones. And, by the way, no American housewife will have faith in a "Domestic Symphony" which altogether omits the domestic!

And when one hears the mightiest orchestra of modern times picturing the nursery events (a few details excepted) in the life of the composer's baby, one dreads to think of what might have happened if he had had twins. "On peut on etre mieux qu'au sein de sa Famille?" does not apply to composers in search of a symphonic subject.

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Is it wrong to jest at the work of a genius? Not when he is using his great powers to betray his own Art. Wagner had a noble ideal constantly before him; amid all the defects, even crimes, of his career, one can never find him tampering even in the slightest degree with what he conceived to be the highest mission of Music. He craved money as intensely as ever a Richard Strauss did; but no amount of pecuniary reward could deflect him one iota from his highest artistic ideal. We may allow the public to judge whether the composer of the "Domestic Symphony" and "Salome," a man who can achieve as noble a work as "Death and Transfiguration," is dealing uprightly with his great gifts.

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Paper Globe
City New York
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Paper Globe
City New York
Date FEB 15 1907 State N Y

PHOTO OTTO SARONY CO

OLGA SAMAROFF SOLOIST (BOSTON SYMPHONY ORCHESTRA

Paper Telegram
City New York
Date FEB 15 1907 State N Y

Paper Tribune
City New York
Date FEB 17 1907 State N Y

OLGA SAMAROFF.
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Paper Star
City Washington
Date State D C

Boston Symphony Quartet

The second concert of the Boston Symphony Quartet will be given in the room of the New Willard on next Wednesday afternoon at 4 o'clock. The concert will bring to Washington as soloist the artist Rudolf Ganz. Mr. Ganz is a Swiss by birth, and has been a resident of this country for several years, having been brought to Chicago to be the principal teacher of piano in one of the great schools in that city. The first number on the program is Tschaikowsky's quartet, op. 11, No. 1. The quartet, as its opus number indicates, is one of the early works of the Russian master, and it is the first work which gained him solid recognition. When it was first played in Moscow, nearly forty years ago, it had an immediate success. The second number will be a suite for piano and violin, played by Mr. Ganz and Mr. Willy Hess, by Edward Schuett. The closing number will be Schumann's Quintet for piano and strings. The concert will begin at 4 o'clock precisely.

Paper Union Blade
City Toledo Brooklyn
Date FEB 16 1907 State N.Y.

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BOSTON DAILY ADVERTISER.
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PHOTO OTTO SARONY CO

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The second concert of the Boston Symphony Quartet will be given in the ball room of the New Willard on next Wednesday afternoon at 4 o'clock. The concert will bring to Washington as the assisting artist Rudolf Ganz. Mr. Ganz is a Swiss by birth, and has been a resident of this country for several years, having been brought to Chicago to be the principal teacher of piano in one of the great schools in that city. The first number on the program is Tschaikowsky's quartet, op. 11, No. 1. The quartet, as its opus number indicates, is one of the early works of the Russian master, and it is the first work which gained him solid recognition. When it was first played in Moscow, nearly forty years ago, it had an immediate success. The second number will be a suite for piano and violin, played by Mr. Ganz and Prof. Willy Hess, by Edward Schuett. The closing number will be Schumann's Quintet for piano and strings. The concert will begin at 4 o'clock precisely.

Paper Union Bible
City Brooklyn Toledo
Date FEB 16 1907 State N.Y.

In view of Dr. Carl Muck's performance in Boston the other day of Richard Strauss' "Sinfonia Domestica," it is interesting to know his views on Strauss' music in general as they were given to a reporter on the Chicago "Inter Ocean" recently. The conversation began with "Salome." "'Salome' is the sensation of the moment," said Dr. Muck, "like every new work of Strauss. It is only natural that it should be, when one considers that composer's eminence in the musical world. But I do not believe that it will live. His other operas have not endured. His 'Feuersnot,' for example, was a sensation when first performed. It has not proved lasting success. That 'Salome' will meet with a similar fate is my firm conviction."

[147]

Paper Times
City New York
Date FEB 1 7 1907 State N Y

BOSTON SYMPHONY ORCHESTRA.

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The "Sinfonia Domestica" was so thoroughly discussed at the time of its first performance three years ago that no description of it is necessary. It is interesting to note, however, that Dr. Muck has confessed that he is not particularly sympathetic to Strauss's later orchestral works. He admires greatly the "Don Juan" and "Tod und Verklärung" and parts of the "Zarathustra," but most of the music in "Ein Heldenleben," "Don Quixote," and the "Domestica" is alien to his taste. Last Spring, when he accepted the engagement with the Boston Symphony Orchestra, he told Mr. Ellis, the manager, that he would do, among other things this second symphony of Sibelius and the "Domestica," the first because he admired it greatly, and the second because Boston had never heard it, and he regarded it as his duty to present a work of this magnitude and importance, even if he himself was not particularly sympathetic to it.

The solo artist on Thursday night will be Mme. Olga Samaroff, who will play Tschaikowsky's concerto in B flat minor. The first number on the programme will be Dukas's "The Sorcerer's Apprentice."

The solo artist on Saturday afternoon will be Ossip Gabrilowitsch, another pianist, who will play Brahms's second concerto for the piano. The other number of the Saturday programme will be Brahms's "Academic" overture.

Particular note should be taken of the fact that on Saturday the "Domestica" will be first on the programme. This work lasts about fifty minutes, and late comers will not be seated during its performance, which is without pause. Therefore, the patrons of the concert are urged to be in their seats promptly.

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The soloist at the Friday night concert will be Mme. Olga Samaroff, pianist, who has been claiming attention elsewhere as a foremost artist. She has been playing with the leading orchestras and was to have played here with the Boston Orchestra earlier in the season, which was prevented by a disarrangement of plans. On Friday night, she will play Tschaikowsky's Concerto for piano in B Flat Minor, No. 1. This is what has been termed with its monumental opening, "one of the most brilliant works in the literature for piano and orchestra," and has always been a favorite with pianists. Interesting enough is the fact that this work had its first performance in public in Boston in the '70s, when Hans Von Bulow was touring this country. It has all the melodious qualities which mark the great Russian's work, and is brilliant enough technically to test a pianist's ability to its utmost. The symphony will be Berlioz's "Harold in Italy," and Mr. Emile [illegible], the principal viola of the Orchestra, will play the solo viola. The first [illegible] will be [illegible]

Paper Tribune
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"'Salome' is the sensation of the moment," says Dr. Muck, "like every new work of Strauss. It is only natural that it should be, when one considers that a composer's eminence in the musical world. But I do not believe that it will live. His other operas have not endured. His 'Feuersnot,' for example, was a sensation when first performed. It has not proved lasting. That 'Salome' will meet with a similar fate is my firm conviction.

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Paper
City Rochester New York
Date JAN 1 6 1907 State N Y

WHAT BOSTON PAYS FOR MUSIC

Premiums Are Paid for Seats at Symphony Concerts.

THE GENUS DEADHEAD UNKNOWN

The Hub Is Musical as Far Down as the Depths of Its Pocket—Yet Boston Symphony Does Not Pay.

If a New Yorker, happening to be in Boston some Friday or Saturday during the winter, should decide that he would go and hear the Symphony Orchestra upon its native platform he would receive a surprise amounting to a shock.

If it happened to be Friday afternoon he would in all probability not be able to get a seat for love or money.

Symphony Hall contains something more than 2,500 seats. When the announcement of the season's concerts is published it contains the following paragraph: "Tickets for the series of concerts and for the series of rehearsals, $18 and $10, according to location." Of course even the New Yorker understands that the concerts are on Saturday nights and the public rehearsals on Friday afternoons.

But what he does not understand is that the price of the tickets is by no means $18 and $10, according to location. The price is whatever a seat will bring more than $18 and $10, those figures representing the minimum price at which two divisions of seats will be sold.

The $18 seats for the rehearsals are sold at auction at Symphony Hall on October 1st; the $10 seats for rehearsals are sold in the same way on October 2d; the $18 and the $10 seats for the concerts are auctioned off on October 4th and 5th. Seats are sold only in the regular order and no more than four seats are sold on one bid.

There is perhaps no more reasonable way of adjusting a scale of prices than by letting the people do it themselves. If certain persons, for the good of the cause, —and the glory of themselves—are willing to pay premiums of from $75 to $300, as on one occasion, who shall say them nay? Even after all these contributors to gain and to glory have been accommodated there are plenty of seats to be had at prices which will average from $1 to $1.50 for each of the twenty-four performances.

There is only one sort of person who is left in a very bad way. This is the one who, like the stray New Yorker, wants to enjoy a single concert.

Suppose he goes to the box office and with cheerful assurance asks for a seat for the Friday afternoon rehearsal. He is told that there are no seats for sale. A box? There are no boxes in Symphony Hall. Well meekly, can he have standing room? No one is allowed to stand.

It is all true. Every reserved seat in the building is sold for the entire season. Standees are not admitted.

At a ticket broker's downtown there is now and then a seat to be had, some one sending in a season ticket to be, as it were, sublet for the occasion. But so far as the Friday rehearsals are concerned this does not often happen.

Yet, though the man in the box office may neglect to mention it, there are seats to be had, even in fact only at the last moment. They are good seats, too, and dirt cheap.

But one does pay for them all right enough. If not with money, yet with time and strength. Exactly 505 seats, the entire capacity of the second balcony, are reserved for sale as so-called rush seats.

These seats cannot be bought in advance. Those who wish them must be in line when the doors are opened. Each person must have in his or her hand a silver quarter. Nothing else will be accepted. A half dollar for two, or a dollar for four, or two dimes and a nickel for one—none of these will be received. Each person pays for himself and pays with a quarter.

One man holds a bag, into which the quarters are dropped. Another man stands by with a counter, which he presses, click-click, for every person admitted.

When his counter shows that 505 persons have passed in, the bar falls and not another soul—or at least not another body can pass. The 505 already in rush pell mell up the stairs, tripping on their skirts, panting and puffing and finally scrambling madly into their seats, which as a matter of fact are quite as good as those in the balcony below them.

It is very seldom indeed that all the 505 rush seats are not sold out. Sometimes when there is to be a famous soloist, there would be several hundred more persons in line than there are seats, if it were not that the management sends out somebody to count up and to warn the excess that there is no hope for them. This is a matter of no more than common humanity, since the rush seaters have to wait outside in the cold, not being allowed even in the lobby until they are to be admitted to the hall.

Many women wait in line thus for two or three hours in order to have the advantage of these 25-cent seats. They bring their camp stools and books, wear their warmest clothes and, more than likely, their most [illegible] scientific principles [illegible] weather and [illegible]

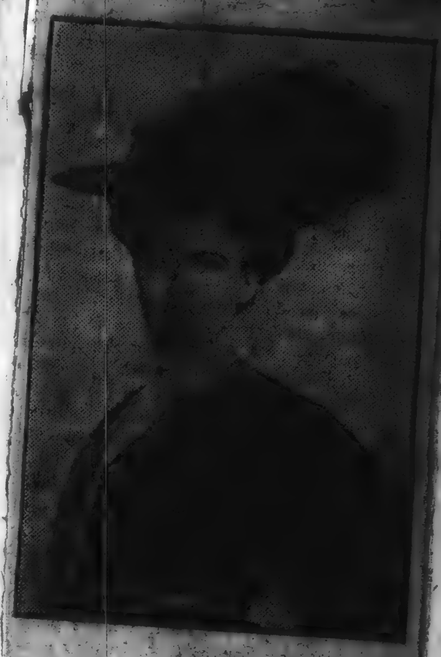
[illegible] is practically [illegible] the Symphony concerts. These consist of two free seats in the entire house. These are known as guests' seats, and are usually given to the soloist for the use of his or her friends.

There have been instances of distinguished dramatic or musical stars visiting Boston and, very naturally, expecting to receive reciprocal courtesies from the Symphony people. When these personages were offered the two seats and were informed that they could have no more they have sometimes taken offense at what seemed to them a stingy spirit. Yet these two seats are the only ones, except the 25-cent rush seats, not sold in advance for the entire season.

In spite of which record, the orchestra does not begin to pay expenses.—New York "Sun."

Paper Daily Register
City New Haven
Date FEB 1 6 1907 State Conn.

At the concerts he has conducted in Brooklyn Dr. Karl Muck has given the impression that he is not only an uncommonly fine conductor, but that he is a musician of high ideals, governed by an eminently sane conception of musical art.



MME. SAMAROFF,
Soloist at Boston Symphony Orchestra Concert, Next Friday.

This impression is confirmed by an interview given recently to a representative of the Chicago Inter-Ocean.

"'Salome' is the sensation of the moment," said Dr. Muck, "like every new work of Strauss. It is only natural that it should be, when one considers that a composer's eminence in the musical world. But I do not believe that it will live. His other operas have not endured. His 'Feuersnot,' for example, was a sensation when first performed. It has not proved lasting. That 'Salome' will meet with a similar fate is my firm conviction.

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It is likely that the Strauss bubble will soon burst if it has not already, and this will be helped along by his grasping greed, which has most recently shown itself in the attempt to collect royalty in this country from those who sing his songs.

[149]

Paper Times
City New York
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Many women wait in line thus for two or three hours in order to have the advantage of these 25-cent seats. They bring their camp stools and books, wear their warmest clothes and, more than likely, their most Christian scientific principles and stick it out, if fair weather and foul, the whole season through.

The rush seat is a feature peculiar to the Friday afternoon rehearsal. All of the seats for the Saturday night concerts are included in the auction sales at the opening of the season.

The deadhead is practically unknown at the Symphony concerts. There are only two free seats in the entire house. These are known as guests' seats, and are generally given to the soloist for the use of his or her friends.

There have been instances of distinguished dramatic or musical stars visiting Boston and, very naturally, expecting to receive reciprocal courtesies from the Symphony people. When these personages were offered the two seats and were informed that they could have no more they have sometimes taken offense at what seemed to them a stingy spirit. Yet these two seats are the only ones, except the 25-cent rush seats, not sold in advance for the entire season.

In spite of which record, the orchestra does not begin to pay expenses.—New York "Sun."

Paper Daily Times Register
City New Haven
Date FEB 16 1907 State Conn.

At the concerts he has conducted in Brooklyn Dr. Karl Muck has given the impression that he is not only an uncommonly fine conductor, but that he is a musician of high ideals, governed by an eminently sane conception of musical art.

MME. SAMAROFF,
Soloist at Boston Symphony Orchestra Concert, Next Friday.

This impression is confirmed by an interview given recently to a representative of the Chicago Inter-Ocean.

"'Salome' is the sensation of the moment," said Dr. Muck, "like every new work of Strauss. It is only natural that it should be, when one considers that composer's eminence in the musical world. But I do not believe that it will live. His other operas have not endured. His 'Feuersnot,' for example, was a sensation when first performed. It has not proved lasting. That 'Salome' will meet with a similar fate is my firm conviction.

"Indeed, most of Strauss' later works I find of only passing interest. To three only do I return with pleasure—all of them early works. They are: 'Till Eulenspiegel,' 'Tod und Verklarung,' and 'Don Juan.' And since I have frankly told Mr. Strauss my opinions of his compositions, I see no reason why I should hesitate to make them public. His 'Also Sprach Zarathustra' reveals a complete misconception of Neitzsche's philosophy, at least according to my views on that interesting subject, and his 'Heldenleben' is a curious instance of the evils of a technic one might almost call too great. Here at least one is justified in calling his inspiration meagre. His themes are fragmentary, 'short-breathed' and not worthy of the marvelous technical development given them. In 'Also Sprach Zarathustra' he begins nobly. In the first measures he builds a glorious tonal palace. But it sinks into his technical swamp. Of course it is possible that Strauss feels what he writes. In that case one can only regret the inability to discover the emotional impulse that has moved him. It is buried in the mass of his technical complications."

It is likely that the Strauss bubble will soon burst if it has not already, and this will be helped along by his grasping greed, which has most recently shown itself in the attempt to collect royalty in this country from those who sing his songs.

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Paper Eagle Journal
City Atlanta
Date FEB 16 State Ga

BOSTON ORCHESTRA AND SEMBRICH CONCERT

Will Be the Important Musical Events in Brooklyn Next Week.

PIANIST WITH THE ORCHESTRA

Operatic Duel in Manhattan Brings "Parsifal" on Washington's Birthday.

The last but one of the season's concerts of the Boston Symphony Orchestra will be given in the Baptist Temple on next Friday evening, February 22, and what is almost of equal importance, this is in all probability the last but one appearance in Brooklyn of Dr. Karl Muck, who has had such a brilliant success in this city. Negotiations have been in progress for some time to have him released from his contract with the Berlin Opera, but it is more than doubtful that this much desired end will be attained and the chances are now very great that he will make his final appearance in Brooklyn on March 22, and that next year another conductor will be in his place. The soloist on this occasion will be Madame Olga Samaroff, who created last year a genuine sensation here when she played with the Philadelphia Orchestra. Madame Samaroff's career has been quite meteoric in its rapid rise, and the end is not yet. She has now been a public performer for two years and in that time has become recognized as one of the foremost pianists. On this trip of the Boston Symphony Orchestra she is playing with it in New York, Brooklyn and Washington. Here she will play Tschaikowsky's Concerto for piano in B flat minor, No. 1. This is what has been termed with its monumental opening, "one of the most brilliant works in the literature for piano and orchestra," and has always been a favorite with pianists. This work had its first performance in public in Boston in the 70s, when Hans von Bulow was touring this country. It has the melodious qualities which mark the great Russian's work and is brilliant enough technically to test a pianist's ability to its utmost.

Paper Herald
City New York
Date FEB 17 1907 State N Y

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N. Y. Ev. Sun
Feb. 16/07

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Paper Register
City New Haven
Date FEB 16 1907 State Conn.

BOSTON ORCHESTRA AND SEMBRICH IN SAME WEEK

Samaroff to Play With Symphony at Baptist Temple.

MANHATTAN OPERA BILL.

"Dinorah" to Have Its First Production at New Opera House—Mr. Watters' Programme.

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Harold in the Mountains, scenes of Melancholy, Happiness and Joy; March of Pilgrims singing their Evening Hymn; Serenade of a Mountaineer of the Abruzzi to his Mistress; Orgy of Brigands; Recellections of the preceding scenes.

Paper Star
City Washington
Date FEB 17 1907 State D C

Boston Symphony Orchestra.

The last but one of the series of Boston Symphony concerts will be given in the New National Theater on next Tuesday afternoon, February 19, at 4:30 o'clock. It will also, in all probability, be the last but one appearance of Dr. Karl Muck in this city, for it becomes more than ever doubtful that his services will be secured by the Boston Symphony Orchestra for another season. The soloist of the concert will be Mme. Olga Samaroff, who last year played here with the Philadelphia Orchestra. She will play Tschaikowsky's concerto for piano in B-flat minor, No. 1. This work had its first performance in public in Boston in the seventies, when Hans von Bulelow was touring this country.

The first number on the program will be a work by Paul Dukas, who is one of the younger Frenchmen and contemporary of Claude Debussy. It is called a scherzo, its title being "The Sorcerer's Apprentice."

The symphony will be Beethoven's Seventh in A-major.

Paper Press
City Philadelphia New York
Date FEB 17 State N Y Pa

In view of Dr. Karl Muck's performance in Boston the other day of Richard Strauss' "Sinfonia Domestica," which he does not admire, by the way, it is interesting to know his views on Strauss' music in general. "'Salome' is the sensation of the moment," said Dr. Muck, "like every new work of Strauss'. It is only natural that it should be, when one considers that composer's eminence in the musical world. But I do not believe that it will live. His other operas have not endured. His 'Feuersnot,' for example, was a sensation when first performed. It has not proved lasting. That 'Salome' will meet with a similar fate is my firm conviction.

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MADAME MELBA

THE programme for the Boston Symphony concert tomorrow night resolves itself, so far as the orchestral numbers are concerned, into a Byron celebration. The Strauss tone poem, "Don Juan," and Berlioz's symphony, "Harold in Italy," will be given. The latter work is programme music in its most pronounced form, its story, the scenes witnessed during the Italian wanderings of Byron's "Childe Harold." The Harold motif, given always to the viola throughout the symphony, typifies the hero, its introduction marking the presence of Harold in the mountains in the first movement, among the pilgrims in the second, listening to the serenade of a mountaineer, and, in the final movement, among the brigands. This viola theme ranks almost with solo importance, the name of the viola player tomorrow being in consequence specially announced—Emile Ferir.

The engagement of Madame Melba as soloist has previously been mentioned as the only appearance of this famous singer this season. She will sing the "Sweet Bird" from Handel's "Il Penseroso" and the aria "Ah! fors e lui" from "Traviata."

The term of Doctor Muck's engagement draws toward its end. While efforts are still being made to secure his release from his contract with the Berlin Opera, a favorable answer to the petition which has been sent to the German Emperor is very unlikely, so that, including this concert, Philadelphia will probably have but two more opportunities to hear the work of this distinguished musician.

N. Y. Herald
Feb. 17/07

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Paper Sat Ev. Globe Herald
City Chicago New York
Date FEB 9 1907 State N. Y.

The concert given by The Boston Symphony Orchestra in the Auditorium last Wednesday evening was one of the gala events of the season. Every seat in the place was sold, and many would-be-purchasers were sent empty away. Dr. Muck proved to be as gravely intellectual as had been forecasted, and with a most charming personality as well. Perfect control of the splendid orchestra has come into his hands very rapidly and his confidence in them is so great that he permitted them to play a movement entirely without direction, and so admirable is the ensemble that this task was accomplished easily and perfectly. The program was neither new or novel. The Seventh Symphony of Beethoven was played in place of those we hear so often and an Overture of Wagner, which until heard in the glowing colors laid on by this Band has been usually considered one of the lesser works of the great Richard. The Strauss number was given a conventional reading, but the Tschaikowski piano-forte Concerto, in which Rudolph Ganz played the solo piano part was given a reading which has but seldom been equalled.

N. Y. Sun
Feb. 17/07

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Paper Eagle Journal
City Brooklyn Atlanta
Date State Ga

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PIANIST WITH THE ORCHESTRA

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Paper Register
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Paper Ledger Post
City Philadelphia Denver
Date State Col.

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Paper Herald
City New York
Date FEB 17 1907 State N.Y.

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The People's Choral Union [illegible]

Paper Star
City Washington
Date FEB 17 1907 State D C

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Paper Press
City New York
Date State N.Y. Pa

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N. Y. Herald
Feb. 17/07

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Paper Press
City New York
Date State N.Y.

In view of Dr. Karl Muck's Boston performance of Richard Strauss' "Sinfonia Domestica," it is interesting to know his views on Strauss' music in general, as recently given to a reporter on the Chicago Inter-Ocean. The conversation began with "Salome."

"'Salome' is the sensation of the moment," said Dr. Muck, "like every new work of Strauss. It is only natural that it should be, when one considers that composer's eminence in the musical world. But I do not believe that it will live. His other operas have not endured. His 'Feuersnot,' for example, was a sensation when first performed. It has not proved lasting. That 'Salome' will meet with a similar fate is my firm conviction.

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N. Y. Post
Feb. 16/07

The Boston Symphony Orchestra programme at Carnegie Hall next Thursday evening includes the first symphony of Sibelius, "The Sorcerer's Apprentice" by Dukas and the first Tchaikovsky concerto (Mme. Samaroff). On Saturday afternoon Mr. Grabrilowitch will be the soloist (Brahms concerto), and the chief orchestral number the "Sinfonia Domestica" of Strauss. The Brooklyn programme of the Boston orchestra on Friday evening will include Rimsky-Korsakoff's overture "The Betrothed of the Czar," the first Tchaikovsky concerto (Mme. Samaroff), and Berlioz's "Harold in Italy."

Mr. Walter Damrosch will conduct the musical festival to be held in the spring at Louisville, Ky., Syracuse, N. Y., and Spartanburg, S. C. Mme. Sembrich will be the principal singer, and among the works to be performed will be Bach's cantata "Sleepers Wake," Verdi's "Requiem," Mendelssohn's "Elijah," and Saint-Saëns's "Samson et Dalilah."

Mme. Sembrich will give a song recital at the Baptist Temple in Brooklyn in the Department of Music of the Brooklyn Institute of Arts and Sciences, aided by the strings and wood winds of the Russian Symphony Society, on Thursday evening. She will be heard in songs of Schubert, Schumann, Brahms, Bizet, Arditi, and other composers.

On Thursday evening, at Mendelssohn Hall, will occur the third concert of the Adele Margulies Trio, with Sam Franko assisting. The programme will consist of Dvorák's "Dumky," Op. 90; Rubinstein's Sonata in B minor for piano and violin, Op. and Brahms's Quartet in G minor, Op.

The People's Choral Union, under the direction of Frank Damrosch, will perform Haydn's "Creation" at the Hippodrome on Sunday night. There will be a chorus of 4,000 voices, assisted by Mrs. Corinne Rider-Kelsey, Mr. Daniel Beddoe, Mr. Frank Ormsbee, and the New York Symphony Orchestra.

"The White Hen" will be sung at the Casino to-night for the first time in this city. It was produced ten days ago out of town under the name of "The Girl from Vienna," but has since been materially changed and the cast strengthened. The book is by Mr. R. C. Penfield, and the music by Mr. Gustave Kerker. In the company are Messrs. Louis Mann, R. C. Herz, and Misses Louise Gunning, Lotta Faust, and Carrie Perkins.

N. Y. Times
Feb. 17-07

BOSTON SYMPHONY ORCHESTRA.

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Paper Journal
City Providence
Date FEB 1[illegible] State R I

DR. KARL MUCK'S VIEW OF SALOME.

Conductor of Boston Symphony Orchestra Declares That the Opera Will Not Live.— Handel as a Musical Kleptomaniac.— Local Music Notes.

IN view of the stir created by the recent production of Richard Strauss's "Salome" at the Metropolitan Opera House, the verdict of a prominent conductor on that particular work, and on Strauss's compositions in general is not without interest. Dr. Karl Muck of the Boston Symphony Orchestra has done as much as any living conductor to give the music of Strauss a chance to be heard by the people, and he is not at all afraid of the latest developments in the art, as illustrated by Strauss and his compeers.

The Boston conductor is conceded to be a man who can speak with authority. Recently he was induced to give his views for publication. "'Salome' is the sensation of the moment," said Dr. Muck, "like every new work of Strauss. It is only natural that it should be, when one considers that composer's eminence in the musical world. But I do not believe that it will live. His other operas have not endured. His 'Feuersnot,' for example, was a sensation when first performed. It has not proved lasting. That 'Salome' will meet with a similar fate is my firm conviction.

"Indeed, most of Strauss's later works I find of only passing interest. To three only do I return with pleasure, all of them early works. They are 'Til Eulenspiegel,' 'Tod und Verklärung' and 'Don Juan.' And since I have frankly told Mr. Strauss my opinions of his compositions I see no reason why I should hesitate to make them public. His 'Also Sprach Zarathustra' reveals a complete misconception of Nëitzsche's philosophy, at least according to my views on that interesting subject, and his 'Heldenleben' is a curious instance of the evils of a technic one might almost call too great. Here at least one is justified in calling his inspiration meagre. His themes are fragmentary, 'short breathed' and not worthy of the marvellous technical development given them. In 'Also Sprach Zarathustra' he begins nobly. In the first measure he builds a glorious tonal palace. But it sinks into his technical swamp. Of course it is possible that Strauss feels what he [illegible] that case one can only regret [illegible] emotional impulse that has moved him. It is buried [illegible]

Paper Herald
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Date State N.Y
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N. Y. Globe
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Paper Star
City Washington
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[illegible] 1907

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Olga Samaroff's Success in Tschaikowsky's Concerto.

The fourth of this season's series of the Boston Symphony Orchestra concerts was notable yesterday afternoon at the National Theater for the fact that every seat was occupied and many stood during the entire performance, for the brilliancy of the audience and for the excellence of the program presented. There were only three numbers offered, the first being a Scherzo, "The Socerer's Apprentice," a modern composition of the French school by Dukas, followed by Tschaikowsky's piano forte concerto in B flat minor, and ending with Beethoven's Seventh Symphony.

The Dukas work was the novelty, and it was the first of its school that has been heard here this season. It was played with that precision and effect that characterize all the work of this excellent orchestra.

The soloist was Mme. Olga Samaroff, who was heard here last season with the Philadelphia Orchestra, and she was greeted with hearty applause upon her entrance. The Tschaikowsky concerto for piano and orchestra, which she selected as her number yesterday, is the same one that the Russian composer was so mercilessly scored for by Rubinstein on its first hearing. Afterward he [illegible] this piano concerto [illegible] programs, but the name Rubinstein was erased from the dedication [illegible] von Bulow substituted.

It was skillfully played by Mme. Samaroff, all its technical difficulties being surmounted with apparent ease and grace. She was loudly applauded at the end of each movement and at the conclusion she was again and again recalled to bow her acknowledgments. Notwithstanding her name, Mme. Samaroff is not a Russian, but was born in Texas of German-Russian parents, but she has studied her art abroad. She has great temperament and plays with a feeling that imparts itself to her audience and makes them feel with her. She received splendid support from the orchestra.

The Beethoven Symphony with which the program ended was played with that skill and accuracy for which this orchestra is noted and was well applauded at its close.

[150]

Paper Press
City New York
Date State N.Y.

In view of Dr. Karl Muck's Boston performance of Richard Strauss' 'Sinfonia Domestica," it is interesting to know his views on Strauss' music in general, as recently given to a reporter on the Chicago Inter Ocean. The conversation began with "Salome."

"'Salome' is the sensation of the moment," said Dr. Muck, "like every new work of Strauss. It is only natural that it should be, when one considers that composer's eminence in the musical world. But I do not believe that it will live. His other operas have not endured. His 'Feuersnot,' for example, was a sensation when first performed. It has not proved lasting. That 'Salome' will meet with a similar fate is my firm conviction.

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N. Y. Post

Feb. 16/07

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Mr. Walter Damrosch will conduct the musical festival to be held in the spring at Louisville, Ky., Syracuse, N. Y., and Spartanburg, S. C. Mme. Sembrich will be the principal singer, and among the works to be performed will be Bach's cantata "Sleepers Wake," Verdi's "Requiem," Mendelssohn's "Elijah," and Saint-Saëns's "Samson et Delilah."

Mme. Sembrich will give a song recital at the Baptist Temple in Brooklyn in the Department of Music of the Brooklyn Institute of Arts and Sciences, aided by the strings and wood winds of the Russian Symphony Society, on Thursday evening. She will be heard in songs of Schubert, Schumann, Brahms, Bizet, Arditi, and other composers.

On Thursday evening, at Mendelssohn Hall, will occur the third concert of the Adele Margulies Trio, with Sam Franko assisting. The programme will consist of Dvorák's Trio, Dumky, Op. 90; Rubinstein's Sonata in B minor for piano and violin, Op. and Brahms's Quartet in G minor, Op.

The People's Choral Union, under the direction of Frank Damrosch, will perform Haydn's "Creation" at the Hippodrome on Sunday night. There will be a chorus of 0 voices, assisted by Mrs. Corinne Rider-Kelsey, Mr. Daniel Beddoe, Mr. Frank Ixton, and the New York Symphony Orchestra.

"The White Hen" will be sung at the Casino to-night for the first time in this city. It was produced ten days ago out of town under the name of "The Girl from Vienna," but has since been materially changed and the cast strengthened. The book is by Mr. R. C. Penfield, and the music by Mr. Gustave Kerker. In the company are Messrs. Louis Mann, R. C. Herz, and Misses Louise Gunning, Lotta Faust, and Carrie Perkins.

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"Truth," the organ of Henry Labouchere,

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It was skillfully played by Mme. Samaroff, all its technical difficulties being surmounted with apparent ease and grace. She was loudly applauded at the end of each movement and at the conclusion she was again and again recalled to bow her acknowledgments. Notwithstanding her name, Mme. Samaroff is not a Russian, but was born in Texas of German-Russian parents, but she has studied her art abroad. She has great temperament and plays with a feeling that imparts itself to her audience and makes them feel with her. She received splendid support from the orchestra.

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[150]

THE SUN.
FEBRUARY 22, 19

BOSTONIAN ORCHESTR

MUSIC FROM FINLAND PROVES PLEASING.

The E Minor Symphony of Jean Sibelius Heard—A Composer Not Afraid to Write Good Tunes—Mme. Olga Samaroff and Tschaikowsky's B Flat Concerto.

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Jean Sibelius, the Finnish composer, is not an old acquaintance of local music lovers, and they are not quite sure yet whether he is to be approved or condemned. His "Lemmenkainen Journeys Homeward" was made known to us by the Philharmonic Society so lately as February, 1902, and that was the beginning of our knowledge of his art. His first symphony, which is in the popular key of E minor, though composed in 1899, was unfamiliar. It will probably not remain unfamiliar, for it ought to be repeated.

Possibly sticklers for the conventional disposition of themes in the first movement and the inevitable repeat of the exposition part will hold that this composition is not a symphony at all, but just an orchestral color piece. The truth is, however, that while the antique pattern is ignored, the established fundamentals of symphonic form are not. The first movement sets forth its leading themes together with some subsidiary matter in perfect clearness, and while the development begins after the manner of many moderns as soon as the topics are announced, it is none the less a discussion of the themes along lines laid down by the fathers.

Sibelius's respectability being thus demonstrated he may claim our calm consideration, for he has music in his blood and he is not afraid to publish it. He sings in a broad, virile, fresh aired style that is altogether invigorating. The music of this symphony is not the product of profound scholarship and the midnight oil, but of the winds and waves of the writer's native land. It was conceived in the sunlight and born under the open sky.

It is musical music, not pedagogic demonstrations of contrapuntal theorems based on the contemporaneous axiom that all chords which are ugly are good for the soul. Human beings can listen to this sort of symphonic composition and be glad that they do not have to wag their ears and assume a demeanor of owlish wisdom.

The melodies, born of the soil and nursed of the people, are frank and unaffected. The rhythms are clean and piquant. The harmonies are rich and sufficiently intricate. The instrumental color is solid and varied.

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Paper Press
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There is atmosphere, there is heart-pulse, there is life in this music. The melancholy of the Finnish race broods over it. The melodic ideas are expressive, characteristic, national in their suggestion. A Russian infusion is apparent. One is reminded of Tschaikowsky, for instance, in the almost sentimental opening theme of the Andante. One may find suggestions of other composers, including Liszt and the inevitable Wagner. But not one passage was heard which one could assert was imitative. The tempestuous finale, a finely robust piece of work, left the most decided impression. The Scherzo, too, delighted.

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Folk tunes, those musical epitomes of the life of any race, have helped to give form to some of Sibelius's themes in this symphony, especially to the lovely melody of its second movement, but the ideas themselves are said by the composer to be entirely his own; he has followed with the songs of his own people the example of Dvorak (in the "New World" symphony) with American negro tunes.

But matters like these sound academic when one hears the symphony itself. The deep impression Sibelius's work made last evening was due to its undoubted sincerity. Music like this comes straight from the heart. It is self-expression, in the best sense.

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Mme. Samaroff, who is a young American woman of Russian and German ancestry, made a favorable impression here two years ago at her orchestral concert debut, and a much less fortunate appearance in recital soon afterward. Last evening she reinforced the good opinions formed at her debut. Her strength of arm and finger, her power of attaining extreme delicacy as well as a fine sonority, were employed in furtherance of the music's true interpretation. She made the piano sing, and sing intelligently.

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Sibelius's symphony is one of the most interesting and impressive orchestral works performed here for some time. The composer's ideas are independent and original, his appreciation of orchestral values sound. Although he has been chiefly represented on New York programmes so far by works of a distinctly "programmatic" class this symphony has no suggestion in it of anything but absolute music, the expression of a musical temperament native to the work and affected by the gloom and melancholy of northern forests and northern desolation. However Sibelius's melodic invention may be influenced by the character of the Finnish folk song it is evident that he has not attempted to make this symphony an embodiment specifically of that folk song or of a national spirit; the nearest approach to it is in the andante.

His thematic invention is robust and free, and he has in his first movement two themes of strong and plastic outline, the first of which reappears later in the finale. He works freely within the symphonic form, and has not closely fettered himself with it. Thus his last movement is marked "like a fantasia," and in it he has, after the fashion of modern symphonists since Schumann's time, introduced themes from previous movements. The prevailing mood of this music is one of gloom, of lamentation, except in the somewhat bizarre and fantastical allegro, the third movement. The music is written with a strong imaginative flow, and the composer has treated his themes with skill and with a sense of spaciousness, of large proportions, and of rich expression. In short, while this symphony may not be one of profoundest depth or of lasting power, it is music that is good to listen to, and that strongly engages the listener's sympathies.

It was played with enthusiasm and with a clear understanding of its spirit on Dr. Muck's part, and it was evidently appreciated by the audience. The humorous and picturesque qualities of Dukas's scherzo were likewise brought strongly to the fore. But did the orchestra in this, or in the Symphony, play with all the perfection and finish of style to which in years past it [illegible] accustomed us?

Mme. Samaroff's interpretation of Tschaikowsky's concerto was brilliant and fluent rather than powerful or grandoise in conception. She seemed in certain passages not to have quite the physical power necessary; not all the warmth and poignancy of expression; nor was there the overpowering sweep of the first movement. But Mme. Samaroff has means for interpreting many of the finer and subtler moments of the beautiful and poetical work; and in clarity, rhythmic pulse, and tonal beauty there was much to admire in her playing. The audience gave full expression to its admiration.

N. Y. Herald,
Feb. 22-07

Boston Orchestra Concert.

Few recent symphonic novelties have seemed so clearly stamped with the hall marks of genius as the symphony of Jean Sibelius, a Finnish composer, which Dr. Karl Muck made known in Carnegie Hall last night as the important feature of the Boston Orchestra's fourth concert. The work not only won critical approval but stirred popular interest, and its splendid interpretation won hearty applause, a tribute at once to the composer and the conductor.

Mme. Olga Samaroff, pianiste, as the soloist of the occasion, reappeared for the first time this season, and by a remarkably brilliant performance of the familiar B flat minor concerto of Tschaikowsky gave evidences of decided artistic growth. Duka's impressionistic scherzo, "The Sorcerer's Apprentice," opened the programme and ushered in an evening of enjoyment.

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THE SUN.
FEBRUARY 22, 19

THE BOSTONIAN ORCHESTR.

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Feb. 22—07

Boston Orchestra Concert.

Few recent symphonic novelties have seemed so clearly stamped with the hall marks of genius as the symphony by Jean Sibelius, a Finnish composer, which Dr. Karl Muck made known in Carnegie Hall last night as the important feature of the Boston Orchestra's fourth concert. The work not only won critical approval but stirred popular interest, and its splendid interpretation won hearty applause, a tribute at once to the composer and the conductor [illegible]

Mme. Olga Samaroff, pianiste, as the soloist of the occasion, reappeared for the first time this season, and by a remarkably brilliant performance of the familiar B flat minor concerto of Tschaikowsky gave evidences of decided artistic growth. Duka's impressionistic scherzo, "The Sorcerer's Apprentice," opened the programme and ushered in an evening of enjoyment.

Staats Zeitung,
Feb. 22-07

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„Der Zauberlehrling" (nach der bekannten Goethe'schen Ballade) von Paul Dukas, eröffnete das Concert. Dieser neufranzösische „Zauberlehrling" ist ein überaus geistreich und virtuos gearbeiteter musikalischer Scherz, ein Werk, das wir zu den gelungensten und erfreulichsten Erzeugnissen der neufranzösischen Schule rechnen.

Man kennt den Lehrstoff des „alten Hexenmeisters", der „die Geister, die er rief, nicht mehr los wurde", bis der Meister sie durch sein Machtwort zum Stillstand brachte. Als echter Gallier faßt Dukas sein Subjekt von der witzigen Seite auf. Ein drolliges, breitaktig rhythmisirtes Fagott-Thema mit grotestem Terzenintervall durchzieht das ganze Werk, das durch barocke Klangkombinationen glänzt, allerdings auch Dissonanzen enthält, welche jedoch meist in der Situation begründet sind. Wasser bricht von allen Seiten hervor, aus allen Instrumenten wogt und gurgelt es, das ganze Orchester ist zu einer Art musikalischer Fontaine geworden. Die Instrumentation erweist die raffinirteste Technik, und die Kürze des Scherzes ist ein Reiz mehr. Dr. Muck dirigirte das Stück mit der ihm eigenen liebevollen Sorgfalt und Genauigkeit, die er allen seinen Darbietungen entgegenbringt, und die Bostoner spielten es mit jener unnachahmlichen Bravour und Delikatesse, welche wir an ihnen nicht hoch genug schätzen können.

Ein ganz gewaltiger Erfolg war hierauf der bekannten Pianistin Frau Olga Samaroff in Tschaikowsky's 1. Klavier-Concert op. 23 beschieden, einer Leistung, zu deren Preis man tief in die Saiten greifen mag. Das effektvolle Werk krankt an zwei Uebelständen, der gewöhnlich wenig noblen Erfindung und der übermäßig schwerfälligen Behandlung des Klavierparts, namentlich im ersten Satz. Die interessante Künstlerin meisterte dieses an die physische Ausdauer und Technik die größten Anforderungen stellende Concert in bewunderungswürdiger Weise, und bei allem Nachdruck und Kraftgefühl wohnte ihrer Leistung doch stets eine gewisse weibliche Grazie inne.

Die wirkungsvollen Doppelgriffe und Ottavengänge des ersten Satzes gestaltete sie mit Kraft und Brillanz und beseelte sie zugleich durch selbständig erdachte, überaus reizvolle Anschlagsschattirungen. In den lieblichen Klavierpassagen des zweiten Satzes, welche uns das banale Walzerthema verzeihen lassen müssen, entfaltete sie Poesie und köstlich sangbare Eigenschaften der Tongebung, und das feurige Finale mit dem deutlich ausgesprochenen slavischen Grundcharakter führte sie ausnehmend temperamentvoll und eindringlich durch. Ganz besonders hervorragend ist ihre rythmische Energie. Sie wurde nach jedem Satz enthusiastisch gefeiert und zum Schluß achtmal gerufen. Eine erfreuliche Künstlerin!

Die letzte Programmnummer, die selten gehörte 1. Symphonie von Jean Sibelius in E-Moll, brachte uns einen wahren Genuß, den wir zum großen Theil auch dem Dirigenten schulden. Sibelius erweist sich in diesem Werk als gedankentiefer Symphoniker mit überaus prägnanter Themengestaltung. Der erste Satz des durchaus bedeutenden Werks, dessen Instrumentation eine virtuose ist, beginnt mit einer kurzen Einleitung, welche jedoch erst im Finale zur Geltung gelangt. Dem ersten Satz liegt offenbar wilde Kraft und trotziges Ringen zu Grunde. In dem langsamen zweiten Satz, der aus einem marschartigen Thema entspringt, entwickelt der Komponist bedeutende Kunst der Kontrapunktik. Der dritte Satz ist ein lebhaft rythmisirtes Scherzo von erlesener melodischer Delikatesse, das großangelegte Finale beginnt keck und wagehalsig, um später einer berauschend sehnsüchtig klingenden, breiten Phrase der Streicher Platz zu machen. Das Werk klingt in eine imponirende Steigerung aus.

Dr. Muck brachte das Werk mit seiner bescheidenen Unterordnung zu Gehör, die doch so viel Raum für das Geniale und Eigenartige läßt. Vom Orchester kann man nur sagen, daß es auf seiner gewohnten Höhe stand. Das sagt Alles.

H.

N. Y. Tribune,
Feb. 22/07

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA.

The need of a musical clearing house was suggested again at the fourth evening concert of the Boston Symphony Orchestra in Carnegie Hall last night. Why were local concertgoers obliged to hear Tschaikowsky's first pianoforte concerto again? Was it the fifth or the fifteenth time that it was played in public this season? It is too great a weariness to count up the performances. Is there nothing else attractive in this field? Lhévinne twice, Gabrilowitsch twice, Anthony once and now Madame Samaroff. Is it not enough that the composers impress upon us that this is the age of mere virtuosity and that therefore invention is dead except in the department of technique? Must the virtuosi also force upon our notice that they are specializing on a few things that happen just now to be in harmony with popular taste? It was interesting to hear Madame Samaroff [illegible] seems to be a Russian theatre name [illegible] to be in tune with the time) play the concerto simply because she was in such delightful rhythmical sympathy with Dr. Muck and his men, and because, between them, they gave the music such splendid propulsive force; but the fact that the audience has grown weary of the work seemed indicated by the comparative indifference with which it was received. "Thank you for a very admirable but too familiar something"—that seemed to be the sense of the handclappings which called the artists back to the stage after the performance. Under other circumstances so excellent a performance in respect of collaboration, at least, ought to have invoked much greater enthusiasm, for it deserved it.

Dr. Muck had but three numbers on his programme—the descriptive scherzo by Dukas, "The Sorcerer's Apprentice," which Mr. Gericke made much of; the pianoforte concerto by Tschaikowsky and a symphony in E minor by Sibelius. The ingenious bit of musical humor by Dukas ought to have given a hint to American composers long ago; they have a companion subject, but are far more suggestive in the old tale by Hawthorne from the days of witchcraft—"Dickon, another coal for my pipe!" Sibelius's symphony was a delightful offering to the believers in music qua music. Is the old form dead? Is nothing more to be done with mere melody and expressive harmony? Sibelius seems only to have reached into the air of his native Finland and gathered musical material which fascinates by its own power with a fascination to which it is a happiness to yield. It scarcely needs to be said that all the music was brilliantly played.

H. E. K.

N. Y. Ev. Sun
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Dr. Muck and the Boston Orchestra go to Brooklyn to-night to play the Berlioz symphony, "Harold in Italy," preceded by the Rimsky-Korsakoff overture, "Betrothed of the Czar," and again Tschaikowsky's piano concerto No. 1 for Mme. Samaroff.

Early matinée-goers to-morrow at Carnegie Hall will hear the "Symphonia Domestica" of Richard Strauss. As it leads the bill and is fifty minutes long, those who don't arrive promptly at 2:30 o'clock will hear it standing. The later numbers are Brahms's "Academic Overture" and the Brahms piano concerto No. 2 for Gabrilowitsch.

New York World
Feb. 22/07

BOSTON SYMPHONY.

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THE SYMPHONY QUA...

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NEXT WEEK'S SYMPHONY.

In the next Symphony program which will be played on Friday afternoon, March 1, and Saturday evening, March 2, Dr. Muck will offer two works new to Boston, both of which are said to be of more than ordinary importance. The first number on the program are three symphonic poems, entitled "The Sea," by the Frenchman, Claude Debussy. Debussy, who is the most conspicuous figure in French music today, has been represented on our Symphony programs by but one work, his "The Afternoon of a Faun," which has been played twice by Mr. Gericke. The second work on the program is entitled "Olaf's Wedding Dance," a symphonic waltz by Alexander Ritter, whose name appears on the Symphony program for the first time. Ritter was a native of Russia, having been born in Narva on June 27, 1833, and he died in Munich on April 12, 1896. He was a violinist of note and at different times was leader of violin in the Meiningen, Weimer, Stettin and Wurzburg orchestra. While in Wurzburg he established a music printing house. In this country he is best known by the number of fine songs he has written. The other two works are Liszt's familiar "Mephisto Waltz" and Berolz's "Roman Cardinal" overture.

BOSTON DAILY ADVERTISER
FEBRUARY 23, 1907

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Mr. Gabrilowitsch will be the assisting artist.

Paper Herald
City New York
Date [illegible] 1907 State N Y

STRAUSS SYMPHONY BY BOSTON PLAYERS

"Symphonia Domestica" Given in a Masterly Manner by Orchestra from the Hub.

Richard Strauss' Symphonia Domestica was the central point of interest in yesterday's matinee concert given by the Boston Symphony Orchestra in Carnegie Hall. Dr. Karl Muck opened his programme with this ponderous composition, purporting to describe a day in the domestic life of "Papa, Mama and Baby" which the composer himself made known with Mr. Wetzler's orchestra three years ago. Presented yesterday in one movement, fifty minutes were consumed in the symphony's performance, and during this time none of the late comers were allowed by the ushers to proceed to their seats.

In the Symphonia Domestica under Dr. Muck's baton the Boston players did some of their finest playing in New York. It is not too musical to say also that the musical results amounted to a far clearer exposition of the symphony's contents than that given by the composer himself here.

Demands are made upon each of the instruments in the huge orchestra required which only an aggregation of virtuosos can meet. The Boston men are all virtuosos, and it speedily became apparent that Dr. Muck had worked them hard and long to master the difficulties of the work.

As a result, music which had seemed to be of an abstract, opaque sort was made, so to speak, as transparent as glass, and in the process all of its inherent beauties and its defects as well were exhibited with the utmost clearness. The audience was roused to prolonged applause at the work's close, which continued until the men of the orchestra had risen to share the conductor's honors.

Mr. Ossip Gabrilowitsch, the soloist of the afternoon, played with taste and distinction Brahms' B flat major pianoforte concerto, a work which, after the Strauss instrumental heroics, sounded as naive as a Haydn symphony. The concert was effectively closed by Brahms' Academic Festival Overture.

Paper Press Eagle
City New York
FEB 23 1907 State N Y

Whoever it was that led [illegible] of Dr. Muck that he was an [illegible] was again found to be wrong wh[illegible] night, the doctor gave us his fourth [illegible] gramme for the season and [illegible] omitted the classics. Yet this may [illegible] by no more than that the leader [illegible] Boston band realizes that his offerings [illegible] day will be classics to-morrow. [illegible] contented himself and his audience [illegible] the Baptist Temple, with music that was known but advanced: Rimsky-Korsakoff's overture to "The Bride of the Czar," Tschaikowsky's first piano concerto and Berloiz's "Harold in Italy;" and when a man of training in the music of the masters gives so much of his thought to music of the unaccepted, it is significant of change, and the change is in [illegible] than music; it betokens an unrest [illegible] pervades faiths, philosophies and governments.

These Russians, for example, whose spring songs are dirges, and whose dirges are wailings from the pit, these Slavs, Finns, Huns and Bulgars, with their fierce melancholy and belligerent disregard of the conventions, are to be reckoned with, and shortly. Wagner's "Music of the Future" is already a music of the past. His dicta have been accepted; but here comes the new school, the Borodins, Napravniks, Rachmaninoffs, Cuis and Arenskys, with something distinctive to say, and a compelling way of saying it, and the world is listening. Recognition has been shown, as always, even in Russia, for in that country, as in ours, the majority prefers the worst in the arts to the best, but the older forms show tokens of exhaustion and the infusion of a new, even though a savage life, is needful to perpetuate this most divine of human expressions and revelations. At first hearing the Slav repels by his lawlessness, his grotesquerie, his disregard of form, though at his wildest he is outdone by Strauss; he is at a far remove from the lighter moving, brighter thinking races, and the sadness of his serfdom continues with him; yet his work has the unspeakable gain and lasting profit of honesty and that will be the ruin of all the labored artifice and clever imitation that sticklers for the proprieties are to furnish for the next three decades. We have been afraid of Slavic art in the past, as we have been afraid of the Slav, but the time is come when we must adopt it and regenerate our failing schools with its abounding life.

And this vitality of the Slav is magnificent. He shares it, to be sure, with all other races of the north, who grow strong through ceaseless battle with the adversities of nature, but he has this esthetic advantage, that whereas the other races have fought their way to liberty, he suffers under political severities endured by no others, and the true expression of his grief, despair and hope, denied in other forms, takes shape in music. We heard this unappeasable sadness in Rimsky-Korsakoff last night, but in his vigorous, martial rhythms we heard also the tramp of hosts bringing about the revolution. His "Bride of the Czar" is a dreadful tale of wizardry, intrigue, jealousy and murder, but the music tells none of this; indeed, it has its moods of joy and confidence.

Rimsky-Korsakoff is a Russian naval officer who has also written symphonies—which no Japanese admiral has done, as yet—and it is natural to expect of him a freer, bolder declaration of the national spirit than we should have from the musician; yet the Tschaikowsky concerto is assuredly more positive, even more martial. It has moments of the perfunctory and cheap, and none of that splendor of despair that we hear in his "Pathetic" symphony, but it has its moments of tenderness, no less, and the tenderness of the strong is beautiful. The piano part in this concerto was played by Olga Samaroff, a Russian pianist of German parentage, born in Texas and schooled in France. Her style is excellently fitted for the music. One imagines her as being rather excellently equipped to avoid Chopin, but this masculine work of Tschaikowsky she plays in a masculine fashion, the queer, measured pounding of the first measures suggesting, under her hands, the swinging tread of troops. She is facile, confident, brilliant—qualities indicating a certain hardness—but plays the more spiritual divisions of the concerto with sympathy and understanding, if not, as yet, with the grace and feeling and sweetness of which they are capable and which would be imparted to them by Joseffy, Paderewski or Pachmann. One such division, the andantino—a shepherd's piping, rhymed to the surges of the sea—lacked these elements, but the artist is young and there is hope. Tschaikowsky eagerly sought advice as to the revision of his concerto, when he had finished it, and the advice having been contributed, he altered never a note. So, his interpreter may persist in the strong, the showy and the playful, and this is a healthy reaction against sentimentality of which there has been a bit too much.

"Harold in Italy" was played correctly and with charm, yet, it must be owned, with less of interest and fervor than Dr. Muck shows in his reading of the Russians, albeit Berlioz had much in common with them. He dislikes the formal, he is melancholy and fantastic but he lacks their ferocity. He has, none the less, some delightful and characteristic work in this "Harold," and the conceit of illustrating it with a solo voice in all four of the movements is his own. This solo, for viola—least buoyant of the fiddle family—was played last night by Mr. Ferir, of the

orchestra, rather calmly, it is true, though it is hard to have it otherwise, but he gave charm to the harmonics that sound above the heavy plodding of the pilgrims' feet, ending with a serene note so high, so soft, so clear, it was like the star lighting the coming night.

The audience was large and temperately enthusiastic. On March 23 the fifth and last concert of the Brooklyn season will be given by the Boston Symphony [illegible]

[152]

Staats Zeitung,

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New York World

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BOSTON JOURNAL

FEBRUARY 23, 1907.

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Mr. Hess, the leader of the Boston Symphony Quartet, has been compelled to make a change in the announced program for the fifth concert of the quartet, which will be given in Chickering Hall Monday evening. The original announcement contained a quartet by Jaques Dalcreze, a sonata for piano and violin by Gabriel Faure and a quartet by Debussy, with Mr. Ossip Gabrilowitsch as the assisting artist. Owing to the large number of rehearsals needed to prepare the Sinfonia Domestica the quartet found it impossible to prepare the Dalcreze work, and that, therefore, will it put off until one of the later concerts. The program as finally arranged is as follows: Quartet in G minor, op. 10, by Debussy; sonata for piano and violin in A major, op. 13, by Gabriel Faure, and a trio for piano, violin and violoncello in F major, op. 80, by Schumann. Gabrilowitsch will assist.

NEXT WEEK'S SYMPHONY.

In the next Symphony program which will be played on Friday afternoon, March 1, and Saturday evening, March 2, Dr. Muck will offer two works new to Boston, both of which are said to be of more than ordinary importance. The first number on the program are three symphonic poems, entitled "The Sea," by the Frenchman, Claude Debussy. Debussy, who is the most conspicuous figure in French music today, has been represented on our Symphony programs by but one work, his "The Afternoon of a Faun," which has been played twice by Mr. Gericke. The second work on the program is entitled "Olaf's Wedding Dance," a symphonic waltz by Alexander Ritter, whose name appears on the Symphony program for the first time. Ritter was a native of Russia, having been born in Narva on June 27, 1833, and he died in Munich on April 12, 1896. He was a violinist of note and at different times was leader of violin in the Meiningen, Weimer, Stettin and Wurzburg orchestra. While in Wurzburg he established a music printing house. In this country he is best known by the number of fine songs he has written. The other two works are Liszt's familiar "Mephisto Waltz" and Beroliz's "Roman Cardinal" overture.

BOSTON DAILY ADVERTISER

FEBRUARY 23, 1907

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Mr. Gabrilowitsch will be the assisting artist.

Paper Herald

City New York

Date State N Y

STRAUSS SYMPHONY BY BOSTON PLAYERS

"Symphonia Domestica" Given in a Masterly Manner by Orchestra from the Hub.

Richard Strauss' Symphonia Domestica was the central point of interest in yesterday's matinee concert given by the Boston Symphony Orchestra in Carnegie Hall. Dr. Karl Muck opened his programme with this ponderous composition, purporting to describe a day in the domestic life of "Papa, Mama and Baby" which the composer himself made known with Mr. Wetzler's orchestra three years ago. Presented yesterday in one movement, fifty minutes were consumed in the symphony's performance, and during this time none of the late comers were allowed by the ushers to proceed to their seats.

In the Symphonia Domestica under Dr. Muck's baton the Boston players did some of their finest playing in New York. It is not too musical to say also that the musical results amounted to a far clearer exposition of the symphony's contents than that given by the composer himself here.

Demands are made upon each of the instruments in the huge orchestra required which only an aggregation of virtuosos can meet. The Boston men are all virtuosos, and it speedily became apparent that Dr. Muck had worked them hard and long to master the difficulties of the work.

As a result, music which had seemed to be of an abstract, opaque sort was made, so to speak, as transparent as glass, and in the process all of its inherent beauties and its defects as well were exhibited with the utmost clearness. The audience was roused to prolonged applause at the work's close, which continued until the men of the orchestra had risen to share the conductor's honors.

Mr. Ossip Gabrilowitsch, the soloist of the afternoon, played with taste and distinction Brahms' B flat major pianoforte concerto, a work which, after the Strauss instrumental heroics, sounded as naïve as a Haydn symphony. The concert was effectively closed by Brahms' Academic Festival Overture.

Paper Press

City New York Brooklyn

Date FEB 23 1907 State N Y

BOSTON SYMPHONY ORCHESTRA.

Whoever it was that led us to believe of Dr. Muck that he was an academician was again found to be wrong when, last night, the doctor gave us his fourth programme for the season and studiously omitted the classics. Yet this may signify no more than that the leader of the Boston band realizes that his offerings of to-day will be classics to-morrow. He contented himself and his audience, at the Baptist Temple, with music that was known but advanced: Rimsky-Korsakoff's overture to "The Bride of the Czar," Tschaikowsky's first piano concerto, and Berloiz's "Harold in Italy;" and when a man of training in the music of the masters gives so much of his thought to the music of the unaccepted, it is significant of change, and the change is in more than music; it betokens an unrest that pervades faiths, philosophies and governments.

These Russians, for example, whose spring songs are dirges, and whose dirges are wailings from the pit, these Slavs, Finns, Huns and Bulgars, with their fierce melancholy and belligerent disregard of the conventions, are to be reckoned with, and shortly. Wagner's "Music of the Future" is already a music of the past. His dicta have been accepted; but here comes the new school, the Borodins, Napravniks, Rachmaninoffs, Cuis and Arenskys, with something distinctive to say, and a compelling way of saying it, and the world is listening. Recognition has been shown, as always, even in Russia, for in that country, as in ours, the majority prefers the worst in the arts to the best, but the older forms show tokens of exhaustion, and the infusion of a new, even though a savage life, is needful to perpetuate this most divine of human expressions and revelations. At first hearing the Slav repels by his lawlessness, his grotesquerie, his disregard of form, though at his wildest he is outdone by Strauss; he is at a far remove from the lighter moving, brighter thinking races, and the sadness of his serfdom continues with him; yet his work has the unspeakable gain and lasting profit of honesty and that will be the ruin of all the labored artifice and clever imitation that sticklers for the proprieties are to furnish for the next three decades. We have been afraid of Slavic art in the past, as we have been afraid of the Slav, but the time is come when we must adopt it and regenerate our failing schools with its abounding life.

And this vitality of the Slav is magnificent. He shares it, to be sure, with all other races of the north, who grow strong through ceaseless battle with the adversities of nature, but he has this esthetic advantage, that whereas the other races have fought their way to liberty, he suffers under political severities endured by no others, and the true expression of his grief, despair and hope, denied in other forms, takes shape in music. We heard this unappeasable sadness in Rimsky-Korsakoff last night, but in his vigorous, martial rhythms we heard also the tramp of hosts bringing about the revolution. His "Bride of the Czar" is a dreadful tale of wizardry, intrigue, jealousy and murder, but the music tells none of this; indeed, it has its moods of joy and confidence.

Rimsky-Korsakoff is a Russian naval officer who has also written symphonies—which no Japanese admiral has done, as yet—and it is natural to expect of him a freer, bolder declaration of the national spirit than we should have from the musician; yet the Tschaikowsky concerto is assuredly more positive, even more martial. It has moments of the perfunctory and cheap, and none of that splendor of despair that we hear in his "Pathetic" symphony, but it has its moments of tenderness, no less, and the tenderness of the strong is beautiful. The piano part in this concerto was played by Olga Samaroff, a Russian pianist of German parentage, born in Texas and schooled in France. Her style is excellently fitted for the music. One imagines her as being rather excellently equipped to avoid Chopin, but this masculine work of Tschaikowsky she plays in a masculine fashion, the queer, measured pounding of the first measures suggesting, under her hands, the swinging tread of troops. She is facile, confident, brilliant—qualities indicating a certain hardness—but plays the more spiritual divisions of the concerto with sympathy and understanding, if not, as yet, with the grace and feeling and sweetness of which they are capable and which would be imparted to them by Joseffy, Paderewski or Pachmann. One such division, the andantino—a shepherd's piping, rhymed to the surges of the sea—lacked these elements, but the artist is young and there is hope. Tschaikowsky eagerly sought advice as to the revision of his concerto, when he had finished it, and the advice having been contributed, he altered never a note. So, his interpreter may persist in the strong, the showy and the playful, and this is a healthy reaction against sentimentality of which there has been a bit too much.

"Harold in Italy" was played correctly and with charm, yet, it must be owned, with less of interest and fervor than Dr. Muck shows in his reading of the Russians, albeit Berlioz had much in common with them. He dislikes the formal, he is melancholy and fantastic but he lacks their ferocity. He has, none the less, some delightful and characteristic work in this "Harold," and the conceit of illustrating it with a solo voice in all four of the movements is his own. This solo, for viola—least buoyant of the fiddle family—was played last night by Mr. Ferir, of the orchestra, rather calmly, it is true, though it is hard to have it otherwise, but he gave charm to the harmonics that sound above the heavy plodding of the pilgrims' feet, ending with a serene note, so high, so soft, so clear, it was like the star lighting the coming night.

The audience was large and temperately enthusiastic. On March 22 the fifth and last concert of the Brooklyn season will be given by the Boston Symphony Orchestra.

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Paper Evening World
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Boston Orchestra Plays Sibelius's First Symphony

Olga Samaroff Gives Her Exposition of Tschaikowsky's Piano Concerto.

SIBELIUS'S first symphony was the principal number of the Boston Symphony Orchestra's fourth concert at Carnegie Hall last night. The mournful melody with which the first movement begins seizes upon the imagination and holds it through all its variations. The second movement is full of charm. In the scherzo, if something is lacking of the original fascination, the oddity of its construction makes amends. The finale is a broad and passionate development of the original theme, reaching a fine climax. The composition, in the light of Dr. Karl Muck's illuminative reading, got a splendid performance last night, the master musicians of this splendid band playing at their best.

Olga Samaroff was the soloist in Tschaikowsky's piano concerto in B flat minor. This beautiful composition has been made familiar this season. In turn, Rosenthal, Lhevinne and Gabrilowitsch has played it, each with power and skill and individual charm. The American girl with the Russian name maintained the standard of excellence, winning much applause for her interpretation and execution. But isn't there anything else worth doing?

Dukas's scherzo, "The Sorcerer's Apprentice" (after a ballad by Goethe), with all its odd conceits, got a fine exposition. There was the usual large and brilliant audience that now is the rule at these concerts, and the applause was generous.

Richard Strauss's "Symphonia Domestica" will begin the second of this pair of concerts to-morrow afternoon. It has only one movement, lasting fifty minutes. With the usual rule enforcing standing upon late comers until the movement ends, everybody would be prompt. SYLVESTER RAWLING.

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Boston Symphony and Mme. Olga Samaroff at Carnegie Hall

THE Tschaikowsky piano concerto in B flat minor has been played here at least twice this season, but that did not prevent the able Herr Muck, of the Boston Symphony, from trying his hand at it, or rather his baton, and making it in fact the piece de resistance of the fourth evening concert of the season. Mme. Olga Samaroff was his soloist, and a very able choice for this concerto, for it is one of her best performances and a composition that evidently gives her more than usual pleasure to interpret.

That the orchestral part of the concerto was given with rare finish, that the accompanying of the band was in the highest degree sympathetic, need hardly be said. However, there seemed last night a special entente between the soloist and the players and the result was a really splendid presentation of the Russian master's magnificent work.

First of all Mme. Samaroff impresses by her ease. Many pianists have technique in plenty, but few have the power that Mme. Samaroff possesses of using it to conceal it, and of gliding through tremendous digital feats in such a smooth, effortless way that only the music and none of the mechanics remains. Mme. Samaroff's playing has force that is never in danger of being "poundy" and breadth that is broad enough to cope with the entire intellectual content of the composition, yet keeps what it should have—a feminine quality of sentiment and allurement. It is almost bromidic to say that she gave a feminine version of the concerto, but that is true, and those who know how large a share of femininity went to make up Tschaikowsky's character will appreciate that an interpretation highly feminine is an artistic and correct one. Just a word of praise should be added for the crystalline clearness of Mme. Samaroff's runs and trills and the warmth of her tone. Her success was evident, and she was awarded four genuine recalls after the first movement.

The first number on the programme was the scherzo "The Sorcerer's Apprentice," by Paul Dukas, a tone transcription of the incidents set forth by Goethe in his ballad "Der Zauberlehrling." It received very descriptive handling from the orchestra, and in spots really created shivers.

To add to the flood of sombre northern music—Russian, Polish, Scandinavian—we get compositions from even remoter northern shores. Dr. Muck contributed a piece from Finland, Symphony No. 1 in E minor, by Jean Sibelius. It was tragic from the opening bar to the final cadence; steeped in minors and rare and plaintive intervals. But it possessed a freshness, a real musical cleverness and a sincere emotional content that won it deserved appreciation.

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Strauss's "Sinfonia Domestica" has been heard here once before, several years ago, when the conductor was the composer, and when the work had its first hearing anywhere. Since that time it has travelled across the line of Continental concert platforms and has enjoyed as much popularity as is readily given everything written by this genius, Strauss. But it is by no means one of his greatest works; in fact, of his bigger compositions this is probably the weakest.

Its programme is that of a day in the family life of the composer, and its three thematic subjects are meant to represent "papa, mamma and the baby." Also are the various episodes supposed to paint incidents in the family life. This has provoked humorous and silly imaginary programmes, some acute-eared persons having heard the onion pattern of the china, puctuated by baby's bath and what not. Strauss has asserted that he wishes the work to be judged sheerly as music and not as a bit of programme writing. As music it is comparatively weak in themes and is sentimental to a point of triviality. But in instrumentation it is nothing short of wonderful. What is missing from the work is the spontaneity of themes, and this lack brings in its wake the suggestion that this music is, in comparison to some of his tremendous writings, insincere.

The other orchestral number on the programme was Brahms's "Academic Overture," which was beautifully played. The soloist was the Russian pianist, Ossip Gabrilowitsch, who played Brahms's Second Concerto admirably. The audience was an enormous one, and it applauded the Strauss work as though it had given it intelligent appreciation—and the work lasts uninterruptedly for fifty minutes.

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Ernest Newman, an English commentator, who is outspoken and capable of forming independent opinions, commented caustically on the humbuggery of Mr. Strauss's pretence that no one ought to know the scheme of this elaborate piece of programme music. The composer was quite unable to keep it to himself when he was here, and it was published in one of the newspapers. It is a most important programme and it discloses to us the fact that this composition is all about papa, mamma and the baby.

It takes the composer fifty minutes to tell his fireside tale, and he comes to his conclusion with a double dyed fugue which would have made Albrechtsberger gasp and stare. The thematic material of the work is commonplace in the extreme, as most of Strauss's thematic material is. The technical skill shown in building the matter up in instrumental tone pictures is great. The music is good to hear, provided you do not know what it is about and do not care.

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Superb Performance by the Boston Symphony Orchestra.

TONE POEM OF UGLINESS

Ossip Gabrilowitsch Plays Brahms's Second Piano Concerto Finely.

Dr. Muck fulfilled what he considered a duty toward the audience of the Boston Symphony Orchestra by playing at his afternoon concert yesterday Richard Strauss's "Symphonia Domestica." He himself is understood to be only a qualified admirer of his colleague's musical compositions, and to end his regard for his works before "Ein Heldenleben," which was the last of his series of programmatic tone poems before the "Symphonia Domestica." But this last-named achievement had been heard only once in this country, when it had its first performance anywhere, under the composer's direction, in Carnegie Hall on March 21, 1904. Dr. Muck gave it for the benefit of the unenlightened Boston public, and it was a natural ambition to include what must have been a most laborious and carefully prepared performance in his New York concerts.

And it should be said at once that this performance was a most remarkable one; a wonderful achievement for any orchestra, and one that surpassed in precision and certainty and in the reproduction of all the effects aimed at by the composer the one that he himself conducted here after innumerable rehearsals. It was listened to with close and intelligent attention by an audience that, having been frequently warned to be prompt, was almost entirely seated before the concert began. The performance was very properly warmly applauded; but it was pretty evident that the applause was not intended to extend much beyond the performance to the music itself.

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N. Y. Tribune
Feb. 24-07

MUSIC.

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H. E. K.

Paper Times
City New York
Date FEB 25 1907 State NY

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Paper Telegraph
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Date FEB 24 1907 State NY

RICHARD STRAUSS BY DR. CARL MUCK

"Symphonia Domestica" Played by Boston Orchestra at Carnegie Hall.

VIRILITY IN COMPOSITION

Strong Presentation of Home Life in Music Illustrated in Yesterday's Interpretation.

By ALGERNON ST. JOHN-BRENON.

A large and studious audience gathered yesterday at Carnegie Hall to hear Dr. Muck's interpretation of Richard Strauss' "Domestic Symphony," a work which, as its title indicates, seeks to express, by means of symphonic music, the feelings and impressions of a few hours of family life.

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Two Classes of Opponents.

The opponents of Strauss are divided into two classes—those who object to his music and those who object to his making money. We belong to neither. If after the music of "Salome" it seemed possible to remain incredulous of the genius of Richard Strauss, surely the "Symphonia Domestica" should undermine such unbelief and win the waverer. One thing, however, I hold as almost axiomatic: Like the poetry of Browning, like the "Rosmersholm" and "The Wild Duck" of Ibsen, Strauss' music is written for young men. It is written in the future, and not in the Aorist tense. Nor is the reason of this far to seek. The would-be successors of Beethoven and Brahms have hitherto been but as shadows, as men who wrote things and were not. But behind the music of the "Symphonia Domestica," as behind the pictures of Whistler and the dramas of Wagner, there is a restless, imperious, super-energetic personality—a man of musical fiber and muscle so powerfully knit, of mental web so curious and distinct, that even those who struggle against yielding to the persuasiveness of his art have reluctantly to admit the indomitable energy of the man.

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Paper Sun
City New York
Date FEB 25 1907 State NY

MUSIC AND MUSICIANS

HEARERS OF THE "SEVEN VEILS" CRY FOR MORE.

How the Solemn Musical Portrayal of John the Baptist in a Metropolitan Encore Seemed to Echo the Best Moments of Strauss the Dreamer in a Previous Boston Symphony Matinee—And How New York Housewives Heard Mrs. Strauss Wake the Baby and Discharge the Help—The Despair of Dr. Muck and the Consolation of Mr. Conried.

If the generosity of the Metropolitan parterre on a celebrated occasion of the year left anything to be desired on Mr Conried's side, that ultimate consolation was administered last evening. Hertz and the same 106 musicians played the much-abused "Dance of the Seven Veils" to a mob of humble listeners at $1.50 or less, in the same chairs where but one audience before this had heard the new music at $10 rates. On a blizzard night, it was cold comfort at best. But the Sunday crowd was there for the one "Salome" number, and it cried loudly for more. Modestly the conductor bowed his thanks. Protestingly he took out his watch, for the hour was late, and swung the gold pendant before the spectators' eyes. This bit of pleasantry, so to speak, only increased the uproar, until in all seriousness an encore had to be given. The further selection from Strauss's proscribed opera was the sonorous and majestic passage that accompanies the Prophet John's descent into the well.

It is only another of those coincidences which have marked this amazing year. Such is the fate of music's deadly parallels, too, that the Johannine tone poem itself had a living echo at Carnegie Hall only the afternoon before, in the best passage of the "Symphonia Domestica." Dr. Karl Muck played Strauss in New York far better than he expounded his friend in his Chicago and Boston interviews. The less said and the more played—as the Boston Orchestra played Strauss—the better understanding we all may come to.

In default of a musical Pure Food law, we must thank a succession of untiring, though unhumorous commentators, both here and abroad, for the official label of "Creation and Inspection" which now attaches to the bright and not too particular middle part of the "Domestica" nocturne. As one woman at the matinée remarked, "Mr. Strauss certainly waked that baby up." And as another with the gift of second sight was heard to say, "The sounds that appealed to me were where Mrs. Strauss's servants appeared to be leaving in a body."

A man who "thinks at the top of his lungs," and who, until he wrote "Salome," had always refused to let the people see what he was thinking about, must needs be at first obscure. "A Day in the Life of a Musician," Dr. Strauss called the "Domestica." When he first produced it in New York three years ago, as he did in Germany soon after and in Paris only last season, the joke was on his critics—the present writer included—who took the nocturne of noise to be at least high noon. There is a sameness undeniable in fifty minutes of such orchestration without the light and shade of stage pictures or poetic text. But the barest sketch of evening, night and morning lends itself to symphonic ordering of events, and the time will come when Richard Strauss may be the Twentieth Century Haydn.

That last awakening double fugue was "chamber music" indeed for the virtuoso orchestra from the Hub of the Universe. They stood up to acknowledge the applause. That musical morning matinée of a composer *en famille* was no longer suggestive of future music's *enfant terrible*, whose success in New York he himself—yes, we mean Strauss—had indefinitely postponed by certain inartistic engagements that silenced his sworn champions in 1904. Has the time not yet come when the composer of "Domestica" and "Salome" may speak for himself through his music?

One thing is certain. The Strauss fever must run its course in this part of the world. If the disease is of a malignant type, some of us may die before we see the end of it. If the cases are harmless, as in kindred disorders of the artistic community in times past, then many persons will yet make a good recovery. The Bostonian production of "Domestica" was creditable to Dr. Muck's liberal spirit, for he does not love the work. The incident of two cities may have weight in determining the reported Conried plans for a "Salome" at the Boston Theatre in April. At least this plan is seriously entertained now.

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Paper Times
City New York
Date FEB 24 1907 State N Y

STRAUSS' SYMPHONY, DR. MUCK, DIRECTOR

Superb Performance by the Boston Symphony Orchestra.

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Much of the instrumentation has more of that perfect recklessness and indifference to the material limitations of the several instruments of the orchestra than Strauss has ever shown elsewhere. The same sort of indifference is shown in the thematic combinations—the sort of thing that used to be called counterpoint. But counterpoint is the art of making thematic combination sound well, and this art Strauss has completely thrown overboard in the "Symphonia Domestica." He cares not at all how two, three, or any other number of his themes and thematic fragments sound together so long as he gets them together, in the fashion he has decided upon to "represent" something. The result is long stretches of page upon page of hideous cacophony crackled by instruments often strained completely out of their natural utterance, with heartbreaking difficulty to the player.

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HEARERS OF THE "SEVEN VEILS" CRY FOR MORE.

How the Solemn Musical Portrayal of John the Baptist in a Metropolitan Encore Seemed to Echo the Best Moments of Strauss the Dreamer in a Previous Boston Symphony Matinee—And How New York Housewives Heard Mrs. Strauss Wake the Baby and Discharge the Help—The Despair of Dr. Muck and the Consolation of Mr. Conried.

If the generosity of the Metropolitan parterre on a celebrated occasion of the year left anything to be desired on Mr Conried's side, that ultimate consolation was administered last evening. Hertz and the same 106 musicians played the much-abused "Dance of the Seven Veils" to a mob of humble listeners at $1.50 or less, in the same chairs where but one audience before this had heard the new music at $10 rates. On a blizzard night, it was cold comfort at best. But the Sunday crowd was there for the one "Salome" number, and it cried loudly for more. Modestly the conductor bowed his thanks. Protestingly he took out his watch, for the hour was late, and swung the gold pendant before the spectators' eyes. This bit of pleasantry, so to speak, only increased the uproar, until in all seriousness an encore had to be given. The further selection from Strauss's proscribed opera was the sonorous and majestic passage that accompanies the Prophet John's descent into the well.

It is only another of those coincidences which have marked this amazing year. Such is the fate of music's deadly parallels, too, that the Johannine tone poem itself had a living echo at Carnegie Hall only the afternoon before, in the best passage of the "Symphonia Domestica." Dr. Karl Muck played Strauss in New York far better than he expounded his friend in his Chicago and Boston interviews. The less said and the more played—as the Boston Orchestra played Strauss—the better understanding we all may come to.

In default of a musical Pure Food law, we must thank a succession of untiring, though unhumorous commentators, both here and abroad, for the official label of "Creation and Inspection" which now attaches to the bright and not too particular middle part of the "Domestica" nocturne. As one woman at the matinée remarked, "Mr. Strauss certainly waked that baby up." And as another with the gift of second sight was heard to say, "The sounds that appealed to me were where Mrs. Strauss's servants appeared to be leaving in a body."

A man who "thinks at the top of his lungs," and who, until he wrote "Salome," had always refused to let the people see what he was thinking about, must needs be at first obscure. "A Day in the Life of a Musician," Dr. Strauss called the "Domestica." When he first produced it in New York three years ago, as he did in Germany soon after and in Paris only last season, the joke was on his critics—the present writer included—who took the nocturne of noise to be at least high noon. There is a rameness undeniable in fifty minutes of such orchestration without the light and shade of stage pictures or poetic text. But the barest sketch of evening, night and morning lends itself to symphonic ordering of events, and the time will come when Richard Strauss may be the Twentieth Century Haydn.

That last awakening double fugue was "chamber music" indeed for the virtuoso orchestra from the Hub of the Universe. They stood up to acknowledge the applause. That musical morning matinée of a composer *en famille* was no longer suggestive of future music's *enfant terrible*, whose success in New York he himself—yes, we mean Strauss—had indefinitely postponed by certain inartistic engagements that silenced his sworn champions in 1904. Has the time not yet come when the composer of "Domestica" and "Salome" may speak for himself through his music?

One thing is certain. The Strauss fever must run its course in this part of the world. If the disease is of a malignant type, some of us may die before we see the end of it. If the cases are harmless, as in kindred disorders of the artistic community in times past, then many persons will yet make a good recovery. The Bostonian production of "Domestica" was creditable to Dr. Muck's liberal spirit, for he does not love the work. The incident of two cities may have weight in determining the reported Conried plans for a "Salome" at the Boston Theatre in April. At least this plan is seriously entertained now.

Staats Zeitung

Feb. 24–07

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Paper Mail

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Dr. Karl Muck and the Boston Symphony orchestra played this amazing composition of Strauss's with brilliant efficiency on Saturday afternoon at Carnegie hall, but even their superlative performance could not conceal the commonplace quality of the themes, token of the feeble inspiration that produced this music, or the composer's readiness to assume that any combination of notes whatever will prove pleasing or endurable to the ear. Strauss at his best, as in "Tod und Verklarung," and parts of "Zarathustra," is a towering figure; Strauss in the moods of the "Domestica" s simply a bore.

But while Strauss's ideas here are weak and his programme trivial, his mastery of orchestral color remains absolute. So various and dazzling are the clothes in which these uninteresting musical thoughts are dressed that they outshine nearly anything else in the repertory. Even after the intermission that followed the "Symphonia Domestica," the Brahms piano concerto in B flat seemed dull in orchestration and of little color charm, and the playing of Ossip Bahrilowitsch did little to restore it to its pristine glories. The Strauss composition should have come at the end of the programme.

Paper Telegram

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Boston Symphony Concert—Domestic Pictures by R. Strauss

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Any one who listened to it Saturday as music found it good music, interesting music, melodic, fresh and poignantly harmonic music, music with new rhythms and musical devices used in new and pleasing ways. Whoever listened to it with his eye on the book trying to extract the elusive "baby's bath" theme and the "easy going" husband theme lost much and gained little. And this loss would have been saved them if they had followed the composer's advice. Doubtless reference to the programme during a second hearing of the composition would uncover the subtle humor of the thing. Indeed, the "Symphonia Domestica" reveals Strauss in his best assumption of the part of the Mr. George Bernard Shaw of music. It is the best of music, but there is a little quirk in it that suggests that this big intellect is making sly fun of the smaller ones in the audience and would not be above some stupendous absurdity to draw the stupid applause of the fakers.

But is the Sinfonia Domestica really a tone poem of domesticity? Does it produce in the listener any domestic emotions, bring to the surface any domestic memories, paint any loved interiors? No. It is clever musical trickery, and any one who should hunt for any real emotion in it would hunt in vain. There is more of the real feeling for home, wife and children, for the beloved surroundings, the peace and delight of the fireside in one bar of Wagner's Siefried Idyl than in the whole fifty minutes of Strauss—and Wagner, in writing the Idyl, was not any too sincere.

If Strauss really meant to express his thoughts about his home, wife and children, there is reason to be sorry for all three—since he seems to take them all as a joke. It was in bad taste to have chosen such a subject, and it was inartistic to have wasted such good music on it; and wasted it is, for without the "programme" it becomes a musical ragbag, and perhaps, after all, that is what it is, but the rags are beautiful ones.

The remainder of the concert was devoted to Brahms—the Concerto No. 2, in B flat major, and the Academic Overture. The soloist was Ossip Gabrilowitsch. Notes in the booklet would have made the audience believe this concerto long and uninteresting. It is neither; in fact, it has things to interest in every bar. In many ways it represents the ablest kind of concerto writing. In few concertos is the piano so wonderfully welded into the whole. As a rule it becomes an embroidery instrument and its part seems an afterthought and just glued on. Brahms in this second concerto makes his piano an instrument for enforcing his musical point, breaking in on the orchestra antiphonally. He gives it just those parts that would be most grateful and effective for it and avoids making it merely a show instrument. The result is a composition for two choirs, piano and orchestra, that has, in a remarkable degree, that perfection of form which was Brahms' special aim after beauty of musical idea. Mr. Gabrilowitsch's performance was splendid intellectually and technically. He left little to be desired, and the audience gave him his deserts. Even Mr. Muck seemed to enjoy his work.

Paper Globe

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RICHARD STRAUSS'S "Sinfonia Domestica," which had not been performed here since it was played under the leadership of the composer and for the first time in public nearly three years ago, was the main offering of the Boston Symphony Orchestra Saturday afternoon at Carnegie Hall. The "programme" of the work has been widely exploited; the failure of the composer to portray recognizably concrete objects has been loudly proclaimed. For the time being it is well enough to look on the symphony as absolute music, or at least music whose "programme" can be outlined in a few words and borne in mind without undue effort of memory and continual reference to explanatory notes. So regarded the work is undeniably trying on the listener by reason of its great and unbroken length—[illegible] minutes of most intricate music without a pause. And yet much of it is undeniably beautiful. The means employed to the end are enormous, but the wonder is that the composer treats his vast orchestra with such continence and indulges so little in immoderate sound. Only in the final section does the family speech become Brobdingnagian, and a house divided against itself rock on its foundations.

After Strauss, Brahms. The second piano concerto of the elder master continued the concert, and his "Academic Overture" completed it. These are Brahms at respectively his most ingratiating and his most genial. Yet even so, their relative sobriety was pleasant after the kaleidoscopic tone color of Strauss. Ossip Gabrilowitsch played most sympathetically the difficult piano part in the concerto. This concerto Mr. Joseffy has made in a way his own. Mr. Gabrilowitsch braves a dangerous comparison when he essays it here, and it must be admitted that at times he suffers by the comparison. Mr. Joseffy's perfect fusion of the solo instrument with the orchestra in the heavenly andante, he does not, for instance, attain. But aside from Mr. Joseffy we know of no pianist who could more safely attempt the work than Mr. Gabrilowitsch

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THE BOSTON ORCHESTRA.

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After Strauss, Brahms. The second piano concerto of the elder master continued the concert, and his "Academic Overture" completed it. These are Brahms at respectively his most ingratiating and his most genial. Yet even so, their relative sobriety was pleasant after the kaleidoscopic tone color of Strauss. Ossip Gabrilowitsch played most sympathetically the difficult piano part in the concerto. This concerto Mr. Joseffy has made in a way his own. Mr. Gabrilowitsch braves a dangerous comparison when he essays it here, and it must be admitted that at times he suffers by the comparison. Mr. Joseffy's perfect fusion of the solo instrument with the orchestra in the heavenly andante, he does not, for instance, attain. But aside from Mr. Joseffy we know of no pianist who could more safely attempt the work than Mr. Gabrilowitsch

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Mr. Ossip Gabrilowitsch, Pianist, Assists in Fine Programme.

ROMANTIC MUSIC OF TWO PERIODS PLAYED

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BY PHILIP HALE.

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It was a pleasure to hear again the quartet of the remarkable Claude Debussy. Mr. Hess is to be thanked for having the courage as well as the taste to put it on the programme. For, strange as it may seem to all true lovers of music, who, respecting the masterpieces of the dead, wish to know what composers now living do and are curious concerning new developments and forms of expression in music, there are some who protest against the introduction of "ultra modern" compositions in symphony and chamber concerts, and protest as though they had suffered a personal injury.

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This is a gratifying step in advance. When Debussy's prelude to Mallarme's poem was performed for the first time in London, several journals published the title as "The Afternoon of a Fawn."

Sir Alexander finds "no real polyphonic invention" in Debussy's music; there are no moments of repose or contrast; the themes cannot be developed. Truly a dangerous man, this Debussy, and, according to Sir Alexander, the school is dangerous to its disciples, for its "obvious limitations admit of very little scope for individuality or the impression of much or any personal stamp." This, coming from Sir Alexander, is peculiarly hard.

The quartet played last night is one of Debussy's earlier works, yet it shows many of the qualities that endear the composer to some and irritate Sir Alexander et al., who wish the "individuality" of others to be as theirs. But was Sir Alexander ever imitated? Perish the thought! In the first three movements of this quartet we find the great and rare quality of high poetical imagination. This music is wholly "absolute." There is no hint at faun or satyr, sound of bell or vision of clouds sailing majestically like galleons or scudding in fright at the sight of the baleful moon. The hearer is left to his own thoughts. He that hath ears to hear, let him hear.

Not only is the musical thought imaginative, but the treatment of the thought is singularly beautiful, nor should the fact that the expression is often unusual disconcert any reasonable person. What a dull, drab world it would be if all modern composers should sedulously imitate Sir Alexander, a formalist from his youth up! The question is not whether Debussy's music is like that of others, whether it is of "good and regular standing," like an orthodox member in the old-fashioned meeting house; the question is this: "Is the music beautiful?"

The trouble with Debussy is that he is neither an orthodox deacon in the true church, nor a noisy "bounder." His appeal is to them that dream dreams; that see in a forest something more than cordwood; that hear other voices in the sea than those of fashionable bathers.

By the side of this quartet with its phrases of tenderness, its occasional passion—for here Debussy is for once passionate—its exquisite colors and subtly disturbing rhythms, its hints at melancholy vistas, the sonata of Gabriel Faure seemed for the most part made up of endless repetitions of comparatively unimportant statements. There is beauty in the second movement, beauty that is too soon wire-drawn. As the sonata was played last night, the scherzo, especially the haunting trio, gave the most pleasure. Mr. Hess, who was eminently in the vein, was ably assisted by Mr. Gabrilowitsch, an excellent ensemble player.

There was another movement that was an intimate appeal to the hearer, the second in the trio by Schumann. Here, too, is truly romantic music, music that once was thought as irregular, foolishly fantastical, and harmonically licentious as that of Debussy is today by the stern-faced lovers of the obvious.

MUSICAL MATTERS

THE BOSTON SYMPHONY QUARTETTE CONCERT.

PROGRAMME.

Debussy. Quartette in G minor.
G. Faure. Sonata for Violin and Piano, A major.
Schumann. Piano Trio. F major. Op. 80.
Pianist, Ossip Gabrilowitsch.

After Mr. Gabrilowitsch's excellent showing in the difficult Brahms concerto, at the last symphony concert, we were quite prepared to find him very thorough in the two works of romantic chamber music given at this concert. We speak of these as "romantic," for, although the classical form may be traced in them and they are both technically "Sonatas," the spirit pervading both works is essentially modern and there is that freedom of expression and that fullness of emotion that belongs to the more romantic school of music.

It was just this poetic quality that evoked the best powers of the young pianists, who, we are glad to see, is developing into something more than a concert virtuoso. The support by Prof. Hess in both works and Mr. Warnke in the last, was only what one might have expected from such artists. Prof. Hess has at times a tendency to over-emphasize his part of the work, but his technique and his phrasing are always musicianly. Mr. Warnke is gaining somewhat in breadth of tone.

He has been somewhat too conservative in this matter; once he gives us the fullness of tone that Schroeder, Schulz, or Hekking produce, and he will be the equal of any violoncellist that we could have. It was therefore with especial pleasure that we noticed more of abandon and less of reserve in his playing in the Trio on this occasion.

The Trio itself is more contrapuntal and more clearly in form than much of Schumann's chamber-music, and while it does not attain the height of the piano quintette, Op. 44, or the quartette, Op. 47, it is still a good example of the composer's style before his powers began to decay. It falls in the year 1847, before his brain disease had made perceptible progress.

As it was it towered over the other numbers of the programme, especially in its slow movement, which was given with especial fullness of tone and noble expression.

The Faure sonata formed an excellent prelude to the above-described work. It is somewhat in the German, even in the Schumann style. The turbulence and passion of the first movement and the "innigkeit" of the slow movement are Schumann in a large degree. It was most interesting to note a modern Frenchman following the tender poetry of the Teutons rather than the acrid complexities of the neo-Gallic vein. Yet there were complexities and to spare in the difficult Scherzo, although in the Trio of this the melodic grace of Faure was again to the front.

The two artists made a thorough success of this work. We consider it one of the best violin sonatas that ever came out of France. Mr. Gabrilowitsch did not push the piano too much into the foreground, as is too often the case when a concert soloist indulges in chamber-music. The ensemble was, if anthing, forced a trifle from the other side.

The Andante was effective in its elegiac quality, although it seemed rather long for its contents. The Scherzo was given with much delicacy and the breadth of the finale deserved the hearty applause it won. There was a recall at the end.

If the two works described were romantic in character the Dubussy quartette was hysterical. It seems wild, eccentric and incoherent. It has the sharpest possible contrasts. It is by turns furious and languorous, and its sudden skips seem to be without rhyme or reason. The composer seems determined on only one thing—to be original if the heavens fall! One can become original, in form, in style, as Beethoven did in his quartette in C sharp minor, but this radical style ought to be offset by ideas, and there ought to be some inherent necessity, in the themes or figures to condone the departure from all precedent. We must confess that we discern nothing of this palliative character in the Debussy work in question. It seems bizarre without reason, incendiary music which yet cannot set the Thames on fire.

The first movement seemed to propound the question—"Rede me this riddle?"—but it was short and the agony was soon over. The second movement was very perturbed and ran greatly to pizzicato effects. It may have been a Scherzo but it was about as playful as a midnight murder. It was, nevertheless, impressive and finely played.

In the slow movement there was some beautiful viola and violoncello work exquisitely done. The finale had a very painful fugato and was altogether unpleasant. We could not comprehend the work, although we tried loyally.

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Paper Town & Country
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FEBRUARY 20.

DEBUSSY AND FAURE

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The fifth concert of the Boston Symphony Quartet, which took place last evening in Chickering Hall, brought forward Mr. Ossip Gabrilowitsch, the Russian pianist, and a programme of somewhat unfamiliar pieces, including Debussy's "Quartet in G Minor," op. 10; Fauré's "Sonata for Piano and Violin," op. 10; and Schumann's "Trio," op. 80.

Debussy's ingenious and captivating quartet was composed as long ago as 1893; it was played for the first time in Paris by the Ysaye Quartet in December of that year. It was first performed in Boston by the Kneisel Quartet, March 10, 1902. Since that time we have heard much of Debussy's music, his prelude to "The Afternoon of a Faun," his nocturne for orchestra, "The Blessed Damozel"; we are tolerably familiar with the more intimately personal idiom of his piano pieces, and a few of his songs, although his masterpiece, the epoch-making opera "Palleas and Melisande," exists for most of us only in the imperfect version of its piano score. Nevertheless, it has been made possible to reconstruct the progress of his individuality, and to characterize the relative value of this quartet. It is for the most part logical and eminently sane music, audacious in its harmonic idiom, piquant and effective, if at times inordinately difficult in its quartet. In comparison with many of Debussy's later works it is distinguished by its direct simplicity, absence of artificiality, its conspicuous skill in thematic transformation, and its steadily poetic and picturesque sentiment. In date of composition it stands between the prelude to "The Afternoon of a Faun" and the nocturnes, although that "Pelleas and Melisande" was also underway is evident for the occasional premonitions of the latter's harmonic idiom which occur in the quartet.

The different versions of the principal theme of the first movement as they appear in the substitute for a scherzo, and as the second subject of the finale give a pleasing unity to the work, without even a suspicion of deliberate craftsmanship. The slow movement is vibrant with delicate and imaginative poetry, although the middle episode is perhaps deficient in sentiment. The performance was on the whole excellent, although the lack of sensuous beauty of tone was apparent in the first movement, there were frequent slips in intonation. Some exception might be taken to the tempi of both the first and second movements. However, it was a pleasure to hear again in its entirety this work of a uniquely gifted composer.

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The Schumann trio, seldom heard, came at the end of a programme containing music of unusual individuality and striking glitter of effect. It was inevitable that the first movement of the trio should fail to interest by comparison, for it is not striking either in its sentiment or the novelty of its treatment. In the two succeeding movements the real Schumann is again in evidence, the depth of feeling in one and the bland grace of the other were authoritative in their expressive mood. The finale at least found a fitting close. The performance was accurate and spontaneous, although Mr Gabrilowitsch was again somewhat too prominent. It is against all reason to expect a pianist with a decided personality to suppress it all entirely in the altruistic ideal of chamber music. The piano cannot but surmount the lesser volume of the strings. Mr. Gabrilowitsch is a brilliant performer of chamber music; he is the possessor of an assertive temperament. It is perhaps not his fault if the attention of the listeners is drawn to him.

E. B. H.

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VOL. [illegible], NO. 57.

TUESDAY, FEB. 26, 1907.

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E. B. H.

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January 19, 1907

MUSICAL AMERICA

AMERICAN COMPOSITION INTRODUCED BY BOSTON SYMPHONY ORCHESTRA

George W. Chadwick's Symphonic Poem "Cleopatra" Presented to New York Audience by Dr. Karl Muck at Carnegie Hall Concert.

GEORGE W. CHADWICK

American Composer Whose Symphonic Poem, "Cleopatra" was Performed by the Boston Symphony Orchestra in New York Last Saturday

The concert of the Boston Symphony Orchestra in Carnegie Hall, New York, last Saturday, was notable for the presentation of a new and meritorious American composition, a symphonic poem, "Cleopatra," by George W. Chadwick. The remainder of the programme was devoted to familiar numbers, including Sir Edward Elgar's brilliant but too extended overture, "In the South"; Georg Schumann's "Variations and Double Fugue on a Merry Theme" and Wagner's "Rienzi" overture.

Mr. Chadwick's "Cleopatra," which was first played at the Worcester Festival of 1905, is one of his most recent as well as one of his most ambitious works. In going to the story of Antony and Cleopatra Mr. Chadwick has taken a theme that has many allurements and many possibilities in the delineation of character, of passion, and of incident. He has used these rather as poetic hints than as outlines to be definitely followed in the music, which shows forth the characters of the voluptuous Egyptian Queen, and of the Roman warrior, the death of the ill-fated *Antony*, and the lament of *Cleopatra*, and their burial together in one grave. Many of the themes are unimportant of themselves, without deep musical significance, the most striking and characteristic as well as the most plastic being those attributed to *Cleopatra*, languorous and passionate. There is much highly colored and bold orchestration. One of the most successful episodes is at the very beginning, when the music echoes the plashing waters through which *Cleopatra's* voyage is made.

The work received an enthusiastic and painstaking performance that put everything in Mr. Chadwick's score in its finest aspect. It was the first time that Dr. Muck has performed here a work by an American composer, and the appreciation and devotion that were given to it by conductor and players alike were most grateful.

Paper American
City Baltimore
Date FEB 21 1907 State Md

MELBA PLEASES HEARERS

Lyric Crowded To Doors At Boston Symphony Concert.

THE PROGRAM ONE OF BEAUTY

Society And Music Lovers Mingle In Biggest Audience Of Present Series Of Concerts.

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Hundreds of those who arrived, believing that they would be able to purchase tickets, hastened to the box office only to be greeted with the oft-repeated reply of the man behind the window, "Standing room only." This fact, however, seemed only to whet the desire of the applicants to gain admission, and they seemed thoroughly grateful for this privilege.

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Orchestra At Its Best.

Aside from Melba even, the concert was a great one. Dr. Muck seemed more imposing and devoted to his work than ever before; the orchestra itself never played better nor could a more interesting program have been desired. Indeed, the concert of the orchestra even, eliminating the singing of Melba, was of such fine quality that it should have of itself drawn such a substantial audience as that which greeted it.

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That Melba is still a great artist—one of the greatest of living sopranos—there is no question. That her voice, on the other hand, has not improved since she was last heard here several years ago is equally unquestionable. In its truest sense she is a finished, devoted artist, and she has lost none of this devotion. Her voice seems still to retain its purity, and she possesses, almost to the extent she did years ago when she was in the zenith of her fame, that wonderfully brilliant tone quality and the fine art of pure, crisp enunciation.

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But the inevitable is beginning to manifest itself. That freshness which is the underlying, genuinely attractive element of a great voice is on the wane. An artistically, well-trained voice without this sparkling, stimulating freshness loses its most essential qualification. Few artists, as a matter of fact, appear to retain it after a certain period in a lengthy and more or less strenuous professional career. One of these most fortunate in this respect is Patti, who, at the venerable age of 60 odd years, still has a voice said at present to be as rich and fresh almost as when she first became the idol of music-loving people on two continents.

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Sewell S. Watts,
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Wm. H. Thomas, Jr.,
M. S. Griffith,
M. C. Hodgdon,
John S. Gibbs,
H. A. Orrick,
Prof. C. F. Muller,
Charles P. Engee,
W. W. Symington,
J. E. Griffith,
S. Grinsfelder,
Ernest J. Clark,
John Howard Herrick,
George Morrow,
Dr. L. K. Hirschberg,
W. Clarence Stewart,
E. L. Bowen,
Dean Perkins,
Louis P. Mass,
H. A. Beasley,
M. Strauss,
F. T. Turner,
H. S. Grimth,
H. Idding,
Albert H. Ellis,
I. L. Kemper,
Joseph L. Weyrich,
Mrs.—
Richard Cromwell,
E. A. Clark,
Gaun M. Hutton,
Hardie Ridgely,
Clinton L. Riggs,
Thomas S. Clark,
C. Morton Stewart,
E. Turner,
Leslie Holloway,
Alfred Thompson,
S. S. Greenwell,
H. F. Chappell,
C. J. Carey,
C. N. Patterson,
J. Stahn,
A. W. Brinkman,
W. S. Brinkman,
James C. Leonard,
Cambridge, Md.;
W. Kinsey,
D. G. McIntosh,
S. B. Waite,
Frank Bolton,
Kennedy Cromwell,
J. C. Lewit,
Richmond, Va.;
Violett
Chicago;
Allen S. Will,
G. M. Lamb,
Max Hochschild,
Jackson Piper,
Benjamin Woolford,
A. K. Benton,
F. S. Matthews,
Charles T. Matthews,
Edward Pagenstecher,
F. H. Clark,
D. Williams,
S. D. Schmucker,
R. Straus,
John King,
Bertha Miller,
S. S. Greenwald,
J. S. Kempe,
W. G. Miller,
Frank Kerr,
Misses—
Elizabeth C. McLane,
Dorothy S. Baldwin,
Cromwell,
Alice C. Robinson,
Annie Rell,
Harrisburg, Pa.;
Emily Valiant,
Grace Dammann,
Hunter,
Annapolis;
Mary N. Willoughby,
Lurman,
Alice Baldwin,
Pauline Baldwin,
Lillie Graham,
Mary Smith,
Norfolk, Va.;
Marguerite Babillon,
Bertha Lee Jenkins,
Elizabeth Ligan,
M. Phelps,
Grace Darlington,
Bessie Disney,
Berdie Miller,
Waite,
Carolyn Corner,
Florence Thomas,
Winnifred Hazeltine,
M. Hogg,
Wilson,
Aileen de La Tour,
Laura Canby,
E. L. Dannenberg,
H. A. Stewart,
C. Y. Dulaney,
E. McCormick,
C. McCormick,
C. L. Bacon,
A. L. Bacon,
A. R. Ault,
Lillian Wolfe,
Minna Frank,
Lillian Blum,
Bloomfield,
F. T. Haugh,
Agnes Gill,
J. S. Armstrong,
E. King,
Edith W. Miller,
Buckler,
Mary Hall,
Elizabeth Hall,
Bentley,
Katherine French,
Dougherty,
Gottlieb,
V. Dare,
Elsa Murray,
Elizabeth Miller,
L. Hagendorp,
E. Hagendorp,
E. Prather,
Emma Engelhaupt,
Jennie Hasman,
Burton,
Grace Wrigging,
Grace Burkhardt,
K. Scofield,
Elsie Scofield,
A. Scofield,
M. Phelps,
Grace Parker,
Marian Abrahams,
B. Belt,
M. Belt,
Messrs.—
George May,
Dr. R. B. Warfield,
Frank Frick,
Walter de C. Postmey,
Dr. Thos. L. Shearer,
St. George L. Sioussat,
Albert Sioussat,
J. Wilson Leakin,
Dr. Chas. M. Franklin,
Frank E. Beck,
Hugh Jenkins,
J. Harry Tregoe,
Craig McLanahan,
H. S. Duer,
Samuel Deatham,
S. J. Van Lill,
B. F. Lewis,
Claude Seals,
S. H. Wing,
J. F. Young,
J. G. Nassauer,
A. H. Levine,
Albert Gustav,
Harry S. Weyrich,
Willard A. Baldwin,
George W. Taylor,
A. D. Graham,
F. M. Dushane,
Max Goldberg,
F. B. Crawford,
H. L. Duer,
George Oehm,
C. E. Hunter,
A. T. Smith,
H. C. Buckmister,
Frank J. Clunet,
A. C. Feldstein,
H. H. Bland,
A. N. Martin,
Prof. M. Bloomfield,
Jacob M. Moses,
R. K. Uhler,
S. E. Whiteman,
Rev. Father Gaynor,
Frederick Gottlieb,
Harry Fahnestock,
Joseph Goldman,
Frederick Muesse,
R. K. Wood,
C. Grove,
Howard P. Sadtler,
W. G. Dougherty,
A. L. Muller,
C. Bryan,
J. Blankenship,
W. G. Sproston,
B. Scofield,
T. Sheban,
W. Lentz,
A. Piper,
Theodore Horn,
Charles L. Myer,
Wesley Tucker,
Thomas P. Stran,
J. D. Guy,
J. Shulman,
C. A. Hermann,
Howard Munnikhuysen,
A. S. Greenfield,
Henry Moore,
A. K. Blunt,
Wm. George Reid,
T. W. Donoho,
R. B. Robinson,
William Dugent,
A. Spear,
M. K. Heyn,
Henry Sharpless,
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K. Miller,
M. T. McDonald,
D. P. Foley,
S. A. Rice,
J. F. Hawkins,
John Turner,
H. C. Weetz,
Dan Partridge,
Alabama;
E. Andrew,
J. W. Mealy,
C. M. Eyster,
J. W. Cole,
F. B. Davis,
J. Duff,
A. V. Lightbourne,
A. G. Moorehead,
O. M. DuBran,
C. H. Meyer,
G. Petheram,
M. Steufel,
Ridgley,
Helen Van Sickle,
K. J. Hinseman,
Margaret Stick,
M. S. Bash,
Carrie Cole,
Edith Jones,
Juliet Wolf,
Daisy Read,
Gertrude C. Paul,
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Mary Meisendorfer,
Evelyn Cohen,
E. P. Moore,
Bernardine Bunnecke,
Mary Hutchins,
Ellen Goldberg,
Elizabeth Hopewell,
J. G. Wilson,
Margaret Maas,
M. Hochschild,
Florence Hochschild,
Gretchen Hochschild,
Bessie Blum,
Lillian Blum,
Rita Van Lill,
Mary Corbett,
Nellie Corbett,
F. Kennedy,
A. Kennedy,
Henrietta Baker,
E. Muhly,
Mollie Goldman,
Mabel Kaufman,
L. Adler,
Florence Ingram,
Elsie Oehm,
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I. Kann,
Minnie Spring,
Molly Weston Wood,
H. B. Hunt,
Millie Honig,
Fannie Morgan,
L. Walters,
Elizabeth Caldwell,
Elsie Dugent,
L. Weer,
Cordelia Spear,
Biola Rosenheim,
Selma Rosenheim,
Elisabeth Scott,
Clara C. Groppell,
Mary Cathcart,
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R. Bingham,
Adele Dohme,
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Kate Janney,
A. P. Janney,
Nora Miller,
M. C. Lewis,
May Harvey,
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A. Burke,
M. Alice Wood,
Edith Ganat,
C. W. L. Johnson,
Max Honig,
J. S. Rosenheim,
Dr. R. N. Duffy,
F. C. Flinn,
S. Broadbent,
C. Malin,
E. Kuenne,
Nathan Block,
R. M. Hunter,
Annapolis;
Louis de La Tour,
A. E. Robinson,
M. J. L. Kreil, Jr.,
G. M. Lamb,
W. A. Frey,
F. P. Armiger,
W. A. McLeran,
G. H. Rice,
H. C. Williams,
Frank Bolton,
Louis Schloss,
William Gottlieb,
New York;
Dr. William M. Lewis,
S. L. Hayman,
D. S. Elliott,
Sumner Parker,
R. W. Pesch,
John Van Sickle,
William Reiser,
Charles Lapides,
H. Mark,
C. T. Cahn,
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Paper Times Democrat
City New Orleans
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FOURTH SYMPHONY CONCERT

Olga Samaroff, Pianist, Gets Enthusiastic Welcome With Boston Orchestra.

Many features made the fourth concert of the Boston Symphony Orchestra more than usually interesting last night at the Baptist Temple. The programme was almost evenly divided between Russian music and a French symphony, whose author, Berlioz, is believed to have had considerable influence upon the Russian Rimsky-Korsakoff, the composer of the opening overture. Then, too, there was Madame Olga Samaroff, the pianist, who was anticipated for an earlier symphony concert here. Though her name is as Russian as the composer Tschaikowsky, she is an American by birth, hailing from San Antonio, Texas, via Paris and Berlin. Just two years ago she was introduced to Boston, and having stood the critical test of that exacting musical [illegible] she has since scored notable successes in concert work, privately and [illegible]

Madame Samaroff proved herself last evening to be an artist with whom concert critics will have to reckon. She is attractive in appearance, though not [illegible] in her stage manners, nor yet in [illegible] arrangements at the piano. [illegible] remarkably equipped with [illegible] requisite—a fine [illegible] clearness of tone. Her scale passages were particularly smooth and clean cut. The composition which she played was Tschaikowsky's Pianoforte Concerto, op. 23, No. 1, in B flat minor with the orchestra. It is a stupendous work, taxing every phase of a pianist's ability, particularly force. In this the pianist was not lacking, though there was not the charm and warmth in her playing that thrills. The audience was duly appreciative of her splendid performance, and would [illegible] her [illegible] in a quieter vein.

The concerto is one rich in theme and elaborate in its modifications and harmonies, thus affording great possibilities for the orchestra, which were made much of last evening. Dr. Muck's ability as a conductor is being admired more and more with each added concert which he gives in this borough.

The Rimsky-Korsakoff overture was a brilliant and charming one, and in the words of a critic, "his inspiration is sometimes exquisite." The orchestra interpreted the number with its remarkable skill and finish.

The symphony was Berlioz's "Harold in Italy," with a viola solo played by Mr. E. Ferir, of the orchestra. It theme was suggested by Byron's "Childe Harold," and its development suggests the words of melancholy, happiness and joy, then the evening hymn of pilgrims, a serenade and lastly an orgy of brigands. As a psychological study set to music, with the viola always representing the hero, it is interesting; but in such contrast, musically, to the elaborate orchestration of the earlier part of last evening's programme as to become a little tedious. The audience only accorded it mild applause.

The last symphony concert of this season will take place on March 22 at the Baptist Temple.

[157]

January 19, 1907

MUSICAL AMERICA

AMERICAN COMPOSITION INTRODUCED BY BOSTON SYMPHONY ORCHESTRA

George W. Chadwick's Symphonic Poem "Cleopatra" Presented to New York Audience by Dr. Karl Muck at Carnegie Hall Concert.

GEORGE W. CHADWICK

American Composer Whose Symphonic Poem, "Cleopatra" was Performed by the Boston Symphony Orchestra in New York Last Saturday

The concert of the Boston Symphony Orchestra in Carnegie Hall, New York, last Saturday, was notable for the presentation of a new and meritorious American composition, a symphonic poem, "Cleopatra," by George W. Chadwick. The remainder of the programme was devoted to familiar numbers, including Sir Edward Elgar's brilliant but too extended overture, "In the South"; Georg Schumann's "Variations and Double Fugue on a Merry Theme" and Wagner's "Rienzi" overture.

Mr. Chadwick's "Cleopatra," which was first played at the Worcester Festival of 1905, is one of his most recent as well as one of his most ambitious works. In going to the story of Antony and Cleopatra Mr. Chadwick has taken a theme that has many allurements and many possibilities in the delineation of character, of passion, and of incident. He has used these rather as poetic hints than as outlines to be definitely followed in the music, which shows forth the characters of the voluptuous Egyptian Queen, and of the Roman warrior, the death of the ill-fated *Antony*, and the lament of *Cleopatra*, and their burial together in one grave. Many of the themes are unimportant of themselves, without deep musical significance, the most striking and characteristic as well as the most plastic being those attributed to *Cleopatra*, languorous and passionate. There is much highly colored and bold orchestration. One of the most successful episodes is at the very beginning, when the music echoes the plashing waters through which *Cleopatra's* voyage is made.

The work received an enthusiastic and painstaking performance that put everything in Mr. Chadwick's score in its finest aspect. It was the first time that Dr. Muck has performed here a work by an American composer, and the appreciation and devotion that were given to it by conductor and players alike were most grateful.

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Madame Samaroff proved herself last evening to be an artist with whom concert critics will have to reckon. She is attractive in appearance, though not graceful in her stage manners, nor yet in some of her arm movements at the piano. She is, however, admirably equipped with one indispensable requisite—a fine technique. She was always sure of her notes and played with great precision and clearness of tone. Her scale passages were particularly smooth and clean cut. The composition which she played was Tschaikowsky's Pianoforte Concerto, op. 23, No. 1, in B flat minor with the orchestra. It is a stupendous work, taxing every phase of a pianist's ability, particularly force. In this the pianist was not lacking, though there was not the charm and warmth in her playing that thrills. The audience was duly appreciative of her splendid performance, and would [illegible] heard a solo in lighter vein.

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Dr. B. M. Hopkinson,
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W. W. Symington,
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S. Grinsfelder,

Pittsburg;
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Dr. D. W. Cathell,
Herbert J. West,
Ernest J. Clark,
John Howard Herrick,
George Morrow,
John B. Bland,
R. H. Bland,
A. N. Martin,
Prof. M. Bloomfield,
Jacob M. Moses,
R. K. Uhler,
S. E. Whiteman,
Rev. Father Gaynor,
Frederick Gottlieb,
Harry Fahnestock,
Joseph Goldman,
Frederick Muesse,
R. K. Wood,
C. Grove,
Howard P. Sadtler,

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W. Kinsey,
D. G. McIntosh,
S. R. Waite,
Frank Bolton,
Kennedy Cromwell,
J. C. Lewit,

Richmond, Va.;
Violett

Chicago;
Allen S. Will,
G. M. Lamb,
Max Hochschild,
Jackson Piper,
Benjamin Woolford,
A. K. Benton,
F. S. Matthews,
Charles T. Matthews,
Edward Pagenstecher,
F. H. Clark,
D. Williams,
S. D. Schmucker,
R. Straus,
John King,
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K. Miller,
M. T. McDonald,
D. P. Foley,
S. A. Rice,
J. F. Hawkins,
John Turner,
H. C. Weetz,
Dan Partridge,

Alabama:
E. Andrew,
J. W. Mealy,
C. M. Eyster,
J. W. Cole,
F. B. Davis,
J. Duff,
A. V. Lightbourne,
A. G. Moorehead,
O. M. DuBrau,
C. H. Meyer,

Misses—
Elizabeth C. McLane,
Dorothy S. Baldwin,
Cromwell,
Alice C. Robinson,
Annie Rell,

Harrisburg, Pa.;
Emily Valiant,
Grace Dammann,
Hunter,

Annapolis;
Mary N. Willoughby,
Lurman,
Alice Baldwin,
Pauline Baldwin,
Lillie Graham,
Mary Smith,

Norfolk, Va.;
Marguerite Rabillon,
Bertha Lee Jenkins,
Elizabeth Ligan,
M. Phelps,
Grace Darlington,
Bessie Disney,
Berdie Miller,
Waite,
Carolyn Corner,
Florence Thomas,
Winnifred Hazeltine,
M. Hogg,
Wilson,
Aileen de La Tour,
Laura Canby,
E. L. Dannenberg,
H. A. Stewart,
C. Y. Dulaney,
E. McCormick,
C. McCormick,
C. L. Bacon,
A. L. Bacon,
A. R. Ault,
Lillian Wolfe,
Minna Frank,
Lillian Blum,
Bloomfield,
F. T. Haugh,
Agnes Gill,
J. S. Armstrong,
E. King,
Edith W. Miller,
Buckler,
Mary Hall,
Elizabeth Hall,
Bentley,
Katherine French,
Dougherty,
Gottlieb,
V. Dare,
Elsa Murray,
Elizabeth Miller,
L. Hagendorp,
E. Hagendorp,
E. Prather,
Emma Engelhaupt,
Jennie Hazman,
Burton,
Grace Wriggins,
Grace Burkhardt,
K. Scofield,
Elsie Scofield,
A. Scofield,
M. Phelps,
Grace Parker,
Marian Abrahams,
B. Belt,
M. Belt,
G. Petheram,
M. Steufel,
Ridgley,
Helen Van Sickle,
K. J. Hinneman,
Margaret Stick,
M. S. Bash,
Carrie Cole,
Edith Jones,
Juliet Wolf,
Daisy Read,
Gertrude C. Paul,
Gertrude Kuper,
Mary Meisendorfer,
Evelyn Cohen,
E. P. Moore,
Bernardine Bunnecke,
Mary Hutchins,
Ellen Goldberg,
Elizabeth Hopewell,
J. G. Wilson,
Margaret Maas,
M. Hochschild,
Florence Hochschild,
Gretchen Hochschild,
Bessie Blum,
Lillian Blum,
Rita Van Lill,
Mary Corbett,
Nellie Corbett,
F. Kennedy,
A. Kennedy,
Henrietta Baker,
E. Muhly,
Mollie Goldman,
Mabel Kaufman,
L. Adler,
Florence Ingram,
Elsie Oehm,
Buelah Jones,
I. Kann,
Minnie Spring,
Molly Weston Wood,
H. B. Hunt,
Millie Honig,
Fannie Morgan,
L. Walters,
Elizabeth Caldwell,
Elsie Dugent,
L. Weer,
Cordelia Spear,
Biola Rosenheim,
Selma Rosenheim,
Elizabeth Scott,
Clara C. Groppell,
Mary Cathcart,
A. V. Patterson,
Adeline Stahn,
R. Bingham,
Adele Dohme,
M. Dohme,
Eleanor Reily,
M. S. Corson,
Helen Bond,
Minnie Lear,
Kate Janney,
A. P. Janney,
Nora Miller,
M. C. Lewis,
May Harvey,
E. F. Young,
F. Kemper,
A. Burke,
M. Alice Wood,
Edith Gannt,

Messrs.—
George May,
Dr. R. B. Warfield,
Frank Frick,
Walter de C. Pomtney,
Dr. Thos. L. Shearer,
St. George L. Sioussat,
Albert Siousaat,
J. Wilson Leakin,
Dr. Chas. M. Franklin,
Frank E. Beck,
Hugh Jenkins,
J. Harry Tregoe,
Craig McLanahan,
H. S. Duer,
Samuel Dealham,
S. J. Van Lill,
B. F. Lewis,
Claude Seals,
S. H. Wing,
J. F. Young,
J. G. Nassauer,
A. H. Levine,
Albert Gustav,
Harry S. Weyrich,
Willard A. Baldwin,
George W. Taylor,
A. D. Graham,
F. M. Dushane,
Max Goldberg,
F. B. Crawford,
H. L. Duer,
George Oehm,
C. E. Hunter,
A. T. Smith,
H. C. Buckmister,
Frank J. Clunet,
A. C. Feldstein,
L. Masse,
C. W. L. Johnson,
Max Honig,
J. S. Rosenheim,
Dr. R. N. Duffy,
F. C. Flinn,
S. Broadbent,
C. Malin,
E. Kuenne,
Nathan Block,
R. M. Hunter,

Annapolis;
Louis de La Tour,
A. E. Robinson,
M. J. L. Kreil, Jr.,
G. M. Lamb,
W. A. Frey,
F. P. Armiger,
W. A. McLeran,
G. H. Rice,
H. C. Williams,
Frank Bolton,
Louis Schloss,
William Gottleib,

New York;
Dr. William M. Lewis,
S. L. Hayman,
D. S. Elliott,
Sumner Parker,
R. W. Peach,
John Van Sickle,
William Reiser,
Charles Lapides,
H. Mark,
C. T. Cahn,
Myer Silesky,
George Bunnecke,
Soloman Rosenstein,
C. M. Bensing,

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Paper American
City Trenton
Date FEB 22 1907 State N J

THE BOSTONIAN ORCHESTRA.

MUSIC FROM FINLAND PROVES PLEASING.

The F Minor Symphony of Jean Sibelius Heard—A Composer Not Afraid to Write Good Tunes—Mme. Olga Samaroff and Tschaikowsky's B Flat Concerto.

The fourth concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The programme consisted of Paul Dukas's delightful humoresque, "The Sorcerer's Apprentice;" Tschaikowsky's much performed B flat concerto for piano and orchestra, with Olga Samaroff as the soloist, and Jean Sibelius's first symphony. It was one of those concerts which give much joy to the lover of good music and send the typical concert goer home wondering whether he ought to like it or not.

Jean Sibelius, the Finnish composer, is not an old acquaintance of local music lovers, and they are not quite sure yet whether he is to be approved or condemned. His "Lemmenkainen Journeys Homeward" was made known to us by the Philharmonic Society so lately as February, 1902, and that was the beginning of our knowledge of his art. His first symphony, which is in the popular key of E minor, though composed in 1899, was unfamiliar. It will probably not remain unfamiliar, for it ought to be repeated.

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Sibelius's respectability being thus demonstrated he may claim our calm consideration, for he has music in his blood and he is not afraid to publish it. He sings in a broad, virile fresh aired style that is altogether invigorating. The music of this symphony is not the product of profound scholarship and the midnight oil, but of the winds and waves of the writer's native land. It was conceived in the sunlight and born under the open sky.

It is musical music, not pedagogic demonstrations of contrapuntal theorems based on the contemporaneous axiom that all chords which are ugly are good for the soul. Human beings can listen to this sort of symphonic composition and be glad that they do not have to wag their ears and assume a demeanor of owlish wisdom.

The melodies, born of the soil and nursed of the people, are frank and unaffected. The rhythms are clean and piquant. The harmonies are rich and sufficiently intricate. The instrumental color is solid and varied.

The principal theme of the first movement is one of great pregnancy and the entire movement is eloquent. But the riches of the last movement are quite bewildering till they gradually marshal themselves to orderly array and sing out their summary in a most satisfying finish.

The elegiac slow movement is captivating, while the scherzo is a piece of invigorating originality. The symphony was exquisitely played and it takes a deal of playing, too, as the English say. It bristles with instrumental difficulties, and a rude performance would rob it of half its charm. It lost nothing last night in the hands of Dr. Muck.

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Paper Press
City New York
Date FEB 23 1907 State N Y

MUSICAL.

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Last night's concert was a happy illustration of how the presence of a soloist can be a happy diversion, consistent with the character of the concert, and without seeming to be exploited as the most important feature. Her playing of Tschaikowsky's Concerto No. 1, in B Flat Minor, Op. 23, was programmed between the rendering by the orchestra of the overture to the opera, "The Betrothed of the Tsar," by Rimsky-Korsakoff and the Berlioz "Harold in Italy" Symphony. The concerto is more musically solid than most works of this sort, having been written seemingly less with a view to merely exploit the piano than to make a composition of artistic structure and substantial worth. Mme. Samaroff played it well, brilliantly, in fact, with a clear, crisp certainty, yet not with a great deal of breadth. She is undoubtedly an interesting, capable pianist, whose sincerity of purpose is an engaging element in her behalf.

Both the orchestral works are unfamiliar here, that is, so far as relates to their performance in Brooklyn. The overture is less than ten years old and speaks well for the ability of the composer. It is direct in the presentation of its themes and lucidly forceful in construction and a very wholesome bit of writing in this form. The Berlioz symphony has held its own through nearly three-quarters of a century of variable musical discussion in the adjustment of artistic principles affecting music. Dr. Muck conducted with fine poise and force and the orchestra again eloquently proclaimed its unrivaled position in the art of orchestral expression.

Paper Citizen
City Brooklyn
Date MAR 1907 State N Y

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Paper World
City New York
Date FEB 28 1907 State N Y

PUCCINI FINDS NO LIBRETTO THEME.

Composer Sails for Italy After a Futile Search Here for the "New Note."

BELASCO MAY FURNISH NEW IDEA FOR OPERA.

Musician Pleased with Young American Women Singers at Metropolitan.

Puccini, the Italian composer, who came here to superintend the staging of his own "Madame Butterfly" at the Metropolitan Opera House, sails home to-day on La Provence with golden memories of America in his mind and her golden dollars in his pocket. He spent yesterday afternoon in saying au revoirs, for he says he may return.

From a cordial hour with Herr Direktor Conried at his uptown home Puccini came to the Hotel Astor, where he had said he would be pleased to give his views on things American.

"I have been astonished at the musical enthusiasm of the American people, of which I did not dream," he said. "Their taste seems to be very eclectic, with no prejudices, and they are as ready to applaud one type of opera as another. Either Wagner or music of the Italian school rouses this enthusiasm equally, and the opera-houses are full all the time.

Hunting a Libretto.

"Almost the first thing I did when I came to New York was to begin a hunt for an original idea for another opera. This being a new people, bound less often with the conventionalisms of some of the European nations, I thought it probable I would find such an idea. I have not been completely satisfied. I have seen almost every dramatic production that has appeared in New York since I have been here, and I have not yet found the entirely original note I was seeking.

"I did not necessarily expect to find something that would appeal alone to Americans in this search," continued the composer, "but thought that a country such as this might have given it to me. I always choose my own subject for a libretto, and I regret I have not found it. Belasco has promised me an idea which has never been used in grand opera. What it may be I don't know. While I have nothing under way now I have not by any means given up the idea or the possibility of an American opera, and possibly this Belasco idea may be what I am seeking.

"I have been impressed with the sincerity and truth of your emotional actresses, and the naivete of the type of 'The Girl of the Golden West' was very new and charming to me. Shakespeare has been suggested to me as furnishing themes for grand opera. 'As You Like It,' 'The Tempest' and 'King Lear' have all been considered. I cannot seem to see a grand opera in any of them.

The American Artists.

"I was pleased with the young American artists at the Metropolitan. Miss Farrar put a great deal of herself into her roles. In 'Madame Butterfly' I had to tell her very little—it all came from herself. The nobility of pose and dignity of line of Mme. Eames on the stage impressed me deeply. She is of the grand style of the Empire. I wish also to speak of Mme. Cavalieri, whose career has been miraculous. By dint of her will and determination she has come from the Folies Bergeres in Paris to the stage of the Metropolitan. She has great talent and great temperament, but she will still have to work. I admire her in 'Manon.'

"The Boston Symphony Orchestra, which I would much like to hear play some of my music, made a profound impression on me for its precision, warmth and vigor, and especially the beauty of its wood-wind choir.

"I have been asked why I did not do a cycle of Italian grand operas about a national theme, as the 'Ring' of Wagner. I have never been able to quite see such a cycle in my mind. Cellini's career has been suggested. It is useless for grand opera because there is no love in it. Some one said, 'Invent the love motive.' Love cannot be invented; it must grow. Dante does not lend himself to a grand opera. His themes are too sombre."

Paper Press
City Philadelphia
Date MAR 10 1907 State Pa
Mar 10/07

Philadelphia is to hear at the fifth and last Boston Symphony concert in the Academy of Music on Monday evening, March 18, Richard Strauss' "Sinfonia Domestica," with which Dr. Muck has achieved such signalled success in Boston and New York. The other work on the program will be Brahms' Variations on a chorale by Haydn and Beethoven's overture "Leonore," No. 3. This will in all probability be Dr. Muck's last appearance in Philadelphia.

MARCH 8.

Boston Symphony Orchestra.

Of the four composers whose works made up the 16th Symphony program, two, Debressy and Ritter, were represented by pieces played for the first times at these concerts. The former a Frenchman, is becoming quite conspicuous in the musical world, and his three orchestral sketches under the title of "The Sea," which opened the program, are less than two years old. Ritter's symphonic waltz, "Olaf's Wedding Dance," was composed about 15 years ago. Liszt's "Mephisto" waltz and the Berlioz overture, "The Roman Carnival," completed the program.

To many minds Claude Debussy continues to be a puzzle, for his harmonic ideas are expressed in such strange forms that his modern musical activity and adroitness fail to satisfy the orthodox brain. The trio named, "The Sea," are termed impressionistic sketches of the ocean. The first is entitled "From Dawn Till Noon on the Ocean", the second, "Frolics of the Waves," and the third, "Dialogue of Wind and Wave." Each one is fantastic, the modulations are almost continuous and with few, if any, sustained melodies, and the orchestration is managed in such a way as to suggest an incessant restlessness, which of course is typical of Neptune's domain.

They are tonal pictures elaborately developed, with an immense amount of detail, deliberately bold and somewhat irritating at times because there are so few restful measures. The man is a wonder in conjuring up odd instrumental combinations and the composition is remarkable in this respect if in no other. Knowing the subject the musical illustration is vivid and typical. Dr. Muck guided his forces safely and dexterously through this ocean of harmony whose qualities met with reserved appreciation on the part of the auditors.

The Russian, Alexander Ritter, based his waltz, "King Olaf's Wedding Dance," on a Norwegian legend in which a youth falls in love with a princess. The king, the father of the princess, decrees that he shall marry her and be executed immediately. After the ceremony there is a dance, and at midnight the executioner appears. But when search is made for the bride and bridegroom, their bodies are found floating in the river. The main part of the composition is an old-fashioned German waltz.

In contrasting the dances with the somber incidents, Ritter shows considerable skill, for the interruptions are effective, the "atmosphere" is clearly suggested, and the whole work is effective. The orchestra played the work in splendid fashion and showed the skill of the band by interpreting the Liszt "Mephisto" waltz, which followed, in such a manner as to clearly define the breaks differently from those of the Ritter piece. The latter were gloomy and foreboding; in the "Mephisto" the diabolic was revealed. The Berlioz overture was given brilliantly. The concert was unusually brief.

The program this week will be devoted to the classics, the first three works being of the 18th century. The first number will be Bach's third Brandenburg concerto for string orchestra, three violins, three violas, three 'cellos and three contra-basses. This work has never been played at the Symphony concerts, although others of the same series have appeared on the programs in the past. Other numbers will be Haydn's second symphony, the overture to Mozart's "Magic Flute," and Beethoven's Symphony No. 8. There will be no soloists.

Paper Herald
City Washington
Date MAR 10 1907 State D C

The third and last concert of the Boston Symphony Quartet will be given in the ballroom of the New Willard Hotel on Wednesday afternoon, March 20, at 4 o'clock. The concert will introduce to Washington Mme. Katharine Goodson, the English pianist, who has had so much success in all of her concerts in this country since she arrived from England early in January. Prof. Hess has selected a programme which will comprise Haydn's String Quartet in C major, opus 33, No. 3; two movements from Debussy's Quartet in G minor, opus 10, and Schubert's trio for piano, violin, and violoncello, in B flat major, opus 99.

Paper American
City Baltimore
Date MAR 10 1907 State Md

Boston Symphony Orchestra.

The last Boston Symphony concert of the season will be given in the Lyric on Wednesday, March 20. The program will be an overture by the Polish Moskowski entitled "Die Steppe," a novelty here; Brahm's "Variations on a Chorale," by Haydn, and Beethoven's Eighth Symphony. This will in all probability be Dr. Muck's last appearance in Baltimore.

Paper Herald
City Washington
Date MAR 10 1907 State D C

The last concert of the Boston Symphony Orchestra will be given on Tuesday afternoon, March 19. There will be no soloist. The programme will consist of Berlioz's overture, "Carnaval Romain;" Liszt's "Mephisto Waltz," and Tschaikowsky's Symphonie Pathetique. This will, in all probability, be Dr. Muck's last appearance in Washington.

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Paper American
City Trenton
Date FEB 22 1907 State N.J

THE BOSTONIAN ORCHESTRA.

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The fourth concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. The programme consisted of Paul Dukas's delightful humoresque, "The Sorcerer's Apprentice;" Tschaikowsky's much performed B flat concerto for piano and orchestra, with Olga Samaroff as the soloist, and Jean Sibelius's first symphony. It was one of those concerts which give much joy to the lover of good music and send the typical concert goer home wondering whether he ought to like it or not.

Jean Sibelius, the Finnish composer, is not an old acquaintance of local music lovers, and they are not quite sure yet whether he is to be approved or condemned. His "Lemmenkainen Journeys Homeward" was made known to us by the Philharmonic Society so lately as February, 1902, and that was the beginning of our knowledge of his art. His first symphony, which is in the popular key of E minor, though composed in 1899, was unfamiliar. It will probably not remain unfamiliar, for it ought to be repeated.

Possibly sticklers for the conventional disposition of themes in the first movement and the inevitable repeat of the exposition part will hold that this composition is not a symphony at all, but just an orchestral color piece. The truth is, however, that while the antique pattern is ignored, the established fundamentals of symphonic form are not. The first movement sets forth its leading themes together with some subsidiary matter in perfect clearness, and while the development begins after the manner of many moderns as soon as the topics are announced, it is none the less a discussion of the themes along lines laid down by the fathers.

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Mme. Samaroff has improved vastly since this public first heard her in a misguided concert in Carnegie Hall. She is now accepted as one of the interesting players of this country. Her performance of the solo part of the Tschaikowsky concerto last night was distinguished by great beauty of tone, delicate and judiciously graded nuancing, exquisite daintiness of enunciation in the florid passages, and poetic treatment of the cantilena.

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Hunting a Libretto.

"Almost the first thing I did when I came to New York was to begin a hunt for an original idea for another opera. This being a new people, bound less often with the conventionalisms of some of the European nations, I thought it probable I would find such an idea. I have not been completely satisfied. I have seen almost every dramatic production that has appeared in New York since I have been here, and I have not yet found the entirely original note I was seeking.

"I did not necessarily expect to find something that would appeal alone to Americans in this search," continued the composer, "but thought that a country such as this might have given it to me. I always choose my own subject for a libretto, and I regret I have not found it. Belasco has promised me an idea which has never been used in grand opera. What it may be I don't know. While I have nothing under way now I have not by any means given up the idea or the possibility of an American opera, and possibly this Belasco idea may be what I am seeking.

"I have been impressed with the sincerity and truth of your emotional actresses, and the naivete of the type of 'The Girl of the Golden West' was very new and charming to me. Shakespeare has been suggested to me as furnishing themes for grand opera. 'As You Like It,' 'The Tempest' and 'King Lear' have all been considered. I cannot seem to see a grand opera in any of them.

The American Artists.

"I was pleased with the young American artists at the Metropolitan. Miss Farrar put a great deal of herself into her roles. In 'Madame Butterfly' I had to tell her very little—it all came from herself. The nobility of pose and dignity of line of Mme. Eamos on the stage impressed me deeply. She is of the grand style of the Empire. I wish also to speak of Mme. Cavalieri, whose career has been miraculous. By dint of her will and determination she has come from the Folies Bergeres in Paris to the stage of the Metropolitan. She has great talent and great temperament, but she will still have to work. I admire her in 'Manon.'

"The Boston Symphony Orchestra, which I would much like to hear play some of my music, made a profound impression on me for its precision, warmth and vigor, and especially the beauty of its wood-wind choir.

"I have been asked why I did not do a cycle of Italian grand operas about a national theme, as the 'Ring' of Wagner. I have never been able to quite see such a cycle in my mind. Cellini's career has been suggested. It is useless for grand opera because there is no love in it. Some one said, 'Invent the love motive.' Love cannot be invented: it must grow. Dante does not lend himself to a grand opera. His themes are too sombre."

Paper Press
City Philadelphia
Date State Pa

Mar 10/07

Philadelphia is to hear at the fifth and last Boston Symphony concert in the Academy of Music on Monday evening, March 18, Richard Strauss' "Sinfonia Domestica," with which Dr. Muck has achieved such signalled success in Boston and New York. The other work on the program will be Brahms' Variations on a chorale by Haydn and Beethoven's overture "Leonore," No. 3. This will in all probability be Dr. Muck's last appearance in Philadelphia.

SUNDAY GLO...
MARCH 3, 1907.

Boston Symphony Orchestra.

Of the four composers whose works made up the 16th Symphony program, two, Debressy and Ritter, were represented by pieces played for the first times at these concerts. The former, a Frenchman, is becoming quite conspicuous in the musical world, and his three orchestral sketches under the title of "The Sea," which opened the program, are less than two years old. Ritter's symphonic waltz, "Olaf's Wedding Dance," was composed about 15 years ago. Liszt's "Mephisto" waltz and the Berlioz overture, "The Roman Carnival," completed the program.

To many minds Claude Debussy continues to be a puzzle, for his harmonic ideas are expressed in such strange forms that his modern musical activity and adroitness fail to satisfy the orthodox brain. The trio named, "The Sea," are termed impressionistic sketches of the ocean. The first is entitled "From Dawn Till Noon on the Ocean"; the second, "Frolics of the Waves," and the third, "Dialogue of Wind and Wave." Each one is fantastic, the modulations are almost continuous and with few, if any, sustained melodies, and the orchestration is managed in such a way as to suggest an incessant restlessness, which of course is typical of Neptune's domain.

They are tonal pictures elaborately developed, with an immense amount of detail, deliberately bold and somewhat irritating at times because there are so few restful measures. The man is a wonder in conjuring up odd instrumental combinations and the composition is remarkable in this respect if in no other. Knowing the subject the musical illustration is vivid and typical. Dr Muck guided his forces safely and dexterously through this ocean of harmony whose qualities met with reserved appreciation on the part of the auditors.

The Russian, Alexander Ritter, based his waltz, "King Olaf's Wedding Dance," on a Norwegian legend in which a youth falls in love with a princess. The king, the father of the princess, decrees that he shall marry her and be executed immediately. After the ceremony there is a dance, and at midnight the executioner appears. But when search is made for the bride and bridegroom, their bodies are found floating in the river. The main part of the composition is an old-fashioned German waltz.

In contrasting the dances with the somber incidents, Ritter shows considerable skill, for the interruptions are effective, the "atmosphere" is clearly suggested, and the whole work is effective. The orchestra played the work in splendid fashion and showed the skill of the band by interpreting the Liszt "Mephisto" waltz, which followed, in such a manner as to clearly define the breaks differently from those of the Ritter piece. The latter were gloomy and foreboding; in the "Mephisto" the diabolic was revealed. The Berlioz overture was given brilliantly. The concert was unusually brief.

The program this week will be devoted to the classics, the first three works being of the 18th century. The first number will be Bach's third Brandenburg concerto for string orchestra, three violins, three violas, three 'cellos and three contra-basses. This work has never been played at the Symphony concerts, although others of the same series have appeared on the programs in the past. Other numbers will be Haydn's second symphony, the overture to Mozart's "Magic Flute," and Beethoven's Symphony No. 8. There will be no soloists.

Paper Star Herald
City Washington
Date State D C

The third and last concert of the Boston Symphony Quartet will be given in the ballroom of the New Willard Hotel on Wednesday afternoon, March 20, at 4 o'clock. The concert will introduce to Washington Mme. Katharine Goodson, the English pianist, who has had so much success in all of her concerts in this country since she arrived from England early in January. Prof. Hess has selected a programme which will comprise Haydn's String Quartet in C major, opus 33, No. 3; two movements from Debussy's Quartet in G minor, opus 10, and Schubert's trio for piano, violin, and violoncello, in B flat major, opus 99.

Paper American
City Baltimore
Date State Md

MAR 10 1907

Boston Symphony Orchestra.

The last Boston Symphony concert of the season will be given in the Lyric on Wednesday, March 20. The program will be an overture by the Polish Moskowski entitled "Die Steppe," a novelty here; Brahm's "Variations on a Chorale," by Haydn, and Beethoven's Eighth Symphony. This will in all probability be Dr. Muck's last appearance in Baltimore.

Paper Star Herald
City Washington
Date MAR State D C

The last concert of the Boston Symphony Orchestra will be given on Tuesday afternoon, March 19. There will be no soloist. The programme will consist of Berlioz's overture, "Carnaval Romain;" Liszt's "Mephisto Waltz," and Tschaikowsky's Symphonie Pathetique. This will, in all probability, be Dr. Muck's last appearance in Washington.

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...SCRIPT, SATURDAY, MARCH 2, 1907

THE SYMPHONY CONCERT

DEBUSSY'S ORCHESTRAL SKETCHES OF "THE SEA"

Music of Characteristic Fluidity and Suggestion That Yet Lacks Something of the Spontaneity and Sensitiveness of His Earlier Work—The Idiom of Debussy and His Seeming Aims in It—His Pictures and Secrets of the Sea

From Richard Strauss, whose later music he loves little, Dr. Muck has passed to Debussy, whose music he may love still less, and yesterday he and the Symphony Orchestra played for the first time in Boston and probably in all America the Frenchman's three "Orchestral Sketches" of "The Sea." They are Debussy's last published composition for orchestra, and they were first played in Paris sixteen months ago. He has named them "From Dawn to Midday on the Sea," "The Sport of the Waves," and "Dialogue of the Wind and the Sea." Otherwise there is no printed hint of their poetic contents. Instrumentally they are scored for an ordinary modern orchestra with a celesta added, which is a very modest asking for an ultra-modern composer. Perhaps Debussy looks in his heart rather than in his instruments when he writes. In Paris the sketches met what the old theatrical records call a mixed reception. The devotees and the partisans of Debussy acclaimed the characteristic perfections of the music. Those who will have none of him spent their wit or their acrimony upon the sketches. The few to whom Debussy was neither a narrow cult nor a hateful thing suggested quietly that the sketches were not altogether of his best work. Yesterday the audience seemed interested but cold. Not a hand stirred after the first sketch; a very unusual incident at a Symphony concert; a few moved after the second; a few more after the third. The talk of the lobbies, outside a flash or two of blue-stockinged wit was of other things

Debussy seems to need suggestion for his music. The making of tonal patterns for the sake of their own beauty and nothing else has seldom allured him, in spite of his [illegible]onical professions to the contrary. D[illegible]matic ideas in the conventional sense [illegible] the story of Francesca da Rimini is [illegible]matic), or dramatic music-making for [illegible] own sake (as a symphony of Tschaikovsky is dramatic) have seldom stirred him. His titles almost always hint at an impression as the reason and the purpose of the music. The impression may come from many sources, but often it springs from nature. Recall such titles as "Gardens in the Rain," or "Reflections in the Water." Recall especially "The Afternoon of a Faun" and the nocturne of "The Clouds." As they moved across the sky, their motion and color and contour touched his imagination, and out of the impression came his music. A chief virtue of that music is its lovely fluidity. The very clouds it would delineate are solid beside it. Now the sea is the most fluid thing in nature and Debussy's music is the most fluid thing in music. The affinity between all three is obvious. The fruit of it in some form or other was inevitable. Free as Debussy is in variety of impressions and in the choice of them for musical expression, he was almost bound in temperament to write sooner or later of the sea. Perhaps, for thought of this very obligation, the three symphonic sketches seemed less spontaneous than most of his music, less sincere and within the chosen idiom more rhetorical. In the other orchestral pieces the blending of impression and expression is of a perfect fineness. In the sea pieces there are moments when, as it seemed yesterday, Debussy turns rhetorical, and when his imagination falters. From beginning to end the listener fancies that the music has cost more; that impressions have been summoned for it.

To those impressions the responsive auditor may gather what he will. He may fancy, as he listens, the dawn over a shadowy and lapping sea. He may hear the morning breeze stir it or the morning light ripple it. He may feel the waves awakening to a playful animation and the sea expanding, as it were before his eyes. He may see the waves turn brighter, curl their crests, scatter their spray. He may hear them racing, eddying, dancing in their play, shaking themselves into prismatic spray, or pausing in momentary stillness, then undulating, then drawing circle around circle. Or he may listen to their voices, chiding, cajoling, mocking, wooing the wind that plays over them and with its voice makes answer. In the music of the familiar nocturne, the clouds move and light and the winds have their play with them. In the sea-pieces the waves move endlessly and light and the winds have also their play with them and every wave with its fellow. The tale used to go that Debussy had sat in barracks on the outskirts of Paris and watched clouds hour upon hour. He may have watched the sea as endlessly. But the clouds of the nocturne and the sea of the orchestral sketches are also and equally the clouds and the sea of a poet's vision. They are not the things themselves, like the delineations of Strauss's music. They are Debussy's dream of them, and the secrets that they tell him.

For Debussy, like other of the new Frenchmen, is a poet who happens to write in tones, rather than a composer who may nourish poetic ideas and receive poetic impressions. The composer would set his music to the expression of his poetry. The poet who would write in tones needs make a new music of his own that shall be as fluid, undulating, iridescent, fitful, and intangible as his dreams. The composer sets about intensifying his melodies, simplifying his polyphony, accenting his rhythms, diversifying his harmonies. Not so, retorts the poet; you are only forging your own fetters the tighter. The real virtue of music as a means of poetic expression is its perfect fluidity and incessant movement. It is all impalpable curves—flowing, flowing, flowing, and taking the shape and the color with which imagination may clothe them. If Debussy is the poet, who would write in tones because no medium would give him such freedom, he found it in the nocturnes, in the piece of the faun, and now again in the sea sketches. To listen to them yesterday was to receive little sense of melodies, of rhythms, of figures in the ordinary sense of the words, and none of the relations of music that custom has made arbitrary. Rather there came the sense of endless harmonies, endless modulations flowing one from another, flowing side by side, separating, converging, but undulating always. The music was of changeful and supple and sensitive curves of sound. And each curve had color according as the instruments that shaped it, and the colors blended or contrasted with infinite shadings.

The suggestion of these curves and colors was what Debussy's imagination willed. Out of them he wove the shining web of the sea. Or he made little waves to curl and dance in them. Or he wrought them of the spray. Or he gave them the voice of wind and sea at peace or troubled. Or he bade light take its sport with them. Or the music turned gray with the monotony, the melancholy and the loneliness of the sea. Then was Debussy most sea-poet in tones. For then into them he put the mysteries of the waters and pondered them perhaps overmuch. For the exquisite spontaneity and iridescence of "The Afternoon of a Faun" is not in the sea-pieces, nor in them is the perfect completeness and sincerity of the nocturnes. Yet even while it toiled a most sensitive imagination was writing a most sensitive music for hearers that might share a little in the same sensitiveness. Of the poetry of the sea Debussy was making a poetry of tones, and in it was the secret and the mystery of all poetry—the power to insinuate or to stir responsive emotions. They were not really of the sea or of imaginations concerning it. They were of the strange evanescent beauty of those harmonies, the strange iridescence of those modulations, the subtle and changeful tints of those shadings. It was a new pleasure of a new sort of ordered sound. And therein was its justification. It had brought freedom, emotion, suggestion, beauty. There was magic in it, and by this magic it had drawn into tones the voice of the sea and its secrets—a sea that it is easiest to hear as in a dream. Liszt's "Mephisto" waltz that followed was coarse reveling beside it. Ritter's dance of the condemned lovers, with its "effective" climax, was melodrama in comparison. They were music before it had been emancipated to a poet's needs. But, then, few poets write it.

H. T. P.

Concerts Next Week

Dr. Muck has made a programme of eighteenth-century music plus Beethoven for the seventeenth pair of Symphony concerts on Friday afternoon and Saturday evening next. It comprises Bach's third "Brandenburg" concerto for string orchestra, which is new to the Symphony concerts, Haydn's familiar symphony in D major, Mozart's overture to his opera, "The Magic Flute," and Beethoven's eighth symphony. There will be no soloist.

Boston Transcript

324 WASHINGTON STREET, BOSTON, MASS.

(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)

MONDAY, MARCH 4, 1907

The Symphony Concert

On Saturday evening, as on Friday afternoon, the playing of Debussy's "Sea Pieces" at the Symphony concert had exquisite understanding on the part of the conductor and exquisite fineness of expression on the part of the men. It is the custom to call Dr. Muck an objective conductor—one who would give, not himself, but the composer and his music true and characteristic voice. But there are objective conductors who, with all their effort and sincerity, cannot hear some voices, and thus fail to transmit them to their hearers. Debussy's, above that of almost any other living composer's, is a singularly evasive and baffling voice. Yet Dr. Muck heard it as clearly as he heard Strauss's in the "Sinfonia Domestria" a few weeks ago, as he has heard many voices, old and new, the winter through, and made it speak in characteristic tones. The music had its perfect plasticity, its endless glint, its glamor, its suggestion. More, it had a continuity that some conductors cannot find in Debussy. Subtle harmony flowed from subtle harmony, yet melodic contours never quite vanished; themes splintered or dissolved in fragments, like the very spray of the sea that Debussy would picture, and strange instrumental timbres blended or contrasted like the mysterious voices of Debussy's own wind and waves. Throughout the sound was as the surface of the sea ever the same, yet ever changeful. At every turn the virtuosity of the men obeyed the conductor's and the composer's will. They read the poetry of sound that Debussy would write in his music—and read it as though it were no new and strange idiom. The performance of the "Sinfonia Domestica" was a large achievement of orchestral eloquence. That of the "Sea Pieces" was a fine achievement of orchestral intuition. Each was like the re-creation of the music and each held the listeners rapt.

H. T. P.

BOSTON, MARCH 3, 1907.

THE SUNDAY HERALD

SYMPHONY'S 16TH CONCERT OF SEASON

Debussy's "Sea" Given Here for First Time and Is Ably Rendered at Most Brilliant Performance.

BY PHILIP HALE

The 16th concert of the Boston Symphony orchestra, Dr. Muck, conductor, took place last night in Symphony Hall. The programme was as follows:

"The Sea": (1) "From Dawn Till Noon on the Ocean"; (2) "Frolics of Waves"; (3) "Dialogue of the Wind and the Sea".....Debussy
"Olaf's Wedding Dance".....A. Ritter
"Mephisto Waltz".....Liszt
Overture, "Roman Carnival".....Berlioz

The compositions by Debussy and Ritter were played for the first time in this city. I believe the performance of Debussy's "Sea" was the first in the United States.

There are some who insist that music written even by the most imaginative, skilful and audacious composer cannot portray a scene in nature or a phenomenon of nature so effectively, either by an attempt at photographic realism, by "impressionism," or by subtle suggestion, as a painting or a page of printed words.

Raff wrote an "Autumn" symphony, with a dance of ghosts, a hunting scene, an elegy; with a first movement entitled "Impressions and Sentiments." What is all this music and that of other fall composers when weighed against this line of Collins: "While sallow Autumn fills thy lap with leaves"?

There are landscapists in music who have composed admirable pages, but what one of them could express in tones these lines from the same ode, the ode "To Evening"?

Or, if chill, blustering winds or driving rain
Prevent my willing feet, be mine the hut
That, from the mountain's side,
View wilds, and swelling floods,
And hamlets brown, and dim-discover'd spires;
And hears their simple bell, and marks o'er all
Thy dewy fingers draw
The gradual dusky veil.

What symphonic poem entitled "Egdon Heath" could vie with the first chapter of Thomas Hardy's "Return of the Native"?

Look over the works of the seascapists in music, Mendelssohn, Rubinstein, Rimsky-Korsakoff, Paul Gilson and others. Let them rage and howl and bluster or mimic the treacherous calm and deceitful merriment. How far are they from depicting "the spasm of the sky and the shatter of the sea!"

Thus do some cry out against this specific portraiture in music.

Some Music That Does.

But the sea is very old and it is still young; it is monotonous and it is terrible in its variety of expression. The same sea that was to Aeschylus as multitudinous laughter was so dreaded by John on Patmos that in the heaven he saw in the wondrous vision there is no sea. Is it not possible for a composer who is on intimate terms with the ocean to express in tones some of its characteristics? Are there no measures in two overtures of Mendelssohn in the first movement of the "Ocean" symphony, in "Scheherazade," in "Sadko" and in Gilson's symphonic poem that bring the sea irresistibly to mind, and that without aid of programme?

Nor is there any need of programme to catch the meaning of Debussy's "Sketches." Whether these sketches belong to music or to a new art is a question that need not now be discussed. Nor is it necessary to speak about Debussy's strange and surprising musical material. The question is simply this: Does he succeed in his purpose? And here the individuality of the hearer enters into the answer. There must be something more in the music than mere mimicry of hissing or roaring waves, of rising or falling tide, of angry response to raging wind, of monstrous playfulness? The composer, it is true, can literally reproduce in sound only sound; but he can suggest sight and savor to the hearer that is receptive.

The sketches are more than a remarkable tour de force; they are something more than essays in a strange language. The hearer must cast aside all theories about how music should be written; he must listen in good faith.

As heard last night, and the performance was one of extraordinary brilliance, the first and the second movements seemed the more poetic and at the same time realistic. The third, while it was impressive and at times admirably mimetic, did not seem so clearly imagined or so convincingly expressed. It would be impossible to give any analysis in the most general way of any one of the movements, for they are as shifting and capricious as the sea itself. There are fragments of themes; there are themes that might be called typical motives, which are of exquisite beauty, but all these themes float on the waves of sound; they are lost; they reappear.

It Meant Much to Many.

This music is to be heard, rather than talked about. To some, curious and expectant, but without prejudice, it was perhaps chaotic and unintelligible. Others were interested only in the unusual harmonic progressions and in the strange use of familiar instruments. And there were others to whom this music was a highly poetic expression of the sea and its mystery. The sketches are at least an answer to those who have insisted that Debussy's melodic vein is weak and that he lacks virility.

Music so strange, so fascinating, so perplexing, should be heard more than once in a season. It is a pity that the sketches are not on the programme of the concert this week.

Ritter's music to the grim Norse Saga, placed between "the Sea," and the familiar "Mephisto" waltz, was killed on the spot. The subject chosen by Ritter might well serve a composer of greater imagination and richer invention. Neither the dance music nor that which typifies the executioner is striking either in ecstasy of passion or in bodement. An inherently cheap waltz is heavily scored.

In Liszt's scene from Lenau's "Faust" the sensuousness is akin to sensuality, but how diabolically clever this music is! Not a point is missed. Familiar as the work is, it is always engrossing, and the performance last night was dramatic, euphonious, and eminently Mephistophelian. Nor even after Debussy and Liszt did Berlioz, the great forerunner, seem old-fashioned.

Dr. Muck and the orchestra were heartily applauded after the superb close of "The Sea," and even those who probably did not enjoy the music wondered at the splendor of the performance.

BOSTON AMERICAN

..., MARCH 3, 1907.

IMPRESSIONIST NIGHT AT THE SYMPHONY.

Debussy's Musical Sketches of "The Sea" Are So Labelled, but Really Phonographic.

"OLAF'S DANCE" FULL OF REAL SUGGESTION

By Kent Perkins.

It was a night of "impressionism," the so-called and the real, in Symphony Hall, at the sixteenth concert of the orchestra for the season last evening. The first half of the program was given over to Debussy's three orchestral sketches, "The Sea," while the second part consisted of Alexander Ritter's "Olaf's Wedding Dance"; Liszt's episode No. 2 from Lenau's "Faust" (Mephisto's waltz), and Berlioz's "Roman Carnival" overture. The sea sketches and "Olaf's Wedding" were heard here for the first time.

The Debussy pieces are labelled "Impressionistic." They are supposed to picture the sea in three aspects—"From Dawn to Noon on the Ocean," "Frolics of the Waves," "Dialogues of the Sea." They are lauded by their admireres as representing the acme of impressionism in music.

I can not agree with this view. Debussy's "Afternoon of the Fawn" is really impressionistic and beautifully so, for it exemplifies "the theory or method of suggesting an effect as impression without elaboration of details," to quote the dictionary definition of impressionism.

Phonographic Sea Music.

"The Sea," in all its three parts, is filled and saturated with orchestral imitations of the sounds of the ocean, its waves, its undulations, its foam-crested billows, its swish and swirl, its tossings and heavings; the crinkly, writhing spume flecks wriggling down the breasts of its great waves—all the details are there copied with remarkable cleverness. But of suggestion, the very basis of impressionism, there is little or none and the phonographic elaboration of details submerges what little there is.

The work seems pure realism, but what's the use of it? One can see and hear the ocean better at Nahant or Marblehead Neck.

The different parts of the piece were mildly applauded, but the work of Dr. Muck and the orchestra was recognized with long-continued approval at the end.

Some Real Impressionism.

In "Olaf's Wedding Dance" there was plenty of real impressionism. It is based on the story of a knight who loved the King's daughter clandestinely. The lovers' secret was betrayed to the King, who insisted that they marry and prepared an elaborate wedding feast, compelling the knight, Olaf, however, to agree that at midnight he would give himself to the executioner. The note of tragedy is powerfully but not realistically suggested throughout the passionate dance music and the terrible ending at the stroke of the midnight bell is intensely dramatic—by suggestion.

In "Mephisto's Waltz" more of real suggestion without phonographic details was heard and the audience evidently liked the Ritter, Liszt and Berlioz music much better than that of Debussy, for all of these selections were received with more spontaneous approval than was given to the clever Frenchman's work.

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MUSICAL MATTERS

THE SYMPHONY CONCERT.

Programme.
Debussy.—Three Orchestral Sketches. "The Sea."
Alex. Ritter.—Olaf's Wedding Dance, Op. 22.
Liszt.—Scene in the Tavern. Mephisto Waltz.
Berlioz.—Roman Carnival Overture.

There was no soloist nor will there be one next Saturday. This is not a fault; our orchestra is a great enough attraction by itself.

When we read the title of the first of the sea-sketches by Debussy—"from Dawn till Noon on the Ocean"—we feared that, in accordance with modern realism, we were to have a movement seven hours long. It was not so long, but it was terrible while it lasted. We do not wish to treat a prominent composer flippantly; we find some musicians for whom we have the highest respect going into ecstasies over this work and we have honestly endeavored to put ourselves into a receptive mood and to discern its beauties. We have failed. We can find little else but shreds and patches, and the eternal bleatings of muted horns and cacklings of oboes breeds only contempt.

Even the despised Mendelssohn has given more graphic sea-music in his "Hebrides Overture," while there is more of the flavor of the ocean in the first 50 measures of the "Flying Dutchman" overture than in the entire Debussy work. The first movement of Rubinstein's "Ocean Symphony" also stands far above this tone picture and in the same field.

Frenchmen are notoriously bad sailors, and a Gallic picture of the sea is apt to run more to stewards and basins and lemons than to the wild majesty of Poseidon. There was, however, much glow of orchestration in the second movement and the brilliant performance of the finale was sufficient to arouse the audience. Dr. Muck was recalled twice at the end, and finally caused the orchestra to rise to acknowledge the applause. We were as mystified at the end as at the beginning. We clung, like a drowning man, to a few fragments of the tonal wreck, a bit of a theme here and a comprehensible figure there, but finally this muted horn sea overwhelmed us. If this be Music we would much prefer to leave the Heavenly Maid until she has got over her Hysterics.

After this the concert was given over to the dance. Each one of the three last numbers was a dance of some sort. Olaf's Wedding Dance was not a very joyous matter. One thought of Sydney Smith's description of the dancers at an English party.—"They looked as if they were hired to do it and were doubtful about being paid." But it must be borne in mind that the unfortunate Olaf was to be executed at midnight after indulging in this revelry. When a man knowns that the headsman is waiting for the final cadence he may be excused for losing his head beforehand. There was nothing remarkable in the themes of this waltz, but it was interesting to see how rigidly the 12 o'clock closing law was enforced at the end.

The two last numbers of the concert were of much more genuine character than the two first. Liszt and Berlioz have not yet been surpassed by their numerous followers in the domain of programme-music and scintillant modern orchestration. In the Mephisto waltz there was fantasy, diablerie and wonderful tone-coloring. The flute obbligato and the harp playing deserve especial mention. Yet on the whole the number did not make its due effect. Dr. Muck in his zeal for unity sometimes places compositions side by side that neutralize each other. We found this to be the case in this instance. The weak waltz of Ritter was yet sufficiently strong to counteract the effect of Faust's dance.

Up to this point the dancing had been sanguinary or fiendish, with a Carmagnolian quality back of its merriment; but now, in the last number, there was honest lightheartedness. The English-horn serenade theme, beautifully played, was the first bit of genuine tune of the concert. We have never ranked Berlioz very high as a melodist, yet on this occasion one came upon the serenade as a weary traveller comes upon an oasis in the desert. The Salterello was full of animation and much applause followed the end of the work. Liszt's "Mephisto Waltz" had also been heartily recognized. The concert had the merit of brevity.

We can understand that a conductor must give us important new works whether he approves of them or not, but a single one might be quite enough at a sitting. Nor is the boredom consequent upon some of this modern iconoclasm the only bad result. We can state it as a definite fact that, while our orchestra is at present surpassingly brilliant, especially when imbued with Dr. Muck's great personality, its ensemble and precision is less than of yore. We can only ascribe this to the effect of some of these cacophonic compositions!

Louis C. Elson.

Paper	Sun
City	New York
Date	State N Y

MAR - 9 1907

Carnegie Hall's last pair of Bo[s]ton Symphony concerts this season will be given on March 21 and 23. On the Thursday evening programme is the three-part symphonic poem by Claude Debussy, entitled "La Mer," with "The Mystic Trumpeter," by Converse, Liszt's "Mephisto" waltz and Berlioz "Carnaval Romain." The Saturday afternoon will comprise Brahms's [Serenade] in A minor for flute and strings, the [Symphony] in D major, No. 2; Mozart's overture to "The Magic Flute," and Beethoven's [Eighth] Symphony.

(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)

SATURDAY, MARCH 9, 1907

THE SYMPHONY CONCERT

A Programme of Light and Familiar Music in Which Conductor, Orchestra and Audience Take Their Pleasure

After their wrestlings with Strauss, Debussy, Brahms, and minor moderns and ultra-moderns, conductor, band and audience took their ease comparatively at the Symphony concert yesterday. For the second time in the course of the season, Dr. Muck chose his programme from music that was of the eighteenth century by date or in spirit. Two symphonies stood upon it—Haydn's in D major and Beethoven's eighth in F major—and each was very familiar. Between them was Mozart's overture to his opera, "The Magic Flute," familiar too, but hardly in the dramatic accents that Dr. Muck gave to it. New, however, to the Symphony concerts, but not to those that know their Bach, was his "Brandenburg" concerto, in G major for strings, that began the list. From first to last the music bade the listeners to the pleasure of beautiful, ordered, flowing and expressive sound. It bade the conductor to heed of the curves, arabesques and ornaments of the tonal patterns he and his men were weaving, to a care of perfect euphony and brightness, to songful charm and serene simplicity. It bade the men to the delicate liveliness, the rippling fluidity of tone and the light spontaneous precision that has long been their custom in such music. In their playing yesterday it was hard to find, in spite of some keen-eared listeners in New York, any decline in these qualities. Rather Dr. Muck, and the men themselves under his stimulus, have given their tone a warmer brightness, and a more sparkling fluidity. The sheer suppleness of it was fascinating. It seemed to run of itself into the edgeless arabesques of the music. The pleasure of the performance matched the pleasure of the programme, and it was an immediate, serene and effortless pleasure. Therein, says the paradoxical Debussy, is the ideal purpose and attainment of music. Bach, he admits, achieved it. He is not so sure seemingly of the homely Haydn or the "unbuttoned" Beethoven of the eighth symphony. The audience yesterday was much surer than it is with Debussy himself.

H. T. P.

Boston Globe
26 March 10, 1907.

MUSICAL MATTERS

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The Haydn "military symphony" came next, beautiful and always carrying its surprises, in spite of familiarity; the wonderful andante movement played with a tenderness that made a strong contrast for the following rapid minuet, one of the best of all the symphonic minuets.

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Of the performance there was as usual little to cause comment; the playing was perfect, the reading scholarly. The icy exactness, the almost military precision which was a characteristic of former conductors, seems to have been good-naturedly shaded almost away, and the playing of the great band is the more spirited on that account.

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VOL. C[illegible] NO. [illegible]

SUNDAY, MARCH 10, 1907.

17TH SYMPHONY CONCERT

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Brandeburg concerto, No. 3.....Bach
Symphony in D major (B. & H. No. 1).....Haydn
Overture to "The Magic Flute".....Mozart
Symphony in F major, No. 7.....Beethoven

The concerto by Bach was played for the first time at these concerts. With the exception of this contrapuntal debauch the programme was made up of familiar and approved compositions that have long been recommended as safe for family use. There is also safety in applauding music of this kind. As the old French song has it, "Just tell me when they come to Mozart's music, so that I may show publicly my pleasure."

There was much pleasure in listening last night, for Dr. Muck's interpretation was constantly engrossing. Let three or four able conductors lead a symphony by Haydn in successive years, and each will bring out something fresh and beautiful. There is in the music certain phrases or certain movements that appeal with special significance to A, while the other conductors, Messrs. B, C and D, are similarly incited to poetic interpretation by other passages which leave A cold.

Then music itself has a way of surprising even the hardened listener. A phrase will pass unnoticed by him for a dozen hearings and then suddenly reveal its beauty. No matter how poor a performance of "Carmen" may be, some exquisite detail of instrumentation will then be heard for the first time.

Critics Become Eulogists.

Criticism of the concert last night would resolve itself inevitably into eulogy of Dr. Muck. There might be discussion of subjects suggested by the nature of the programme, by the performance of Bach's music, by the manner of reading the andante of Haydn.

Should Bach's little chamber concerto be performed by a large, modern orchestra, and does it gain or lose thus performed? To what degree should a conductor modernize or "poetize" music of the 18th century, music that in itself is not emotional as we now understand emotion? Should a programme be made up of only classic works and another of only romantic compositions? A week ago last night the programme was ultra-modern, for Berlioz is still an ultra-modern. Last night it was rigidly classic. Next Saturday the compositions are Polish, Czech and Russian.

These questions, howevr, are subjects for essays of chief importance in a report of a concert.

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Interpretation Admirable.

Dr. Muck treated the old music lovingly, but not in the spirit of an antiquarian, not with the piety which is sometimes called devotion, but is in fact dull, half-witted appreciation. He was fortunate with all the composers alike in his conception of their spirit. He was not pedantic, nor was he extravagant in the effort to show originality of treatment. His readings were sane, elastic, full of life.

The performance of Haydn's andante, of Beethoven's allegretto, and of Mozart's overture will linger in the memory, and if the impression made by these pieces was the most striking, it is because the music itself was inherently more effective, for his interpretation was admirable throughout the concert.

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City	Brooklyn
Date	State N Y

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MUSICAL [illegible]

THE SYMPHONY CONCERT

Programme
Bach. Brandenburg Concerto, No. 3.
Haydn. Symphony in D.
Mozart. "Magic Flute" overture.
Beethoven. Eighth Symphony.

Dr. Muck has had no half-measures in his programme. It is either all classic or all modern, all Gallic, or all Teutonic or all Slavonic. On this occasion it is entirely German and wholly classic. There was again no soloist. Of the last named fact no one ought to complain, for our orchestra is sufficiently excellent and our conductor sufficiently great to be worth hearing quite by themselves.

We would have preferred the Brandeburg Concerto in a small hall and played with only ten or a dozen instruments, even in its magnified state it has quaintness and indescribable dignity. It is a symmetrical complexity that is unique in the last, which cannot be said of the [illegible] 5-4 and 7-4 rhythms and zigzag modulations. There was much applause at its end, in fact a recall of the conductor.

We wonder whether Strauss, D'Indy, Debussy or Reger could create such a series of properly contrasted melodies as are found in a Haydn symphony! Haydn's first movements wear particularly well and his finales are almost always jovial and attractive in their rusticity. The formal variations which one often finds in his slow movements, and the set contrasts of tunes, in 3-4 rhythm, that form his Minuets, are less powerful to modern audiences. We found these two movements rather tepid on this occasion, not through any defect of interpretation, but simply because they represented a style that is tame to the modern listener.

But the "Magic Flute" overture made us sit up! It was the most original reading that we can remember. The introduction was taken so slow that it almost dropped apart. Per contra, the fugal [illegible] which constitutes the chief theme was whipped up to a furious Presto. The [illegible] in this subject were accented very [illegible]ly (a full "sforzando" effect) which gave an entirely new result to the theme. We do not dislike this effect but it is quite new to us and, at first, it astonished us because of its audacity.

The fugal matter shows what diverse results can be produced from the same tonal material, for if our readers will look up the Fugue No. 7, in the second part of Bach's "Well-tempered Clavichord," they will find a very similar subject, in the same key but leading to entirely different development. And this fugue happened to be Mozart's especial favorite among the shorter fugues of Bach.

We thought that the melodic subordinate theme of the overture suffered somewhat by being over-driven. The Prestissimo speed was maintained throughout the work. The Coda was urged to the point of fury.

There was nothing essentially new read into the Beethoven symphony, the most playful of the nine. The Bassoons deserve praise for excellence in their work which is most prominent in this composition. Beethoven loved this clown of the orchestra and used it as the best vehicle to express his merry moods, which often ran into the grotesque. In the second movement the charming dialogue between violins and violoncellos was daintily given and the brusquerie of the end was well portrayed. The horns played well in the trio of the Minuet. In the Finale there was an occasional desire to push "piano" effects to the "ppp" point and some parts were almost inaudible, but the flying leaps from flutes to contrabasses, and the duet between kettle-drum and bassoon, were as sportive as could be wished. The contra-basses deserve especial mention.

But all in all, the Bach movements, even in their "arranged" state, were the finest part of the concert. In such noble music the true art-lover can hear calm and serene deities

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Paper	Evening World
City	New York
Date	State N Y

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Dr. Karl Muck and the Boston Symphony Orchestra will pay their last visit to us for the season at two concerts in Carnegie Hall on Thursday evening, March 21, and the following Saturday afternoon. Claude Debussy's "La Mer," a novelty; Hadyn's symphony in D Major and Beethoven's eighth symphony are promised.

Paper	Globe
City	New York
Date	MAR - 9 1907 State

The third and last concert of the Boston Symphony Quartet will be given in Mendelssohn Hall Friday afternoon, March 22. The programme will comprise Debussy's quartet in G minor, op. 10; Schubert's trio for piano, violin, and 'cello, in B flat major, op. 99, and Mozart's clarinet quintet in A major. The assisting artists will be Mme Katharine Goodson, the English pianist, who will at this concert make her first appearance in New York, and George Grisez, principal clarinetist of the Boston Symphony Orchestra.

The New York Symphony Orchestra, under Loudon Charlton's direction, starts on its annual spring tour the first of April. The itinerary, so far as arranged, includes Erie, Pa., April 3; Meadville, Pa., April 4; Bayside Park, [illegible]

[160]

...DVERTISER
...G, MARCH 4, 1907

MUSICAL MATTERS

THE SYMPHONY CONCERT.

Programme.
Debussy.—Three Orchestral Sketches. "The Sea."
Alex. Ritter.—Olaf's Wedding Dance, Op. 22.
Liszt.—Scene in the Tavern. Mephisto Waltz.
Berlioz.—Roman Carnival Overture.

There was no soloist nor will there be one next Saturday. This is not a fault; our orchestra is a great enough attraction by itself.

When we read the title of the first of the sea-sketches by Debussy—"from Dawn till Noon on the Ocean"—we feared that, in accordance with modern realism, we were to have a movement seven hours long. It was not so long, but it was terrible while it lasted. We do not wish to treat a prominent composer flippantly; we find some musicians for whom we have the highest respect going into ecstasies over this work and we have honestly endeavored to put ourselves into a receptive mood and to discern its beauties. We have failed. We can find little else but shreds and patches, and the eternal bleatings of muted horns and cacklings of oboes breeds only contempt.

Even the despised Mendelssohn has given more graphic sea-music in his "Hebrides Overture," while there is more of the flavor of the ocean in the first 50 measures of the "Flying Dutchman" overture than in the entire Debussy work. The first movement of Rubinstein's "Ocean Symphony" also stands far above this tone picture and in the same field.

Frenchmen are notoriously bad sailors, and a Gallic picture of the sea is apt to run more to stewards and basins and lemons than to the wild majesty of Poseidon. There was, however, much glow of orchestration in the second movement and the brilliant performance of the finale was sufficient to arouse the audience. Dr. Muck was recalled twice at the end, and finally caused the orchestra to rise to acknowledge the applause. We were as mystified at the end as at the beginning. We clung, like a drowning man, to a few fragments of the tonal wreck, a bit of a theme here and a comprehensible figure there, but finally this muted horn sea overwhelmed us. If this be Music we would much prefer to leave the Heavenly Maid until she has got over her Hysterics.

After this the concert was given over to the dance. Each one of the three last numbers was a dance of some sort. Olaf's Wedding Dance was not a very joyous matter. One thought of Sydney Smith's description of the dancers at an English party,—"They looked as if they were hired to do it and were doubtful about being paid." But it must be borne in mind that the unfortunate Olaf was to be executed at midnight after indulging in this revelry. When a man knowns that the headsman is waiting for the final cadence he may be excused for losing his head beforehand. There was nothing remarkable in the themes of this waltz, but it was interesting to see how rigidly the 12 o'clock closing law was enforced at the end.

The two last numbers of the concert were of much more genuine character than the two first. Liszt and Berlioz have not yet been surpassed by their numerous followers in the domain of programme-music and scintillant modern orchestration. In the Mephisto waltz there was fantasy, diablerie and wonderful tone-coloring. The flute obbligato and the harp playing deserve especial mention. Yet on the whole the number did not make its due effect. Dr. Muck in his zeal for unity sometimes places compositions side by side that neutralize each other. We found this to be the case in this instance. The weak waltz of Ritter was yet sufficiently strong to counteract the effect of Faust's dance.

Up to this point the dancing had been sanguinary or fiendish, with a Carmagnolian quality back of its merriment; but now, in the last number, there was honest lightheartedness. The English-horn serenade theme, beautifully played, was the first bit of genuine tune of the concert. We have never ranked Berlioz very high as a melodist, yet on this occasion one came upon the serenade as a weary traveller comes upon an oasis in the desert. The Salterello was full of animation and much applause followed the end of the work. Liszt's "Mephisto Waltz" had also been heartily recognized. The concert had the merit of brevity.

We can understand that a conductor must give us important new works whether he approves of them or not, but a single one might be quite enough at a sitting. Nor is the boredom consequent upon some of this modern iconoclasm the only bad result. We can state it as a definite fact that, while our orchestra is at present surpassingly brilliant, especially when imbued with Dr. Muck's great personality, its ensemble and precision is less than of yore. We can only ascribe this to the effect of some of these cacophonic compositions!

Louis C. Elson.

Paper	Sun
City	New York
Date	State N Y

MAR - 9 1907

Carnegie Hall's last pair of Bo... phony concerts this season will ... on March 21 and 23. On the Thurs... ing programme is the three-part ... poem by Claude Debussy, enti... Sea," with "The Mystic Trump... Converse, Liszt's "Mephisto" waltz ... Berlioz "Carnaval Romain." The ... matinée will comprise Brahms's su... minor for flute and strings, the ... symphony in D major, No. 2; Mozart's ... ture, "The Magic Flute," and Beetho... Eighth Symphony.

Boston Transcript
24 WASHINGTON STREET, BOSTON, MASS.
(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)
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H. T. P.

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SUNDAY HERALD
Published Every Day in the Year.
VOL. CXXI., No. 69.
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BOSTON DAILY ADVERTISER
MARCH 11, 1907

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Haydn. Symphony in D.
Mozart. "Magic Flute" overture.
Beethoven. Eighth Symphony.

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[160]

...ston Street, Boston, Mass.

...ntered at the Post Office, Boston, Mass., as Second Class Mail Matter)

MONDAY, MARCH 11, 1907

MUSIC AND DRAMA

The Concerts of Saturday

Even the Symphony concerts may not escape the New England conscience. If ever a programme was devised to give pure pleasure, it was that which Dr. Muck and the orchestra played on Friady and Saturday. It succeeded perfectly in its end. There was nothing, it seemed, for the reviewer to do but to testify to the pleasure that the two audiences received from programme and performance. Then, in the familiar form of the letter to the editor, enter the New England conscience that cannot take joy without questioning it. Should a concerto by Bach for a few stringed instruments in a small room be played in a large hall by the string choir of a modern orchestra? Should a programme of a Symphony concert consist entirely of music of the eighteenth century or of music that is akin to it in spirit? Should the overture to "The Magic Flute" be played with so much "operatic accent" as Dr. Muck gave it, and so forth. Clearly there are some among us that cannot take their pleasure for the pleasure's sake.

It is true that Bach wrote his concerto for the private orchestra and the music-room of the Margrave of Brandenburg. It is as true that were it to be played in a small hall by a small band, many a detail of its contrapuntal patterns might be finer than it was in the fuller voices of the string choir of our orchestra. So played, it would probably sound "quaint," and "quaintness," we suspect, is the unavowed desire of many of those who would have eighteenth century conditions. But they forget that this very concerto did not sound in the least "quaint" to the margrave and his guests. They came as naturally to it as we to the uncontroverted music of our own time. To them it was eloquent, fluent, brilliant, imaginative. The true aim of the conductor and the band who would play it today is to give it a similar eloquence and beauty to us. To do so he must use the instrumental means to which we are accustomed, or else he leaves us dawdling finically in the pretty and perilous meadow of "quaintness." And Bach was anything but "quaint." In fact, the vividest impression of this Brandenburg concerto is of the varied eloquence that Bach was drawing from a string choir in contrapuntal play. The moderns like to fancy that they have become exceedingly subtle and masterful in the manipulation of instrumental timbres. Yet it is hard to recall one of them who has attained such varied tonal color from a string choir as Bach obtains in this concerto, and so brilliantly and spontaneously. At moments it is like improvisation. After all Bach was the real parent of the fluency and the sensitiveness of line that is the goal of so much of our ultra-modern music. He accepted the musical paragraph that these moderns dislike, but within how supple and fleeting are his phrases and sentences.

Like or dislike for a concert of music of the eighteenth century is a personal taste about which argument is nearly futile. Such music quickly cloys some hearers. They resent its unemotional quality and its comparatively slender voice. They feel acutely its limitations—much more acutely than they do its characteristic beauties. A little suffices and they pine straightway for music that is more robustious of matter and manner. Others in their turn prefer a programme that keeps from beginning to end a mood, an atmosphere, a point of view. The surest way, they say, and reasonably, to dim and dull the essential qualities of eighteenth-century music is to sandwich it among the music of a later day. Does the discriminating collector hang his Watteaus and his Monets side by side? In the same way the discriminating conductor seeks to give each piece that he puts on his programme its peculiar quality unobscured by the appropriate qualities of its neighbors. Moreover, a distinctive virtue of this eighteenth century music is its insinuating charm. It penetrates the listener's fancy gradually, subtly, almost unconsciously. He passes from curiosity to interest, from interest to enjoyment, from enjoyment to exhilaration. He gains a new point of view and a new sort of pleasure by the magic of this music, and he is unaware of the spell until he is subject to it. The audience Saturday night listened to Beethoven's eighth symphony with the more zest because Bach, and Mozart and Haydn had been warming their ears and fancies to it.

And why should not the overture to "The Magic Flute" have all the "operatic accent" that Dr. Muck gave to it? If one sort of pedantic listener insists that all eighteenth century music shall sound "quaint," another sort—and still more pedantic—is as determined that it shall sound dry. As the true aim of a conductor with the Brandenburg concerto is to make it produce similar emotional effects upon us to those it produced upon the margrave's guests; so it should be the true aim of the conductor with the overture to "The Magic Flute" to make it sound emotionally to us as it sounded to the audience that first heard it in Schikaneder's little theatre in the suburbs of Vienna, nearly a century and a quarter ago. By every token of enduring human nature when it listens to music, those trombone chords must have been as irresistible as Dr. Muck made them on Friday and Saturday. They are thrilling. They are intended to thrill. The Mozart who wrote them was the Mozart who a few years before had brought the statue of the Commander stalking to the same instruments toward Don Juan's feast—the Mozart who could be musical dramatist. The thrill of the chords in a sense is obvious; but Dr. Muck went much further. He took the whole opening of the overture with new solemnity. Then in the sharpest of contrasts he flung the orchestra into the [illegible] through the [illegible]

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Paper Telegraph
City New York
Date MAR 10 1907 State N Y

Boston Symphony Orchestra.

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On Saturday afternoon the programme will be a classic one. It will comprise Brahms' Suite in B minor for flute and string orchestra and Haydn's Symphony in D major, No. 2; Mozart's "The Magic Flute" and Beethoven's Eighth Symphony.

Paper Times
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Date MAR 10 1907 State N Y

MUSICAL NOTES.

The third and last concert of the Boston Symphony Quartet will be given in Mendelssohn Hall on Friday afternoon, March 22, at 3 o'clock. The programme comprises Debussy's quartet in G minor, Opus 10; Schubert's trio for piano, violin, and 'cello in B flat major, Opus 99, and Mozart's quintet for clarinet, two violins, viola, and 'cello in A major, (K 581.) The assisting artists will be Mme. Katharine Goodson, the English pianist, who will at this concert make her first appearance in New York, and Mr. Georges Grisez, principal clarinet of the Boston Symphony Orchestra.

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Paper Tribune
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The third and last concert of the Bost...

Paper Post
City New York
Date MAR 16 1907 State N Y

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The Boston Journal

MARCH 16, 1907.

SOCIETY

Symphony Hall Is Again Filled

Rehearsal Devotees Turn Out in Large Numbers and Wear Their Fine Clothes.

Again Symphony Hall was filled with an audience of rehearsal devotees, the sunshine causing many to don their best attire. Dr. and Mrs. Karl Muck were late in arriving, so that tardy ones were able to hear "The Steppe," a symphonic poem given here for the first time. Mrs. Muck, whose seat is near the Henry L. Higginsons, looked very attractive in black broadcloth and hat of blue felt. Others there were Mrs. Francis I. Amory and her tall young daughter, Mary Josephine; Miss Barbara Higginson, her youthful stepmother, Mrs. Francis Lee Higginson (Corinne Shattuck); Miss Colette Dumaresq, Miss Ethel Forbes, Miss Jackson, Mrs. Frederick Converse, Mrs. Walter Scott Fitz, Mrs. Fred B. Carpenter, Mrs. Newton, Mrs. C. Lesne Wead, Miss Helen A. Whittier, Mrs. Charles H. Greenleaf, Mrs. Neal Hantoul and daughter, Mrs. James Jackson, Sr. and Jr., Mrs. William Bacon, Mrs. Lizzie Whipple Pierce Mrs. Francis H. Peabody, Miss Julia Lawrence, Mrs. E. B. Cowles, Mrs. T. P. Gooding, Mrs. John L. Gardner, Miss Stackpole, Mrs. John L. Thorndike and daughter Olivia, Mrs. Charles F. Lyman, Miss Mary Fay, Mrs. Irving Wood, Mrs. Edwin Upton Curtis, Mrs. Frederick Warren and Mrs. William P. Fay. On account of Good Friday, the next rehearsal will be given Thursday afternoon at the usual hour.

BOSTON POST,
MARCH 16, 1907

SYMPHONY REHEARSAL

BY OLIN DOWNES

The programme of the 18th rehearsal of our Symphony Orchestra consisted of an overture, "The Steppe," by Noskowski (first time); symphonic poem, "Vyschrad," Smetana; overture, "Husitka," Dvorak; and Tschaikowsky's sixth symphonic, the "Pathetic."

Noskowski's overture, if it had been written in Germany, would be called "kapellmeister" music. Honest, sincere music, it is in no wise particularly interesting or convincing, being modelled on a European plan of warranted convenience and respectability, while completely lacking pronounced originality. The customary slow introduction portrays the vast, silent Russian steppe. Reminiscences of war and slaughter—martial first theme. Songs of happier times—Cossack melody. The present, nature and time, the all-healer—coda. Return of introduction—Pax vobiscum. The only taste of a real live theme is provided by the Cossack tune, which is really and truly Cossack. Otherwise, let it be said that a man, however honest and well-meaning he may be, should beware of such a well worn formula when he has nothing particularly new to say.

Dr. Muck is a musician of broad experience in many fields, but of late he has been, if we are not mistaken, particularly active as a conductor of opera. As a natural consequence he possessed to an eminent degree those qualities essential to the successful filling of such a post; as remarkable elasticity of rhythm, a keen harmonic instinct and sense of color—a sense which leads him to secure interesting results by allowing various instruments to show out with their particular note or phrase in the harmonic scheme of things—and unusual ease in the deciphering of complex scores and the handling of a large body of men.

His interpretations have frequently betrayed an operatic tendency, and yesterday's highly-colored programme was one eminently calculated for the display of such faculties. So much so that Smetana's noble poem, which was given an imposing interpretation, communicated almost the impression of an overture to some great drama, rather than of a complete unit, perfect in itself. "Now," one felt, "the curtain rises!"

Dvorak's overture, to us his strongest work in this form, was given an individual and superbly dramatic performance.

THE BOSTON AMERICAN.
SUNDAY, MARCH 17, 1907

By Kent Perkins.

Personally conducted by Dr. Muck, with the inspiring company of the Symphony Orchestra, the big audience at Symphony Hall last night was taken on a musical "grand tour" of the Slavic nations, for the programme was made up entirely of music by Polish, Bohemian and Russian composers.

The travellers made the journey with joyous enthusiasm. Seldom have Symphony audiences shown keener pleasure on any special excursions to which they have been invited. They heard modern music; they listened to strains that were off the beaten track of the oft-repeated, orthodox classics; they were delighted with melodic, rythmic and harmonic inspiration that was a real, genuine, spontaneous facial, yet their ears were not vexed with the machine-made bash that is so often served as "ultra-modern" music, that is rapturously admired because it is new, extravagantly praised because no one can imagine what it is all about, and devoutly worshipped because it is not "obvious."

The orchestra was at its best. It never played with more enthusiasm, power, unity of purpose and artistic finish.

Poland's Plains Pictured.

"The Steppe," a symphonic poem in the form of an overture, by Siegmund Noskowski, a Pole, was played here for the first time. It purports to represent the feelings inspired by the boundless plains of Poland and Russia that undulate in fixed, eternal swells under the blue dome of the sky to infinity; now silent and dotted with flowers; again melodious with the pipes of shepherds; now traversed by jingling Cossack bands and then shaken by the tramp of armies and splashed with the blood of battles.

These varying scenes are forcefully and beautifully suggested by the music, while the vastness and sternness of the great plains are kept ever present in the underlying harmony of the work. It was warmly received and ought to be heard again.

Bohemia was represented first by the symphonic poem, "Vyschrad," by Smetana, which sings romantically with resounding harp, calling horn and glowing orchestra harmonies of the knightly legends, the glories and the fall of a famous fortress of Prague.

The land of the Czechs also furnished Dvorak's dramatic overture "Husitska," in which the solemn fanaticism, the wars and the triumphs of the Hussites are vividly portrayed.

Tschaikowsky's 'Obvious' Masterpiece.

The evening's tour ended in Russia with Tschaikowsky's immortal "Pathetic" symphony. In this Dr. Muck and the orchestra outdid themselves. Their hearers drank in with delight the splendid succession of "obvious" melodies and magnificent original harmonies. The music of this monumental work, though modern to the core, though fundamentally Slavic in its basic inspiration, is universal in its fully developed appeal. It is gloriously "obvious," as the Parthenon and the Cathedral of Notre Dame of Paris were "obvious," after they were conceived and executed by their inspired creators—and "obvious" for all time.

Every movement was greeted with great

Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)
MONDAY, MARCH 11, 1907

MUSIC AND DRAMA

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It is true that Bach wrote his concerto for the private orchestra and the music-room of the Margrave of Brandenburg. It is as true that were it to be played in a small hall by a small band, many a detail of its contrapuntal patterns might be finer than it was in the fuller voices of the string choir of our orchestra. So played, it would probably sound "quaint," and "quaintness," we suspect, is the unavowed desire of many of those who would have eighteenth century conditions. But they forget that this very concerto did not sound in the least "quaint" to the margrave and his guests. They came as naturally to it as we to the uncontroverted music of our own time. To them it was eloquent, fluent, brilliant, imaginative. The true aim of the conductor and the band who would play it today is to give it a similar eloquence and beauty to us. To do so he must use the instrumental means to which we are accustomed, or else he leaves us dawdling finically in the pretty and perilous meadow of "quaintness." And Bach was anything but "quaint." In fact, the vividest impression of this Brandenburg concerto is of the varied eloquence that Bach was drawing from a string choir in contrapuntal play. The moderns like to fancy that they have become exceedingly subtle and masterful in the manipulation of instrumental timbres. Yet it is hard to recall one of them who has attained such varied tonal color from a string choir as Bach obtains in this concerto, and so brilliantly and spontaneously. At moments it is like improvisation. After all Bach was the real parent of the fluency and the sensitiveness of line that is the goal of so much of our ultra-modern music. He accepted the musical paragraph that these moderns dislike, but within how supple and fleeting are his phrases and sentences.

Like or dislike for a concert of music of the eighteenth century is a personal taste about which argument is nearly futile. Such music quickly cloys some hearers. They resent its unemotional quality and its comparatively slender voice. They feel acutely its limitations—much more acutely than they do its characteristic beauties. A little suffices and they pine straightway for music that is more robustious of matter and manner. Others in their turn prefer a programme that keeps from beginning to end a mood, an atmosphere, a point of view. The surest way, they say, and reasonably, to dim and dull the essential qualities of eighteenth-century music is to sandwich it among the music of a later day. Does the discriminating collector hang his Watteaus and his Monets side by side? In the same way the discriminating conductor seeks to give each piece that he puts on his programme its peculiar quality unobscured by the appropriate qualities of its neighbors. Moreover, a distinctive virtue of this eighteenth century music is its insinuating charm. It penetrates the listener's fancy gradually, subtly, almost unconsciously. He passes from curiosity to interest, from interest to enjoyment, from enjoyment to exhilaration. He gains a new point of view and a new sort of pleasure by the magic of this music, and he is unaware of the spell until he is subject to it. The audience Saturday night listened to Beethoven's eighth symphony with the more zest because Bach, and Mozart and Haydn had been warming their ears and fancies to it.

And why should not the overture to "The Magic Flute" have all the "operatic accent" that Dr. Muck gave to it? If one sort of pedantic listener insists that all eighteenth century music shall sound "quaint," another sort—and still more pedantic—is as determined that it shall sound dry. As the true aim of a conductor with the Brandenburg concerto is to make it produce similar emotional effects upon us to those it produced upon the margrave's guests; so it should be the true aim of the conductor with the overture to "The Magic Flute" to make it sound emotionally to us as it sounded to the audience that first heard it in Schikaneder's little theatre in the suburbs of Vienna, nearly a century and a quarter ago. By every token of enduring human nature when it listens to music, those trombone chords must have been as irresistible as Dr. Muck made them on Friday and Saturday. They are thrilling. They are intended to thrill. The Mozart who wrote them was the Mozart who a few years before had brought the statue of the Commander stalking to the same instruments toward Don Juan's feast—the Mozart who could be musical dramatist. The thrill of the chords in a sense is obvious; but Dr. Muck went much further. He took the whole opening of the overture with slow solemnity. Then in the sharpest of contrasts he flung the orchestra into the fugue and sent it whirling through the [illegible] with sharp accent

and tonal highlights. The effect was as stirring and brilliant as that of the chords had been intense and sombre. In it were the two moods of the opera and the genuine dramatic genius that was ripening in Mozart. The overture was music of the theatre again, and by every sign Mozart intended it as nothing else.

Paper Telegraph
City New York
Date MAR 10 1907 State N Y

Boston Symphony Orchestra.

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On Saturday afternoon the programme will be a classic one. It will comprise Brahms' Suite in B minor for flute and string orchestra and Haydn's Symphony in D major, No. 2; Mozart's "The Magic Flute" and Beethoven's Eighth Symphony.

Paper Times
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MUSICAL NOTES.

The third and last concert of the Boston Symphony Quartet will be given in Mendelssohn Hall on Friday afternoon, March 22, at 8 o'clock. The programme comprises Debussy's quartet in G minor, Opus 10; Schubert's trio for piano, violin, and 'cello in B flat major, Opus 90, and Mozart's quintet for clarinet, two violins, viola, and 'cello in A major, (K 581.) The assisting artists will be Mme. Katharine Goodson, the English pianist, who will at this concert make her first appearance in New York, and Mr. Georges Grisez, principal clarinet of the Boston Symphony Orchestra.

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Paper Tribune
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The Boston Journal
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SOCIETY

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Paper Post
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BOSTON POST.
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The programme of the 18th rehearsal of our Symphony Orchestra consisted of an overture, "The Steppe," by Noskowski (first time); symphonic poem, "Vysehrad," Smetana; overture, "Husitka," Dvorak; and Tschaikowsky's sixth symphonic, the "Pathetic."

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THE BOSTON AMERICAN
SUNDAY, MARCH 17, 1907

By Kent Perkins.

Personally conducted by Dr. Muck, with the inspiring company of the Symphony Orchestra, the big audience at Symphony Hall last night was taken on a musical "grand tour" of the Slavic nations, for the programme was made up entirely of music by Polish, Bohemian and Russian composers.

The travellers made the journey with joyous enthusiasm. Seldom have Symphony audiences shown keener pleasure on any special excursions to which they have been invited. They heard modern music; they listened to strains that were off the beaten track of the oft-repeated, orthodox classics; they were delighted with melodic, rythmic and harmonic inspiration that was a real, genuine, spontaneous facial, yet their ears were not vexed with the machine-made hash that is so often served as "ultra-modern" music, that is rapturously admired because it is new, extravagantly praised because no one can imagine what it is all about, and devoutly worshipped because it is not "obvious."

The orchestra was at its best. It never played with more enthusiasm, power, unity of purpose and artistic finish.

Poland's Plains Pictured.

"The Steppe," a symphonic poem in the form of an overture, by Siegmund Noskowski, a Pole, was played here for the first time. It purports to represent the feelings inspired by the boundless plains of Poland and Russia that undulate in fixed, eternal swells under the blue dome of the sky to infinity; now silent and dotted with flowers; again melodious with the pipes of shepherds; now traversed by singing Cossack bands and then shaken by the tramp of armies and splashed with the blood of battles.

These varying scenes are forcefully and beautifully suggested by the music, while the vastness and sternness of the great plains are kept ever present in the underlying harmony of the work. It was warmly received and ought to be heard again.

Bohemia was represented first by the symphonic poem, "Vysehrad," by Smetana, which sings romantically with resounding harp, calling horn and glowing orchestral harmonies of the knightly legends, the glories and the fall of a famous fortress of Prague.

The land of the Czechs also furnished Dvorak's dramatic overture "Husitska," in which the solemn fanaticism, the wars and the triumphs of the Hussites are vividly portrayed.

Tschaikowsky's 'Obvious' Masterpiece

The evening's tour ended in Russia with Tschaikowsky's immortal "Pathetic" symphony. In this Dr. Muck and the orchestra outdid themselves. Their hearers drank in with delight the splendid succession of "obvious" melodies and magnificently original harmonies. The music of this monumental work, though modern to the core, though fundamentally Slavic in its basic inspiration, is universal in its fully developed appeal. It is gloriously "obvious," as the Parthenon and the Cathedral of Notre Dame of Paris were "obvious" after they were conceived and executed by their inspired creators—and "obvious" for all time.

Every movement was greeted with great applause, but after the third with its tumultuous vivacity the orchestra was forced to rise in order to acknowledge the tribute to its splendid work.

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...ARCH 17, 1907.

SLAV MUSIC AT SYMPHONY CONCERT

"The Steppe" Is a Remarkable Tone Painting of a Battle Scene.

DVORAK OVERTURE IS TAME IN COMPARISON

Tschaikowsky's "Pathetic" Is Forcefully Interpreted by Dr. Muck.

BY PHILIP HALE.

The 18th concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place last night in Symphony Hall. The programme was as follows:

Symphonic poem, "The Steppe"...Noskowski
Symphonic poem, "Vysehrad".....Smetana
Dramatic overture, "Husitska".....Dvorak
Symphony No. 6, "Pathetic"....Tschaikowsky

Noskowski's symphonic poem, in the form of an overture, was played here for the first time. Little of this Polish composer's music is known in Boston, although he is now over 40 years of age. Ten years ago the Adamowski quartet played his quartet in D minor.

The "Steppe" is programme music. The argument in short is as follows: The heath still remains calm and beautiful after the warriors who fought on it have become dust: it was as indifferent to the "drums and tramplings of three conquests" as it was to the shepherd's pipe or the songs of Cossacks.

And in like manner, when the strangest deeds were possible to Yeobright's mood after he had learned how Eustacia barred the door against his mother, he saw before him Egdon Heath: "Only the imperturbable countenance of the heath, which, having defied the cataclysmal onsets of centuries, reduced to insignificance by its seamed and antique features the wildest turmoil of a single man."

The fascinating monotony of an Asiatic steppe inspired Borodin to write an orchestral sketch which is familiar to our symphony audience. The piece was composed for performance at an exhibition of tableaux vivantes, and it pictures the approach and the passing of a caravan escorted by Russian soldiers.

Tone Painting of Battle.

Noskowski, some say, might have entitled his composition, "A Battle on the Steppe," for the greater part of it, according to them, is a painting in tones of a battle scene and the battle is not in this overture, merely an episode in the life of the heath.

This assertion is unreasonable, for the most striking portions of the work are the pages that may be considered as descriptive of the heath in its natural state, undisturbed by man, and the Cossack measures. Nor is the final impression one of stormy battle music. As Noskowski preferred to present his symphonic poem in the form of an overture he did not allow himself the fullest freedom in expression; the chief themes are developed, they reappear, as in any modern overture of orthodox nature, while the heath music serves as an introduction and also as an ending.

This introduction is the most original and individual portion of the work by reason of an unusual color effect obtained both by harmonic treatment and by orchestration. The introduction is impressive in this respect. The Cossack episode is melodically charming and it is also well colored. The other portions of the work are more conventional, but the interest is maintained throughout, with the exception of the battle pages, which are perfunctory.

Smetana's "Vyschrad," which is also programme music, has the splendor that

falls on castle walls
And snowy summits old in story.

The musician, as well as the poet, saw the citadel of Libussa in its glory of gold-decked shrines and brave showing of warriors; he heard the sonorous chants of praise and knightly jubilation. He, too, saw the ravages of man crueller than Time, and heard the echo of Lumir's proud song. The music has simple majesty. It is Bardic in its rapt imaginative flight.

There is nothing that is pretentious or labored. There is no incongruous, disturbing detail. There are the superb lines of mural decoration and the glowing warmth of the canvas. This is music of which Smetana's countrymen may well be proud. The reproach that it is laboriously national cannot be brought against it. Especially worthy of remark is the singular euphony of the close.

Dvorak Suffers in Comparison.

Compared with this noble work, the overture by Dvorak seemed melodramatic and meretricious. The introduction has a certain force, but the main body of the overture is long drawn out, the chief musical ideas are of little worth and the treatment of them is conspicuous only for the fluency and the plausible but noisy brilliance that characterize so many of Dvorak's compositions.

It must be said, however, that the overture might have gained in effect, brutal as the effect might be, had it not followed two pieces that in a certain way had a somewhat similar mood—martial, chivalric, call it what you please. Tschaikowsky's "Pathetic" symphony suffered inevitably from its immediate popularity. Its "particular and shaking motion" led some conductors to extravagant interpretation, while others, shrinking from the gloom and the despair of the music, endeavored to mitigate the message of woe. Tschaikowsky, as the late Vernon Blackburn finely said, was "the man in what appears to be the ultimate condition of culture [illegible]

...Dvorak. Dramatic Overture. "Husitska."
Tschaikowsky. Pathetic Symphony.

Again a concert without a soloist (which we regard as a merit), and again one of those unified programmes which Dr. Muck is constantly arranging. On this occasion it was a Slav-Czech affair and very "national" in its character. The first three works were all built upon the broad foundation of the folk song. The Noskowski work began impressively with that Muscovite melancholy that is so attractive. It is that sadness described by Longfellow—"that resembles sorrow only as the mist resembles rain."

The work, however, soon changed its character and turned to scenes of combat and war. Here there was a sketchy, unsustained treatment which did not compare with the military touches which came in the subsequent numbers of Smetana and Tschaikowsky. The Cossack dances brought the wild abandon of one phase of Russian music to the foreground. Noskowski is a Pole, but he has in this overture gone fairly into the Russian domain.

The mine of folk music that Russia possesses is the richest of any country except possibly Scotland. It is a guarantee that Russian music (even in the large orchestral forms) will remain melodic for a long time to come, while Germany and France are cherishing modulation rather than melody. And some day Scotland, too, will find a composer who is able to welo its wealth of little gems into a large musical art work. To return to the Steppe; the reading was a very broad and powerful one, the ending being especially vigorous.

The work of Smetana was the most sincere and the most masterly of the first part of the programme. Smetana had not the skill in scoring nor the contrapuntal knowledge of his pupil Dvorak, yet because of his great enthusiasm and his zeal for Bohemia, it is probable that some of his orchestral works will outrank those of his successor. One is plunged into a poetic atmosphere in the very first measures of "Vyselrad," when the harp begins its bardic prelude. Mr. Schuecker played this with a loftiness and power that deserves the most cordial recognition. The trumpets also gave their important passages with commendable vigor.

Dr. Muck read the work magnificently, working up its great climaxes with proper force and giving the free improvisational passages with an effective elasticity of tempo. It is evident that our conductor is not afraid of a "fortississimo" occasionally. At this concert he was determined that the brasses should earn their salary. That the fiery readings appealed to the audience was very evident, for we do not recall a symphony concert where the applause was so continuous and so evenly distributed, each work and each movement of the symphony being received with fervor.

Nevertheless, in the Dvorak overture, we began to be satiated with brass thunderings and we felt, with Shakespeare's Quince, that the lion had better roar more gently. For all its bombast this overture could not swell itself up to Smetana proportions. It was the weakest of the three national numbers that began the programme. It was written for the opening of a Bohemian theatre in Prague, which reminds us that Beethoven made a somewhat better "Dedication of the House" overture with less brass, less fortissimo and less gloom. Yet the overture has much ingenuity of figure development, a striking trumpet call being transformed into almost everything from muted horn bleatings to growls upon the deepest wood-wind. Dvorak dealt better by us when he took up American nationalism in music.

The concert ended with the "Symphonie Pathetique," which wears well. Even after we are familiar with all its manifestations of sorrow of all kinds (it presents about 16 different sorts of woe), we still find it an impressive work. Some of its orchestral combinations are the best that Tschaikowsky has given us. Its free form is not to be counted as a fault; Liszt, Schumann and others have demonstrated that "sonata form" need not became a fetish. Nor is its popularity to be considered a crime; it is not essential to remove a symphonic work from the comprehension of the ordinary auditor. And it has attractive melodies. But the Russian composers are all steeped in the crime of being melodic.

The first movement seems the least powerful. Dr. Muck made more of it than we had deemed possible. His freedom of tempo, his sharp contrasts, his touches of extreme slowness, were all very effective. The trombones played magnificently in this movement.

The beautiful 5-4 movement, with its restlessness and unease even in the midst of its galety, has been better done. We missed something of the lightness, daintiness and elasticity of some previous performances. It was not technically perfect. But the third movement was so entirely successful that it seemed almost a new work. The trumpet figure that finally develops into a triumphant march was superbly worked up. Dr. Muck made it a march such as an Attila, a world-conqueror might step to. It was the most inspiring performance of the concert and the audience showed how much the music had excited them. There had been applause at the end of each movement, and the usual bowed acknowledgements. But at the end of this march there was a great outburst which would not be quieted until Dr. Muck had bowed many times and finally the orchestra had arisen and also bowed.

The finale was also nobly read and performed. It is not as great a picture of death as Richard Strauss has created in his best work, but its development of a wailing figure which is much like the first phrase of "Ombra mai fu" by Handel, is striking, and the canonic dialogue on this is skillful as well. The dramatic content of the movement is obvious and was clearly expressed in the performance.

And so the concert which had been indulging in fortissimo effects almost all through restored the average by ending "ppppp."

Louis C. Elson.

...ed his symphony [illegible] ...ed with the [illegible] ...ed with the [illegible] ...ed with the

SUNDAY GLOBE
MARCH 17, 1907.

Boston Symphony Orchestra.

Once again the Symphony orchestra program was without a soloist, last week's concerts, like the two previous ones, being made up entirely of orchestral numbers. Three times in succession without assisting artists is rather unusual with this orchestra, whose 18th program consisted of a new symphonic poem by Noskowski, called "The Steppe"; "Vysehrad," by Smetana; Dvorak's dramatic overture, "Husitska," and Tschaikowsky's "Pathetic" symphony. Noskowski's poem was played here for the first time. The program was decidedly Slavic in its selections, for the four composers represented either were Russians or showed the influence of the Slav in musical ideas.

Noskowski in his last work essayed to depict scenes upon the "steppes," whose face had resounded with the tramp of armed horsemen and where shepherds with their flocks once roamed. Wild songs of the fighting Cossacks mingled with the simple music of the shepherds and by these strong contrasts the composer has developed a tone picture vivid in contour, but not overwhelmingly harsh and defeaning in its orchestration. The Cossack themes are melodious in a characteristic way, accentuated by tambourine, harp and strings in pizzicatto, and the battle episodes are sufficiently vigorus to suggest war's alarums in fortessimo measures.

In speaking of the performance by Dr Muck's orchestra general praise, the oft-reiterated phrase, suffices to indicate results. In the first number the contrasts were few compared to the Smetana poem, for in the latter there was not only conflict and the pastoral phases, but also the atmosphere of a festal day clouded at times by songs of lamentations and forebodings of disaster. Then in Dvorak's "Husitska" overture "war" is the principal theme, solemn, bold and impressive. In each of these somewhat sanguinary works about the only defect appeared to be in the brass contingent, which sometimes was faulty in attack.

The program closed with a fine interpretation of Tschaikowsky's grand "Pathetic" symphony. The exquisite second movement, the interrupted waltz theme, was notably well performed.

The orchestra will be away this week, and as Good Friday falls on March 29, the rehearsal next week will be given Thursday afternoon, March 28. Mrs Bertha Child, the soloist, will sing an aria from Rossi's "Mitrane" and an excerpt from "La Captive," by Berlioz. The orchestral pieces will include Cherubini's overture to "Les Abencerages," a double fugue by Oskar Fried for string orchestra and a repetition of the Strauss' "Symphonia Domes[tica]"

BOSTON JOURNAL
MARCH 18, 1907.

SLAV PROGRAM AT SYMPHONY CONCERT

Nowskowski's Novelty, "The Steppe," Outshone by the Tschaikowski "Pathetique."

Conductor Muck set forth another program without contrasts for the eighteenth Symphony concert. The music was all Slavic and Czech, and not only so, but at least three of the works thus placed side by side bore so clear and certain resemblances in thought and form that not one of them made the effect that it could have produced if there had been interspersed selections of a gentler school. It was in most respects a roaring concert, an expression of blood and fire and gloom that once more aroused serious doubts that Dr. Muck, great interpreter and master of an orchestra though he be, knows how to make a program that does justice to the composers he calls together.

The novelty came first. It was Nowskowski's "The Steppe," a symphonic poem depicting in tone colors the "majestic heath" of Russia, first in its beautiful serenity before man's passions vexed it, then resounding with the Cossack songs and the clash of arms, and again calm and untroubled. The work has charm and fascinating qualities, more especially in the early portion, where mystic and lovely orchestration really convinced of the sunlight brooding over the verdured plains. There was haunting rhythm and melody in the Cossack song, but the battle episode was merely noisy, and the finale seemed too flamboyant for the return of the "ever calm and beautiful" on the steppe. On the whole an interesting thing, but not a work that demands a re-hearing by any inherent greatness.

Smetana's "Vysebrad" and Dvorak's "Husitska" are familiar. The nobility and glorious simplicity of the former were admirably expressed by Dr. Muck and his men, while as much as possible was done for the latter, which is for the most part a dull and bombastic work. Dvorak in his least inspired moments. And each hurt the other, as has been said.

But nothing that had gone before could lessen the overwhelming effect of Tschaikowsky's "Pathetique" symphony, that somberly beautiful outburst of the pessimist's "vanity of vanities." It was read with consummate mastery of form and a dramatically tragic appreciation of its message that made the performance perhaps the most memorable ever heard here.

SUNDAY HERALD
MARCH 17, 1907.

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Tschaikowsky's "Pathetic" symphony suffered inevitably from its immediate popularity. Its "particular and shaking motion" led some conductors to extravagant interpretation, while others, shrinking from the gloom and the despair of the music, endeavored to mitigate the message of woe. Tschaikowsky, as the late Vernon Blackburn finely said, was "the man in what appears to us as the ultimate condition of culture indissolubly united by the cohesion of a single brain to the man of primitive musical passion and savage musical de[sires]."

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Dr. Muck's Interpretation.

There was naturally curiosity concerning Dr. Muck's interpretation of his remarkable work, which while it may be inferior as an artistic composition to Tschaikowsky's fifth symphony in the logical continuity of musical thought and in its structure, is nevertheless a more intensely personal document.

The performance was forcible, poetic, dramatic. The expressive theme of the first movement, which is to some a tumbling-block, the theme that may perhaps typify the remembrance of youth with its transports and illusions of love, was not sentimentalized, and so throughout the symphony the dramatic contents were not emphasized, until passion became bombast.

On the other hand Dr. Muck's reading of the marcu-scherzo and of the mighty lamentation was highly dramatic without being theatrical. It is very easy to give a spectacular performance of the "Pathetic"; to out-Tschaikowsky Tschaikowsky; but Dr. Muck did not overstep the boundary of tragedy, and his passion was therefore the more moving and thrilling.

The second movement was played with musual grace and the trio with its wails of anguish for the gayety that precedes is after all half-hearted and its quiet and sinister tapping of the drum was extraordinarily impressive.

Dr. Muck not only brought out with great dramatic force the obviously dramatic pages; he was eloquent in matters of detail, in the innuendos and in the reminders that are peculiarly Tschaikowskian. Yet these points of detail did not assume undue importance. All in all, the performance was engrossing, deeply, not superficially, emotional, memorable in every way. Never has the threnody been performed here with such overpowering effect.

N. Y. Herald

March 12, 1907.

Boston Players in Concert.

De Bussey's "The Sea," a series of three orchestral pieces, was the chief novelty at the Boston Symphony concert last evening in Carnegie Hall, the other numbers of the programme being F. S. Converse's "The Mystic Trumpeter," Liszt's "Mephisto" waltz and the overture "Roman Carnival," by Berlioz—all modern works.

It was not a scheme to merit entire approval, nor did it give unalloyed pleasure to the audience. Not one of the classical composers was represented—in fact, the programme of the musical feast lacked the main dish, the roast.

Dr. Karl Muck conducted the concert with authority and distinction. There is great economy of gesture in his method; he is dignified and obtains all his effects with ease. A fortissimo passage causes him no effort and his conducting is a profitable study, for notwithstanding his true comprehension of the modern romantic type of composition he has a certain austerity of manner.

Debussey's work bears the sub-titles "From Dawn Till Noon on the Ocean," "Frolics of the Waves" and "Dialogue of the Wind and Sea." It is a very interesting composition, which, paradoxically, contains no continuous melody, and the harmony changes so frequently that the listener is in a maze. His harmonic effects, though, are often very beautiful and surprising, and the composition abounds in chaste and delicate orchestral effects. The performance under Dr. Muck was everything that could be desired, but only scant applause followed.

Mr. Converse's piece is written to illustrate Walt Whitman's poem "The Mystic Trumpeter." It is a cleverly designed work, containing several beautiful melodies. It lacks continuity, and, although it has outline and color in abundance, symmetry and the perfect picture are lacking. The composer has at his command brilliant orchestration, especially as regards the brass instruments, effective climaxes and the inventive faculty, but the interest was not maintained, mere music making being obvious, even though the themes were treated with much dexterity.

Special mention must be made of the artistic manner in which Mr. Willy Hess played the beautiful violin melody in the first movement. The performance of the whole work, too, was magnificent. The remaining numbers, by Liszt and Berlioz, call for no special remark, their rendering being such as the Boston Orchestra has accustomed us to.

Paper Mail
City New York
Date MAR 16 1907 State N Y

The last pair of Boston Symphony concerts of the season will be given on Thursday evening, March 21, and Saturday afternoon, March 23. These concerts will bring to a close the most successful season the orchestra has enjoyed in this city. Dr. Karl Muck has in several ways made a deep impression here as conductor, though sometimes lacking in vigor. The orchestra has asked Emperor William to release Dr. Muck from his Berlin Royal Opera engagements for next year, but no answer has yet been received.

The programmes for next week require no soloist.

THURSDAY EVENING.

"The Sea," three orchestral sketches (new) .....Debussy
"The Mystic Trumpeter," orchestral fantasy .....F. S. Converse
(After the poem by Walt Whitman.)
"Mephisto Waltz" .....Liszt
Overture, "Carnaval Romain"....Berlioz

SATURDAY AFTERNOON.

Third Brandenburg concerto, for strings ..... Bach
Symphony in D major, B and H No. 2..... Haydn
Overture, "The Magic Flute"..... Mozart
Symphony in F major, op. 93 ..... Beethoven

ADVERTISER
CH 18, 1907

THE SYMPHONY CONCERT.

Programme.
Noskowski. Symphonic Poem. "The Steppe."
Smetana. Symphonic Poem. "Vysehrad."
Dvorak. Dramatic Overture. "Husitska."
Tschaikowsky. Pathetic Symphony.

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Dr. Muck read the work magnificently, working up its great climaxes with proper force and giving the free improvisational passages with an effective elasticity of tempo. It is evident that our conductor is not afraid of a "fortississimo" occasionally. At this concert he was determined that the brasses should earn their salary. That the fiery readings appealed to the audience was very evident, for we do not recall a symphony concert where the applause was so continuous and so evenly distributed, each work and each movement of the symphony being received with fervor.

Nevertheless, in the Dvorak overture, we began to be satiated with brass thunderings and we felt, with Shakespeare's Quince, that the lion had better roar more gently. For all its bombast this overture could not swell itself up to Smetana proportions. It was the weakest of the three national numbers that began the programme. It was written for the opening of a Bohemian theatre in Prague, which reminds us that Beethoven made a somewhat better "Dedication of the House" overture with less brass, less fortissimo and less gloom. Yet the overture has much ingenuity of figure development, a striking trumpet call being transformed into almost everything from muted horn bleatings to growls upon the deepest wood-wind. Dvorak dealt better by us when he took up American nationalism in music.

The concert ended with the "Symphonie Pathetique," which wears well. Even after we are familiar with all its manifestations of sorrow of all kinds (it presents about 16 different sorts of woe), we still find it an impressive work. Some of its orchestral combinations are the best that Tschaikowsky has given us. Its free form is not to be counted as a fault; Liszt, Schumann and others have demonstrated that "sonata form" need not became a fetish. Nor is its popularity to be considered a crime; it is not essential to remove a symphonic work from the comprehension of the ordinary auditor. And it has attractive melodies. But the Russian composers are all steeped in the crime of being melodic.

The first movement seems the least powerful. Dr. Muck made more of it than we had deemed possible. His freedom of tempo, his sharp contrasts, his touches of extreme slowness, were all very effective. The trombones played magnificently in this movement.

The beautiful 5-4 movement, with its restlessness and unease even in the midst of its galety, has been better done. We missed something of the lightness, daintiness and elasticity of some previous performances. It was not technically perfect. But the third movement was so entirely successful that it seemed almost a new work. The trumpet figure that finally develops into a triumphant march was superbly worked up. Dr. Muck made it a march such as an Attila, a world-conqueror might step to. It was the most inspiring performance of the concert and the audience showed how much the music had excited them. There had been applause at the end of each movement, and the usual bowed acknowledgements. But at the end of this march there was a great outburst which would not be quieted until Dr. Muck had bowed many times and finally the orchestra had arisen and also bowed.

The finale was also nobly read and performed. It is not as great a picture of death as Richard Strauss has created in his best work, but its development of a wailing figure which is much like the first phrase of "Ombra mai fu" by Handel, is striking, and the canonic dialogue on this is skillful as well. The dramatic content of the movement is obvious and was clearly expressed in the performance.

And so the concert which had been indulging in fortissimo effects almost all through restored the average by ending "ppppp."

Louis C. Elson.

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[illegible], Boston, Mass.

(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)

MONDAY, MARCH 18, 1907

MUSIC AND DRAMA

The Symphony Concert

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In the pleasure and the emotion of the moment Dr. Muck's conducting of the "Pathetic" Symphony, and, indeed, of the whole concert, on Saturday evening seemed the climax for the time of all these things. On Friday afternoon he had been ill and depressed, conducting as one who struggles with untoward circumstances and yet making the symphony sound as it had never sounded here before. On Saturday strength and spirits returned, and the orchestra seemed to kindle with its conductor. Its voice at the beginning of Noskowski's "Steppe" had the melancholy of plains that were empty of everything but memories. Then it filled them with the battle, the march, the song of passing Cossacks. And again these images in tones faded into melancholy. Then the voice turned large and epic of Smetana's tone-poem of the Bohemian fortress. It sang as some glorified bard in a passion of pride and lament. The music sounded opulent with chivalric spirit or turned sombre and poignant with desolation. As nearly as they might, with music so faded, the conductor and his men would have ennobled Dvorak's "Husitska" overture. As it was they gave it moments of passionate and stirring glamor.

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Paper Globe

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N. Y. Globe

March 16,1907.

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Paper Mail

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Paper Sun

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Paper Union

City Brooklyn

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Paper Eagle

City Brooklyn

Date State N Y

MAR 16 1907

BOSTON ORCHESTRA; FAREWELL TO DR. MUCK

Concert at Baptist Temple Friday Will Be Chief Musical Event Next Week.

LEOPOLD WINKLER'S RECITAL.

Last Week of Metropolitan Opera Season—Fine Bills at the Manhattan.

The fifth and last of the present series of Boston Symphony concerts will be given in the Baptist Temple on next Friday evening, March 22, at 8:15 o'clock. More than usual interest attaches to this concert since it is possibly the last one that Dr. Muck will conduct in Brooklyn, for it is not yet settled that he will be with the orchestra another year. It is, of course, the hope of the management of the orchestra and of all its patrons that the unusual conductor may continue his stay in America, but it is far from certain either that he will be released from his contract with the Berlin Opera, or indeed, have his leave of absence extended for another season. For this last concert in Brooklyn Dr. Muck has made a programme which will appeal to the largest patronage of the orchestra. The principal item on the list will be the Sixth Symphony of Tschaikowsky, known as the "Pathetique," the so-called "swan song" of the great Russian genius, so-called because it was finished and performed shortly before Tschaikowsky's untimely death from the cholera. The fact that our greater knowledge of Tschaikowsky has destroyed the rapidly growing legend that in this last work he prefigured his approaching death does not make the symphony itself less pregnant with grief and despair, but these qualities instead of being personal are now regarded as an expression of universal feeling. In view of the temperamental qualities which Dr. Muck has displayed in other modern works, his reading of the "Pathetique" will be awaited with great interest. The other two works on the programme are Beethoven's overture "Leonore No. III," and Liszt's "Mephisto Waltz." The order of the programme is as follows:

Overture—Leonore No 3.....Beethoven
Mephisto Waltz (after Lenau's poem).....Liszt
Symphony in B flat minor, No. 6, Pathetique, Tschaikowsky

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Paper Citizen

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Paper World

City New York

Date [illegible] State N Y

The Boston Symphony Orchestra concert at Carnegie Hall on Thursday night will be conducted by Dr. Muck, and there will be no other soloist. The programme includes a novelty, Debussy's "The Sea." The remaining numbers are Converse's "The Mystic Trumpeter," Liszt's "Mephisto Waltz" and Berlioz's "Carnaval Romaine."

* * *

The programme of the Saturday afternoon [illegible] of the Boston Sym-

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Paper Union

City Brooklyn

Date MAR 16 1907 State N Y

The fifth and last of the present series of Boston Symphony concerts will be given in the Baptist Temple on next Friday evening, March 22, at 8:15 o'clock. More than usual interest attaches to this concert since it is possibly the last one that Dr. Muck will conduct in Brooklyn, for it is not yet settled that he will be with the orchestra next year. It is, of course, the hope of the management of the orchestra and of all its patrons that this unusual conductor may continue his stay in America, but it is far from certain either that he will be released from his contract with the Berlin Opera; or, indeed, have his leave of absence extended for another season. The presence of Dr. Muck in this country has added largely to the importance of the musical season. With him at its head, the Boston Symphony Orchestra has gained those temperamental qualities in its work, which it heretofore lacked and this without the sacrifice of any of its discipline for which it has always been so celebrated. Anything which affects for good or ill the work of the foremost orchestra in America is of great musical importance. Under Dr. Muck, it may be said without any reflection on any of his predecessors, the Boston Symphony Orchestra has done the most splendid work of its career. For this last concert in Brooklyn Dr. Muck has made a programme which will appeal to the largest patronage of the orchestra. The principal number will be the Sixth Symphony of Tschaikowsky, known as the "Pathetique," the so-called "swan songs" of the great Russian genius, because it was finished and performed shortly before his untimely death from the cholera. The fact that our greater knowledge of Tschaikowsky has destroyed the rapidly growing legend that in this last work he prefigured his approaching death, does not make the symphony itself less pregnant with grief and despair, but these qualities, instead of being personal, are now regarded as an expression of universal feeling. In view of the temperamental qualities which Dr. Muck has displayed in other modern works, his reading of the "Pathetique" will be awaited with great interest. The other two works on the programme are Beethoven's overture, "Leonore No. III," and Liszt's "Mephisto Waltz." The order of the programme is as follows: Beethoven, overture, "Leonore, No. III"; Liszt, "Mephisto Waltz" (after Lenau's Poem); Tschaikowsky, Symphony in B-flat minor No. 6, "Pathetique."

Paper Telegram

City New York

Date [illegible] State N Y

The last pair of Boston Symphony concerts of the season will be given on Thursday evening, March 21, and Saturday afternoon, March 23. These concerts will bring to a close the most successful season the orchestra has enjoyed in this city. The artistic results from the eight preceding concerts seem, by common consent, to have been the highest in the twenty years the orchestra has been coming to New York, and the support given to the concerts has been more generous than ever before.

The question of conductor for next year is still unsettled and while the management of the orchestra has not given up hope that it will be able to retain the services of Dr. Muck, a thing most desired, no favorable reply has yet been received from Berlin, although the matter has been before the German Emperor personally for several weeks. It has been the hope of the management that, in event it could not secure Dr. Muck's release from his contract with the Berlin Opera House, it could get his leave of absence extended for another season.

For his last concerts in New York Dr. Muck has arranged two strongly contrasted programmes. The composers represented on the programme for Thursday evening are Claude Debussy, Frederick S. Converse, Liszt and Berlioz. Those on Saturday's programme are Bach, Haydn, Mozart and Beethoven.

Debussy will be represented by three sketches grouped together under the name of "The Sea." They were played for the first time in America at the Boston concerts of March 1 and 2. The first part is entitled "From Dawn Till Noon on the Ocean"; the second, "Frolics of the Waves," and the third, "Dialogues of the Wind and Sea." These pieces were performed for the first time at a Lamoureux concert in Paris on October 15, 1905, this concert being the twenty-fifth anniversary of the Concerts Lamoureux. Chevillard conducted. The sketches are impressionistic. The titles give the cue to the hearer.

Mr. Converse's work is his orchestral fantasy entitled "The Mystic Trumpeter." The work is based on Walt Whitman's poem. It was composed in 1903-1904 and had its first performance by the Philadelphia Orchestra in March, 1905. It has also been played in Cincinnati and New York. The other works on this programme are Liszt's "Mephisto Waltz" and Berlioz's overture "Carnaval Romain."

The programme for Saturday afternoon will begin with Bach's third Beaudenburg concerto for string orchestra. The second number will be Haydn's symphony in D major, No. 2; the third, the overture to Mozart's "The Magic Flute," and the concert will be brought to an end by Beethoven's Eighth Symphny.

Dora Becker will make her reappearance on the concert stage in a violin recital at Mendelssohn Hall, on Tuesday evening, assisted by Charles Norman Granville, barytone, and Gustav L. Becker, pianist, Max Hersberg at the piano.

Mr. Rafael Navas will give a piano recital at Mendelssohn Hall on Wednesday afternoon. Simon Buchhalter follows in the evening, also with a piano recital.

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Boston Transcript
324 WASHINGTON STREET, BOSTON, MASS.
(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)
MONDAY, MARCH 18, 1907

MUSIC AND DRAMA

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In the pleasure and the emotion of the moment Dr. Muck's conducting of the "Pathetic" Symphony, and, indeed, of the whole concert, on Saturday evening seemed the climax for the time of all these things. On Friday afternoon he had been ill and depressed, conducting as one who struggles with untoward circumstances and yet making the symphony sound as it had never sounded here before. On Saturday strength and spirits returned, and the orchestra seemed to kindle with its conductor. Its voice at the beginning of Noskowski's "Steppe" had the melancholy of plains that were empty of everything but memories. Then it filled them with the battle, the march, the song of passing Cossacks. And again these images in tones faded into melancholy. Then the voice turned large and epic of Smetana's tone-poem of the Bohemian fortress. It sang as some glorified bard in a passion of pride and lament. The music sounded opulent with chivalric spirit or turned sombre and poignant with desolation. As nearly as they might, with music so faded, the conductor and his men would have ennobled Dvorak's "Husitska" overture. As it was they gave it moments of passionate and stirring glamor.

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Paper Sun
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Mephisto Waltz (after Lenau's poem)....Liszt
Symphony in B flat minor, No. 6, Pathetique, Tschaikowsky

The usual lecture-recital preliminary to the Boston Symphony Orchestra concert at the Baptist Temple, on Friday evening (Brooklyn Institute and Brooklyn Philharmonic Society), will be given at Association Hall on Wednesday afternoon, at 4 o'clock. Charles M. Skinner, of the Brookyln Daily Eagle, will contribute the lecture, and Robert Thallon, pianist, the musical interpretation of the programme.

Paper Citizen
City Brooklyn
Date State N Y
MAR 16 1907

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Paper World
City New York
Date MAR 17 1907 State N Y

The Boston Symphony Orchestra concert at Carnegie Hall on Thursday night will be conducted by Dr. Muck, and there will be no other soloist. The programme includes a novelty, Debussy's "The Sea." The remaining numbers are Converse's "The Mystic Trumpeter," Liszt's "Mephisto Waltz" and Berlioz's "Carnaval Romaine."

* * *

The programme of the Saturday af-

Paper Union
City Brooklyn
Date MAR 16 1907 State N Y

The fifth and last of the present series of Boston Symphony concerts will be given in the Baptist Temple on next Friday evening, March 22, at 8:15 o'clock. More than usual interest attaches to this concert since it is possibly the last one that Dr. Muck will conduct in Brooklyn, for it is not yet settled that he will be with the orchestra next year. It is, of course, the hope of the management of the orchestra and of all its patrons that this unusual conductor may continue his stay in America, but it is far from certain either that he will be released from his contract with the Berlin Opera; or, indeed, have his leave of absence extended for another season. The presence of Dr. Muck in this country has added largely to the importance of the musical season. With him at its head, the Boston Symphony Orchestra has gained those temperamental qualities in its work, which it heretofore lacked and this without the sacrifice of any of its discipline for which it has always been so celebrated. Anything which affects for good or ill the work of the foremost orchestra in America is of great musical importance. Under Dr. Muck, it may be said without any reflection on any of his predecessors, the Boston Symphony Orchestra has done the most splendid work of its career. For this last concert in Brooklyn Dr. Muck has made a programme which will appeal to the largest patronage of the orchestra. The principal number will be the Sixth Symphony of Tschaikowsky, known as the "Pathetique," the so-called "swan songs" of the great Russian genius, because it was finished and performed shortly before his untimely death from the cholera. The fact that our greater knowledge of Tschaikowsky has destroyed the rapidly growing legend that in this last work he prefigured his approaching death, does not make the symphony itself less pregnant with grief and despair, but these qualities, instead of being personal, are now regarded as an expression of universal feeling. In view of the temperamental qualities which Dr. Muck has displayed in other modern works, his reading of the "Pathetique" will be awaited with great interest. The other two works on the programme are Beethoven's overture, "Leonore No. III," and Liszt's "Mephisto Waltz." The order of the programme is as follows: Beethoven, overture, "Leonore, No. III"; Liszt, "Mephisto Waltz" (after Lenau's Poem); Tschaikowsky, Symphony in B-flat minor No. 6, "Pathetique."

Paper Telegram
City New York
Date State N Y

The last pair of Boston Symphony concerts of the season will be given on Thursday evening, March 21, and Saturday afternoon, March 23. These concerts will bring to a close the most successful season the orchestra has enjoyed in this city. The artistic results from the eight preceding concerts seem, by common consent, to have been the highest in the twenty years the orchestra has been coming to New York, and the support given to the concerts has been more generous than ever before.

The question of conductor for next year is still unsettled and while the management of the orchestra has not given up hope that it will be able to retain the services of Dr. Muck, a thing most desired, no favorable reply has yet been received from Berlin, although the matter has been before the German Emperor personally for several weeks. It has been the hope of the management that, in event it could not secure Dr. Muck's release from his contract with the Berlin Opera House, it could get his leave of absence extended for another season.

For his last concerts in New York Dr. Muck has arranged two strongly contrasted programmes. The composers represented on the programme for Thursday evening are Claude Debussy, Frederick S. Converse, Liszt and Berlioz. Those on Saturday's programme are Bach, Haydn, Mozart and Beethoven.

Debussy will be represented by three sketches grouped together under the name of "The Sea." They were played for the first time in America at the Boston concerts of March 1 and 2. The first part is entitled "From Dawn Till Noon on the Ocean"; the second, "Frolics of the Waves," and the third, "Dialogues of the Wind and Sea." These pieces were performed for the first time at a Lamoureux concert in Paris on October 15, 1905, this concert being the twenty-fifth anniversary of the Concerts Lamoureux. Chevillard conducted. The sketches are impressionistic. The titles give the cue to the hearer.

Mr. Converse's work is his orchestral fantasy entitled "The Mystic Trumpeter." The work is based on Walt Whitman's poem. It was composed in 1903-1904 and had its first performance by the Philadelphia Orchestra in March, 1905. It has also been played in Cincinnati and New York. The other works on this programme are Liszt's "Mephisto Waltz" and Berlioz's overture "Carnaval Romain."

The programme for Saturday afternoon will begin with Bach's third Beaudenburg concerto for string orchestra. The second number will be Haydn's symphony in D major, No. 2; the third, the overture to Mozart's "The Magic Flute," and the concert will be brought to an end by Beethoven's Eighth Symphny.

Dora Becker will make her reappearance on the concert stage in a violin recital at Mendelssohn Hall, on Tuesday evening, assisted by Charles Norman Granville, barytone, and Gustav L. Becker, pianist, Max Herzberg at the piano.

Mr. Rafael Navas will give a piano recital at Mendelssohn Hall on Wednesday afternoon. Simon Buchhalter follows in the evening, also with a piano recital.

N. Y. Post.

March 16–07

THE BOSTON SYMPHONY ORCHESTRA.

The antidote which Professor Hess administered so speedily after the dose of Debussy on Friday Dr. Muck postponed till yesterday, when the last afternoon concert for this season took place in Carnegie Hall. Dr. Muck's sympathies are known (or, let us say, suspected), to be with the masters of the late lamented Romantic and Classical Schools of Music rather than with the modern Frenchmen, who run to the fascinating vagueness of musical utterance which opens the door so wide to verbal dreams, or the youthful Germans who find a fruitful field in philosophies and pathological perversities. It was therefore not a little surprising to have him follow up the "Symphonia domestica" of Richard Strauss with Debussy's "Sea" sketches, and to modulate through Converse and Liszt to Berlioz as a classic. Yesterday he sought to make the restoration of equilibrium complete by a drastic remedy. Debussy, Converse, Liszt and Berlioz on Thursday; Bach, Haydn, Mozart and Beethoven—the merry wag Beethoven of the eighth symphony—yesterday. It was an abrupt transition, but the audience took to it kindly, nonplussed only by the contradictory announcement touching the opening number of the programme. The house bill said it was to be Bach's Suite in B minor; a printed notice slipped into the house bill corrected this to a concerto for string orchestra, in C minor, "known as the Brandenburg Concerto." What the orchestra played was the third of the Brandenburg concertos, that in G major, for three violins, three violas and three violoncellos, with basses and continuo. After it came Haydn's Symphony in D (the second of the Breitkopf and Härtel list), Mozart's overture to "The Magic Flute" and the Beethoven symphony. The music was all played with superb spirit. There were moments when the value of the augmented wood-wind instruments in the Beethoven symphony seemed questionable, but the prevalent joyousness of the afternoon left no opportunity for querulousness. Dr. Muck, like a true conservative, chose the golden mean between the extremely rapid tempo indicated for the Tempo di Menuetto by the composer and the extremely slow tempo which many modern German conductors have used since Wagner gave them a hint to that effect. The news of an extension of Dr. Muck's leave of absence from his duties at the Court Opera in Berlin, which was made known yesterday, is extremely welcome to the many admirers which he has won in New York.

H. E. K.

Paper Times
City Brooklyn
Date State N Y
MAR 16 1907

The Boston Symphony Orchestra will come to Brooklyn for the last time this season on Friday evening of next week. At present it appears that this occasion will be the farewell appearance of Dr. Muck, who has conducted the orchestra this season with such admirable results, for it is not yet settled that he will be with the orchestra another year. A final decision has not been reached regarding the possibility of securing his release from his contract with the Berlin Opera, or of having his leave of absence extended for another season.

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The other two works on the programme are Beethoven's Overture "Leonore, No. III.," and Liszt's "Mephisto Waltz." The order of the programme is as follows:

Overture Leonore No. III.....Beethoven
Mephisto Waltz (after Lenau's Poem)
Liszt
Symphony in B flat Minor No. 6, Pathetique.....Tschaikowsky

Paper Tribune
City New York
Date State N Y
MAR 17 1907

The last programme of the season of the Boston Symphony Quartet will be played in Mendelssohn Hall on next Friday afternoon at 3 o'clock. The assisting artists will be Mme. Katharine Goodson, who at this concert will make her debut in New York, and Georges Grisez, the first clarinet of the Boston Symphony Orchestra. The programme comprises Debussy's Quartet in G minor, opus 10, a work which is characteristic of the genius of this French composer; Schubert's Trio for piano, violin and 'cello in B flat major, opus 99, and Mozart's seldom heard Quintet for clarinet and strings in A major (K. 581.) Mme. Goodson is an English pianist who came to this country in January. She has had a very considerable success with the Boston Symphony Orchestra in Boston.

Paper Tribune
City New York
Date State N Y
MAR 17 1907

GEORGE HENSCHEL MARRIED.

George Henschel, a musician and composer, married Miss Amy Louis, of this city, in the chantry of Grace Church, yesterday, the Rev. W. R. Huntington officiating. Only the immediate families were present. After a short absence from New York Mr. and Mrs. Henschel will sail for their home at Allt-na-cricho, Aviemore, in the highlands of Scotland.

Mr. Henschel was the first conductor of the Boston Symphony Orchestra. He also established and was conductor for eleven years of the London Symphony Orchestra and was first conductor of the Scottish Symphony Orchestra. He is the composer of a number of vocal and instrumental works.

Paper Herald
City Washington D. C.
Date MAR 17 1907 State

[illegible] brought practically to an end [illegible] Tuesday afternoon, March 2[illegible] Boston Symphony Quartet [illegible] and [illegible] the ballroom of the New Willard. [illegible] the last concert, Prof. Hess [illegible] a programme which embraces [illegible] sic, the romantic, and the modern. [illegible] first number is a string quartet [illegible] Haydn, in C major, opus 33, No. [illegible] work which is in "Papa" Haydn's [illegible] best vein. Then comes two movements of a quartet, by a man who bulks large in the world of music.

Claude Debussy is regarded as a [illegible] original musical genius in Fran[illegible] the recognition that has been given [illegible] him in his native country is being found wherever his music is played. Debussy is a musical "impressionist." His [illegible] voices entirely moods and atmospheres. It has been said of Debussy that he [illegible] music differently from others, and certainly the strange fascination that his work exerts would seem to indicate this. Debussy gained world-wide [illegible] through his lyric setting of Maeterlinck's "Pelleas et Melisande," which has had such a success at the Opera Comique in Paris. Charles M. Loeffler, the distinguished composer, has expressed it as his belief that Debussy's "Pelleas et Melisande" is the greatest opera since "Tristan und Isolde."

Last year, under the direction of Vincent d'Indy, the Boston Symphony Orchestra played two short pieces by Debussy. The quartet, of which two numbers will be played, is one of the early works, having been written in 1893. The last number, typical of the romantic period of music, will be Schubert's trio for piano, violin, and 'cello, and in this the assisting artist will be Mme. Katharine Goodson, [illegible] English pianist, who has had a [illegible] considerable success in this her [illegible] season in America.

Paper Citizen
City Brooklyn
Date MAR 16 1907 State N Y

LAST BOSTON SYMPHONY CONCERT OF THIS SEASON

Brilliant Programme, but No Soloist to Be Heard.

INSTITUTE LECTURE-RECITALS

Leopold Winkler to Give Piano Recital—Other Music Events in Brooklyn.

The fifth and last of the present series of Boston Symphony concerts will be given in the Baptist Temple on next Friday evening, March 22, at 8:15 o'clock. More than usual interest attaches to this concert since it is possibly the last one that Dr. Muck will conduct in Brooklyn, for it is not yet settled that he will be with the Orchestra another year. The presence of Dr. Muck in this country has added largely to the importance of the musical season. With him at its head, the Boston Symphony Orchestra has gained those temperamental qualities in its work, which it heretofore lacked, and this without the sacrifice of any of its discipline for which it has always been so celebrated. Anything which affects for good or ill the work of the foremost orchestra in America is of great musical importance. Under Dr. Muck, it may be said without any reservation, the Boston Symphony Orchestra has done the most splendid work of its career.

For this last concert in Brooklyn Dr. Muck has selected a programme which will appeal to the largest patronage of the Orchestra. The principal item on the list will be the Sixth Symphony of Tschaikowsky, known as the "Pathetique," the so-called "swan song" of the great Russian genius, so-called because it was finished and performed shortly before Tschaikowsky's untimely death from the cholera.

The other two works on the programme are Beethoven's overture, "Lenore, No. III." and Liszt's "Mephisto Waltz." The order of the programme is as follows:

Overture Leonore No. III.....Beethoven
Mephisto Waltz (after Lenau's Poem)
Liszt
Symphony in B flat minor.....Tschaikowsky

N. Y. Press,

March 17– 07.

This week's pair of Boston Symphony concerts, on Thursday evening and Saturday afternoon, in Carnegie Hall, will bring to a close the most successful season that the orchestra has ever enjoyed in this city. The artistic results from the eight preceding concerts have probably been the highest in the twenty years of the Boston Orchestra's concerts in New York, and the support given to the concerts has been the most generous on record. At each one of the evening concerts the house has been absolutely "sold out," and, while the patronage at the matinee concerts has not been so uniformly large, the difference in the gross receipts of the two series will be so trifling that it will scarcely be noticed. The one disappointment of the season came from Paderewski's failure to come to America, but we are assured that next year he will be among the orchestra's soloists. However, an interesting feature of the present season has been the fact that the presence or absence of soloists made no difference in the attendance; indeed, the concerts in which no soloists appeared drew the biggest crowds.

The question of a conductor for next year is still unsettled, and while the management has not given up hopes to retain the services of Dr. Muck no favorable reply has yet been received from Berlin, where the German Emperor is giving the matter his personal consideration. It has been the hope of the management that, in event it could not secure Dr. Muck's release from his contract with the Berlin Opera House, it could effect an extension of his leave of absence for another season.

For his last concerts in New York Dr. Muck has arranged two strongly contrasted programmes. The composers represented on Thursday evening's programme are Claude Debussy, Frederick S. Converse, Liszt and Berlioz; those on Saturday's Bach, Haydn, Mozart and Beethoven.

Debussy will be represented by three sketches grouped together under the name of "The Sea." They were played for the first time in America at the Boston concerts of March 1 and 2 and will be heard for the first time in New York on Thursday. The first part is entitled "From Dawn Till Noon on the Ocean"; the second, "Frolics of the Waves," and the third, "Dialogue of the Wind and the Sea." These pieces were performed for the first time at a Lamoureux concert in Paris on October 15, 1905, Chevillard conducting. Converse's work is the orchestral fantasy "The Mystic Trumpeter," which is based on Walt Whitman's poem. It was composed in 1903-1904 and had its first performance in March, 1905, by the Philharmonic Orchestra. It has also been played in Cincinnati and New York. The other works on this programme are Liszt's "Mephisto Waltz" and Berlioz's overture, "Carnaval Romain."

The programme for Saturday afternoon will comprise Bach's third Brandenburg concerto for string orchestra; Haydn's symphony in D major, No. 2; the overture to Mozart's "The Magic Flute," and a Beethoven work.

Paper Times
City New York
Date State N Y
MAR 17 1907

BOSTON SYMPHONY QUARTET.

The last programme of the season of the Boston Symphony Quartet will be played in Mendelssohn Hall on next Friday afternoon, March 22, at 3 o'clock. The assisting artists will be Mme. Katharine Goodson, who at this concert will make her debut in New York, and Mr. Georges Grisez, the first clarinet of the Boston Symphony Orchestra. The programme comprises Debussy's quartet in G minor, Opus 10, a work which is very characteristic of the striking genius of this French composer; Schubert's trio for piano, violin, and 'cello in B flat major, Opus 99, and Mozart's seldom heard quintet for clarinet and strings in A major, (K 581.) Mme. Goodson is an English pianist who came to this country in January. She has had a very considerable success with the Boston Symphony Orchestra in Boston, and is regarded as an artist of first calibre.

Paper Times
City New York
Date State N Y
MAR 17 1907

BOSTON SYMPHONY ORCHESTRA.

The last pair of Boston Symphony Concerts of the season will be given on Thursday evening, March 21, and Saturday afternoon, March 23. These concerts will bring to a close the most successful season that the orchestra has enjoyed in this city.

The question of conductor for next year is still unsettled, and while the management of the orchestra has not given up hope that it will be able to retain the services of Dr. Muck, a thing most desired, no favorable reply has yet been received from Berlin, although the matter has been before the German Emperor personally for several weeks. It has been the hope of the managment that, in event it could not secure Dr. Muck's release from his contract with the Berlin Opera House, it could get his leave of absence extended for another season.

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The programme for Saturday afternoon will begin with Bach's third Brandenburg concerto for string orchestra. The second number will be Haydn's symphony in D major, No. 2; the third, the overture to Mozart's "The Magic Flute," and the concert will be brought to an end by Beethoven's Eighth Symphony.

Paper American
City New York
Date MAR 17 1907 State N Y

Three concerts will be given on Thursday. The Boston Symphony will begin its March brace of concerts on that day, with the first concert at Carnegie Hall at night, and the second and concluding concert, given on Saturday afternoon at the same hall. The St. Cecilian Society will entertain its friends at Mendelssohn Hall in the evening and Ralph Kellert will hold a violin recital in the afternoon at the same hall.

A concert of excellent chamber music has been arranged for by the Boston Symphony Quartet, and Mendelssohn Hall and Friday afternoon are the place and time for the entertainment.

The People's Symphony Society will give a concert at Carnegie Hall on Friday evening under the conductorship of Mr. Ahrens, and Miss Lillia Snelling offers a song recital at Mendelssohn Hall on the same evening.

Paper Herald
City New York
Date MAR 17 1907 State N Y

The Boston Symphony Quartet will give its last concert in Mendelssohn Hall on March 22 at three o'clock. The chief numbers to be performed are Debussy's quartet in G minor, Schubert's trio for piano and strings in B flat, and Mozart's clarionet quintet. The assisting artists will be Mme. Katherine Goodson, pianiste, and Mr. George Grisez, principal clarionet of the Boston Symphony Orchestra.

Paper World
City New York
Date State N Y
MAR 17 1907

The Boston Symphony Orchestra concert at Carnegie Hall on Thursday night will be conducted by Dr. Muck, and there will be no other soloist. The programme includes a novelty, Debussy's "The Sea." The remaining numbers are Converse's "The Mystic Trumpeter," Liszt's "Mephisto Waltz" and Berlioz's "Carnaval Romaine."

Paper World
City New York
Date State N Y
MAR 17 1907

The programme of the Saturday afternoon concert of the Boston Symphony Orchestra at Carnegie Hall contains two symphonies, Haydn's in D major and Beethoven's [illegible]. Bach's Third Brandenburg [illegible] and Mozart's "The [illegible] overture complete the [illegible]. This concert concludes [illegible] the Boston [illegible] last appearance [illegible] its conductor.

[164]

N. Y. Post.

March 16-07

THE BOSTON SYMPHONY ORCHESTRA.

The antidote which Professor Hess administered so speedily after the dose of Debussy on Friday Dr. Muck postponed till yesterday, when the last afternoon concert for this season took place in Carnegie Hall. Dr. Muck's sympathies are known (or, let us say, suspected), to be with the masters of the late lamented Romantic and Classical Schools of Music rather than with the modern Frenchmen, who run to the fascinating vagueness of musical utterance which opens the door so wide to verbal dreams, or the youthful Germans who find a fruitful field in philosophies and pathological perversities. It was therefore not a little surprising to have him follow up the "Symphonia do-[illegible] of Richard Strauss with Debussy's "Sea" sketches, and to modulate through Converse and Liszt to Berlioz as a classic. Yesterday he sought to make the restoration of equilibrium complete by a drastic remedy. Debussy, Converse, Liszt and Berlioz on Thursday; Bach, Haydn, Mozart and Beethoven—the merry wag Beethoven of the eighth symphony—yesterday. It was an abrupt transition, but the audience took to it kindly, nonplussed only by the contradictory announcement touching the opening number of the programme. The house bill said it was to be Bach's Suite in B minor; a printed notice slipped into the house bill corrected this to a concerto for string orchestra in C minor, "known as the Brandenburg Concerto." What the orchestra played was the third of the Brandenburg concertos, that in G major, for three violins, three violas and three violoncellos, with basses and continuo. After it came Haydn's Symphony in D (the second of the Breitkopf and Härtel list), Mozart's overture to "The Magic Flute" and the Beethoven symphony. The music was all played with superb spirit. There were moments when the value of the augmented wood-wind instruments in the Beethoven symphony seemed questionable, but the prevalent joyousness of the afternoon left no opportunity for querulousness. Dr. Muck, like a true conservative, chose the golden mean between the extremely rapid tempo indicated for the Tempo di Menuetto by the composer and the extremely slow tempo which many modern German conductors have used since Wagner gave them a hint to that effect. The news of an extension of Dr. Muck's leave of absence from his duties at the Court Opera in Berlin, which was made known yesterday, is extremely welcome to the many admirers which he has won in New York.

H. E. K.

Paper Citizen

City Brooklyn

DMAR 16 1907 State N Y

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Brilliant Programme, but No Soloist to Be Heard.

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The other two works on the programme are Beethoven's overture, "Lenore, No. III." and Liszt's "Mephisto Waltz." The order of the programme is as follows:

Overture, "Lenore, No. III";
Beethoven's overture, "Lenore, No. III";
Liszt's "Mephisto Waltz," and Tschaikowsky's Symphony in B-flat minor No. 6.

Paper Times

City Brooklyn

Date State N Y

MAR 16 1907

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Mephisto Waltz (after Lenau's Poem)
Liszt
Symphony [illegible] B flat Minor No. 6, Pathetique .....Tschaikowsky

N. Y. Press,

March 17- 07.

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Paper World

City New York

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MAR 17 1907

The Boston Symphony Orchestra concert at Carnegie Hall on Thursday night will be conducted by Dr. Muck, and there will be no other soloist. The programme includes a novelty, Debussy's "The Sea." The remaining numbers are Converse's "The Mystic Trumpeter," Liszt's "Mephisto Waltz" and Berlioz's "Carnaval Romaine."

Paper Tribune

City New York

Date State N Y

MAR 17 1907

The last programme of the season of the Boston Symphony Quartet will be played in Mendelssohn Hall on next Friday afternoon at 3 o'clock. The assisting artists will be Mme. Katharine Goodson, who at this concert will make her début in New York, and Georges Grisez, the first clarinet of the Boston Symphony Orchestra. The programme comprises Debussy's Quartet in G minor, opus 10, a work which is characteristic of the genius of this French composer; Schubert's Trio for piano, violin and 'cello in B flat major, opus 99, and Mozart's seldom heard Quintet for clarinet and strings in A major (K, 581.) Mme. Goodson is an English pianist who came to this country in January. She has had a very considerable success with the Boston Symphony Orchestra in Boston.

Paper Tribune

City New York

Date State N Y

MAR 17 1907

GEORGE HENSCHEL MARRIED.

George Henschel, a musician and composer, married Miss Amy Louis, of this city, in the chantry of Grace Church, yesterday, the Rev. W. R. Huntington officiating. Only the immediate families were present. After a short absence from New York Mr. and Mrs. Henschel will sail for their home at Allt-na-cricho, Aviemoré, in the highlands of Scotland.

Mr. Henschel was the first conductor of the Boston Symphony Orchestra. He also established and was conductor for eleven years of the London Symphony Orchestra and was first conductor of the Scottish Symphony Orchestra. He is the composer of a number of vocal and instrumental works.

Paper Times

City New York

Date State N Y

MAR 17 1907

BOSTON SYMPHONY QUARTET.

The last programme of the season of the Boston Symphony Quartet will be played in Mendelssohn Hall on next Friday afternoon, March 22, at 3 o'clock. The assisting artists will be Mme. Katharine Goodson, who at this concert will make her début in New York, and Mr. Georges Grisez, the first clarinet of the Boston Symphony Orchestra. The programme comprises Debussy's quartet in G minor, Opus 10, a work which is very characteristic of the striking genius of this French composer; Schubert's trio for piano, violin, and 'cello in B flat major, Opus 99, and Mozart's seldom heard quintet for clarinet and strings in A major, (K 581.) Mme. Goodson is an English pianist who came to this country in January. She has had a very considerable success with the Boston Symphony Orchestra in Boston, and is regarded as an artist of first calibre.

Paper American

City New York

Date MAR 17 1907 State N Y

Three concerts will be given on Thursday. The Boston Symphony will begin its March brace of concerts on that day, with the first concert at Carnegie Hall at night, and the second and concluding concert given on Saturday afternoon at the same hall. The St. Cecilian Society will entertain its friends at Mendelssohn Hall in the evening and Ralph Kellert will hold a violin recital in the afternoon at the same hall.

A concert of excellent chamber music has been arranged for by the Boston Symphony Quartet, and Mendelssohn Hall and Friday afternoon are the place and time for the entertainment.

The People's Symphony Society will give a concert at Carnegie Hall on Friday evening under the conductorship of Mr. Ahrens, and Miss Lillia Snelling offers a song recital at Mendelssohn Hall on the same evening.

Paper Herald

City New York

Date MAR 1 [illegible] State N Y

The Boston Symphony Quartet will give its last concert in Mendelssohn Hall on March 22 at three o'clock. The chief numbers to be performed are Debusey's quartet in G minor, Schubert's trio for piano and strings in B flat, and Mozart's clarionet quintet. The assisting artists will be Mme. Katherine Goodson, pianiste, and Mr. George Grisez, principal clarionet of the Boston Symphony Orchestra.

Paper Herald

City Washington

Date State D. C.

MAR 17 1907

The concert season of Washington will be brought practically to an end on Wednesday afternoon, March 20, when the Boston Symphony Quartet gives its third and last concert of chamber music in the ballroom of the New Willard. For the last concert, Prof. Hess has chosen a programme which embraces the classic, the romantic, and the modern. The first number is a string quartet by Haydn, in C major, opus 33, No. 3, a work which is in "Papa" Haydn's happiest vein. Then comes two movements of a quartet, by a man who bulks largely in the world of music.

Claude Debussy is regarded as a most original musical genius in France, and the recognition that has been given to him in his native country is being found wherever his music is played. Debussy is a musical "impressionist." His music voices entirely moods and atmosphere. It has been said of Debussy that he "hears" music differently from others, and certainly the strange fascination that his work exerts would seem to indicate this. Debussy gained world-wide reputation through his lyric setting of Maeterlinck's "Pelleas et Melisande," which has had such a success at the Opera Comique in Paris. Charles M. Loeffler, the distinguished composer, has expressed it as his belief that Debussy's "Pelleas et Melisande" is the greatest opera since "Tristan und Isolde."

Last year, under the direction of Vincent d'Indy, the Boston Symphony Orchestra played two short pieces by Debussy. The quartet, of which two numbers will be played, is one of the early works, having been written in 1893. The last number, typical of the romantic period of music, will be Schubert's trio for piano, violin, and 'cello, and in this the assisting artist will be Mme. Katharine Goodson, the English pianist, who has had a very considerable success in this, her first season in America.

Paper Times

City New York

Date MAR 17 1907 State N Y

BOSTON SYMPHONY ORCHESTRA

The last pair of Boston Symphony Concerts of the season will be given on Thursday evening, March 21, and Saturday afternoon, March 23. These concerts will bring to a close the most successful season that the orchestra has enjoyed in this city.

The question of conductor for next year is still unsettled, and while the management of the orchestra has not given up hope that it will be able to retain the services of Dr. Muck, a thing most desired, no favorable reply has yet been received from Berlin, although the matter has been before the German Emperor personally for several weeks. It has been the hope of the managment that, in event it could not secure Dr. Muck's release from his contract with the Berlin Opera House, it could get his leave of absence extended for another season.

For his last concerts in New York, Dr. Muck has arranged two strongly contrasted programmes. The composers represented on the programme of Thursday evening are Claude Debussy, Frederick S. Converse, Liszt, and Berlioz. Those on Saturday's programme are Bach, Haydn, Mozart, and Beethoven.

Debussy will be represented by three sketches grouped together under the name of "The Sea." They were played for the first time in America at the Boston concerts of March 1 and 2. The first part is entitled "From Dawn Till Noon on the Ocean;" the second, "Frolics of the Waves," and the third, "Dialogue of the Wind and the Sea." These pieces were performed for the first time at a Lamoureux concert in Paris on Oct. 15, 1905, this concert being the twenty-fifth anniversary of the Concerts Lamoureux. Chévillard conducted. The sketches are impressionistic. The titles give the cue to the hearer. Mr. Converse's work is his orchestral fantasy entitled "The Mystic Trumpeter." The work is based on Walt Whitman's poem. It was composed in 1903-04, and had its first performance by the Philadelphia Orchestra in March, 1905. It has also been played in Cincinnati and New York. The other works on this programme are Liszt's "Mephisto Waltz" and Berlioz's overture "Carnaval Romain."

The programme for Saturday afternoon will begin with Bach's third Brandenburg concerto for string orchestra. The second number will be Haydn's symphony in D major, No. 2; the third, the overture to Mozart's "The Magic Flute," and the concert will be brought to an end by Beethoven's Eighth Symphony.

Paper World

City New York

Date State N Y

MAR 17 1907

The programme of the Saturday afternoon concert of the Boston Symphony Orchestra at Carnegie Hall contains two symphonies, Haydn's in D major and Beethoven's Eighth. Bach's Third Brandenburg Concerto and Mozart's "The Magic Flute" overture complete the list of numbers. This concert concludes the season of the Boston Orchestra. It is also the last appearance [illegible] the present of its conductor, Dr. Muck.

[164]

N. Y. Herald

March 17-07.

[illegible] pair of concerts of the [illegible] of the Boston Symphony [illegible] will be given on Thursday even- [illegible] Saturday afternoon of this week, [illegible]sic Hall. The programme for [illegible]y evening will comprise three or- [illegible]ral sketches by Debusey, which will [illegible]yed for the first time in New York. [illegible] are entitled, "From Dawn to Noon [illegible] the Ocean," "Frolics of the Waves" and [illegible]logue of the Wind and Sea." Liszt [illegible] be represented by his Mephisto

[illegible]z and Berlioz by his overture "Car- [illegible]l Romain." An interesting number of [illegible] programme will be an orchestral fan- [illegible] "The Mystic Trumpeter," by Mr. F. [illegible] Converse, of Boston. The Saturday af- [illegible]noon concert will be quite classical. It [illegible] open with Bach's third Brandenburg [illegible]certo, the flute part of which will be [illegible]d by Mr. Andre Maquarre. Two sym- [illegible]s will be given. Haydn's in D major

[illegible]nd Beethoven's in F major, op. 93. Mo- [illegible]'s beautiful overture to "The Magic Flute" will also be played.

Staats Zeitung

March 17, 1907.

[illegible] und Montag.

Die beiden letzten Konzerte des Bostoner [illegible]mphonie-Orchesters finden am kom- [illegible]den Donnerstag Abend und Samstag [illegible] Nachmittag in Carnegie Hall statt. Zur [illegible]raufführung gelangen am Donnerstag De- [illegible]bussy's Orchester-Skizzen "The Sea", die [illegible] Orchester-Phantasie "The Mystic Trum- [illegible]ter" von F. S. Converse, „Mephisto- [illegible]ger" von Liszt und Berlioz' „Römi- [illegible] Carneval". Für Samstag Nach- [illegible]tag lautet das Programm: Bach, drit- [illegible]s Brandenburg'sches Konzert für [illegible]treichorchester, Haydn, zweite Sympho- [illegible] Mozart, Ouverture zur „Zauberflöte", [illegible]o Beethoven, Symphonie in F-dur, [illegible]. 93. — Der letzte diesjährige

per	Press
y	Philadelphia
e	State Pa

[illegible] 17 '07

Now that the Philadelphia Orchestra has finished its season the only remaining orchestra concert of the year will be that by the Boston Symphony Orchestra, the fifth in the series, which will be given in the Academy of Music, to-morrow (Monday) evening, March 18. Unusual interest is attached to this because of the possibility of the appearance of Dr. Muck in this city. The question regarding the conductorship of the Boston Symphony Orchestra next year is still unsettled and while the management of the orchestra has not given up hope that it will be able to retain the services of Dr. Muck, a thing most desired, no favorable reply has yet been received from Berlin, although the matter has been before the Emperor personally for several weeks.

It has been the hope of the management that in event it could not secure Dr. Muck's release from his contract with the Berlin Opera House, it could get his leave of absence extended for another season.

It is Dr. Muck's purpose to play at the last concert as the initial number the "Masonic March," by Mozart in honor of Mr. Scheel's memory and Richard Strauss' gigantic "Symphonia Domestica" with which he and the orchestra recently won such signal success in Boston and New York. This will be the first work on the programme and as it lasts fifty-four minutes, patrons of these concerts are urgently requested to be promptly in their seats at the beginning of the concert as they will be seated during the performance of this work, which is played without pause.

The other works of importance figure on the program. One is Brahm's masterly "Variations on a Theme by Josef Haydn," opus 56a and the other is Beethoven's "Leonore Overture, No. 3."

per	Times
y	New York
AR 22 1907	State N Y

AGAIN LENDS DR. MUCK

Kaiser Consents to His Staying Another Year in This Country.

BERLIN, March 21.—Emperor William a few days ago gave his consent that Dr. Muck, Director of the Royal Orchestra, who is now with Major Higginson in Boston, shall stay another year in the United States.

Dr. Muck's absence from Berlin is severely felt, and the Emperor only consented to his further stay abroad when he was assured that the Boston Symphony Orchestra was maintained not for profit but for the benefit of musical culture.

Paper	Public Ledger
City	Philadelphia
Date MAR 17	State Pa

MUSIC AND MUSICIANS

This week's list of musical affairs is long, though included in it are two concerts of first importance, the Boston Symphony tomorrow, and the Melba concert for the Bryn Mawr endowment fund on Tuesday afternoon.

The Boston Orchestra concludes its season here with tomorrow's concert. The concert will open with the Masonic funeral music of Mozart in memory of Fritz Scheel. Unusual interest is attached to this because of the possibility of its being the last appearance of Doctor Muck in this city. The question regarding the conductorship of the Boston Symphony Orchestra for next year is still unsettled, and, while the management of the orchestra has not given up hope that it will be able to retain the services of Doctor Muck, no favorable reply has yet been received from Berlin, although the matter has been before the Emperor personally for several weeks. It has been the hope of the management that, in event it could not secure Doctor Muck's release from his contract with the Berlin Opera House, it could get his leave of absence extended for another season. As previously announced, the programme for this fifth and last concert includes Strauss's "Sinfonia Domestica," Brahms's "Variations on a Theme by Josef Haydn," and Beethoven's third "Leonore" overture.

Paper	Sun
City	New York
Date MAR 17 1907	State N Y

BOSTON SYMPHONY ORCHESTRA

Programmes of the Last Concerts of Its Season in This City.

The last pair of Boston Symphony concerts of the season will be given on Thursday evening, March 21, and Saturday afternoon, March 23. These concerts will bring to a close the most successful season that the orchestra has ever enjoyed in this city. The artistic results from the eight preceding concerts seem by common consent to have been the highest in the twenty years the orchestra has been coming to New York, and the support given to the concerts has been more generous than ever before. At each one of the evening concerts the house has been absolutely "sold out," and while the patronage at the matinée concerts has not been so uniformly large, the difference in the gross receipts of the two series will be so trifling that it will scarcely be noticed.

The one disappointment of the season came from the failure of Mr. Paderewski to come to America, but next year he will certainly be among the New York soloists of the orchestra, for he expects to reach America early in the season and stay until spring. An interesting feature of the orchestra's season in this city has been that the presence or absence of soloists has made no difference in the attendance, and as a matter of fact the concerts where the greatest number of patrons were unable to get seats have been those when there was no soloist.

The question of conductor for next year is still unsettled, and while the management of the orchestra has not given up hope that it will be able to retain the services of Dr. Muck, a thing most desired, no favorable reply has yet been received from Berlin, although the matter has been before the German Emperor personally for several weeks. It has been the hope of the management that, in the event it could not secure Dr. Muck's release from his contract with the Berlin Opera House, it could get his leave of absence extended for another season.

For his last concerts in New York Dr. Muck has arranged two strongly contrasted programmes. The composers represented on the programme of Thursday evening are Claude Debussy, Frederick S. Converse, Liszt and Berlioz. Those on Saturday's programme are Bach, Haydn, Mozart and Beethoven.

Debussy will be represented by three sketches grouped together under the name of "The Sea." They were played for the first time in America at the Boston concerts of March 1 and 2. The first part is entitled "From Dawn Till Noon on the Ocean"; the second, "Frolics of the Waves"; and the third, "Dialogue of the Wind and the Sea." These pieces were performed for the first time at a Lamoureux concert in Paris on October 15, 1905, this concert being the twenty-fifth anniversary of the Concerts Lamoureux. Chevillard conducted. The sketches are impressionistic. The titles give the cue to the hearer.

Mr. Converse's work is his orchestral fantasy entitled "The Mystic Trumpeter." The work is based on Walt Whitman's poem. It was composed in 1903-1904 and had its first performance by the Philadelphia Orchestra in March, 1905. It has also been played in Cincinnati and New York. The other works on this programme are Liszt's "Mephisto Waltz" and Berlioz's overture, "Carnaval Romain."

The programme for Saturday afternoon will begin with Bach's third Brandenburg concerto for string orchestra. The second number will be Haydn's Symphony in D major, No. 2; the third, the overture to Mozart's "The Magic Flute"; and the concert will be brought to an end by Beethoven's Eighth Symphony.

Paper	Tribune
City	New York
Date MAR 17 1907	State N Y

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Paper	Evening World
City	New York
Date MAR 18 1907	State N Y

DR. KARL MUCK and the Boston Symphony Orchestra make their last visit to New York for the season this week. It will be by the grace of the German Emperor only if the distinguished conductor is permitted to return to America next season. He has made such a deep impression upon local music lovers that his absence would be sorely felt. This splendid orchestra, under his leadership, has surpassed even itself in artistic achievement. At the Thursday evening concert in Carnegie Hall, Debussy's three orchestral sketches of "The Sea," and Converse's symphonic poem, "The Mystic Trumpeter," after Walt Whitman, will be the principal numbers. On Saturday afternoon, Haydn's symphony in D major and Beethoven's symphony on F major will be played.

Paper	Evening World
City	New York
Date MAR 18 1907	State N Y

The Boston Symphony Quartet, at the farewell concert in Mendelssohn Hall on Friday afternoon, will have the assistance of Katherine Goodson, an English pianist, and George Grisez, first clarinet of the Boston Symphony Orchestra.

Paper	Herald
City	Washington D.C.
Date MAR 21 1907	State

Boston Symphony Quartet.

The Boston Symphony Quartet gave its third concert at the New Willard yesterday afternoon. Only from the standpoint of the attendance was it other than a success. The music was exquisitely beautiful, dainty, and appealing. In Schubert's number, arranged for piano, violins, viola, and violoncello, in G minor, Miss Kathrine Goodson was the accompanist and was much appreciated. The programme consisted of selections from Haydn, Claude Du Bussy, and Schubert. Each number was enthusiastically received.

[165]

Paper	Public Ledger
City	Philadelphia
Date MAR 19 1907	State Pa

BOSTON ORCHESTRA'S TRIBUTE TO SCHEEL

Mozart's Masonic Funeral March Introduced at Last Concert of Season.

A SUPERB PROGRAMME.

Strauss Domestic Symphony Attracts Large Audience to the Academy.

Members of the Boston Symphony Orchestra gave the last concert of their 22d season at the Academy of Music last night to a very large audience. It is understood that this was also the last appearance of Dr. Karl Muck, who has conducted the orchestra this winter with great success, and has made a distinct impression as a musician of intellectual insight and authority, whose return would be warmly welcomed.

In recognition of the loss which Philadelphia and the world of music has just sustained, Doctor Muck introduced last evening's programme with a solemn and lovely elegy from Mozart's Masonic funeral music, in memory of Fritz Scheel.

The commemoration of Scheel had a particular pertinence at this concert, since it was devoted chiefly to the "Sinfonia Domestica" of Richard Strauss, which Scheel was the first conductor to make known in America, two years ago, after a performance given under the composer's direction during his visit to New York. This curious and much-debated composition Scheel made so surprisingly interesting that in the vote for the "request performance" at the end of that season the "Sinfonia Domestica" was next to the head of the poll. Its repetition in Philadelphia could not fail to recall the personal memories thus associated with it.

Listened to again, after this interval, the music makes no very different impression and leaves the hearer no more certain than before of the final value of Strauss's "programme music." He has followed the same method of composition in his later "Salome," which has not been heard here, and has developed it with even more of his astounding cleverness. But the same questions do not arise in opera, where the "programme" is audibly and visibly set forth in verse and action and the "representative themes" accompany the concrete ideas they illustrate. In the symphony there is no such association. We are called on to imagine a series of domestic incidents which the music may be supposed to indicate. Sometimes it does this by obvious description or imitation, but usually we are left guessing at the precise significance of strange instrumental effects, uncertain what the story really is, or whether, if we knew it, we should find it worth the knowing.

The most, perhaps, that the music really does, or can do, is to express what may be called the emotions aroused by or associated with the incidents of family life. Where there are real emotions—the elementary emotions, as of love or of parental tenderness—or where the music suggests elementary ideas, as of repose or awakening of care or joy, then it makes simply a musical appeal and we listen to it quite indifferent to the programme, which becomes, indeed, an impertinence, since the music is of so much more importance in itself.

It is really very wonderful music, if we can set aside our conventional preconceptions of form, and of harmony, and of beauty, and follow it for what it has to give, of intellectual exercise and stimulus, of intervals of pure music separated by what seems mere prankishness, and of dazzling color that is entirely unique.

The performance was superb. Strauss writes for an unconscionable multiplication of unusual instruments that no ordinary orchestra can supply, but every possible demand of the score was fully met, and the great orchestra played with a splendor of tone that was in itself a delight. It is not music that often appeals to any very deep sentiment, but the curious mastery of the orchestra constantly asserted in it, an almost uncanny if also unmoving skill, makes it a work whose importance is not to be resisted.

Doctor Muck was two or three times recalled at its conclusion, and rightly joined the members of the orchestra with him in acknowledgment of the applause. The concert closed with Brahms's variations on a theme by Haydn and the unfading "Lenore, No. 3," which Doctor Muck plays with strongly marked contrasts and great precision, and also with finely sonorous effect. He has unquestionably imparted a new vitality to the great Boston organization.

Paper	Sun
City	New York
Date MAR 21 1907	State N Y

Willy Hess's third and last concert of the Boston Symphony Quartet in Mendelssohn Hall to-morrow afternoon will present Debussy's quartet in G minor, op. 10; Schubert's trio in B flat, op. 99, and a Mozart quintet in A major with clarinet.

Katharine Goodson, an English pianist, new to New York, and Georges Grisez, first clarinet of the Boston orchestra, are assisting artists.

N. Y. Herald

March 17-07.

The concluding pair of concerts of the present season of the Boston Symphony Orchestra will be given on Thursday evening and Saturday afternoon of this week in Carnegie Hall. The programme for Thursday evening will comprise three orchestral sketches by Debusey, which will be played for the first time in New York. They are entitled, "From Dawn to Noon on the Ocean," "Frolics of the Waves" and "Dialogue of the Wind and Sea." Liszt will be represented by his Mephisto Waltz and Berlioz by his overture "Carneval Romain." An interesting number of the programme will be an orchestral fantasy, "The Mystic Trumpeter," by Mr. F. S. Converse, of Boston. The Saturday afternoon concert will be quite classical. It will open with Bach's third Brandenburg concerto, the flute part of which will be played by Mr. Andre Maquarre. Two symphonies will be given, Haydn's in D major and Beethoven's in F major, op. 93. Mozart's beautiful overture to "The Magic Flute" will also be played.

Staats Zeitung

March 17, 1907.

Konzerte und Konzerte.

Die beiden letzten Konzerte des Bostoner Symphonie-Orchesters finden am kommenden Donnerstag Abend und Samstag Nachmittag in Carnegie Hall statt. Zur Aufführung gelangen am Donnerstag Debussy's Orchester-Skizzen "The Sea", die Orchester-Phantasie "The Mystic Trumpeter" von F. S. Converse, „Mephisto-Walzer" von Liszt und Berlioz' „Römischer Carneval". Für Samstag Nachmittag lautet das Programm: Bach, drittes Brandenburg'sches Konzert für Streichorchester, Haydn, zweite Symphonie, Mozart, Ouverture zur „Zauberflöte, und Beethoven, Symphonie in F-dur, Op. 93. — Der letzte diesjährige

per Press

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Now that the Philadelphia Orchestra has finished its season the only remaining orchestra concert of the year will be that by the Boston Symphony Orchestra, the fifth in the series, which will be given in the Academy of Music, to-morrow (Monday) evening, March 18. Unusual interest is attached to this because of the possibility of its being the last appearance of Dr. Muck in this city

The question regarding the conductorship of the Boston Symphony Orchestra for next year is still unsettled and while the management of the orchestra has not given up hope that it will be able to retain the services of Dr. Muck, a thing most desired, no favorable reply has yet been received from Berlin, although the matter has been before the Emperor personally for several weeks.

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It is Dr. Muck's purpose to play at this last concert as the initial number the "Masonic March," by Mozart in honor of Mr. Scheel's memory and Richard Strauss' gigantic "Symphonia Domestica" with which he and the orchestra recently won such signal success in Boston and New York. This will be the first work on the program and as it lasts fifty-four minutes, the patrons of these concerts are urgently requested to be promptly in their seats at the beginning of the concert as none will be seated during the performance of this work, which is played without pause.

Two other works of importance figure on the program. One is Brahm's masterly "Variations on a Theme by Josef Haydn," opus 56a and the other is Beethoven's "Leonore Overture, No. 3."

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per Times

y New York

te MAR 2 2 1907 State N Y

AGAIN LENDS DR. MUCK.

Kaiser Consents to His Staying Another Year in This Country.

BERLIN, March 21.—Emperor William some days ago gave his consent that Dr. Muck, Director of the Royal Orchestra, who is now with Major Higginson in Boston, shall stay another year in the United States.

Dr. Muck's absence from Berlin is greatly felt, and the Emperor only consented to his further stay abroad when he was informed that the Boston Symphony Orchestra was maintained not for profit but for the benefit of musical culture.

Paper Public Ledger

City Philadelphia

Date MAR 1 State Pa

MUSIC AND MUSICIANS

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* * *

Paper Sun

City New York

Date State N Y

BOSTON SYMPHONY ORCHESTRA

Programmes of the Last Concerts of Its Season in This City.

The last pair of Boston Symphony concerts of the season will be given on Thursday evening, March 21, and Saturday afternoon, March 23. These concerts will bring to a close the most successful season that the orchestra has ever enjoyed in this city. The artistic results from the eight preceding concerts seem by common consent to have been the highest in the twenty years the orchestra has been coming to New York, and the support given to the concerts has been more generous than ever before. At each one of the evening concerts the house has been absolutely "sold out," and while the patronage at the matinée concerts has not been so uniformly large, the difference in the gross receipts of the two series will be so trifling that it will scarcely be noticed.

The one disappointment of the season came from the failure of Mr. Paderewski to come to America, but next year he will certainly be among the New York soloists of the orchestra, for he expects to reach America early in the season and stay until spring. An interesting feature of the orchestra's season in this city has been that the presence or absence of soloists has made no difference in the attendance, and as a matter of fact the concerts where the greatest number of patrons were unable to get seats have been those when there was no soloist.

The question of conductor for next year is still unsettled, and while the management of the orchestra has not given up hope that it will be able to retain the services of Dr. Muck, a thing most desired, no favorable reply has yet been received from Berlin, although the matter has been before the German Emperor personally for several weeks. It has been the hope of the management that, in the event it could not secure Dr. Muck's release from his contract with the Berlin Opera House, it could get his leave of absence extended for another season.

For his last concerts in New York Dr. Muck has arranged two strongly contrasted programmes. The composers represented on the programme of Thursday evening are Claude Debussy, Frederick S. Converse, Liszt and Berlioz. Those on Saturday's programme are Bach, Haydn, Mozart and Beethoven.

Debussy will be represented by three sketches grouped together under the name of "The Sea." They were played for the first time in America at the Boston concerts of March 1 and 2. The first part is entitled "From Dawn Till Noon on the Ocean"; the second, "Frolics of the Waves"; and the third, "Dialogue of the Wind and the Sea." These pieces were performed for the first time at a Lamoureux concert in Paris on October 15, 1905, this concert being the twenty-fifth anniversary of the Concerts Lamoureux. Chevillard conducted. The sketches are impressionistic. The titles give the cue to the hearer.

Mr. Converse's work is his orchestral fantasy entitled "The Mystic Trumpeter." The work is based on Walt Whitman's poem. It was composed in 1903-1904 and had its first performance by the Philadelphia Orchestra in March, 1905. It has also been played in Cincinnati and New York. The other works on this programme are Liszt's "Mephisto Waltz" and Berlioz's overture, "Carnaval Romain."

The programme for Saturday afternoon will begin with Bach's third Brandenburg concerto for string orchestra. The second number will be Haydn's Symphony in D major, No. 2; the third, the overture to Mozart's "The Magic Flute"; and the concert will be brought to an end by Beethoven's Eighth Symphony.

Paper Tribune

City New York

Date MAR 17 1907 State N Y

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Paper Evening World

City New York

Date State N Y

DR. KARL MUCK and the Boston Symphony Orchestra make their last visit to New York for the season this week. It will be by the grace of the German Emperor only if the distinguished conductor is permitted to return to America next season. He has made such a deep impression upon local music lovers that his absence would be sorely felt. This splendid orchestra, under his leadership, has surpassed even itself in artistic achievement. At the Thursday evening concert in Carnegie Hall, Debussy's three orchestral sketches of "The Sea," and Converse's symphonic poem, "The Mystic Trumpeter," after Walt Whitman, will be the principal numbers. On Saturday afternoon, Haydn's symphony in D major and Beethoven's symphony en F major will be played.

Paper Evening World

City New York

Date State N Y

1907

The Boston Symphony Quartet, at the farewell concert in Mendelssohn Hall on Friday afternoon, will have the assistance of Katherine Goodson, an English pianist, and George Grisez, first clarinet of the Boston Symphony Orchestra.

Paper Herald

City Washington

Date MAR 21 1907 State D C

Boston Symphony Quartet.

The Boston Symphony Quartet gave its third concert at the New Willard yesterday afternoon. Only from the standpoint of the attendance was it other than a success. The music was exquisitely beautiful, dainty, and appealing. In Schubert's number, arranged for piano, violins, viola, and violoncello, in G minor, Miss Kathrine Goodson was the accompanist and was much appreciated. The programme consisted of selections from Haydn, Claude Du Bussy, and Schubert. Each number was enthusiastically received.

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Paper Public Ledger

City Philadelphia

Date MAR 19 1907 State Pa

BOSTON ORCHESTRA'S TRIBUTE TO SCHEEL

Mozart's Masonic Funeral March Introduced at Last Concert of Season.

A SUPERB PROGRAMME

Strauss Domestic Symphony Attracts Large Audience to the Academy.

Members of the Boston Symphony Orchestra gave the last concert of their 22d season at the Academy of Music last night to a very large audience. It is understood that this was also the last appearance of Dr. Karl Muck, who has conducted the orchestra this winter with great success, and has made a distinct impression as a musician of intellectual insight and authority, whose return would be warmly welcomed.

In recognition of the loss which Philadelphia and the world of music has just sustained, Doctor Muck introduced last evening's programme with a solemn and lovely elegy from Mozart's Masonic funeral music, in memory of Fritz Scheel.

The commemoration of Scheel had a particular pertinence at this concert, since it was devoted chiefly to the "Sinfonia Domestica" of Richard Strauss, which Scheel was the first conductor to make known in America, two years ago, after a performance given under the composer's direction during his visit to New York. This curious and much-debated composition Scheel made so surprisingly interesting that in the vote for the "request performance" at the end of that season the "Sinfonia Domestica" was next to the head of the poll. Its repetition in Philadelphia could not fail to recall the personal memories thus associated with it.

Listened to again, after this interval, the music makes no very different impression and leaves the hearer no more certain than before of the final value of Strauss's "programme music." He has followed the same method of composition in his later "Salome," which has not been heard here, and has developed it with even more of his astounding cleverness. But the same questions do not arise in opera, where the "programme" is audibly and visibly set forth in verse and action and the "representative themes" accompany the concrete ideas they illustrate. In the symphony there is no such association. We are called on to imagine a series of domestic incidents which the music may be supposed to indicate. Sometimes it does this by obvious description or imitation, but usually we are left guessing at the precise significance of strange instrumental effects, uncertain what the story really is, or whether, if we knew it, we should find it worth the knowing.

The most, perhaps, that the music really does, or can do, is to express what may be called the emotions aroused by or associated with the incidents of family life. Where there are real emotions—the elementary emotions, as of love or of parental tenderness—or where the music suggests elementary ideas, as of repose or awakening of care or joy, then it makes simply a musical appeal and we listen to it quite indifferent to the programme, which becomes, indeed, an impertinence, since the music is of so much more importance in itself.

It is really very wonderful music, if we can set aside our conventional preconceptions of form, and of harmony, and of beauty, and follow it for what it has to give, of intellectual exercise and stimulus, of intervals of pure music separated by what seems mere prankishness, and of dazzling color that is entirely unique.

The performance was superb. Strauss writes for an unconscionable multiplication of unusual instruments that no ordinary orchestra can supply, but every possible demand of the score was fully met, and the great orchestra played with a splendor of tone that was in itself a delight. It is not music that often appeals to any very deep sentiment, but the curious mastery of the orchestra constantly asserted in it, an almost uncanny if also unmoving skill, makes it a work whose importance is not to be resisted.

Doctor Muck was two or three times recalled at its conclusion, and rightly joined the members of the orchestra with him in acknowledgment of the applause. The concert closed with Brahms's variations on a theme by Haydn and the unfading "Lenore, No. 3," which Doctor Muck plays with strongly marked contrasts and great precision, and also with finely sonorous effect. He has unquestionably imparted a new vitality to the great Boston organization.

Paper Sun

City New York

Date MAR 21 1907 State N Y

Willy Hess's third and last concert of the Boston Symphony Quartet in Mendelssohn Hall to-morrow afternoon will present Debussy's quartet in G minor, op. 10; Schubert's trio in B flat, op. 99, and a Mozart quintet in A major with clarinet.

Katharine Goodson, an English pianist, new to New York, and Georges Grisez, first clarinet of the Boston orchestra, are assisting artists.

Paper Sun
City New York
Date MAR 21 1907 State N Y

[illegible] at Carnegie Hall is reviewed in advance in the current *Harper's Weekly* by Lawrence Gilman, who went over to the Hub to hear it first at the imminent peril of *mal de mer* on the Sound—not Debussy's sound but that which bathes Long Island. Rounding Little Rhody's Point Judith on the return trip, the author of "The Music of To-morrow" wrote thus concerning the novelty of to-day:

One's first impression of this music is of the manner in which it diverges from the too-familiar seascapes of orchestral tradition. We are not reminded, in listening to "La Mer," of the sea as it appealed to the imagination of Rimsky-Korsakoff, of Wagner, of Rubinstein, of Mendelssohn, of MacDowell. Nor is it the sea as Swinburne knew it—a sea which, as the echo of it lives in his verse, said W. E. Henley, convinces one of "its vastness and vehemency, the rapture of its inspiration, the palpitating, many-twinkling miracle of its light." Nor is it the thunderous and surging sea of Whitman—the sea "of brooding scowl and murk, of unloosed hurricanes"—that has quickened his spirit. The sea does not speak to him "with husky, haughty lips," as it did to that musician who uttered supremely its moods of sinister and terrible beauty, its majesty no less than its awe, its exhilaration no less than its allurement. For Debussy the sea is wholly a thing of dreams, a thing vaguely yet rhapsodically perceived, a bodiless thing of shapes that are gaunt or lovely, or fitful, or passionately insistent: but that always pertains to a supra-mundane world, a region altogether of the spirit. It is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands few have needed to pay heed; a sea whose eternal sonorities and immutable enchantments are hidden behind veils that open to few, and to none who attend without a certain rapt and curious eagerness.

Debussy's "three sea sketches"—the "Trois Esquisses Symphoniques," as he calls them—are thus entitled: (1) "De l'aube à midi sur mer"; (2) "Jeux de vagues"; (3) "Dialogue du vent et de la mer." They are scored for a full though not unusual orchestra.

The uncertainty of Dr. Muck's return to America is expected to lend a personal interest to this last Bostonian concert and the ensuing matinée.

Paper Globe
City New York
Date MAR 21 1907 State N Y

To-morrow afternoon the Boston Symphony Quartet will present the following programme at Mendelssohn Hall: Debussy, quartet in G minor; Schubert, trio for piano, violin, and 'cello in B flat major; Mozart, clarinet quintet in A major. The assisting artists will be Mme Katharine Goodson, pianist, and George Grisez, clarinetist.

N. Y. Tribune
March 22, 1907.

MUSIC.

THE BOSTON ORCHESTRA.

Some of the music performed at the last evening concert of the Boston Symphony Orchestra in Carnegie Hall last night seemed to have been chosen by Dr. Muck to make his threatened parting easy. The Boston Orchestra's patrons are a loyal and affectionate folk, but their loyalty and affection were put to a severe strain by last night's programme, which began with a lot of impressionistic daubs of color smeared higgledy-piggledy on a tonal palette, with never a thought of form or outline or purpose (except to create new combinations of sounds) or logical procedure, but dignified with no less vast a title than "The Sea." There were three of these groups of daubs and splotches, which the composer, Debussy, designated respectively as "From Dawn Till Noon on the Ocean," "Frolics of Waves" and "Dialogue of the Wind and the Sea," but, so far as a merely musical mind could determine, the order of the pieces might have been reversed and the music itself played backward without disturbing or changing in any way their significance, their effectiveness or the intellectual quality of the pretty rhapsodies of unmeaning words which the expositors of the French composer have superimposed upon all of his music. One thing only was obvious, and that was that Debussy's ocean was a frog pond, and that some of its denizens had got into the throat of every one of the brass instruments and stayed there from beginning to end, with woful results, especially to the first trumpet, which found no relief even after Debussy had been mercifully disposed of and Mr. Converse came on the scene with his "Mystic Trumpeter." This composition, which seemed to have some pith and moment when it was played at a concert of the short lived New Music Society, in Carnegie Hall last April, lost in effectiveness at the outset because of its imitation of the Frenchman's color scheme; but to those familiar with Whitman's poem, which it seeks to illustrate, it took on meaning later, and helped to make a rational transition to the music which wound up the concert—the overture "Carnaval Romain," by Berlioz. Between this [illegible] number and Mr. Converse's fantasy came [illegible] "Mephisto Waltz," which had previously been heard here this season at a concert of the [illegible] Society. Altogether the concert was [illegible] and edifying of any entertainment [illegible] in many moons.

Paper Eagle
City Brooklyn
Date State N Y

BOSTON SYMPHONY ORCHESTRA.

Dr. Muck, who probably does not say his farewell to America at the end of this season, gave a curiously contrasted programme when he brought the Boston Symphony Orchestra to the Baptist Temple last night, for he combined Beethoven, Liszt and Tschaikowsky in this bill, and while the beginning was strength and reasonable optimism, as exemplified in the third "Leonore" overture, the middle was mocking gayety betokened in the "Mephisto waltz," and the end was the deepest and most frank despair. The conventions would have directed the reversal of this order, so that the "Symphony Pathetique" should have come first and the overture brought affairs to a happy ending. As it was, the last sound from the great orchestra was Tschaikowsky's death groan.

Yet, it was all big, satisfying music, the first and last numbers being no doubt as well esteemed by our local audience as they certainly are by the Boston conductors, who have played the "Leonore" overture and the Pathetic symphony for us until we can whistle them. None have played them with deeper meaning, however, than Dr. Muck. The Beethoven overture, most familiar of its author's music, albeit scrappy, weak and rasping in spots, the rasps occurring in those dreadful scales near the close, was given with a fine appreciation of its larger elements, with mellow harmony and nimble melody, authoritative in its declamation, dramatic where that effect is signified, and wholly serious. The doctor's catholicity was instanced in the Mephisto waltz, for here he was delightfully diabolic in his reading. The piece was taken at a brisk tempo, with quaint shadings and accents and brilliant touches of orchestral color, the end being the spry and consistent one-spirited and bizarre, for Liszt wrote two and one may take his pick, the unplayed one fading into silence as Faust and the tavern wench disappear in the distance. It is hard to believe nowadays that the cacophanies and "diseased chords" vented on this theme by the Abbe could raise such a squall of protest, because in our own time Dr. Strauss is making the most impossible noises and calling them art. But music, like personalities, become swiftly obsolete in these restless times, in so far as its forms are concerned and when we have swung away from form as far as possible, when our music is all Brahms, Sibelius and Strauss, when our pictures are all Sisley and Monet, depend upon it we shall swing back again to comprehensibility and common sense, for the expression of the inexpressible is limited, after all.

The orchestra last night was at its best in the Tschaikowsky symphony—a work that has been played yearly here or hereabout since it was written and is likely to be played for many years to come, for this is one of the great utterances in music, and the greatest in the music of Russia. Here we had the weight and nobility of orchestral utterance, joined to a vastness of meaning before which Tschaikowsky himself seemed to shudder. It is denied that he intended this for his own requiem, but he was in the shadow of death when it was written, and it is the voice of one who, having flung open the gates of eternity, peers forth and finds all black. We do not find the funeral note struck deeply in the opening; the curious allegro in 5-4 time, allied to both the Spanish and the oriental dances has only an undertone of mourning; and the scherzo is a furious march that it should be unsafe to play in Moscow streets after dark; but the final adagio, the sum and purpose of this epic, grips the heart. Those swift upward runs in minors and diminished chords are questions that have no answer, the questions of one who has come to the end of things, who finds that life is without purpose, that faith is an accident of the human state, and that in the beyond is, nothing. Yet this music is as august as the Greek tragedy; it touches a theme at least as large as "Hamlet"; as mere expression it is Titanic, tremendous. The last despairing cry of the earth's last man will be Tschaikowsky's ending theme.

This was the last concert of our symphony season and it was heard by a great audience. During the winter the Boston orchestra has played the following numbers, in Brooklyn:

Overtue,r "Leonore" No. 3, concerto in D major, for violin	Beethoven
"Harold in Italy," symphony in four movements with viola solo	Berlioz
Symphony No. 1	Brahms
Symphony in B flat major, No. 5	Glazounoff
Overture to "Sakuntala"	Goldmark
Mephisto waltz	Liszt
Overture to "The Betrothed of the Tsar"	Rimsky-Korsakoff
Variations and double fugue on a merry theme	George Schumann
Symphony No. 1	Sibelius
Tone-poem, "Don Juan"	Richard Strauss
Symphonie pathetique, concerto for pianoforte, No. 1	Tschaikowsky
"A Siegfried Idyl," prelude to "The Mastersingers of Nuremberg"	Wagner
Overture to "Oberon"	Weber

Paper Times
City New York
Date MAR 22 1907 State N Y

Special to The New York Times.

BOSTON, March 21.—The news that Emperor William has given permission to Dr. Carl Muck to remain another year as conductor of the Boston Symphony Orchestra has been received with general satisfaction in musical circles.

Among the patrons there are those who greatly admire Mr. Gericke's methods and who do not hesitate to express regret that he did not remain in Boston, but on the whole the feeling toward his successor is cordial.

Dr. Muck, who is in New York, said last night: "The notice is not official. I have heard it simply through a third person."

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Staats Zeitung
March 22-07.

[illegible]

Das erste Konzert der [illegible] — leider! — letzten Serie der diesjährigen Bostoner Symphonie-Konzerte hat gestern Abend in Carnegie Hall vor dem gewohnten ausverkauften Haus mit dem üblichen durchschlagenden Erfolg stattgefunden.

Das Programm wurde mit Debussy's hier zum ersten Mal gehörten drei Orchester-Skizzen eingeleitet, welchen der Komponist den Gesammtnamen „Das Meer" beigelegt hat. Die Skizzen heißen „Von Sonnenaufgang bis Mittag auf der See", „Spiel der Wellen" und „Dialog des Windes und der See". Man kennt die raffinirte Art der Neufranzosen, welche in ihrer Weise den französischen Kochkünstlern gleichend, aus geringem melodischen Material ein interessantes und pikantes musikalisches Gericht herzustellen verstehen. So hält es diesmal auch Debussy.

Die Motive sind klein, kurzathmig, wenig bedeutend, die Entwicklung hat sich der Komponist auch nicht schwer gemacht, das Hauptgewicht ist auf eine graziöse, pikante und fremdartig klingende Instrumentation und raffinirte Stimmungsmache gelegt. Die Bewegung des feuchten Elements ist durch häufige Harfenglissandi charakterisirt. Im zweiten Theil wäre fast etwas Ueberraschendes passirt: es schien zu einer wahrhaftigen Melodik zu kommen, doch schnappte auch dieser Anlauf unvermittelt ab. In Stizze No. 3 dialogisiren Wind und See als recht grobe Gesellen, machen einen Höllenspektakel und werfen einander die saftigsten Dissonanzen an den Kopf. Ueberraschenderweise kann auch dieses Geknatter noch überboten werden, denn es kommt zu einer regelrechten Schlußsteigerung, welche uns Gott danken läßt, daß wir diesen Dialog zwischen Wind und Meer vom sicheren Port aus genießen können. Daß auch reizvolle Episoden und harmonische Feinschmeckerstückchen unterlaufen, versteht sich bei Debussy von selbst. Das Stück wurde virtuos gespielt.

Die nun folgende Orchester-Phantasie von F. S. Converse „Der Mystische Trompeter", (neu) enttäuschte. Das Stück ist viel zu lang und ermüdend und verliert sich in unfruchtbaren Grübeleien und harmonischen Seichtigkeiten. Der erste Theil hebt mit einem hübschen Thema an, das im Finale vom ganzen Orchester recht effektvoll gebracht wird, aber die Inspiration hat bald ausgespielt, und auch die Instrumentation ist nur stellenweise geglückt. Dem Trompeter passirte ein böser Kicks — na, das kommt in den besten musikalischen Familien vor!

Liszt's „Mephisto"-Walzer und Berlioz' „Römischer Karneval" wurden unnachahmlich schön gespielt. Die Diskretion, Delikatesse und, wo es noththut, der Schwung waren bewunderungswürdig. Der Dirigent Dr. Muck hat gestern erwiesen, daß er auch hinreißende, blendende Farbentöne auf seiner Palette hat.

Paper Globe
City New York
Date MAR 22 1907 State N Y

THE BOSTON SYMPHONY.

"AND there was no more sea." After Debussy, no wonder! Nor would the jolly, jolly mariners have received the edict with protest or even regret. Dr. Muck will probably visit us next year at the head of the Boston orchestra. Surely he will not repeat his experiment of last night. Debussy has written music of haunting and unaccustomed beauty. None of it is in "The Sea" that woefully groaned and roared for a bad half-hour in Carnegie Hall yesterday. Even the first trumpet of a usually flawless band threatened to go on strike.

In Converse's "Mystic Trumpeter" this player should have come into his own, but the memory of a stormy voyage [illegible] Debussy could not so soon be shaken off. Apart from slips in the title rôle, the Mystic Trumpeter" was superbly played, but the work (first produced here last April by the New Music Society) does not gain at a rehearing. In spite of good moments, it is as a whole long and tedious. After Debussy and Converse the bedizened blandishments of Liszt's "Mephisto Waltz" were a genuine relief, and Berlioz's "Carnaval Romain" overture capped the climax like a work of towering genius. But what a concert! Dr. Muck as a maker of programmes is a law unto himself.

Paper Tribune
City New York
Date MAR 22 1907 State N Y

PERMITS HERR MUCK TO STAY HERE.

Berlin, March 21.—Emperor William has given his consent that Herr Muck, director of the royal orchestra, shall stay another year in the United [illegible] Herr Muck's absence is greatly [illegible]

Paper Sun
City New York
Date MAR 22 1907 State N Y

To return to our Chablis mousse. Debussy out-Strausses Strauss. "The Sea" and all that's in that painted mud-puddle was merely funny when it [illegible] whistling "Salome's" own shrill [illegible] your ears rebelled and the [illegible] cold shivers ran down the orchestra [illegible] along a belled celesta. Through "De[illegible] Noon at Sea," the young Frenchman blew soft soap bubbles, only to prick them at the moment when an evanescent iridescence might have shone out clear at last.

Now Debussy isn't an aimless fool. He is trying to see what can be done to articulate spineless tone and purely invertebrate sound. No set speeches, no solemn-eyed proposing and discussing of themes. Where D'Indy had form, Debussy has what the tone-deaf are pleased to call "color." No instrument was allowed to utter its natural voice. A piercing violin unison "above the bridge" was, frankly, the limit. A woman wished some one would "shut off the boiler valve."

Trickling drops from melting icebergs made "Sport of the Waves," but the final "Dialogue of Wind and Sea" would have sounded as sweet if played backwards or upside down. The water had a certain ground swell. The wind—well, the old Irish song has that to rights:

I've lived a long time, Mary,
In this wide world, my dear;
But the wind to whistle a tune like that
I never before did hear.

Whatever the F. S. Converse proposition of Walt Whitman's "Mystic Trumpeter" gained by following the Debussy wake it lost by having to be heard without several of its trumpet topnotes and all of its words, but the "Marching Through Georgia" tag. Mr. Carnegie's and Mr. Higginson's programme contracts continue to disagree. The public might as well be content if it's only our gloves that are blackened while our minds—for all programme information—are blank. Liszt's "Mephisto" waltz with a Berlioz "Roman Carnival" was austere and tonic spring bitters.

Dr. Karl Muck, after a few such soulless and soulless bills, will need all of that second year of his to make America take him seriously. He dons the classic mask again to-morrow. Why can't he let these extremes meet on speaking terms occasionally?

Kaiser Wilhelm, the cables say, will yield another year of Dr. Muck to Boston because the orchestra stands for culture and not for cash. And this man is well worth the trouble taken to keep him.

The gorge rises at the spectacle of America going begging around the courts of Europe for its musical leaders. But where else are the Carusos of the bâton, save at Milan?

Paper Union
City Brooklyn
Date State N Y

BOSTON SYMPHONY CONCERT.

The fifth and final concert of the Boston Symphony Orchestra this season was given last evening under the auspices of the Brooklyn Institute, at the Baptist Temple, and proved of commendable brevity. Three numbers constituted the entire programme, but, oh, what numbers! Beginning with the "Leonore" overture, No. 3, with but one dissenting phase—that of Liszt's "Mephisto Waltz," vaguely prophetic in its unmusical moments and disjointed ideas, of the "Till Eulenspiegel's Pranks" of our time—the concert closed with the greatest symphony ever written, Tschaikowsky's Sixth, the "Pathetique." The audience was very large, overflowing the seats, a ring of standees attesting to the general enthusiasm, and everybody was out of the building and on his way home before 10 o'clock. How happy shall we all be when the Academy is completed, for at the Temple, because of its limitations, we listen to a reduced orchestra, splendid though that may be.

Beethoven's "Leonore" overture, the third and finest of those written for his one opera, "Fidelio," was played in charming style with the emotional side of it kept somewhat in subjection, but none the less interesting on that account. Dr. Muck is not a Nikisch or a Seidl or a Safanoff, but he has many delightful qualities of his own, and Beethoven is open to more than one interpretation, his genius being well-nigh limitless, and inviting approach from various points of view. As of Tschaikowsky, that amazing voice of the Russian people of to-day, this is not altogether so true; it takes a certain emotional type to understand and interpret his strange, passionate harmonies with profound effect. There was too little variety and contrast in Dr. Muck's reading, particularly in the first two movements; the former was taken at much too slow a tempo, while the latter lacked that verve, that limpidity, without which the "allegro con grazia" borders on the commonplace. Played with its full significance, the extraordinary 5-4 time (with the [illegible] beat conspicuous, yet not detracting from the all-pervading grace), the second movement suggests Beethoven's Seventh Symphony, being very much in accord with its clear, lovely mood.

But the third movement went brilliantly enough, and the fourth, that sublime lamentoso, which contributes more than anything else to the grandeur of this masterpiece, was given in Dr. Muck's and the orchestra's best manner. In all the world there is no nobler threnody; the tug on the heart-strings as that impassioned cry throbs [illegible] 'cellos, is almost more than one can bear. Amidst the wonderful organ tones of the [illegible] basses and their allies, with the soaring of the orchestra in full fortissimo, a [illegible] truly to be passing beyond its earthly [illegible] ment.

It is understood that Dr. Muck is to remain with the Boston organization [illegible] His is a sane, scholarly temperament, continence to the fore and [illegible] ing characteristic, and his [illegible] be for good. At this [illegible] possess a certain [illegible]

Paper Sun
City New York
Date MAR 21 1907 State N Y

To-night's second symphony production of Debussy's "La Mer" at Carnegie Hall is reviewed in advance in the current *Harper's Weekly* by Lawrence Gilman, who went over to the Hub to hear it first at the imminent peril of mal de mer on the Sound—not Debussy's sound but that which bathes Long Island. Rounding Little Rhody's Point Judith on the return trip, the author of "The Music of To-morrow" wrote thus concerning the novelty of to-day:

One's first impression of this music is of the manner in which it diverges from the too-familiar seascapes of orchestral tradition. We are not reminded, in listening to "La Mer," of the sea as it appealed to the imagination of Rimsky-Korsakoff, of Wagner, of Rubinstein, of Mendelssohn, of MacDowell. Nor is it the sea as Swinburne knew it—a sea which, as the echo of it lives in his verse, said W. E. Henley, convinces one of "its vastness and vehemency, the rapture of its inspiration, the palpitating, many-twinkling miracle of its light." Nor is it the thunderous and surging sea of Whitman—the sea "of brooding scowl and murk, of unloosed hurricanes"—that has quickened his spirit. The sea does not speak to him "with husky, haughty lips," as it did to that musician who uttered supremely its moods of sinister and terrible beauty, its majesty no less than its awe, its exhilaration no less than its allurement. For Debussy the sea is wholly a thing of dreams, a thing vaguely yet rhapsodically perceived, a bodiless thing of shapes that are gaunt or lovely, or fitful, or passionately insistent: but that always pertain to a supra-mundane world, a region altogether of the spirit. It is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands few have needed to pay heed; a sea whose eternal sonorities and immutable enchantments are hidden behind veils that open to few, and to none who attend without a certain rapt and curious eagerness.

Debussy's "three sea sketches"—the "Trois Esquisses Symphoniques," as he calls them—are thus entitled: (1) "De l'aube à midi sur mer"; (2) "Jeux de vagues"; (3) "Dialogue du vent et de la mer." They are scored for a full though not unusual orchestra.

The uncertainty of Dr. Muck's return to America is expected to lend a personal interest to this last Bostonian concert and the ensuing matinée.

Paper Globe
City New York
Date MAR 21 1907 State N Y

To-morrow afternoon the Boston Symphony Quartet will present the following programme at Mendelssohn Hall: Debussy, quartet in G minor; Schubert, trio for piano, violin, and 'cello in B flat major; Mozart, clarinet quintet in A major. The assisting artists will be Mme Katharine Goodson, pianist, and George Grisez, clarinetist.

N. Y. Tribune
March 22, 1907.

MUSIC.

THE BOSTON ORCHESTRA.

Some of the music performed at the last evening concert of the Boston Symphony Orchestra in Carnegie Hall last night seemed to have been chosen by Dr. Muck to make his threatened parting easy. The Boston Orchestra's patrons are a loyal and affectionate folk, but their loyalty and affection were put to a severe strain by last night's programme, which began with a lot of impressionistic daubs of color smeared higgledy-piggledy on a tonal palette, with never a thought of form or outline or purpose (except to create new combinations of sounds) or logical procedure, but dignified with no less vast a title than "The Sea." There were three of these groups of daubs and splotches, which the composer, Debussy, designated respectively as "From Dawn Till Noon on the Ocean," "Frolics of Waves" and "Dialogue of the Wind and the Sea," but, so far as a merely musical mind could determine, the order of the pieces might have been reversed and the music itself played backward without disturbing or changing in any way their significance, their effectiveness or the intellectual quality of the pretty rhapsodies of unmeaning words which the expositors of the French composer have superimposed upon all of his music. One thing only was obvious, and that was that Debussy's ocean was a frog pond, and that some of its denizens had got into the throat of every one of the brass instruments and stayed there from beginning to end, with woful results, especially to the first trumpet, which found no relief even after Debussy had been mercifully disposed of and Mr. Converse came on the scene with his "Mystic Trumpeter." This composition, which seemed to have some pith and moment when it was played at a concert of the short lived New Music Society, in Carnegie Hall last April, lost in effectiveness at the outset because of its imitation of the Frenchman's color scheme; but to those familiar with Whitman's poem, which it seeks to illustrate, it took on meaning later, and helped to make a rational transition to the music which wound up the concert—the overture "Carnaval Romain," by Berlioz. Between this final number and Mr. Converse's fantasy came Liszt's "Mephisto Waltz," which had previously been heard here this season at a concert of the Philharmonic Society. Altogether the concert was the least gratifying and edifying of any entertainment given by the orchestra in many moons.

H. E. K.

Paper Eagle
City Brooklyn
Date State N Y

BOSTON SYMPHONY ORCHESTRA.

Dr. Muck, who probably does not say his farewell to America at the end of this season, gave a curiously contrasted programme when he brought the Boston Symphony Orchestra to the Baptist Temple last night, for he combined Beethoven, Liszt and Tschaikowsky in this bill, and while the beginning was strength and reasonable optimism, as exemplified in the third "Leonore" overture, the middle was mocking gayety betokened in the "Mephisto waltz," and the end was the deepest and most frank despair. The conventions would have directed the reversal of this order, so that the "Symphony Pathetique" should have come first and the overture brought affairs to a happy ending. As it was, the last sound from the great orchestra was Tschaikowsky's death groan.

Yet, it was all big, satisfying music, the first and last numbers being no doubt as well esteemed by our local audience as they certainly are by the Boston conductors, who have played the "Leonore" overture and the Pathetic symphony for us until we can whistle them. None have played them with deeper meaning, however, than Dr. Muck. The Beethoven overture, most familiar of its author's music, albeit scrappy, weak and rasping in spots, the rasps occurring in those dreadful scales near the close, was given with a fine appreciation of its larger elements, with mellow harmony and nimble melody, authoritative in its declamation, dramatic where that effect is signified, and wholly serious. The doctor's catholicity was instanced in the Mephisto waltz, for here he was delightfully diabolic in his reading. The piece was taken at a brisk tempo, with quaint shadings and accents and brilliant touches of orchestral color, the end being the spry and consistent one-spirited and bizarre, for Liszt wrote two and one may take his pick, the unplayed one fading into silence as Faust and the tavern wench disappear in the distance. It is hard to believe nowadays that the cacophanies and "diseased chords" vented on this theme by the Abbe could raise such a squall of protest, because in our own time Dr. Strauss is making the most impossible noises and calling them art. But music, like personalities, become swiftly obsolete in these restless times, in so far as its forms are concerned and when we have swung away from form as far as possible, when our music is all Brahms, Sibelius and Strauss, when our pictures are all Sisley and Monet, depend upon it we shall swing back again to comprehensibility and common sense, for the expression of the inexpressible is limited, after all.

The orchestra last night was at its best in the Tschaikowsky symphony—a work that has been played yearly here or hereabout since it was written and is likely to be played for many years to come, for this is one of the great utterances in music, and the greatest in the music of Russia. Here we had the weight and nobility of orchestral utterance, joined to a vastness of meaning before which Tschaikowsky himself seemed to shudder. It is denied that he intended this for his own requiem, but he was in the shadow of death when it was written, and it is the voice of one who, having flung open the gates of eternity, peers forth and finds all black. We do not find the funeral note struck deeply in the opening; the curious allegro in 5-4 time, allied to both the Spanish and the oriental dances has only an undertone of mourning; and the scherzo is a furious march that it should be unsafe to play in Moscow streets after dark; but the final adagio, the sum and purpose of this epic, grips the heart. Those swift upward runs in minors and diminished chords are questions that have no answer, the questions of one who has come to the end of things, who finds that life is without purpose, that faith is an accident of the human state, and that in the beyond is, nothing. Yet this music is as august as the Greek tragedy; it touches a theme at least as large as "Hamlet"; as mere expression it is Titanic, tremendous. The last despairing cry of the earth's last man will be Tschaikowsky's ending theme.

This was the last concert of our symphony season and it was heard by a great audience. During the winter the Boston orchestra has played the following numbers in Brooklyn:

Overtue,r "Leonore" No. 3, conecrto in D major, for violin.....Beethoven
"Harold in Italy," symphony in four movements with viola solo.....Berlioz
Symphony No. 1.....Brahms
Symphony in B flat major, No. 5....Glazounoff
Overture to "Sakuntala".....Goldmark
Mephisto waltz.....Liszt
Overture to "The Betrothed of the Tsar"..
.....Rimsky-Korsakoff
Variations and double fugue on a merry theme.....George Schumann
Symphony No. 1.....Sibelius
Tone-poem, "Don Juan".....Richard Strauss
Symphonie pathetique, concerto for pianoforte, No. 1.....Tschaikowsky
"A Siegfried Idyl," prelude to "The Mastersingers of Nuremberg".....Wagner
Overture to "Oberon".....Weber

Paper Times
City New York
Date MAR 22 1907 State N Y

Special to The New York Times.

BOSTON, March 21.—The news that Emperor William has given permission to Dr. Carl Muck to remain another year as conductor of the Boston Symphony Orchestra has been received with general satisfaction in musical circles.

Among the patrons there are those who greatly admire Mr. Gericke's methods and who do not hesitate to express regret that he did not remain in Boston, but on the whole the feeling toward his successor is cordial.

Dr. Muck, who is in New York, said last night: "The notice is not official. I have heard it simply through a third person."

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Staats Zeitung
March 22-07.

Bostoner Symphonie-Soirée.

Das erste Konzert der fünften und — leider! — letzten Serie der diesjährigen Bostoner Symphonie-Konzerte hat gestern Abend in Carnegie Hall vor dem gewohnten ausverkauften Haus mit dem üblichen durchschlagenden Erfolg stattgefunden.

Das Programm wurde mit Debussy's hier zum ersten Mal gehörten drei Orchester-Skizzen eingeleitet, welchen der Komponist den Gesammtnamen „Das Meer" beigelegt hat. Die Skizzen heißen „Von Sonnenaufgang bis Mittag auf der See", „Spiel der Wellen" und „Dialog des Windes und der See". Man kennt die raffinirte Art der Neufranzosen, welche, in ihrer Weise den französischen Kochkünstlern gleichend, aus geringem melodischen Material ein interessantes und pikantes musikalisches Gericht herzustellen verstehen. So hält es diesmal auch Debussy.

Die Motive sind klein, kurzathmig, wenig bedeutend, die Entwicklung hat sich der Komponist auch nicht schwer gemacht, das Hauptgewicht ist auf eine graziöse, pikante und fremdartig klingende Instrumentation und raffinirte Stimmungsmache gelegt. Die Bewegung des feuchten Elements ist durch häufige Harfengliffandi charakterisirt. Im zweiten Theil wäre fast etwas Ueberraschendes passirt: es schien zu einer wahrhaftigen Melodik zu kommen, doch schnappte auch dieser Anlauf unvermittelt ab. In Skizze No. 3 dialogisiren Wind und See als recht grobe Gesellen, machen einen Höllenspektakel und werfen einander die saftigsten Dissonanzen an den Kopf. Ueberraschenderweise kann auch dieses Geknatter noch überboten werden, denn es kommt zu einer regelrechten Schlußsteigerung, welche uns Gott danken läßt, daß wir diesen Dialog zwischen Wind und Meer vom sicheren Port aus genießen können. Daß auch reizvolle Episoden und harmonische Feinschmeckerstückchen unterlaufen, versteht sich bei Debussy von selbst. Das Stück wurde virtuos gespielt.

Die nun folgende Orchester-Phantasie von F. S. Converse „Der Mystische Trompeter", (neu) enttäuschte. Das Stück ist viel zu lang und ermüdend und verliert sich in unfruchtbaren Grübeleien und harmonischen Seichtigkeiten. Der erste Theil hebt mit einem hübschen Thema an, das im Finale vom ganzen Orchester recht effektvoll gebracht wird, aber die Inspiration hat bald ausgespielt, und auch die Instrumentation ist nur stellenweise geglückt. Dem Trompeter passirte ein böser Kicks — na, das kommt in den besten musikalischen Familien vor!

Liszt's „Mephisto"-Walzer und Berlioz' „Römischer Karneval" wurden unnachahmlich schön gespielt. Die Diskretion, Delikatesse und, wo es noththut, der Schwung waren bewunderungswürdig. Der Dirigent Dr. Muck hat gestern erwiesen, daß er auch hinreißende, blendende Farbentöne auf seiner Palette hat.

Paper Globe
City New York
Date State N Y

THE BOSTON SYMPHONY.

"AND there was no more sea." After Debussy, no wonder! Nor would the jolly, jolly mariners have received the edict with protest or even regret. Dr. Muck will probably visit us next year at the head of the Boston orchestra. Surely he will not repeat his experiment of last night. Debussy has written music of haunting and unaccustomed beauty. None of it is in "The Sea" that woefully groaned and roared for a bad half-hour in Carnegie Hall yesterday. Even the first trumpet of a usually flawless band threatened to go on strike.

In Converse's "Mystic Trumpeter" this player should have come into his own, but the memory of a stormy voyage of Debussy could not so soon be shaken off. Apart from slips in the title rôle, "The Mystic Trumpeter" was superbly played, but the work (first produced here last April by the New Music Society) does not gain at a rehearing. In spite of good moments, it is as a whole long and tedious. After Debussy and Converse the bedizened blandishments of Liszt's "Mephisto Waltz" were a genuine relief, and Berlioz's "Carnaval Romain" overture capped the climax like a work of towering genius. But what a concert! Dr. Muck as a maker of programmes is a law unto himself.

Paper Tribune
City New York
Date MAR 22 1907 State N Y

PERMITS HERR MUCK TO STAY HERE.

Berlin, March 21.—Emperor William has given his consent that Herr Muck, director of the royal orchestra, shall stay another year in the United States. Herr Muck's absence is greatly felt here, and the Emperor consented to his further stay abroad only when he was informed that the Boston Symphony Orchestra was maintained not for profit

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Paper Sun
City New York
Date MAR 22 1907 State N Y

To return to our Chablis mouton: Debussy out-Strausses Strauss. "The Sea" and all that's in that painted mud-puddle was merely funny when it fell to whistling "Salome's" own shrill trill till your ears rebelled and the sympathetic cold shivers ran down the orchestra's back along a belled celesta. Through "Dawn to Noon at Sea," the young Frenchman blew soft soap bubbles, only to prick them at the moment when an evanescent iridescence might have shone out clear at last.

Now Debussy isn't an aimless fool. He is trying to see what can be done to articulate spineless tone and purely invertebrate sound. No set speeches, no solemn-eyed proposing and discussing of themes. Where D'Indy had form, Debussy has what the tone-deaf are pleased to call "color." No instrument was allowed to utter its natural voice. A piercing violin unison "above the bridge" was, frankly, the limit. A woman wished some one would "shut off the boiler valve."

Trickling drops from melting icebergs made "Sport of the Waves," but the final "Dialogue of Wind and Sea" would have sounded as sweet if played backwards or upside down. The water had a certain ground swell. The wind—well, the old Irish song has that to rights:

I've lived a long time, Mary,
In this wide world, my dear;
But the wind to whistle a tune like that
I never before did hear.

Whatever the F. S. Converse proposition of Walt Whitman's "Mystic Trumpeter" gained by following the Debussy wake it lost by having to be heard without several of its trumpet topnotes and all of its words but the "Marching Through Georgia" tag. Mr. Carnegie's and Mr. Higginson's programme contracts continue to disagree. The public might as well be content if it's only our gloves that are blackened while our minds—for all programme information—are blank. Liszt's "Mephisto" waltz with a Berlioz "Roman Carnival" was austere and tonic spring bitters.

Dr. Karl Muck, after a few such sololess and soulless bills, will need all of that second year of his to make America take him seriously. He dons the classic mask again to-morrow. Why can't he let these extremes meet on speaking terms occasionally?

Kaiser Wilhelm, the cables say, will yield another year of Dr. Muck to Boston, because the orchestra stands for culture and not for cash. And this man is well worth the trouble taken to keep him.

The gorge rises at the spectacle of America going begging around the courts of Europe for its musical leaders. But where else are the Carusos of the bâton, save at Milan?

Paper Union
City Brooklyn
Date State N Y

BOSTON SYMPHONY CONCERT.

The fifth and final concert of the Boston Symphony Orchestra this season was given last evening under the auspices of the Brooklyn Institute, at the Baptist Temple, and proved of commendable brevity. Three numbers constituted the entire programme, but, oh, what numbers! Beginning with the "Leonore" overture, No. 3, with but one disquieting phase—that of Liszt's "Mephisto Waltz," vaguely prophetic, in its unmusical moments and disjointed ideas, of the "Till Eulenspiegel's Pranks" of our time—the concert closed with the greatest symphony ever written, Tschaikowsky's Sixth, the "Pathetique." The audience was very large, overflowing the seats, a ring of standees attesting to the general enthusiasm, and everybody was out of the building and on his way home before 10 o'clock. How happy shall we all be when the Academy is completed, for at the Temple, because of its limitations, we listen to a reduced orchestra, splendid though that may be.

Beethoven's "Leonore" overture, the third and finest of those written for his one opera, "Fidelio," was played in charming style, with the emotional side of it kept somewhat in subjection, but none the less interesting on that account. Dr. Muck is not a Nikisch or a Seidl or a Safanoff, but he has many delightful qualities of his own, and Beethoven is open to more than one interpretation, his genius being well-nigh limitless, and inviting approach from various points of view. But of Tschaikowsky, that amazing voice of the Russian people of to-day, this is not altogether so true: it takes a certain emotional type to understand and interpret his strange, passionate harmonies with profound effect. There was too little variety and contrast in Dr. Muck's reading, particularly in the first two movements; the former was taken at much too slow a tempo, while the latter lacked that verve, that limpidity, without which this "allegro con grazia" borders on the common place. Played with its full significance, in its extraordinary 5-4 time (with the redundant beat conspicuous, yet not detracting from the all-pervading grace), the second movement suggests Beethoven's Seventh Symphony, being very much in accord with its clear, lovely mood.

But the third movement went brilliantly enough, and the fourth, that sublime adagio lamentoso, which contributes more than anything else to the grandeur of this masterpiece, was given in Dr. Muck's and the orchestra's best manner. In all the world there is no nobler threnody; the tug on the heart-strings as that impassioned cry throbs among the 'cellos, is almost more than one can bear. Amidst the wonderful organ tone of the great basses and their allies, with the solemn beat of the orchestra in full fortissimo, a soul seems truly to be passing beyond its earthly tenement.

It is understood that Dr. Muck is to remain with the Boston organization another year. His is a sane, scholarly temperament, with continence to the fore and sincerity as a leading characteristic, and his influence cannot but be for good. At the same time, when he essays a certain order of music, such as the public craves in this year of Our Lord, a bit more of abandon would have an inspiring effect on those marvelous Boston strings.

Paper Eagle
City Brooklyn
Date MAR 22 1907 State N Y

Dr. Muck to Stay.

It is greatly to be hoped that the report from Berlin concerning Dr. Muck, leader of the Boston Symphony Orchestra, will prove true. This report is to the effect that the Emperor has consented to extend Dr. Muck's leave of absence from his post as director of the royal orchestra for another year, so that he may be able to continue his leadership of the Boston Symphony Orchestra. This is not because Dr. Muck's services are not needed in Berlin, but, according to the report, the fact that the Boston Symphony Orchestra is maintained by Colonel Higginson as an educational force, and not as a source of revenue, was fully explained to the Emperor, and so pleased his Majesty that he was glad to contribute to the cause of musical culture here. He could not have made a finer contribution. As leader of the Boston orchestra, Dr. Muck is emphatically the right man in the right place. The oftener one hears him lead the more the power and breadth of the man as an interpretive musician, as well as his control of the splendidly disciplined band which Mr. Gericke turned over to him, become impressed upon the listener. The Boston Symphony has had many fine conductors, some strong in one direction and some in others, but certainly no man since Nikisch has so fully combined fire and strength with elegance and delicacy as does the present holder of the baton. We have been told that to-night would see the last appearance of Dr. Muck as conductor in Brooklyn. He will be all the more heartily welcomed to-night now that the prospect is excellent that he will come to us yet many times in the future. Dr. Muck ought to be an established American institution. Perhaps he may yet become so, if we will be a little patient. The Emperor of Germany has done many gracious things to America and Americans, but nothing more gracious or more helpful than this.

Paper Evening World
City New York
Date MAR 22 1907 State N Y

Last Concert of the Boston Symphony.

THE programme presented by the Boston Symphony Orchestra at its final evening concert at Carnegie Hall last night was almost entirely modern, including Debussy's three orchestral sketches, called "The Sea," F. S. Converse's fantasy on Whitman's poem, "The Mystic Trumpeter," Liszt's Mephisto Waltz and the "Roman Carnival" overture of Berlioz.

The interest of the evening centred in the Debussy work, which was played here for the first time. It displays the peculiarities characteristic of this ultra-modern Frenchman—a leaning toward vagueness and a lack of stirring human emotions. Debussy is the Maeterlinck of musicians, and glories in the portrayal of indefinite and illusive vistas of tonal beauties, scorning the obvious melody and the persistence of any particular tonality. His music is a series

...swirling and kaleidoscopic tone ...pictures, surcharged with what we call "atmosphere" for want of a better word.

...The three pieces are named "From Dawn to Noontide on the Ocean," "The Frolic of the Waves" and "The Dialogue of the Wind and the Sea." With the constant use of the pentatonic or Oriental scale of five, and the frequent introduction of unusual passages for the harp and muted trumpets, the effect produced was essentially eastern, and especially was descriptive of waves whispering or booming on the shores of Asia. Perhaps for this reason the New York audience received the work, splendidly interpreted as it was by Dr. Muck, with interest and attention, but not with enthusiasm. The taste for Debussy is an acquired one, and until next season, when we shall hear "Pelleas and Melisande," this public will not fall in line with the composer's many admirers in France. With fine judgment Dr. Muck introduced next on the programme a composition by an American, F. S. Converse, of Boston, the antithesis of Debussy, of Paris. The "Mystic Trumpeter" fantasy does not leave one in doubt as to its meaning. After reading the poem each movement and its mood is clearly, almost graphically portrayed, with brilliant and masterful orchestration and clever use of the original themes. Mr. Converse has the audacity to use a strain of "Marching Through Georgia" in the war picture, and consequently becomes dangerously humorous in his imposing climax. The Mephisto waltz of Liszt and the "Roman Carnival Remain" have been heard several times. Dr. Muck's reading and inspired

Paper World
City New York
Date MAR 22 1907 State N Y

DEBUSSY'S "THE SEA" AT THE BOSTON SYMPHONY.

New but Unimpressive Composition Is Heard in New York for the First Time.

New York heard for the first time last night a new composition called "The Sea," and New York is probably wondering why yet. The work, played last night by the Boston Symphony Orchestra at Carnegie Hall, is by the most modern of modern Frenchmen, Debussy, and it consists of three orchestral sketches, which bear the titles "From Dawn Till Noon on the Ocean," "Frolics of Waves" and "Dialogue of the Wind and the Sea."

They have the distinction of being as nearly without themes as possible. The titles serve only as thin, weak pegs for the listener to hang his imagination upon, the music itself being sheerly moods that might mean a thousand things. Patches of tonal color spot the composer's canvas, and the thread of continuous idea is missing. Compared with this writing the most abstruse compositions of Richard Strauss are as primer stories to hear and to comprehend.

To the musician the compositions present opportunities for study, but to the average listener they suggest that they can only be classed as incidental music and that they cry for scenery and the theatre. Only an orchestra of virtuosi can possibly play these sketches, and even the Boston Symphony Orchestra failed in some of its departments to accomplish the task set before it.

The Debussy compositions were followed by "The Mystic Trumpeter," an orchestra fantasy by F. S. Converse, after Walt Whitman's poem. This has been heard here once before, and last night's hearing did not deepen the impression made by the work then. Liszt and Berlioz filled the remaining portion of the programme. Dr. Muck conducted with all the skill and artistic command he possesses.

Paper American
City New York
Date MAR 22 1907 State N Y

DR. MUCK HAS TWO CAUSES FOR JOY

Dr. Muck, who conducted the Boston Symphony Orchestra at Carnegie Hall last night, was a proud man for two reasons. In the first place he took his orchestra through the mazes of a programme of the most difficult and intricate music, and in the next place he had just received from his imperial master, the War Lord of Germany, permission to stay another year in the highly cultivated atmosphere of Boston.

The concert began with three orchestral sketches called "The Sea," by Claude Debussy, given for the first time in New York. M. Debussy, in this group of descriptive tone poems, has contrived to break down every one of the old rules of harmony. In the order of progression of incomprehensibility, first comes Wagner; second, Strauss, and third, Debussy. He does not write for the person of ordinary healthy mind, but for the ultra psychic creature, and even the most highly cultured of Boston's music lovers found Debussy almost unintelligible.

After all, the best description of his mysteriously involved music is to be found in his commentator's mysteriously involved description of it, which says: "There are times when his melody verges upon obviousness." Few of the auditors found even the verging places.

After a ten-minute intermission Converse's musical setting to Walt Whitman's poem, "The Mystic Trumpeter," was beautifully played. This composition was a noteworthy example of sweeping, continuous harmony. Most generous applause followed the Converse fantasy.

Liszt's "Mephisto" waltz and "The Roman Carnival," by Berlioz, were the other two numbers on the programme, the waltz having been made familiar here by Theodore Thomas.

The usual crowded house greeted the Bostonians. The programme for to-morrow afternoon's concert will include a Bach suite, a Haydn symphony, a Beethoven symphony and the overture to Mozart's "Magic Flute."

Paper Herald
City New York
Date MAR 22 1907 State N Y

DR. MUCK TO REMAIN.

The Kaiser Consents in the Interests of Musical Culture Here.

BERLIN, Thursday. — Emperor William some days ago gave his consent that Dr. Muck, director of the Royal Orchestra, who is now with Major Higginson in Boston, shall stay another year in the United States. Dr. Muck's absence from Berlin is greatly felt and the Emperor consented to his further stay abroad only when he was informed that the Boston Symphony Orchestra was maintained not for profit, but for the benefit of musical culture.

Paper Telegram
City New York
Date MAR 22 1907 State N Y

Boston Symphony at Carnegie Hall.

SOME encouragement of the hope, long entertained, of the founding of a really representative American national music school may be said to have been afforded to musicians and lovers of music on this side of the Atlantic by the decided success that was achieved by Frederick P. Converse's orchestral fantasy, "The Mystic Trumpeter," opus 18 (based upon the poem of the same cognomen by Walt Whitman), which had its second actual presentation, but the first it has enjoyed under fully and perfectly competent auspices last evening at Carnegie Hall. The work was included by Dr. Karl Muck, the Berlin Royal Opera conductor, in the programme selected by him for the first concert of the series that will close the Boston Symphony Orchestra's New York season.

Coming as it did, the second of the evening's offerings, the Converse fantasy, proved a delightful and exhilarating relief from the bewildering chaos and dissonant jumble of the imported novelty that preceded it—Debussey's suite of orchestral sketches entitled "Le Mer," which was given its premiere in this city by the aggregation from the Hub.

Of both the French and American works careful, discriminating, withal very effective readings were given by the director from Prussia's capital. The Debussey suite is divided into three parts—I., "From Dawn Until Noon on the Ocean"; II., "Frolics of Waves"; III., "Dialogue of the Wind and the Sea." Any one of these, however, impresses more by the labyrinth of technical means employed than by true poetic results attained. Dawn, noon, wave frolics and sighing wind and meaning sea—these have inspired the Gallic composer with little of harmonic and nothing of melodic invention or utilization that the illimitable vastness of the Sahara Desert, the lofty heights of the Andes or the fastnesses of the Afric forests also might not have suggested in precisely the same manner and with resort to the same mere mechanical tricks that have produced the "sea sketches." Seldom, if ever, in the score is there absolute music; substituted therefore is technique complicated to the extremest degree—a too concentrated essence of the psychic in music.

The composer of "The Mystic Trumpeter," on the contrary, at no time denies his hearers the benefit and pleasure—certainly their due—of logically, attractively formed music expression. His work abounds in dainty, bright effects that were well brought out by the Boston symphonists, while occasional intervals of lovely melody and a superbly built climax rounds out a tone poem in the veritable sense of that much abused phrase.

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Paper Post
City New York
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"The Sea" of Debussy does not call for many words of comment. The three parts of which it is composed are entitled "From Dawn Till Noon on the Ocean," "Frolics of Waves," "Dialogue of the Wind and Sea"; but so far as any pictorial suggestiveness in them is concerned, they might as well have been entitled "On the Flat-iron Building," "Strumming in the Bowery," and "A Glimpse of Chinatown During a Raid." Debussy's music is the dreariest kind of rubbish; the Germans have two expressions which aptly characterize it: "Ein jammerliches Machwerk," betraying a "trostlose Impotenz." Does anybody for a moment doubt that Debussy would not write such chaotic, meaningless, cacophonous, ungrammatical stuff if he could invent a melody like those of his great countrymen, Auber or Boieldieu, or even Herold or Adam? And this is the man who calls Gluck a pedantic, bombastic bore, and Wagner insipid, vacuous, and unsupportable; and who refers to Berlioz in these words: "He is an exception, a monster. He is not at all a musician; he gives one the illusion of music with his methods borrowed from literature and painting. Furthermore, I do not see much in him that is particularly French." In these words Debussy really describes himself. Nothing could be more remote from the true French spirit than his want of directness, lucidity, pattern, aim, and style. Even his orchestration is not particularly remarkable. Mr. Loeffler of Boston is far more original from this point of view.

After this dose of Debussy, which evidently puzzled rather than pleased the audience, Mr. Converse's piece, which had been heard here before, came as a welcome relief. It has real melody and purpose, and its tone colors are beautiful rather than fantastic. But the gem of the concert was the Liszt "Mephisto Waltz," which Dr. Muck and his men rendered with delightful spirit and swing. A significant tribute was paid to the magic of this music. Just before it began, several of the critics left their seats to go down and hear the last half of the "Walküre"; but before they quite reached the door of the hall the siren strains of the Liszt music began, and they remained standing behind the rail till the echoes of the last bar had died away.

Boston Transcript

824 WASHINGTON STREET, BOSTON, MASS.

(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)

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Our orchestra, long ago, attained a technical excellence and unity with which few bands in Europe and none in America may compare. It is necessary that each succeeding conductor shall have the "feeling" as painters say, for the qualities of tone, the euphony and the precision that are the audible tokens of this excellence. Dr. Muck quickly proved that he possessed that feeling, and, in spite of the misgivings that lingered for a while in some doubting quarters, he has maintained the technical qualities of the band at the familiar standard. More; he has made them the means to a finer elasticity and a larger and warmer pregnancy of expression than the orchestra has always attained in the past. He has made its voices, singly or in mass, more poignant, potent, and emotionally significant. By these tokens, he has proved himself a dramatic conductor, as the phrase goes, who imparts not only the substance and the form, but the mood, the spirit, the peculiar passion and individuality of the music that he plays. Yet his cooler traits of intellect and insight have steadily guided and ordered this imagination and responsive emotion, and thus he has united and held in balance the qualities that are essential to a conductor, who is to give forty-eight concerts in six months to a single public. He has worn well; he has ripened with the progress of the season, into ampler, finer, and more stirring achievements, and into a larger catholicity in the choice of his music. Throughout he has been all for his work and not at all for himself, except as the excellence of it was reward and praise, understanding and appreciation. He has won equally his men and his audiences, in the city that maintains the orchestra and in the cities that receive its visits gladly.

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Paper Eagle
City Brooklyn
Date State N Y

Dr. Muck to Stay.

It is greatly to be hoped that the report from Berlin concerning Dr. Muck, leader of the Boston Symphony Orchestra, will prove true. This report is to the effect that the Emperor has consented to extend Dr. Muck's leave of absence from his post as director of the royal orchestra for another year, so that he may be able to continue his leadership of the Boston Symphony Orchestra. This is not because Dr. Muck's services are not needed in Berlin, but, according to the report, the fact that the Boston Symphony Orchestra is maintained by Colonel Higginson as an educational force, and not as a source of revenue, was fully explained to the Emperor, and so pleased his Majesty that he was glad to contribute to the cause of musical culture here. He could not have made a finer contribution. As leader of the Boston orchestra, Dr. Muck is emphatically the right man in the right place. The oftener one hears him lead the more the power and breadth of the man as an interpretive musician, as well as his control of the splendidly disciplined band which Mr. Gericke turned over to him, become impressed upon the listener. The Boston Symphony has had many fine conductors, some strong in one direction and some in others, but certainly no man since Nikisch has so fully combined fire and strength with elegance and delicacy as does the present holder of the baton. We have been told that to-night would see the last appearance of Dr. Muck as conductor in Brooklyn. He will be all the more heartily welcomed to-night now that the prospect is excellent that he will come to us yet many times in the future. Dr. Muck ought to be an established American institution. Perhaps he may yet become so, if we will be a little patient. The Emperor of Germany has done many gracious things to America and Americans, but nothing more gracious or more helpful than this.

Paper Evening World
City New York
MAR 22 1907 State N Y

Last Concert of the Boston Symphony.

THE programme presented by the Boston Symphony Orchestra at its final evening concert at Carnegie Hall last night was almost entirely modern, including Debussy's three orchestral sketches, called "The Sea," F. S. Converse's fantasy on Whitman's poem, "The Mystic Trumpeter," Liszt's Mephisto Waltz and the "Roman Carnival" overture of Berlioz.

The interest of the evening centred in the Debussy work, which was played here for the first time. It displays the peculiarities characteristic of this ultra-modern Frenchman—a leaning toward vagueness and a lack of stirring human emotions. Debussy is the Maeterlinck of musicians, and glories in the portrayal of indefinite and illusive vistas of tonal beauties, scorning the obvious melody and the persistence of any particular tonality. His music is a series of baffling and kaleidoscopic tone changes, surcharged with what we call "atmosphere" for want of a better word.

The three pieces are named "From Dawn to Noontide on the Ocean," "The Frolic of the Waves" and "The Dialogue of the Wind and the Sea." With the constant use of the pentatonic or Oriental scale of five, and the frequent introduction of unusual passages for the reeds and muted trumpets, the effect produced was essentially eastern, and probably was descriptive of waves whispering or booming on the shores of Araby. Perhaps for this reason the New York audience received the work, splendidly interpreted as it was by Dr. Muck, with interest and attention, but not with enthusiasm. The taste for Debussy is an acquired one, and until next season, when we shall hear "Pelleas and Melisande," this public will not fall in line with the composer's ardent admirers in France. With fine judgment, Dr. Muck introduced next on the programme a composition by an American. F. S. Converse, of Boston, is the antithesis of Debussy, of Paris. "The Mystic Trumpeter" fantasy does not leave one in doubt as to its meaning. After reading the poem each episode and its mood is clearly, almost obviously, portrayed, with brilliant and effective orchestration and clever use of really original themes. Mr. Converse does not hesitate to use a strain of Marching Thro' Georgia in the war picture, and frequently becomes dangerously Wagnerian in his imposing climaxes. The Mephisto waltz of Liszt and Berlioz's "Carneval Romain" have been heard here several times. Dr. Muck gave intellectual and inspired readings of all the numbers, and the orchestra sustained its reputation for [illegible] and ensemble. The [illegible] as is usual

Paper World
City New York
Date MAR 22 1907 State N Y

DEBUSSY'S "THE SEA" AT THE BOSTON SYMPHONY.

New but Unimpressive Composition Is Heard in New York for the First Time.

New York heard for the first time last night a new composition called "The Sea," and New York is probably wondering why yet. The work, played last night by the Boston Symphony Orchestra at Carnegie Hall, is by the most modern of modern Frenchmen, Debussy, and it consists of three orchestral sketches, which bear the titles "From Dawn Till Noon on the Ocean," "Frolics of Waves" and "Dialogue of the Wind and the Sea."

They have the distinction of being as nearly without themes as possible. The titles serve only as thin, weak pegs for the listener to hang his imagination upon, the music itself being sheerly moods that might mean a thousand things. Patches of tonal color spot the composer's canvas, and the thread of continuous idea is missing. Compared with this writing the most abstruse compositions of Richard Strauss are as primer stories to hear and to comprehend.

To the musician the compositions present opportunities for study, but to the average listener they suggest that they can only be classed as incidental music and that they cry for scenery and the theatre. Only an orchestra of virtuosi can possibly play these sketches, and even the Boston Symphony Orchestra failed in some of its departments to accomplish the task set before it.

The Debussy compositions were followed by "The Mystic Trumpeter," an orchestra fantasy by F. S. Converse, after Walt Whitman's poem. This has been heard here once before, and last night's hearing did not deepen the impression made by the work then. Liszt and Berlioz filled the remaining portion of the programme. Dr. Muck conducted with all the skill and artistic command he possesses.

Paper American
City New York
Date MAR 22 1907 State N Y

DR. MUCK HAS TWO CAUSES FOR JOY

Dr. Muck, who conducted the Boston Symphony Orchestra at Carnegie Hall last night, was a proud man for two reasons. In the first place he took his orchestra through the mazes of a programme of the most difficult and intricate music, and in the next place he had just received from his imperial master, the War Lord of Germany, permission to stay another year in the highly cultivated atmosphere of Boston.

The concert began with three orchestral sketches called "The Sea," by Claude Debussy, given for the first time in New York. M. Debussy, in this group of descriptive tone poems, has contrived to break down every one of the old rules of harmony. In the order of progression of incomprehensibility, first comes Wagner; second, Strauss, and third, Debussy. He does not write for the person of ordinary, healthy mind, but for the ultra psychic creature, and even the most highly cultured of Boston's music lovers found Debussy almost unintelligible.

After all, the best description of his mysteriously involved music is to be found in his commentator's mysteriously involved description of it, which says: "There are times when his melody verges upon obviousness." Few of the auditors found even the verging places.

After a ten-minute intermission Converse's musical setting to Walt Whitman's poem, "The Mystic Trumpeter," was beautifully played. This composition was a noteworthy example of sweeping, continuous harmony. Most generous applause followed the Converse fantasy.

Liszt's "Mephisto" waltz and "The Roman Carnival," by Berlioz, were the other two numbers on the programme, the waltz having been made familiar here by Theodore Thomas.

The usual crowded house greeted the Bostonians. The programme for to-morrow afternoon's concert will include a Bach suite, a Haydn symphony, a Beethoven symphony and the overture to Mozart's "Magic Flute."

Paper Herald
City New York
Date State N Y

DR. MUCK TO REMAIN.

The Kaiser Consents in the Interests of Musical Culture Here.

BERLIN, Thursday. — Emperor William some days ago gave his consent that Dr. Muck, director of the Royal Orchestra, who is now with Major Higginson in Boston, shall stay another year in the United States. Dr. Muck's absence from Berlin is greatly felt and the Emperor consented to his further stay abroad only when he was informed that the Boston Symphony Orchestra was maintained not for profit, but for the benefit of musical culture.

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Paper Times
City New York
Date MAR 22 1907 State N Y

BOSTON ORCHESTRA PAYS LAST VISIT

Its Concert in Carnegie Hall Devoted to Modern Music.

IN DEBUSSY'S "THE SEA"

First Performance Here of His Latest Work for Orchestra — Converse's "Mystic Trumpeter" Given.

When Dr. Muck announced his first programmes for his season with the Boston Symphony Orchestra, even before he came to this country last Autumn, there was an ominous shaking of heads. He was too conservative; he was imagining that this barbarous country needed education in the musical classics. Whether he changed this opinion or never held it, he has surely not acted upon it so far as his New York programmes are concerned. The orchestra is making its fifth and last visit to New York, and the summary of the music given this season as it is displayed in the programme book shows a large preponderance of music that is included in the widest definition of the term "modern." The programme of last evening's concert was made up entirely of such music in its most uncompromising form, from Berlioz and Liszt to Debussy and F. S. Converse. It was a mistake, for a whole evening of such music without the more lucid and substantial strains of what was mentioned in the programme book as "the elder codes" wearies and satiates.

Weariness and satiety set in early in the orchestral piece of Claude Debussy entitled "The Sea," which began the programme. This set of three "orchestral sketches," as the composer calls them, is the latest work for orchestra that appears in the list of his productions; and, though it is dated two years back, it may be assumed to represent the present stage in the development of one who has been called the cleverest of the contemporaneous French school. But "The Sea" is likely to cause perplexity if not dismay to many who have admired his earlier music, and who see in it whither his methods of mannerisms are leading him.

The "sketches" are entitled "From Dawn Till Noon on the Ocean," "Frolics of Waves," "Dialogue of the Wind and the Sea." They are meant to be, evidently, impressionistic depictions of sound, of sights and sounds and sensations, vague and indefinable, perhaps, as to outline, but summoning up the essential quality of the sea. His signal failure in this, his failure to attain any real suggestiveness except in a few passages, or to convey any charm, is all the more striking after his signal success in such pieces as "The Afternoon of a Faun" and the Three Nocturnes that have been several times heard here. There is beauty in them, intangible, to be sure, but of a searching kind; imagination, glimpses, now dim and shadowy, now sharp, though fleeting, of things seen and heard in an inner vision.

But "The Sea" is persistently ugly, in its substance as well as in its orchestral investiture, which with Debussy are so nearly one, and it is prosaic in its reiteration of inert formulas of melodic and harmonic progression that are no longer filled with creative imagination. He fails to give any impression of the sea, either in mood or in pictorial suggestion. There is nothing of its vastness, of its mystery, of its tranquility, next to nothing of its turbulence or of its broad sweep. There is more of barnyard cackle in it than anything else. There is not much of Debussy's delicacy, richness, or subtlety of orchestration any longer discernible here. A mania for stopped horns, stopped trumpets, the staccato crepitation of oboes, seems to have seized him. There are patches of color now and again, and some sweeping phrases in a true instrumental idiom, but they are fleeting, and they lead nowhere.

The audience was so bewildered after the first sketch that it almost forgot its manners, but there was polite clapping of the hands after the others, and, so far as a wonderfully skillful performance of a difficult and thankless task was concerned, it was well deserved.

Mr. Converse's "Mystic Trumpeter," which he composed two or three years ago, was given here last Spring; or was more or less lamely attempted. It was magnificently played last evening, and its strength as music and as a delineation of what Walt Whitman has put into his poem was amply set forth. It is full of imagination, and of a sustained power of musical expression, and it shows Mr. Converse at his best. It is not to be denied that there are passages that sound commonplace where he has not maintained the height of his inspiration. It may be doubted whether his representation of "arm'd men hastening" has not a little too much easy realism. But the finer sections of his work are finely felt and strongly knit, and it is music that is a credit to the school to which it belongs.

Mr. Converse puts a difficult and perilous task upon the trumpeter, who met it with success almost complete. Likewise wonderfully brilliant was the performance of Liszt's "Mephisto Waltz," that had been heard here before this Winter, but with a difference, and Berlioz's "Roman Carnival" is a piece in which the orchestra can revel.

Paper Sun
City New York
Date MAR 22 1907 State N Y

THE BOSTON ORCHESTRA.

CLAUDE DEBUSSY SAILS ON A TROUBLED SEA.

Three New Orchestral Sketches by the Impressionistic French Composer—The Audience Seems to Be Somewhat Puzzled—Berlioz Sounds Good to It.

The last evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. Despite the fact that there was no soloist there was a large audience. The programme consisted of three new orchestral sketches by Debussy grouped under the general title of "The Sea." Converse's "The Mystic Trumpeter," the Mephisto waltz from Liszt's episodes of Lenau's Faust and Berlioz's "Carnival Romain" overture.

The Debussy composition is in three parts. They have these descriptive titles: "From Dawn Till Noon on the Ocean," "Frolics of Waves" and "Dialogue of Wind and the Sea." The first of these three parts so amazed the audience that there was hardly any applause at its conclusion. The fact is that the audience did not seem to know just when the end had been reached, for certainly no hearer could keep track of the tonality of such a work.

The second movement of the three is the clearest and most intelligible in its tone painting. But if Mr. Debussy would go and sit him down in the Neue Pinakothek at Munich in front of Arnold Böcklin's "Sport in the Waves" he would learn a good deal about the effective union of breadth and expression in pure line with a rich color scheme and a transparent and coherent harmony.

Mr. Debussy is a man of indisputable talent, and his mastery of the technics of orchestral is exceptional even in these days when every composer is expected to have perfect command of instrumentation. Furthermore his purpose is perfectly recognizable. He endeavors to avoid the old processes of thematic proposition and discussion and to substitute for them a plan of harmonic illustration with instrumental painting superimposed upon it.

His music is the logical outgrowth of the school of impressionistic composition. Mr. Debussy's artistic forerunners sought to employ the older processes but to add to them a pretentiously complicated scheme of harmonic expression and a palette of tonal color, of which the tendency was to substitute tints for form. It would be idle to deny that composition along these lines has certain possibilities. But when a composer abolishes from his outfit all the elementary units which have existed in music since its inception as an art form, when he kicks the diatonic scale into the street and puts his curse upon the major triad he asks us to give up all those points of basic structure on which we have been accustomed to rest our troubled souls.

Just why Dr. Muck should have put himself to the trouble of rehearsing these three cacophonous examples of morbidity it is impossible to explain. The second had a certain charm and bizarre fascination, but the three gave the impression of no one of the seven seas known to man. Mr. Debussy's sea is not even that over which the dawn comes up like thunder. It is more like the unexplored Saragossa Sea, full of decay and mystery and unknown horrors. Debussy can write and has written more inspiring things.

The orchestra played these three sea pictures wonderfully, and yet there were more technical slips than the Boston men have made in all the winter gone. The first trumpet and the first horn were both full of trouble, but the former reserved his choicest breaks for the Converse composition. There was nothing mystic about this particular trumpeter. He was prosaic to distraction.

The Converse work does not wear very well. It seemed at its first hearing to give promise of lasting attraction, but last night its arid spaces stood out strongly and it proved to be [illegible] a trifle wearisome. After all this the Berlioz overture certainly did sound good.

Paper Telegraph
City New York
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BOSTON SYMPHONY QUARTET

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BOSTON ORCHESTRA PAYS LAST VISIT

Its Concert in Carnegie Hall Devoted to Modern Music.

IN DEBUSSY'S "THE SEA"

First Performance Here of His Latest Work for Orchestra — Converse's "Mystic Trumpeter" Given.

When Dr. Muck announced his first programmes for his season with the Boston Symphony Orchestra, even before he came to this country last Autumn, there was an ominous shaking of heads. He was too conservative; he was imagining that this barbarous country needed education in the musical classics. Whether he changed this opinion or never held it, he has surely not acted upon it so far as his New York programmes are concerned. The orchestra is making its fifth and last visit to New York, and the summary of the music given this season as it is displayed in the programme book shows a large preponderance of music that is included in the widest definition of the term "modern." The programme of last evening's concert was made up entirely of such music in its most uncompromising form, from Berlioz and Liszt to Debussy and F. S. Converse. It was a mistake, for a whole evening of such music without the more lucid and substantial strains of what was mentioned in the programme book as "the elder codes" wearies and satiates.

Weariness and satiety set in early in the orchestral piece of Claude Debussy entitled "The Sea," which began the programme. This set of three "orchestral sketches," as the composer calls them, is the latest work for orchestra that appears in the list of his productions; and, though it is dated two years back, it may be assumed to represent the present stage in the development of one who has been called the cleverest of the contemporaneous French school. But "The Sea" is likely to cause perplexity if not dismay to many who have admired his earlier music, and who see in it whither his methods of mannerisms are leading him.

The "sketches" are entitled "From Dawn Till Noon on the Ocean," "Frolics of Waves," "Dialogue of the Wind and the Sea." They are meant to be, evidently, impressionistic depictions of sound, of sights and sounds and sensations, vague and indefinable, perhaps, as to outline, but summoning up the essential quality of the sea. His signal failure in this, his failure to attain any real suggestiveness except in a few passages, or to convey any charm, is all the more striking after his signal success in such pieces as "The Afternoon of a Faun" and the Three Nocturnes that have been several times heard here. There is beauty in them, intangible, to be sure, but of a searching kind; imagination, glimpses, now dim and shadowy, now sharp, though fleeting, of things seen and heard in an inner vision.

But "The Sea" is persistently ugly, in its substance as well as in its orchestral investiture, which with Debussy are so nearly one, and it is prosaic in its reiteration of inert formulas of melodic and harmonic progression that are no longer filled with creative imagination. He fails to give any impression of the sea, either in mood or in pictorial suggestion. There is nothing of its vastness, of its mystery, of its tranquility, next to nothing of its turbulence or of its broad sweep. There is more of barnyard cackle in it than anything else. There is not much of Debussy's delicacy, richness, or subtlety of orchestration any longer discernible here. A mania for stopped horns, stopped trumpets, the staccato crepitation of oboes, seems to have seized him. There are patches of color now and again, and some sweeping phrases in a true instrumental idiom, but they are fleeting, and they lead nowhere.

The audience was so bewildered after the first sketch that it almost forgot its manners, but there was polite clapping of the hands after the others, and, so far as a wonderfully skillful performance of a difficult and thankless task was concerned, it was well deserved.

Mr. Converse's "Mystic Trumpeter," which he composed two or three years ago, was given here last Spring; or was more or less lamely attempted. It was magnificently played last evening, and its strength as music and as a delineation of what Walt Whitman has put into his poem was amply set forth. It is full of imagination, and of a sustained power of musical expression, and it shows Mr. Converse at his best. It is not to be denied that there are passages that sound commonplace where he has not maintained the height of his inspiration. It may be doubted whether his representation of "arm'd men hastening" has not a little too much easy realism. But the finer sections of his work are finely felt and strongly knit, and it is music that is a credit to the school to which it belongs.

Mr. Converse puts a difficult and perilous task upon the trumpeter, who met it with success almost complete. Likewise wonderfully brilliant was the performance of Liszt's "Mephisto Waltz," that had been heard here before this Winter, but with a difference, and Berlioz's "Roman Carnival" is a piece in which the orchestra can revel.

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THE BOSTON ORCHESTRA.

CLAUDE DEBUSSY SAILS ON A TROUBLED SEA.

Three New Orchestral Sketches by the Impressionistic French Composer—The Audience Seems to Be Somewhat Puzzled—Berlioz Sounds Good to It.

The last evening concert of the Boston Symphony Orchestra took place last night at Carnegie Hall. Despite the fact that there was no soloist there was a large audience. The programme consisted of three new orchestral sketches by Debussy grouped under the general title of "The Sea." Converse's "The Mystic Trumpeter," the Mephisto waltz from Liszt's episodes of Lenau's Faust and Berlioz's "Carnival Romain" overture.

The Debussy composition is in three parts. They have these descriptive titles: "From Dawn Till Noon on the Ocean," "Frolics of Waves" and "Dialogue of Wind and the Sea." The first of these three parts so amazed the audience that there was hardly any applause at its conclusion. The fact is that the audience did not seem to know just when the end had been reached, for certainly no hearer could keep track of the tonality of such a work.

The second movement of the three is the clearest and most intelligible in its tone painting. But if Mr. Debussy would go and sit him down in the Neue Pinakothek at Munich in front of Arnold Böcklin's "Sport in the Waves" he would learn a good deal about the effective union of breadth and expression in pure line with a rich color scheme and a transparent and coherent harmony.

Mr. Debussy is a man of indisputable talent, and his mastery of the technics of orchestral is exceptional even in these days when every composer is expected to have perfect command of instrumentation. Furthermore his purpose is perfectly recognizable. He endeavors to avoid the old processes of thematic proposition and discussion and to substitute for them a plan of harmonic illustration with instrumental painting superimposed upon it.

His music is the logical outgrowth of the school of impressionistic composition. Mr. Debussy's artistic forerunners sought to employ the older processes but to add to them a pretentiously complicated scheme of harmonic expression and a palette of tonal color, of which the tendency was to substitute tints for form. It would be idle to deny that composition along these lines has certain possibilities. But when a composer abolishes from his outfit all the elementary units which have existed in music since its inception as an art form, when he kicks the diatonic scale into the street and puts his curse upon the major triad he asks us to give up all those points of basic structure on which we have been accustomed to rest our troubled souls.

Just why Dr. Muck should have put himself to the trouble of rehearsing these three cacophonous examples of morbidity it is impossible to explain. The second had a certain charm and bizarre fascination, but the three gave the impression of no one of the seven seas known to man. Mr. Debussy's sea is not even that over which the dawn comes up like thunder. It is more like the unexplored Saragossa Sea, full of decay and mystery and unknown horrors. Debussy can write and has written more inspiring things.

The orchestra played these three sea pictures wonderfully, and yet there were more technical slips than the Boston men have made in all the winter gone. The first trumpet and the first horn were both full of trouble, but the former reserved his choicest breaks for the Converse composition. There was nothing mystic about this particular trumpeter. He was prosaic to distraction.

The Converse work does not wear very well. It seemed at its first hearing to give promise of lasting attraction, but last night its arid spaces stood out strongly and it proved to be just a trifle wearisome. After all this the Berlioz overture certainly did sound good.

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C AND THE OPERA

DEBUSSY'S "THE SEA"

By LAWRENCE GILMAN

BOSTON, *March 3, 1907.*

FOR a certain small but (let us hope) honorable minority in the world of music, the emergence of a new work by the Frenchman Claude Debussy is an artistic event of prime importance. Within a few years this singular tone-poet has impressed himself upon the minds of those who are more concerned with music as a living voice than as a completed record, as one of the three most interesting living musicians—and the word is used here in its important, its creative sense. We have already discussed in this place, at some length, the art of Debussy in its general aspects, so it would be superfluous to advert now to its characteristics. It may be as well to recall, however, that until the present season Debussy has been known to the musical public of this country as the composer of but two works for orchestra: the "Prélude à l'Après-Midi d'un Faune" (after the poem of Mallarmé); and the three "Nocturnes." We had not heard his "Danse Sacrée" and "Danse Profane" (for chromatic harp or piano with orchestra), or his newest and most imposing instrumental utterance: the "Trois Esquisses Symphoniques"—as he calls them—"La Mer." These "sketches," published in 1905, were produced at a Lamoureux concert in Paris, on October 15 of that year, under M. Camille Chevillard's direction. The Boston Symphony Orchestra, Dr. Karl Muck conducting, performed them last night at Symphony Hall for the first time in America. The performance would have delighted the fastidious and hyper-sensitive Debussy, for it was in the last degree revealing and eloquent. Seldom has this astonishing orchestra so covered itself with glory as in its exposition of this fantastic, perturbing, whimsical, and most exacting score—one of the most unconfined and unpredictable essays in orchestral writing that have ever been put upon paper. Dr. Muck's reading was exquisitely lucid, yet admirably plastic and imaginative.

It is doubtful if the music made a very definite impression upon many of those who heard it; for it is nothing if not elusive, and it wears none of the hall-marks which long convention has associated with music which assumes to express the sea. It has none of the expected furies and obvious calms of the traditional seascape—how well one knows the precise orchestral methods by which the average music-maker will depict his waves and tempests, his moderating winds, and the long roll and swell of his waves! There are prescriptions—do we not all know them?—for denoting easily the shriek of the gale (chromatic runs in the wood wind); the swirl and roar of the storm (pompous figures in the brass under string tremolos); recovered gladness and serenity (an evenly rhythmed and gliding passage for the horns). These things are as unvarying, as inevitable, as painfully *cliché*, as the oboe and muted strings of the pastoral, the diatonic trombone harmonies of the chorale. Debussy, unostentatiously and without affectation, has eschewed them. He has contemplated his theme from a wholly novel standpoint, a standpoint unobstructed by tradition or prepossession. To begin with, he has chosen for expression phases of the subject whose freshness and novelty of suggestion strike one at once. His "three sketches" are thus entitled: (1) "De l'aube à midi sur la mer"; (2) "Jeux de vagues"; (3) "Dialogue du vent et de la mer." They are scored for a full, though not an unusual, orchestra; in the second movement ("Jeux de vagues"), a célesta is named as an alternative for the glockenspiel, and the former and more delicate instrument was used last night with delicious effect. One's first impression of this music, as has been said, is of the manner in which it diverges from the too-familiar seascapes of orchestral tradition. We are not reminded, in listening to "La Mer," of the sea as it appealed to the imagination of Rimsky-Korsakoff, of Wagner, of Rubinstein, of Mendelssohn, of MacDowell. Nor is it the sea as Swinburne knew it—a sea which, as the echo of it lives in his verse, said W. E. Henley, convinces one of "its vastness and vehemency, the rapture of its inspiration, the palpitating, many-twinkling miracle of its light." Nor is it the thunderous and surging sea of Whitman—the sea "of brooding scowl and murk, of unloosed hurricanes"—that has quickened his spirit. The sea does not speak to him "with husky, haughty lips," as it did to that musician who uttered supremely its moods of sinister and terrible beauty, its majesty no less than its awe, its exhilaration no less than its allurement. For Debussy the sea is wholly a thing of dreams, a thing vaguely yet rhapsodically perceived, a bodiless thing, a thing of shapes that are gaunt or lovely, wayward or capricious; visions that are full of bodement, or fitful, or passionately insistent: but that always pertain to a supra-mundane world, a region altogether of the spirit. It is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too-curious an inspection, to whose murmurs or imperious commands few have needed to pay heed; a sea whose eternal sonorities and immutable enchantments are hidden behind veils that open to few, and to none who attend without, it may be, a certain rapt and curious eagerness.

From an exclusively musical standpoint, "The Sea" is cast in a mould that differs rather strikingly from that which shaped the inspiration of Debussy's earlier orchestral writing. At the risk of being misunderstood, one is moved to say of it that it is more vigorous, more emphatic in accent, more dynamically various. It is less fluid in movement, less shadowy in profile, than the Mallarmé piece or the "Nocturnes": it has, musically, a more obvious body. One does not mean to imply by this that it owns more admirable traits than its predecessors: we are not exalting mere energy, mere dynamic effectiveness, at the expense of a static beauty and eloquence—indeed, this music seems, because of its greater palpability, less characteristically a product of Debussy's brain than does such earlier writing of his as the "Nocturnes" or "Pelléas et Mélisande." Yet it is unmistakably his: it is full of his rich flavor, and it grips and sways the imagination in an exceeding degree. Structurally, it is crowded with exquisite and ingenious detail, and it is put upon the orchestra with a resourcefulness, a variety and fertility of invention, a sensitiveness, a restraint, a mastery of effect, both interior and external, that compel fervent praise.

As Mr. Philip Hale has remarked, to those who have amusingly charged Debussy with a lack of "virility" this music is a complete answer; yet it was an answer that need not have been made, at least as a rejoinder; for such a thing as his earlier "Nuages," evanescent and shadowy as it is, is yet not less truly "virile" because it is less firmly articulated. There is a virility of the spirit which rather avoids than seeks emphatic utterance.

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Paper Times
City Brooklyn
Date MAR 23 1907 State N Y

MUSICAL.

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So far as Brooklyn is concerned the Beethoven overture and Tschaikowsky symphony have been heard often enough to have established in the minds of local music lovers their standing in the front rank of orchestral products. The less familiar Liszt pieces, as its name implies, episodic in character as a specimen of programme music, and not exemplifying as do the other, a recognised, typical form of expression. Dr. Muck brought out the characteristics of each with a finely poised ample conception of their respective qualities, yet with a restrained absence of emotional warmth in the symphony that prevented the fullest voicing of the passionate pleading of the last movement. Or was it that the Temple auditorium did not permit the ears of the listener to apprehend the intensity of feeling in this movement, of which it is possible? A concert in this church always suggests a doubt in such matters, and positive convictions as to the why and wherefore of certain limitations is not in order under the circumstances.

There could be no doubt, however, of the broad scope of Dr. Muck's musical understanding, and of his very effective command of both force and refinement of expression in his control of the orchestra. There is the fine art of conducting, which distinguishes itself from ordinary time-beating as the playing of a virtuoso differs from that of the players of average competence. There can be no doubt that during the season Dr. Muck has demonstrated what is meant by a virtuoso conductor, and has done it in the most convincing way, by the exposition of an ideal apart from any obtrusion of his own personality to catch the fancy of the ever-susceptible hero-worshippers. And he had not conducted many concerts before the management of the Boston orchestra wisely concluded that it would be well to have him continue with the orchestra beyond the present season if possible.

As one of the conductors of the royal opera at Berlin, Dr. Muck has obtained leave of absence for only the present season, and negotiations have been under way for some time with a view to having him continue his work in America for at least another season. Word has just been received that Emperor William has consented to this proposition and that Dr. Muck will remain at the head of the Boston Orchestra for another year. This announcement will no doubt be gratifying to the many who have noted what he has accomplished in one season with this company of musicians. The association of the finest of orchestras with one of the finest conductors has been highly productive and it is reasonable to anticipate even greater achievements for next season. The Baptist Temple was completely filled last night.

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More enjoyable was Schubert's B flat trio for violin, 'cello, and piano, which was played by Prof. Hess, Mr. Warnke, and Mme Katharine Goodson. Mme Goodson showed herself an admirable ensemble pianist, playing with fluency, grace, and charm. The concert closed with Mozart's beautiful clarinet quintet, in which Prof. Hess and his men had the assistance of Georges Grisez, first clarinetist of the Boston Symphony Orchestra.

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Paper World
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Paper Telegram
City New York
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MAR 23 1907

C AND THE OPERA

DEBUSSY'S "THE SEA"

By LAWRENCE GILMAN

BOSTON, *March 3, 1907.*

FOR a certain small but (let us hope) honorable minority in the world of music, the emergence of a new work by the Frenchman Claude Debussy is an artistic event of prime importance. Within a few years this singular tone-poet has impressed himself upon the minds of those who are more concerned with music as a living voice than as a completed record, as one of the three most interesting living musicians—and the word is used here in its important, its creative sense. We have already discussed in this place, at some length, the art of Debussy in its general aspects, so it would be superfluous to advert now to its characteristics. It may be as well to recall, however, that until the present season Debussy has been known to the musical public of this country as the composer of but two works for orchestra: the "Prélude à l'Après-Midi d'un Faune" (after the poem of Mallarmé); and the three "Nocturnes." We had not heard his "Danse Sacrée" and "Danse Profane" (for chromatic harp or piano with orchestra), or his newest and most imposing instrumental utterance: the "Trois Esquisses Symphoniques"—as he calls them—"La Mer." These "sketches," published in 1905, were produced at a Lamoureux concert in Paris, on October 15 of that year, under M. Camille Chevillard's direction. The Boston Symphony Orchestra, Dr. Karl Muck conducting, performed them last night at Symphony Hall for the first time in America. The performance would have delighted the fastidious and hyper-sensitive Debussy, for it was in the last degree revealing and eloquent. Seldom has this astonishing orchestra so covered itself with glory as in its exposition of this fantastic, perturbing, whimsical, and most exacting score—one of the most unconfined and unpredictable essays in orchestral writing that have ever been put upon paper. Dr. Muck's reading was exquisitely lucid, yet admirably plastic and imaginative.

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Paper American
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BOSTON SYMPHONY BIDS FAREWELLS

Turns Back to the Old Masters for Programme of the Closing Concerts.

In the last two concerts of their season Herr Muck and his Boston Orchestra made what may be called a musical somersault. On Thursday night the musicians bowed and blew and thumped their way through the bewildering mazes of tone poems, impressionistic thingumies and modulated whatucallums. Yesterday afternoon they played the solid harmonies of Bach, the well-sustained themes of Haydn, the master melodies of Mozart and the gracious gentle joys of Beethoven.

In consequence there was no display of emotion by the hearers. At no time when applause was expected did they forget to respond as they did once or twice on Thursday night. It is very evident that the extreme "new" schools of French and German music have not touched the hearts of the New York music lovers, for the programmes, made up of compositions from these schools are never as enthusiastically received as, say an aria from "The Magic Flute" or a Handel Largo.

The concert began with the "Brandenburg Concerto" in C minor, for strings, by Bach. This was the only heavy number of the afternoon and was substituted at the last moment for the "Suite No. 2," in seven movements, by the same composer.

Haydn's Symphony in D major, the twelfth symphony from the pen of this most versatile musician and composer, was played in a most brilliant manner. The first movement is a trifle long, but abounds in beautiful passages and wonderfully worked out themes. The other movements were the andante, minuet—a charming part of the symphony—and the spirited last movement, full of unexpected turns and lovely nuances.

The overture to Mozart's "Magic Flute" was next on the programme, and this was followed by Beethoven's Symphony in F major.

The hall was crowded to the doors, and for the first time in twenty years the Boston Symphony Orchestra announces that it closes its season with a very comfortable balance in the bank.

Paper Tribune
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MAR 24 1907

THE BOSTON SYMPHONY ORCHESTRA.

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By another merciful dispensation of Boston the concert was without soloist. The public seemed to take no small delight in this fact, for the audience was a large one and the applause was hearty, if not excited. But one thing is beyond question. Those who heard the concert went home with a finer and more valuable art impression than if they had heard some keysmith smite a piano or some vocal acrobat hurdle half a dozen leger lines above the staff.

Dr. Muck has demonstrated that he is the right man for the post which he has occupied during this season. Why is not the press gang a musical institution? He ought to be impressed and prevented from going back to Berlin. Why does the Kaiser recall him? Wilhelm II. has so many conductors. Boston has only Muck.

N. Y. Sun,

March 24, 1907.

But one thing is certain. If this society does not abolish from its functions the spectre of cheap sensationalism and get back to its pristine dignity and classic serenity it will eventually destroy that prestige. The Philharmonic Society ought to be the most dignified, scholarly and authoritative orchestra in the United States.

The truth is that at this moment that position is occupied by the Boston Symphony Orchestra and will, in all probability, continue to be so occupied.

Dr. Muck is all that a public educator in musical art ought to be; and there need be no hesitation in saying so, even after his production of the complicated emptiness of Claude Debussy last Thursday evening. As an interpreter of Beethoven, Brahms and other classic masters Dr. Muck has proved himself to be an authority. What is still more to the point just at this moment is that he possesses the power of interesting an audience in the interpretation without centring its attention [illegible] his personality and his idiosyncrasies.

Paper American
City New York
Date 7.12.2[illegible] State N Y

BOSTON SYMPHONY BIDS FAREWELLS

Turns Back to the Old Masters for Programme of the Closing Concerts.

In the last two concerts of their season Herr Muck and his Boston Orchestra made what may be called a musical somersault. On Thursday night the musicians bowed and blew and thumped their way through the bewildering mazes of tone poems, impressionistic thingumies and modulated whatucallums. Yesterday afternoon they played the solid harmonies of Bach, the well-sustained themes of Haydn, the master melodies of Mozart and the gracious gentle joys of Beethoven.

In consequence there was no display of emotion by the hearers. At no time when applause was expected did they forget to respond as they did once or twice on Thursday night. It is very evident that the extreme "new" schools of French and German music have not touched the hearts of the New York music lovers, for the programmes made up of compositions from these schools are never as enthusiastically received as, say an aria from "The Magic Flute" or a Handel Largo.

The concert began with the "Brandenburg Concerto" in C minor, for strings, by Bach. This was the only heavy number of the afternoon and was substituted at the last moment for the "Suite No. 2," in seven movements, by the same composer.

Haydn's Symphony in D major, the twelfth symphony from the pen of this most versatile musician and composer, was played in a most brilliant manner. The first movement is a trifle long, but abounds in beautiful passages and wonderfully worked out themes. The other movements were the andante, minuet—a charming part of the symphony—and the spirited last movement, full of unexpected turns and lovely nuances.

The overture to Mozart's "Magic Flute" was next on the programme, and this was followed by Beethoven's Symphony in F major.

The hall was crowded to the doors, and for the first time in twenty years the Boston Symphony Orchestra announces that it closes its season with a very comfortable balance in the bank.

Paper Tribune
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Dr. Muck has demonstrated that he is the right man for the post which he has occupied during this season. Why is not the press gang a musical institution? He ought to be imprisoned and prevented from going back to Berlin. Why does the Kaiser recall him? Wilhelm II. has so many conductors. Boston has only Muck.

N. Y. Sun,

March 24, 1907.

But one thing is certain. If this society does not abolish from its functions the spectre of cheap sensationalism and get back to its pristine dignity and classic serenity it will eventually destroy that prestige. The Philharmonic Society ought to be the most dignified, scholarly and authoritative orchestra in the United States.

The truth is that at this moment that position is occupied by the Boston Symphony Orchestra and will, in all probability, continue to be so occupied.

Dr. Muck is all that a public educator in musical art ought to be; and there need be no hesitation in saying so, even after his production of the complicated emptiness of Claude Debussy last Thursday evening. As an interpreter of Beethoven, Brahms and other classic masters Dr. Muck has proved himself to be an authority. What is still more to the point just at this moment is that he possesses the power of interesting an audience in his interpretation without centring its attention on himself, his personality and his idiosyncrasies.

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Boston Daily Globe.
Established March 4, 1872.
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The Boston Sunday Globe.
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FRIDAY, MAR 29, 1907.

SYMPHONY CONCERTS.

The "Symphonia Domestica," by Richard Strauss Repeated at the Rehearsal Yesterday Afternoon.

On account of Good Friday the 19th rehearsal by the Symphony orchestra was set ahead one day and yesterday afternoon the following program was played: Cherubini's overture to "The Abencerrages," an opera almost forgotten; an aria from Rossi's opera, "Mitrane"; Oscar Fried's prelude and double fugue for grand orchestra of strings, first time here; "The Captive," a melody by Berlioz, and the "Symphonia Domestica," by Richard Strauss. Mrs Bertha Cussing Child, contralto, was the soloist. Cherubini's overture is largely martial in character and is written in a bold though rather conventional way as regards the brass contingent, which, of course, has plenty of loud declamations allotted it. Aside from the spirited style in which the work was performed the overture calls for no special praise.

Fried's prelude and double fugue for strings is an admirable example of the composer's skill in this kind of work, which lacking the contrasting instruments, is generally liable to be monotonous unless the forms are varied. The vigorous chord passages in the prelude were splendidly played and there was good material, too, in this introduction. In the fugue, which seems a bit old-fashioned by reason of being confined to strings, the contrasts in tempo and expression are well shown, the gradual working up to "dynamic intensity" making an effective finale. The ensemble playing of the string contingents was as near perfection as one can hope to hear and the beauty of tone was never marred even in the fortissimo passages, which are numerous and intricate.

Mrs Child's two contributions to the program were received with hearty appreciation, the lower register of her rich contralto showing to particular advantage in the Berlioz melody, "The Captive." In this the various emotions enabled the singer to color her tones to suit the sentiments which were adequately expressed in her vocalism. A little more vivacity and flexibility in execution would have bettered the verse recalling the "Spanish music" and her dear companions, but the interpretation as a whole was artistic and the sweet and resonant quality of the voice made the work very enjoyable. In the aria attributed to Francesco Rossi, Mrs Child sang as well as she did in the Bernoz melody, but the former was not so effective because of its more formal character.

The program closed with a repetition of the "Symphonia Domestica" by Richard Strauss, the much discussed composition that was played at these concerts in February. Dr Muck and his orchestra performed the gigantic work in a masterly manner, surmounting the 50 minutes of technical difficulties with an ease that only skill and experience develops and reaching the thunderous tonal climax midst showers of applause. Doubtless the players deserved this tribute to their endurance and abilities. As for the worth of the composition opinions differ.

Next week's program will comprise two works by American authors, the D major symphony by Howard Brockway and Edward A. MacDowell's "Indian Suite." Weber's overture, "Euryanthe," will complete the selections. There will be no soloist.

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THE BOSTON SYMPHONY.

DR. KARL MUCK conducted the final concert here for the present season of the Boston Symphony series Saturday afternoon in Carnegie Hall. The occasion was probably not, however, the last appearance of Dr. Muck in New York. The imperial permission has been secured for his absence from Berlin during another season, and he will in all likelihood preside over the destinies of the Boston orchestra again next year. Dr. Muck, though not a Weingartner nor yet a Nikisch, is a capable conductor. If the band from Boston plays now with somewhat less than the perfection of finish that marked its work for Mr. Gericke, it has gained correspondingly in vigor and variety of expression. It is still by all odds the foremost orchestra in America if not in the world. Dr. Muck heads it worthily.

The one serious objection to the policy of Dr. Muck is his choice of programmes. "Unified" is, we believe, the word by which Dr. Muck defines his method. "Academic" and "long" are the adjectives that oftenest occur to his hearers. An eighteenth century programme, a Beethoven programme, a "romantic" programme, a Pan-Slavic programme, are results of the "unified" method. Nor has Dr. Muck hesitated to inflict on his hearers three symphonies in a single evening. In Europe this policy would provoke no opposition. There concertgoers are more docile and long concerts are the custom. Here the case is different. Thanks particularly to Theodore Thomas, Wilhelm Gericke, and Walter Damrosch, there exists an American tradition for symphony concert programmes, the keynote of which is not unity, but a judicious variety, with a time limit of at the utmost two hours. It is easy to say that this tradition is a concession to the restlessness and inherent frivolity of the American people. Some of us are firmly persuaded that it is rather a tribute to their quickness of perception and good taste.

Dr. Muck's programme on Saturday illustrated his idea of unity. Bach's third Brandenburg concerto, Haydn's D major symphony (B. & H. No. 2), Mozart's "Magic Flute" overture, and Beethoven's Eighth Symphony, in strict historical sequence, made it. Here was noble music. Not an item on the list but should adorn a serious orchestral concert. Yet is there any valid reason why two symphonies should be forced into a programme of four numbers—even though one of them is of Haydnesque brevity and the other Beethoven's "little symphony in F"? And what excuse can there be in this town of many concerts for gently leading an educated audience from Bach through Haydn and Mozart to Beethoven? The playing of the orchestra, to be sure, gave great pleasure. It was particularly good to hear the "Magic Flute" overture so effectively read, and the sympathetic performance of the Eighth Symphony—a little neglected even to-day—was something to be grateful for. Yet either piece might have been still more effective in a different setting. Perhaps when Dr. Muck returns next year he will show toward American audiences a little of the indulgence that he has shown toward American music.

The Boston Journal
MARCH 30, 1907.

NEXT WEEK'S SYMPHONY.

Two American composers appear on the twentieth program, which will be played next Friday afternoon and Saturday evening. They are Howard Brockway, now of the Peabody Conservatory in Baltimore, and Edward A. MacDowell, by general consent the greatest musical talent this country has ever produced. Mr. Brockway will be represented by a symphony in D major, which will be heard here for the first time. MacDowell will be represented by his second suite, better known as the "Indian Suite," a work which has appeared frequently on Symphony programs. The final number will be Weber's overture, "Euryanthe." There will be no soloist.

SYMPHONY IN CAMBRIDGE.

The fifth and next to the last Symphony concert in Cambridge will be given in Sanders Theater on next Thursday evening, April 4. The soloist will be Miss Lillia Snelling of New York, a contralto, who will sing with the orchestra Adriano's aria from Rienzi "Gerechter Gott." She will also sing some songs with piano accompaniment. The orchestral numbers will be Berlioz's overture, "Carnaval Romain" and Beethoven's Symphony in F, No. 8.

The attention of the patrons of the Boston Symphony Quartet is called to the change in date of the sixth and last concert of this season's series. Instead of being given on Monday evening, April 1, it will be given three weeks from Monday, April 22, in Chickering Hall. This change of date has been made by general request, because Monday night is the opening of the season of grand

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SYMPHONY CONCERTS.

The "Symphonia Domestica," by Richard Strauss Repeated at the Rehearsal Yesterday Afternoon.

On account of Good Friday the 19th rehearsal by the Symphony orchestra was set ahead one day and yesterday afternoon the following program was played: Cherubini's overture to "The Abencerrages," an opera almost forgotten; an aria from Rossi's opera, "Mitrane"; Oscar Fried's prelude and double fugue for grand orchestra of strings, first time here; "The Captive," a melody by Berlioz, and the "Symphonia Domestica," by Richard Strauss. Mrs Bertha Cushing Child, contralto, was the soloist. Cherubini's overture is largely martial in character and is written in a bold though rather conventional way as regards the brass contingent, which, of course, has plenty of loud declamations allotted it. Aside from the spirited style in which the work was performed the overture calls for no special praise.

Fried's prelude and double fugue for strings is an admirable example of the composer's skill in this kind of work, which lacking the contrasting instruments, is generally liable to be monotonous unless the forms are varied. The vigorous chord passages in the prelude were splendidly played and there was good material, too, in this introduction. In the fugue, which seems a bit old-fashioned by reason of being confined to strings, the contrasts in tempo and expression are well shown, the gradual working up to "dynamic intensity" making an effective finale. The ensemble playing of the string contingents was as near perfection as one can hope to hear and the beauty of tone was never marred even in the fortissimo passages, which are numerous and intricate.

Mrs Child's two contributions to the program were received with hearty appreciation, the lower register of her rich contralto showing to particular advantage in the Berlioz melody, "The Captive." In this the various emotions enabled the singer to color her tones to suit the sentiments which were adequately expressed in her vocalism. A little more vivacity and flexibility in execution would have bettered the verse recalling the "Spanish music" and her dear companions, but the interpretation as a whole was artistic and the sweet and resonant quality of the voice made the work very enjoyable. In the aria attributed to Francesco Rossi, Mrs Child sang as well as she did in the Berlioz melody, but the former was not so effective because of its more formal character.

The program closed with a repetition of the "Symphonia Domestica" by Richard Strauss, the much discussed composition that was played at these concerts in February. Dr Muck and his orchestra performed the gigantic work in a masterly manner, surmounting the 50 minutes of technical difficulties with an ease that only skill and experience develops and reaching the thunderous tonal climax midst showers of applause. Doubtless the players deserved this tribute to their endurance and abilities. As for the worth of the composition opinions differ.

Next week's program will comprise two works by American authors, the D major symphony by Howard Brockway and Edward A. MacDowell's "Indian Suite." Weber's overture, "Euryanthe," will complete the selections. There will be no soloist.

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THE BOSTON SYMPHONY.

DR. KARL MUCK conducted the final concert here for the present season of the Boston Symphony series Saturday afternoon in Carnegie Hall. The occasion was probably not, however, the last appearance of Dr. Muck in New York. The imperial permission has been secured for his absence from Berlin during another season, and he will in all likelihood preside over the destinies of the Boston orchestra again next year. Dr. Muck, though not a Weingartner nor yet a Nikisch, is a capable conductor. If the band from Boston plays now with somewhat less than the perfection of finish that marked its work for Mr. Gericke, it has gained correspondingly in vigor and variety of expression. It is still by all odds the foremost orchestra in America, if not in the world. Dr. Muck heads it worthily.

The one serious objection to the policy of Dr. Muck is his choice of programmes. "Unified" is, we believe, the word by which Dr. Muck defines his method. "Academic" and "long" are the adjectives that oftenest occur to his hearers. An eighteenth century programme, a Beethoven programme, a "romantic" programme, a Pan-Slavic programme, are results of the "unified" method. Nor has Dr. Muck hesitated to inflict on his hearers three symphonies in a single evening. In Europe this policy would provoke no opposition. There concertgoers are more docile and long concerts are the custom. Here the case is different. Thanks particularly to Theodore Thomas, Wilhelm Gericke, and Walter Damrosch, there exists an American tradition for symphony concert programmes, the keynote of which is not unity, but a judicious variety, with a time limit of at the utmost two hours. It is easy to say that this tradition is a concession to the restlessness and inherent frivolity of the American people. Some of us are firmly persuaded that it is rather a tribute to their quickness of perception and good taste.

Dr. Muck's programme on Saturday illustrated his idea of unity. Bach's third Brandenburg concerto, Haydn's D major symphony (B. & H. No. 2), Mozart's "Magic Flute" overture, and Beethoven's Eighth Symphony, in strict historical sequence, made it. Here was noble music. Not an item on the list but should adorn a serious orchestral concert. Yet is there any valid reason why two symphonies should be forced into a programme of four numbers—even though one of them is of Haydnesque brevity and the other Beethoven's "little symphony in F"? And what excuse can there be in this town of many concerts for gently leading an educated audience from Bach through Haydn and Mozart to Beethoven? The playing of the orchestra, to be sure, gave great pleasure. It was particularly good to hear the "Magic Flute" overture so effectively read, and the sympathetic performance of the Eighth Symphony—a little neglected even to-day—was something to be grateful for. Yet either piece might have been still more effective in a different setting. Perhaps when Dr. Muck returns next year he will show toward American audiences a little of the indulgence that he has shown toward American music.

The Boston Journal
MARCH 30, 1907.

NEXT WEEK'S SYMPHONY.

Two American composers appear on the twentieth program, which will be played next Friday afternoon and Saturday evening. They are Howard Brockway, now of the Peabody Conservatory in Baltimore, and Edward A. MacDowell, by general consent the greatest musical talent this country has ever produced. Mr. Brockway will be represented by a symphony in D major, which will be heard here for the first time. MacDowell will be represented by his second suite, better known as the "Indian Suite," a work which has appeared frequently on Symphony programs. The final number will be Weber's overture, "Euryanthe." There will be no soloist.

SYMPHONY IN CAMBRIDGE.

The fifth and next to the last Symphony concert in Cambridge will be given in Sanders Theater on next Thursday evening, April 4. The soloist will be Miss Lillia Snelling of New York, a contralto, who will sing with the orchestra Adriano's aria from Rienzi "Gerechter Gott." She will also sing some songs with piano accompaniment. The orchestral numbers will be Berlioz's overture, "Carnaval Romain" and Beethoven's Symphony in F, No. 8.

The attention of the patrons of the Boston Symphony Quartet is called to the change in date of the sixth and last concert of this season's series. Instead of being given on Monday evening, April 1, it will be given three weeks from Monday, April 22, in Chickering Hall. This change of date has been made by general request, because Monday night is the opening of the season of grand

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TRANSCRIPT, FRIDAY, MARCH 29, 1907

MUSIC AND DRAMA

STRAUSS'S "DOMESTICA" FOR THE THIRD TIME

A Thrilling Performance to an Excited Audience at the Symphony Concert Yesterday—A Little Clearing of the Ground Around Strauss—What He Has Sought in the "Domestica" and What He Has Accomplished — His Expression of His Own Time—Miss Doro as a Romantic Odalisque—George Cohan's New Play—A Word About Opera Hours—Other News of the Day

As usual in Holy Week the first of the Symphony concerts fell on Thursday, instead of Friday, afternoon, and after four short pieces—Cherubini's overture to his opera, "The Abencerrages"; a prelude and double fugue for string orchestra by Oskar Fried, once a musical protégé of Dr. Muck; the familiar air that custom rather than fact attributes to the Abbé Rossi's mythical "Mitrane," and Berlioz's melody, "The Captive," both sung by Mrs. Child— the conductor and the band passed to the promised repetition of Strauss's "Sinfonia Domestica." This time it stood at the end of the programme, instead of the beginning; but there were far fewer departures during the progress of the music than usually befall when a classic symphony closes the concert. The audience listened not only eagerly but intelligently. It plainly responded to the glowing beauty and throbbing instrumental power of the slow movement, and—still finer and rarer proof of its alert discernment—it plainly caught the humor and humanity of the double fugue of disputation. "If you try to follow the programme and hear the baby cry and splash, you get all excited. It 's much nicer just to listen," said the discreet seventeen-year-old behind us, obviously at home for the Easter holidays. Out of the mouths of babes and sucklings. Clearly our audiences are learning to listen to Strauss wisely, and as clearly they hear him gladly. Dr. Muck and the band rewarded their listeners, yesterday, with a performance that had not quite the fineness of tonal texture and the luminous adjustment of those last month, but that much excelled them in freedom of feeling and ardor of utterance. Before the symphony was far under way, the conductor, the band, and the audience, all seemed to feel the excitement of the music; each acted and reacted upon the other; and for once there was genuine and pervasive abandon even at an afternoon concert. In such mood the slow movement turned incandescent, and conductor, men and listeners fairly flung themselves into the fugue. The élan of the music and the performance was irresistible, and at the end the orchestra was as joyously riotous as Bacchantes. The audience had no outlet for its own excitement but applause, and though the concert had been long, it stood in its place, recalled the conductor twice and thrice and once brought the whole band to its feet. And yet the prigs and pedants say that there is no public for Strauss's music and that it gives an average audience no pleasure! Since the season began there has been no such tumult at an afternoon concert.

The maid of the row behind was wise with the wisdom of youth. The true way to appreciate the music of Strauss and especially the music of the "Domestica," is to listen to it. Let Strauss contrive his realistic backgrounds and details as he will. He has done so in all his tone-poems from "Til Eulenspiegel" and "Death and Transfiguration" through "Quixote," "A Hero's Life" and the "Domestica." It is the spirit of the time and the nature of the man, eager for new musical conquests, to court them. But the minutiæ of all these things really concern only the "eminent programmists" from Berlin even unto Boston, and those who will not listen imaginatively to delineate music, but by some fault of temperament must grub laboriously through it. Who when he looks at Rodin's "Kiss" or "The Spring," unless he is a sculptor or a maker of handbooks, examines every boss of the rock upon which the lovers are embracing. It is but the background to the passion and the humanity of the whole—the passion and the humanity that Rodin has wrought into his marble as Strauss has wrought them into the tones of the "Domestica." At every repetition of the tone-poem these details adjust themselves into the mass and framework of the whole, and pass little noted where they first seem to flare. Let the baby splash in the muted trumpets, let the clock begin and end the day on the glockenspiel; let the mother deal the "quick slap" of maternal restraint in the instruments of percussion. Let Strauss have his humorous play with these "realistic" details—for humor in music is rare and good; but what is really his concern and ours who listen is his idealization of the emotions that all these minutiæ of domestic life awaken, and his human and musical expression of those emotions. Again, the only way to hear Strauss is to listen—and listen largely.

Equally so with his polyphony and his instrumentation. Every student of modern music knows those intricate and marvellous patterns in tones that fill the pages of Strauss's orchestral scores. They are indeed for study and meditation, by composers, by pedagogues, by theorists, by dilettanti. But the place for such study is the library rather than the concert-room, and the study itself is not for the average listener, even of musical intelligence and cultivation. Strauss's polyphony and his instrumentation are only his means to his ends. He has not written his tone-poems that learned musical Thebans may draw the web of his polyphony into every separate thread or that other of these same toiling Bœotians may pick instrument from instrument in his orchestration as they would separate a heap of jackstraws. All these are but the means to the imparting of thought, emotion and character, to the weaving of backgrounds, to the quickening of responsive understanding and to the stirring of responsive emotion in those that hear. Who, to return again to the statues of Rodin, except the sculptor and the handbook persons, notes the modelling of each muscle in the man and the woman? They are but the means of the sculptor's thought, feeling, characterization. The beholder, until he falls into the vice of analysis of his own emotions, feels but the passion and the truth of the whole. Recall the glowing walls of Turners in the National Gallery in London. Who analyses Turner's color-scheme and searches out the methods of his palette before the incandescence and the iridescence in which the eye is bathing? It is so with Strauss's music, which is often music of color in the instruments, of characterization in the melodies and harmonies and of passion, though always ordered passion, through and through.

And so, once more, with Strauss's choice of subjects. We who listen, or even those of us who compose music or are fain to compose it, might not choose Zarathustra or Don Quixote or a day in our lives for our tone-poems. Strauss, however, is writing his, and his temperament, imagination and ideals, his response to impulses from without and within, condition his choice. We who listen and judge have no right to question it. The chosen subject stirs ideas and emotions in him as he broods upon it, and these he would express in music, conditioning, naturally and legitimately, his form and means to them. Side by side with this utterance of feeling he would characterize in music the exciting causes of these emotions. Then we listeners may properly enter with our questionings. What is the goal he has sought? Has he attained it? Has he communicated his ideas and emotions to us and stirred in us the responsive feeling that was quick in him? Has he characterized when he sought to characterize? Has he gained the glowing color that he sought? True, characterization is a relatively new function of music. Yet no "unwritten law," so far as we know, forbids the extension of the expressive range of music, and not even the dicta of the chop-house and the pressrooms in New York will stay its widening. That Strauss has enlarged and intensified that range is cause for rejoicing and not for deprecation and attack. It is one of his contributions to the vitality of the art and a contribution that was bound to come in a time which in every art, in poetry and in letters, in painting and sculpture, seeks characterization. Strauss, being a man and an artist, and not a Frankenstein, can no more resist the voice of his time than can we listeners resist it when it calls in his music. He has departed from established canons of form; he has sought new harmonies, new rhythms and combinations of rhythms; he has pursued shifting tonalities. The more, the merrier. Thereby he is proving that music is still a living art, that grows and that the prigs and pedants may not crib and confine in their withered withes of pedagogy. Do all these innovations more truly and fully express the things that he would say and bring the emotions he would summon? If they do—and often there is no questioning their accomplishment of his ends—then is he justified of them, and then again has he widened and intensified his art.

It is all of the restless seeking of his time and ours; only Strauss, more than most of us, has found his goal and bidden us to it. Akin, to note a last objection, is his mingling of idealism and realism in his tone-poems, of the details of the baby's bath and comparing aunts with the intense and sublimated expression of the love of a husband and a father and of the joy of lusty life, for example, in the "Domestica." But is not this equally of our time and of all the arts in it and does it not intensify their appeal to us? In fact it is as old as Rembrandt in painting, as Shakspeare in poetry, as Bach in music. Yet in our own time Jean Béraud's "Supper at Emmaus" has not less appeal because in the room that the Christ's halo lights is an adoring figure in the frock-coat of our fashion. Rodin's Balzac is not less puissant and graphic for its mingling of an heroic figure of the imagination with the literal details of the novelist's grossness. There, as in the "Domestica," the " realism" is background, detail and characterization, while the idealism is the emotions that these things awake in the artist and that he would summon in his audience.

In a word, the chief, sane and legitimate inquiries as we listen to the "Domestica" or to any other of Strauss's tone poems and reflect upon them, are what end has he sought in them and how fully has he achieved it. In the "Sinfonia Domestica," say the "programmists" and the commentators what they will that end is luminously clear. The love of husband and wife, the love of a father for his child, the joy of domestic happiness, of affectionate reverie, of light and intimate play, the zest of the work that a man cherishes and the ambition he brings to it are very profound, universal and stirring emotions. They have the simplicity and the intensity of primitive things. They are very deeply and thrillingly human. Obviously they lend themselves to musical expression and idealization, unless music is to be reduced to mathematical pattern-weaving in tones. Whence at bottom do these emotions spring? From the daily round, from the common human experience and common human habit, and they are the more glorious and puissant for their humble source. With the more reason, therefore, may music touch them with its idealizing magic. Apprehending these things and feeling them, Strauss would write in the "Domestica," the tone-poem of them that others might see with the same eyes and feel with similar emotions. He would contrive his realistic background, make his melodies, his harmonies, his rhythms and his instrumentation characterize and delineate as are his wont and skill. Against this background and athwart these details should glow the emotions that this daily round may summon to intense, idealizing and poetic imagination, until they possess all them that [illegible] of living, and still more of the joy, the variety, the zest of life. He would write it in the musical and the poetic terms of our time, and above all in the terms of humanity.

If this be Strauss's goal—and every repetition of the "Sinfonia Domestica" strengthens our faith that it is—he has, as it seems to us, altogether succeeded. There in the music is the realistic and suggestive background falling into its due place, wrought indeed by shifting tonalities, bold and incisive modulations, pricking combinations and differentiations of instrumental timbres, by acrid transitions and drastic dissonances. The means pass; the results remain, imaginative, vivid, characterizing. It matters little whether the listener notes and identifies each detail of this background. As soon ask him to separate each color in the light that irradiates Turner's Carthage. It suffices that the background is woven; the atmosphere compassed; the luminous color suggested. To any sympathetic hearer Strauss's music in the "Domestica" achieves these things. Still more does it impart, characterize, intensify and idealize the emotions upspringing from this background and illuminating it and us who hear. It were a late day indeed to dwell anew upon the suggestion of the melodies that characterize the father as mere sensual man, as man of action, and as a man of poetic and contemplative imagination, or of the two that characterize yet more vividly the innate capriciousness and the innate gentleness of the mother and the woman; or of that which sings the groping mystery of childhood. It is as superfluous now to dwell upon the charm of the scherzo of the child's play or of the insinuating and possessing beauty of the passages of the mother's tenderness. Still less is there need to recall the pulsing, power-music at the very white heat of melodic and instrumental incandescence—of the adagio of the zest, the dreams, the passion of living. Little enough music of our time has matched it in emotional compulsion. Yesterday, once more, it held the audience rapt; it gripped seemingly even the conductor and the band until the whole hall sang with it.

And near its close and thence almost to the end of the symphony is the humanity by which Strauss seems to set such store. It is present indeed in the very unfolding of the characteristic melodies at the beginning,, and it quivers under all the play of the scherzo. But in the phantoms of the dreaming night, shadowy, fleeting, half real, half ghostly, the fitful images and echoes of the passions of the waking day—this humanity begins to dominate the music. Quickly it takes another turn in the joyous and lusty debate of the husband and wife in the double fugue that certainly makes clashing temperaments, and almost makes clashing human speech music. The humanity and the humor of it are equal; the exuberance of it in fancy and in expression swells both. It is fit preluding to the riotous joy of the close, to the pæan to the joy and the zest of living and of living here and now, in this time of ours, ours and ours. And the secret of this achievement from the beginning to the end of the "Sinfonia Domestica" is plain—plain as it is in every one of the Strauss's tone-poems. Admit all of his former limitations and he does not try to hide them; grant any just reproach against his aims and methods. Yet one salient fact remains; whatever the means, he has raised the expressive power of music higher than any composer has ever raised it before. He has widened its range. He has amplified and intensified its speech. He has made it the voice, not of a fixed and abstract art, of mathematical process, of circumscribed emotions, but of our humanity, of the time in which he and we, his audience, live, and of the thoughts, moods and emotions that stir in him and in us. He has written with the ordered power that is the deepest passion, and the response is sure—be it for the "Domestica" or for the crown of all his music, "Salome."

H. P.

Dr. Muck has nearly achieved an "All-American" programme for the Symphony concerts next week. It begins with Howard Brockway's symphony in D major, which is new to Boston; proceeds with MacDowell's "Indian" suite, and then ends with Weber's overture to his opera of "Euryanthe," the third of Weber's overtures that Dr. Muck has played this season. Those to "Preciosa" and "Abu Hassan" still remain.

The farewell concert of Mr. Schroeder, the violinist, originally set for Tuesday evening, April 23, at Chickering Hall, has been deferred until the following Thursday, April 25, to avoid conflict with Miss Powell's violin recital on the date first named.

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SATURDAY, MARCH 30, 1907

Concerts Next Week

For the twentieth pair of Symphony concerts Dr. Muck has nearly made an "All-American" programme. The symphony in D major that begins it and that is new to Boston is the work of Howard Brockway, an American composer still in his thirties, who was born in Brooklyn, studied in Berlin, and is now a teacher in the Peabody Conservatory at Baltimore. He wrote the symphony ten years and more ago, and it was played in Berlin in 1895. There, possibly, Dr. Muck heard it and has since cherished his memories of it. MacDowell's "Indian Suite" follows, in some respects the ablest of his compositions for orchestra and in all respects a lesson to those rampant folk-lorists who fancy that music can be made out of aboriginal scraps of tunes without such imagination as MacDowell brought to it. The scraps fortunately are few, but dull the imagination alert and abundant, and the music that it animates is interesting and pictorial. MacDowell transfigures his Indians. Your folk-lorist usually is as literal as the multiplication table. Weber's overture to his opera, "Euryanthe," ends the concert—the third of Weber's overtures in the course of the current season. Others remain.

The Symphony Orchestra and Dr. Muck give the fifth of their current series of concerts in Cambridge on Thursday evening, at eight, with the assistance of Miss Lillia Snelling, a young alto singer from New York. The orchestral numbers on the programme are Berlioz's overture, "The Roman Carnival," and Beethoven's eighth symphony, lately played at the symphony concerts in Boston. Miss Snelling sings the page's air from Wagner's opera, "Rienzi" and a group of songs.

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SUNDAY, MARCH 31, 1907.

Boston Symphony Orchestra.

Two American composers are on this week's Symphony program. They are Howard Brockway, now of the Peabody conservatory in Baltimore, and Edward A. MacDowell. Mr Brockway will be represented by a symphony in D major, which will be heard here for the first time. The symphony is not new, having been played in Berlin as long ago as April, 1895.

MacDowell will be represented by his second suite, better known as the "Indian Suite," a work which has appeared frequently on Symphony programs. The performance of Mr MacDowell's work gains interest at this time through the general movement that is being made to raise a fund, that now in his days of misfortune he may be kept from want. The final number will be Weber's overture, "Euryanthe." There will be no soloist.

Cambridge Symphony Concert.

The fifth and next to the last concert in Cambridge by the Boston Symphony orchestra will be given in Sanders theatre next Thursday evening. The soloist will be Miss Lillia Snelling of New York. Miss Snelling is a contralto, who in the last year or so has risen to great prominence in her city as a soloist. She will sing with the orchestra Adriano's aria from "Rienzi," "Gerechter Gott." She will also sing some songs with piano accompaniment. The orchestral numbers will be Berlioz' overture, "Carnival Romain," and Beethoven's symphony in F, No. 8.

Paper Telegram

City New York

Date State N Y

Boston Symphony at Their Final Matinee.

WITH a programme entirely consisting of ensemble orchestral numbers and including two complete symphonies, Haydn's No. 2 in D major, and Beethoven's No. 8 in F major, Dr. Karl Muck, at Carnegie Hall, on Saturday afternoon conducted the fifth and last matinee concert of the Boston Symphony Orchestra's season in this city. Such an assemblage as the "Down East" band invariably draws to its concerts, and in which the metropolitan monde élite is well represented, heard and applauded the farewell offerings.

Not only did Dr. Muck's programme approach to a dual birthday anniversary observance—for Haydn and Bach were born respectively 175 and 220 years ago next Sunday—but it came within three days of honoring the eightieth anniversary of the death of Beethoven, March 26, 1827, at Vienna.

Substituted for Bach's Suite No. 2, in B minor, for flute and strings, the C minor Brandenburg concerto of the same composer opened the programme. It was extraordinarily well executed, the tone production being a very even one.

The lights, the shadows of the summer sun's rays athwart a trellised arbor—such, figuratively speaking, are the tonal effects of Haydn's exquisite symphony, and of the opportunity for this play of delicate nuance, of melodic and harmonic tracery the Boston musicians made full advantage, individually and collectively. In particular the first and second movements, with their tender, haunting spirituality, were given fine representations.

Mozart's "Magic Flute" overture, which was finely payed, was followed by the "Little" symphony of the master, Beethoven. This sprightly, characteristic work, has appeared on many Carnegie Hall programmes in recent years, but never has been played with more esprit or with a truer appreciation of its many-fold beauties. The lighter, gayer portions, were especially well set forth under the compelling beat of the German conductor.

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BOSTON AMERICAN
SUNDAY, MARCH 31,

REPEAT STRAUSS FAMILY SYMPHONY

Colossal "Domestic" Work of Great Composer Has Second Performance in Boston.

FOLLOWS MIXED PROGRAM

By Kent Perkins.

At the close of a program decidedly mixed in character, yet interesting on that very account, Richard Strauss' forty-five-minute straight-away Family Symphony (Symphonia Domestica, Op. 53) was repeated by Dr. Muck and the Symphony orchestra at Symphony Hall last night.

The leader was greeted with uncommon warmth when he took his place, as it was his first appearance in the hall since the announcement that the Kaiser had consented to let him stay in Boston another year.

The Strauss symphony was played a second time at the request of many patrons of the concerts. The discussion that it has aroused and its colossal proportions, which render it quite indigestible at one hearing, made this request natural, and Dr. Muck, though he is said to be no admirer of the work, accommodatingly yielded.

There were vacant seats here and there in the hall and many new faces were seen in the audience, indicating that numbers of regular patrons had stayed at home or bestowed their tickets upon friends.

Performance a Splendid One.

The conductor and the players gave their best efforts to the Strauss Colossus and the result was a magnificent triumph of musical art. Those portions of the work—and they are many— which possess delicacy and refinement or strength and beauty unspoiled by noise and bluster or alleged humor, were played with a wealth of imagination and luminous coloring that made one wish that the composer had taken only twelve hours in the Strauss domicile instead of twenty-four for musical illustration and had also cut out large portions of the family strife.

If this had been done there would be less reason for criticism of the work on the ground of unmusical realism and the exaltation of the cheap and the commonplace. But Herr Strauss preferred to give the world twenty-four strenuous hours of his domestic joys and conflicts, and it is therefore pertinent to inquire if this is real musical art.

The fact that it is done by a skilled master of orchestration and tonal effects has no bearing on this inquiry. There have been Dutch masters who have painted quarters of beef hanging in a shop so skillfully and realistictily that butchers, seeing the pictures, have itched to get at them with cleaver and saw. Is such work high art? If Raphael had given to the world a photographic reproduction of a peasant woman spanking her child instead of the Sistine Madonna, would it not be cause for regret?

Chances for American Composers.

If the Strauss family and its fierce bickerings as well as its peaceful joys are worthy subjects for a great musical artist's best efforts, there are fine subjects open to American composers, who with the aid of the Symphony Orchestra might make Herr Strauss's "Symphonia" sound like a penny whistle. There is "A Day in the Fore River Shipbuilding Yard," for example. The "modern" musical possibilities in the riveting of armor plate on a battleship are immense. Then there might be "Twenty-four Hours on a New Hampshire Farm." How charming would be "the feeding of the cows at 4 a. m."! What gales of fun could be got out of "The bull chases the city visitors!" And, "when the favorite hen laid an egg," the cackling of the barnyard might be given with irresistible effect.

The variety in the first half of the program is seen by a glance at the list: Cherubini, overture to "The Abencerrages"; Francesco Rossi, of the 17th century, air "Ah, Give Me Back That Heart," beautifully sung by Mrs. Bertha Cushing Child; Oskar Fried, a living German composer and friend of Dr. Muck's, prelude and double fugue, heard here for the first time, and Berlioz, "The Captive," sung by Mrs. Child.

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FRIED'S DOUBLE FUGUE IS GIVEN

Thoughts Suggested by an Old Overture at Symphony Concert.

MRS. CHILD IN SONGS BY ROSSI AND BY BERLIOZ

Strauss' Domestic Symphony Is Given a Second Hearing Yesterday.

BY PHILIP HALE.

The 19th concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place last night in Symphony Hall. The programme was as follows:

Overture to "The Abencerrages".....Cherubini
Air from "Mitrane".....Rossi
Prelude and double fugue.....Fried
Melody, "The Captive".....Berlioz
Symphonia Domestica.....Strauss

The prelude and double fugue were played in Boston for the first time; Strauss' symphony was performed the second time this season "by request"; yet it might not be extravagant to say that the old overture of Cherubini was to some the feature of the concert, not so much by reason of the music itself as by the thoughts which the music suggested.

Let a composer today employ all the modern orchestral instruments, add instruments just invented and as yet untried, awaken ancient instruments from their sleep in museums; let him strive his utmost to be realistic or impressionistic; let him plot cunningly a harmonic system still more ingenious and more subtle than that of Mr. Debussy, and yet, even though he be a man of talent and imagination, he will not surpass, in all probability he will not equal, Cherubini with his overture to "Anacreon" or Gluck with his overture to "Iphigenia in Aulis," two of the noblest works in the whole literature of music. Yet how apparently simple are the two overtures!

Bomphiologia a Vice.

Old English writers on style warned their readers against bomphiologia, the vice of pompous speech. This is the prevailing vice of many modern composers. Others have either the "over-heavy richness and encumbered gait" of the Asiatic style, or they are masters of the Corinthian, which, as Matthew Arnold characterized it, has "glitter without warmth, rapidity without ease, effectiveness without charm." But the style of Gluck and Cherubini is Attic.

Cherubini might be called the man in music without a country. An Italian by birth and training, he is not Italian in his works. He lived in Paris for over half a century, but he was not influenced one jot by French taste. The Germans fondly claimed him as their own, and Beethoven declared him to be the greatest of composers then living; but in what respect is Cherubini's music German? If his thought was at home in any one land, that land was Greece, for in form and in expression his best music is Attic, "perfect in lucidity, measure and propriety." Furthermore, there is no note of provinciality.

Suppose, for instance, that a modern composer of the advanced school were to write an overture suggested by a legend of the Abencerrages. He would have his theme typical of the Moors and his theme typical of the Castilians. His chief aim would be to secure local color. He would introduce guitars, tambourines and castanets. There would be the traditional dance rhythms. He might use old Spanish themes which have been likened unto howlings of Tarshish. With all his apparatus, with all his historical research, with all his striving and straining, his music might be without suggestion of magnificence, romance, chivalry.

Simplicity of Sappho.

And thus the modern poet may put on perfumed singing robes and chant his love longing in Swinburnian rhythm and with Swinburnian gorgeousness and prolixity, while Sappho said simply and for all time: "The moon has set, and the Pleiades; it is midnight, the time is going by, and I sleep alone."

The overture to "The Abencerrages" is not so noble a work as the overture to "Anacreon," yet it has calm strength, the strength that suggests reserve force, beauty of line and of general architecture, stately, clear sonority. There is also the elegance that is not frosty, that is not mere fastidiousness. It is the elegance of one accustomed to think large thoughts even when the exciting cause may in itself be insignificant. The libretto of "The Abencerrages," they said at the time, was cold and dull. Nevertheless the title alone might inspire chivalric and superb music.

Mr. Oskar Fried, after a vagabond life, became famous in Berlin three years ago through the interest of Dr. Muck, who produced "Das trunkne Lied" at a concert of the Wagner Society. Mr. Fried is now a conductor and has little time to compose. The works that are published were written when he was poor and unknown.

New Wine in Old Bottles.

He is enamoured of scholastic forms. His delight is in canons. Yet into the old bottles, it is said, he pours new and heady wine. The contrapuntal wine of this Prelude and double fugue is certainly not madding; it is not a mild intoxicant. The prelude has a certain robustness; the fugue is honestly made; but the music is not such as to awaken an imperious desire to join Mr. Fried in his contrapuntal orgies.

Dr. Muck conducted an impressive performance of Strauss' "Domestic" symphony. The work made, on the whole, a stronger impression than at the first hearing. It is easy to say that Strauss' themes are often trivial or vulgar; that in this symphony he delights in sudden contrasts between gigantic complexity and extreme naivete; that he obscures thought by turgid or pleonastic expression. These charges, after all, are only partially true, and often they are wholly false. The symphony needs no programme. "Parents and Child" would serve as a sub-title. Again the music of the child and its sports and that of the love scene seemed the most spontaneous and the richest pages of the work.

Unnecessary Chatter.

Again there seemed to be unnecessary chatter in the final section, which, by the way, was played even more effectively than it was before. The performance was a brilliant one, and the few slips were so apparent, and the difficulties which engendered them were also so apparent, that it would be folly to insist on them.

There are some in Europe and in this country who take the "Domestic" symphony too seriously. They wish to find every page illustrative of some episode in joyful or harassing domesticity. They forget that Strauss himself is not pontifical in this instance. Why not let him have his little joke, even if he is nearly an hour in cracking it? No one can deny the beauty and charm of the love music or the strength that is akin to insolence in the fugue of the finale. Grant that the humor is at times coarse or extravagant. There is much that is deeply emotional in this symphony, a work which is both overpraised and wantonly abused.

Whether the air attributed to Rossi was written by him late in the 17th century, or whether it was manufactured deliberately and with malice aforethought for one of Fetis' historical concerts in 1833, is a matter of interest only to the antiquarian. The air itself calls for a singer of the grand style, a mistress of tragic emotions, to give it true distinction. Mme. Scalchi used her assortment of voices in it and there were passages when she was effective by means of sombre tones.

Berlioz's "Captive" a Cameo.

Berlioz's "Captive," a very cameo of exquisite instrumentation, also demands a singer of a peculiar equipment. If there should be the expression of homesickness, there should be no sentimentalism. The revery is languorous, yet there is also a dash of coquetry. "L'Esclave" of Gautier and Lalo is a very different woman from "La Captive" of Hugo and Berlioz.

Mrs. Child sang the air, which from its resemblance in certain points to the so-called air of Stradella might have been written by Niedermeyer or by Fetis himself, with more dramatic feeling and spirit than is her wont. On former occasions she has given pleasure by her interpretation of songs by Mr. Loeffler, songs that suited the peculiar quality of her tones and also her musical mood.

She gave last night an intelligent interpretation of "The Captive." Although it is not difficult to imagine one that would be more persuasive, more sensuous, more oriental, her own interpretation had an aesthetic charm. On the other hand, her production of tones was not praiseworthy. Her attack was not always firm and decisive, and there were other faults of mechanism that marred the natural beauty of her tones and the general effect of her performance.

BOSTON DAILY ADVERTISER
APRIL 6, 1907

PENSION FUND CONCERT.

The second of the season's concerts in aid of the Pension Fund of the Symphony orchestra will be given in Symphony hall on Sunday evening, April 28. It has been decided to repeat the programme which was received with such approval at the first Pension Fund concert early in the season.

BOSTON DAILY ADVERTISER
APRIL 1, 1907

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Cherubini—"Abencerragen" Overture.
Rossi—"Ah Rendimi."
Oskar Fried—Prelude and Double Fugue.
Berlioz—"The Captive."
Strauss—Symphonia Domestica.
Soloist, Mrs. Bertha Cushing Child.

The overture to "The Abencerrages" was delightful in its clear and intelligible form, its broad themes and its conservative orchestration. Dr. Muck saw to it that the work did not sound antiquated and gave the Coda as a grand martial climax. In Music one school ought not to abolish another; the true musician will enjoy Richard Strauss (at his best) without allowing him to obscure Cherubini.

The song by the arch-enemy of Cherubini, Berlioz's "Captive," was ineffective on this occasion. We have heard Mrs. Child do much better. Berlioz's highly colored picture required more dramatic effect and the Italian "Ah Rendimi" more broad phrasing than were given them in this concert.

The Fried Prelude (this is not a culinary item) was rather sombre in character as was the double fugue that followed it. A double fugue is, like double pneumonia, a very dangerous matter and often fatal. This double fugue, however, did not thrust its learning obnoxiously under the auditor's nose, but lended a good amount of emotion with its complexity. It was a modernized example of contrapuntal display, not as eccentric as the other double fugue which soon followed in the domestic arrangements of the Strauss family, a family in which, according to the clock, they have double fugues for breakfast.

It was quite right for Dr. Muck to give us the "Domestica" a second time. Such a work repays study were it only for its wonderful lesson in orchestral scoring. If we state that there were several empty seats during the entire concert and several more were vacated just before the Strauss work, it is only a proof that the public is not unanimous in its verdict on the composition. But this does not mean much; the same public applauded Debussy's "The Sea" to the echo—a work which almost every American critic has found unbearable.

At this second hearing we tried to listen to the symphony as absolute music, keeping out of our mind, as far as possible, all stories of babies, stubbed toes, baths, aunts, uncles, and other banalities. As a result we found many more beauties than in trying to search for the silly plot. The night-scene was as romantic and charming as at first, the eccentric double fugue more effective than before, but after 7 a.m. (and we could not get away from the striking clock) matters became so mixed-up and ugly that we unconsciously thought of Mozart's letter to his father—"The passions, whether violent or not, must never be carried in their expression to the verge of disgust, and music, even in the most awful situations, must not offend the ear, but always please, consequently always remain Music!"—Poor, old, absurd Mozart!

There were some grand climaxes which were merely the apotheosis of Sound. Brahms could never have achieved anything so wonderful in scoring, but he could have made something much more homogeneous, more full of beauty, by the treatment of the chief figure (G, C. D, B) than Strauss has done in its many reiterations in all keys and manners.

In a word then, we do not believe that this work is to be a permanent classic, although it may continue for a long time as a landmark in the history of orchestration. Its humor is below that of "Till Eulenspiegel", its grandeur much below that of "Death and Transfiguration".

Dr. Muck gave it the reading of a genius and the orchestra played it in a manner that made it the greatest Strauss performance that we have yet heard. Dr. Muck was much applauded at the close but did not repeat the work. After all we still believe that Richard Strauss is misled by his own orchestral strength; he is allowing brilliancy of technique to take the place of that sane balance which should be the foundation of Art. He, who might have been the greatest living composer, is becoming an unhealthy influence in Music. We feel as much in doubt about the good of his work as little Wilhelmine did about the value of the Battle of Blenheim. Which has led us to versify the modern tendency as follows:

THE BATTLE OF HELDENLEBEN.
(With compliments to Robert Southey.)

One Saturday at evening,
The critic's work was done,
And he sat in the Music Hall,
The concert had begun:
And by his side there might be seen
His little grandchild Wilhelmine.

Young Peterkin was also there,
With programme-book in hand.
He asked the critic to explain
What allied the noisy band.
To tell what Dr. Muck had found
That was so big and full of sound.

The critic gazed upon the boy
That stood expectant by:
He knit his brows, he scratched his head,
And heaved a natural sigh.
'Tis some poor fellow's score, said he
That tried to write a symphonie

I find them often hereabout,
When I to concerts wend:
Strange shapeless things with gongs and drums,
And trombones without end.
For many a tiresome bore, quoth he,
Thinks he must write a symphonie.

Now tell us what 'twas all about,
Young Peterkin he cries,
While little Wilhelmine looked up
In deafness and surprise;
Now tell us all about the score,
And what they make such racket for.

It was some Frenchmen, he replied,
Some Germans too, no doubt,
But what they write such discords for
I cannot well make out.
But everybody says, quoth he,
It is a famous symphonie.

With chords of ninth, eleventh, and worse,
With zigzags in all keys,
They turn the music inside out
With unknown harmonies.
But things like that, you know, must be
In every modern symphonie.

Great praise the big bass-tubas won,
And eke the wind-machine.
Why 'twas a very ugly thing,
Said little Wilhelmine.
Nay, that you must not say, quoth he,
It is a famous symphonie.

And praise they gave to Dr. Muck
For leading such a din.
But what good came of it at last?
Quoth little Peterkin.
Why that no man can say, quoth he,
But 'tis a modern symphonie.

Louis C. Elson.

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The Boston Symphony Orchestra.

More than ordinary interest is attached to the Boston Symphony concerts this season, due to the presence of Dr. Karl Muck, of Berlin, who has come to America on a year's leave of absence from the Royal Opera of that city, to be the conductor of Boston's Orchestra. It is thirteen years since the Boston Symphony brought a new conductor to New York—if the visit, last year, of Vincent d'Indy be excepted—the last one having been Emil Paur, now of the Pittsburgh Orchestra. When the Orchestra first came to this city to give a concert in Steinway Hall, Mr. Gericke, then in his first term of service, was at its head. During the last three years of Mr. Gericke's first engagement the orchestra became firmly established in the affection of New York's music lovers, and under Nikisch, Paur, and again Gericke, its patronage here has grown steadily, until, indeed, New York has come to regard it as partly its own.

There is no reason to doubt that the brilliant achievements of the past will be duplicated under Dr. Muck. He comes to this country with a splendid reputation, won in a career of twenty-six years in some of the most exacting posts of Europe. Beginning at the bottom round of the ladder, as chorus-msater in the opera in Zürich, his advancement was so rapid that in twelve years he was appointed one of the principal conductors of the Royal Opera in Berlin, which post he now holds.

While it is true that he is best known as an operatic conductor, his experience in concert work has been very thorough, and in Europe he is esteemed as highly in concert as in opera. In the early years of his career, when he was the chief conductor of Graz, he began to make a name for himself in symphonic music. In Prague, where he was principal conductor of the German Opera from 1886 to 1892, he was also the conductor of the Philharmonic concerts, and gave them a standing which they had never had before. Later, when he went to Berlin, he began to receive invitations from the leading orchestras of Europe, and to-day he is one of the most sought-after of the "star" conductors. After Mahler relinquished the Philharmonic Orchestra Dr. Muck was one of the first of the "guest" conductors invited to lead the band. Last year and the year before he conducted four of the eight concerts, Felix Mottl of Munich conducting the others. For the coming year arrangements had been made whereby he was to have conducted all eight of the concerts, but his engagement to come to America compelled the Philharmonic Society to fall back on the old plan of having two conductors, who are to be Mottl and Richard Strauss.

The engagement of Dr. Muck is, to a certain extent, a radical departure in the policy of the Boston Symphony Orchestra. In the past the plan has been to take a man who was comparatively unknown. Henschel, the first conductor, was absolutely unknown in that capacity when he took charge of the orchestra in 1881. Gericke, when he first came to America, had been a subordinate in the Vienna Opera House, while Nikisch and Paur, coming from the Municipal Theatre of Leipzig, were both unknown men. Curiously enough, all of them had been identified almost entirely with opera.

To be sure, when Nikisch left in the spring of 1893 Hans Richter was engaged, and when he broke his contract with Mr. Higginson he wrote urgently to Dr. Muck asking him to come instead. Had this happened, Dr. Muck would have been another comparatively unknown man to take charge of the orchestra. But now, thirteen years later, he comes to America, a member of that small group of men who have raised the position of the conductor to a higher plane than it has ever held before.

There will be no soloists at the November concerts in New York, and for the March concerts no soloists are yet announced, since Dr. Muck has not yet determined what he will do on his last visit to this city. But the soloists who are announced are unusually strong—four pianists and two violinists. The pianists are Paderewski, Rosenthal, Gabrilowitsch and Olga Samaroff. The violinists are Willy Hess and Timothée Adamowski.

Paderewski will play but once in New York next winter, and that will be with the Boston Symphony Orchestra. He comes to this country for three weeks, in which time he will play seven concerts with the Boston Symphony. Rosenthal will also appear in New York with the Boston Symphony. Gabrilowitsch has always been a favorite here, and Olga Samaroff is rapidly establishing herself as one of the most brilliant of our pianists. Neither Willy Hess nor Timothée Adamowski need introduction to Boston Symphony audiences in New York. They are among those who make "the virtuosi orchestra an orchestra of virtuosi."

Announcements of novelties will be made later. The dates of the New York concerts to be given by the Boston Symphony Orchestra at Carnegie Hall are as follows: Thursday evenings, November 8, December 6, January 10, February 21 and March 21; and on Saturday matinees November 10, December 8, January 12, February 23 and March 23.

324 WASHINGTON STREET, BOSTON, MASS.

(Entered at the Post Office, Boston, Mass., as Second Class Mail Matter)

MONDAY, APRIL 1, 1907

The Symphony Concert

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For the rest of the concert: the delicate beauty of Mrs. Child's tones and the delicate suggestion of poetic fancy, of shadowy mood and veiled emotion that she can give them evaporated in the large spaces of Symphony Hall, with even a tempered orchestra behind her, and with the music that she had chosen. Rossi's "Ah rendimi" asks a larger scope of voice and a more declamatory eloquence of style than has Mrs. Child. It is for the Schumann-Heinks and the Scalchis of the operatic stage, albeit they lack the translucent purity of Mrs. Child's tones. Nor were the obvious and rather theatrical emotions of Hugo's and Berlioz's singing Moorish slave altogether sympathetic to the fineness and the exotic quality of Mrs. Child's voice and temperament. As the phrase of the theatre goes she was ill-cast. Dr. Muck's feeling for orchestral declamation served well Cherubini's overture to his opera of the noble Moors. "The Abencerrages," and the music kept its grave, clear power, its enduring heroic and chivalrous note, the note of knighthood as romance has glamored and glorified it and that composer upon composer with much more elaborate and showy means has sought in vain. Most interesting of all these preliminary items to the "Domestica" was Oskar Fried's prelude and fugue for string orchestra. It had, of course, the large and elastic eloquence that the string choir of the band brings to such music, but it had also—and it is a rare quality in a set piece in a set form—a sombre and penetrating eloquence of its own. It sang and it mused. It was as some grave reverie in tones that had shaped itself spontaneously. It had thought, which was not merely of musical form. It had a deep undertone of passion that was a passion of poetic mood and not of technical achievement. Consciously or unconsciously Mr. Fried was translating form into poetry—writing, so to say, a fugue of and with a future.

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H. T. P.

The Boston Journal
APRIL 6, 1907

SYMPHONY PENSION CONCERT.

The second of the season's concerts in aid of the pension fund of the Symphony Orchestra will be given in Symphony Hall on Sunday evening, April 28. It has been decided to repeat the program which was received with such approval at the first pension fund concert early in the season. This rather unusual action was taken because of the large number of requests which have been received by Dr. Muck that he repeat the Wagner program then given. It will be remembered by those who were present that Wagner's seven operatic preludes and overtures were played in chronological order, beginning with "Rienzi" and ending with "Parsifal." The "Ring" was represented by the Funeral March from "Gotterdammerung." The concert last fall excited a high degree of enthusiasm and ever since that time requests have been made to repeat it, all the more so that a large number of the patrons of these concerts were unable at that time to secure [illegible] will comprise overtures to "The Dutchman" and "Tannhäuser," the preludes to "Lohengrin," "Tristan and Isolde," "Die Meistersinger" and "Parsifal," and the Funeral March from "Gotterdammerung."

NEXT WEEK'S SYMPHONY.

The twenty-first Symphony program, which will be played on next Friday afternoon, April 12, and Saturday evening, April 13, will bring two novelties; one of them by Max Reger, who, after Richard Strauss and Gustav Mahler, is the most discussed man in modern music. Reger's name has never appeared on our Symphony programs, but last season Professor Willy Hess brought forward at the fourth Boston Symphony Quartet concert a delightful Serenade for flute, violin and viola. This and some songs are all that is known of his music here. The work which will be presented on the twenty-first program is a Serenade for full orchestra, which had its first performance in America a fortnight ago by the Theodore Thomas Orchestra in Chicago. The second novelty is by Henry K. Hadley, the well-known young American composer, who, for the past two years has been studying in Germany. Mr. Hadley is a native of Somerville and is a brother of Mr. Arthur Hadley, one of the 'cellists of the Symphony Orchestra. He will be remembered as the composer of the Symphony entitled "The Seasons," which a few years ago won the Paderewski prize in this country, and was played here under Gericke. Mr. Hadley's new work is a symphonic poem entitled "Salome." Like the now famous opera by Richard Strauss, it finds its inspiration in Oscar Wilde's play. That Mr. Hadley happened on the same subject as Strauss is one of those curious coincidences which occur now and then in the world of music. He had mapped out and begun his work before he knew of Strauss' opera. The poem is slated for a speedy performance in New York. The final number on the program will be Tschaikowsky's Overture-Fantasy, "Romeo and Juliet." There will be no soloist.

SUNDAY HERALD--
BOSTON, APRIL 7, 1907

RENDER SYMPHONY BY PROF. BROCKWAY

Dr. Muck's Orchestra Gives Work Heard for the Second Time in America.

THEME DEVELOPMENT SHOWS FAITHFUL STUDY

Composition of American Was Unfamiliar but Gets a Painstaking Rendition.

BY PHILIP HALE.

The 20th concert of the Boston Symphony orchestra, Dr. Muck conductor, took place last night in Symphony Hall. The programme was as follows:

Symphony (in D major).....Brockway
Suite No. 2 "Indian".....MacDowell
Overture to "Euryanthe".....Weber

The impressions of the music and of the performance are those formed at the public rehearsal, Friday afternoon.

Mr. Brockway's symphony was then performed for the first time in America. It was written in Germany in 1894 when the composer was 24 years old and it was produced at a concert given in Berlin Feb. 23, 1895, when the programme was made up exclusively of Mr. Brockway's works. Mr. Brockway was born in Brooklyn, N. Y., and he has lived for nearly four years in Baltimore as a member of the faculty of the Peabody Conservatory of Music.

The American entering a German music school is at once impressed by certain students, who, he is told—and they are willing to admit the fact—have written two or three symphonies. It is true that these symphonies have never been performed. The years go by and the symphonies sleep on a shelf. Their rest is perpetual. If the composers amount to anything in later years they may look occasionally at their student work and smile, or they may earlier in their career throw the manuscript scores into the waste basket or into the fire. Fire and death are often private and public benefactors.

Mr. Brockway's symphony is now nearly 13 years old. He, no doubt, has grown steadily in musical stature. It is a pity that he could not have heard this symphony shortly before he gave it into the hands of Dr. Muck, for it certainly must have then sounded to him differently than it did in 1895. Dr. Muck is a man of catholic taste and he produces works without prejudice for or against the nationality of a composer. The chief question concerning a composer is not whether he is an American; it is this: "Is his music worthy of performance?"

Dr. Muck, it is said, took great pains in the rehearsal of this symphony, as though it were a composition by Claude Debussy or Richard Strauss. Painstaking rehearsal was necessary, not because the music is complex or unusual, but because in certain instances it is not well written for the instruments.

Passages for the violin, for instance, are written as though for the piano.

It is enough to say of Mr. Brockway's symphony that the themes are without marked character; that the development of them is that of a faithful student who, at the time, is not imaginative, whose musical thoughts are at the best only respectable and commonplace; that there are few evidences of emotional strength or beauty; that there is little, if any, effective use of orchestral instruments; on the contrary, the instrumentation is generally thick and drab.

Even in the simple exposition of a theme, as in what may be called the melodic theme of the finale, the motive is almost covered by its accompaniment. To speak more in detail of the symphony would be merely to say unpleasant things.

Dr. Muck gave a very impressive interpretation of MacDowell's "Indian" suite, an interpretation that was eloquent in its dramatic variety. The suite is now about 15 years old. We have heard much modern music since it was composed. Works contemporaneous with this suite have grown old within this time, and some, loudly applauded when they were first heard, are already forgotten.

MacDowell's music has not aged; it might have been written early in the season. The music has the characteristic force and tenderness of this composer when he was writing for himself and not directly for the general public. It is not necessary to lug in any question of whether this be distinctively American music, for the best pages of the suite are not parochial—they are not national.

They are universal in their appeal to sensitive hearers of any land. The movements that are the most poetically imaginative, that have the greatest distinction are the "Legend," "In War Time," and above all the "Dirge." Music like this would honor any composer of whatever race he might be.

After MacDowell's suite the "Euryanthe" overture, with the exception of the wonderous episode for strings, seemed cut-and-dried and only plausibly brilliant.

THE BOSTON AMERICAN
SUNDAY, APRIL 7, 1907.

SYMPHONY GIVES AMERICAN MUSIC

New Composition by Brockway and MacDowell's Indian Suite Received with Enthusiasm.

BOTH ARE GREAT WORKS

By Kent Perkins.

It was both refreshing and gratifying to national pride, after many sessions with Germans, Frenchmen, Italians, Bohemians, Hungarians, Russians, Swedes, Poles and Finns, to hear last night in Symphony Hall a concert of American music. It is pleasing and altogether salutary to be reminded occasionally that real music is written in America by Americans.

Two Yankees were represented on the program, Howard Brockway, born in Brooklyn, N. Y., and now a member of the faculty of Peabody Conservatory of Music, Baltimore, and Edward MacDowell, the foremost American composer, who is in financial straits in New York, his native place—great is the pity.

Dr. Muck and the orchestra, with excellent material for their skill, entered upon the work of the evening with even more than their usual spirit and enthusiasm and to this fact is due much of the powerful impression made by the native music.

First Time in America.

Brockway's work was his symphony in D major, op. 12, written in Germany and heard last night for the first time in America. While the composition is conventional in form and lacking in startling features it is strongly individual, original in melodic conception and tonal effects and is marked throughout with a note of distinction that rises many times to real nobility of sentiment and expression.

Mr. Brockway is not afraid of a melody and he has no panic when he sees that he is about to perpetrate a real, round sonorous harmony. He stands in no dread of being called commonplace, if he sings, and having something good to sing he sings it well and, therefore is not commonplace. His song and his orchestral dress for it are modern and free in spirit, but he odes not seem to think it necessary in order to be up-to-date, or ahead of it, to turn a concert hall into a boiler shop, or ask an orchestra to become blacksmiths. His symphony was received with warm approval.

MacDowell's Indian Suite.

MacDowell's Indian Suite, which has been heard here before and was dedicated to the Symphony Orchestra, was played with magnificent spontaneity and charm. It aroused outbursts of enthusiasm more emphatic than are often heard in Symphony Hall. Analysis of its parts or prais eof its extraordinary beauty and power is unnecessary at this time, but its performance prompts two reflections.

One is that American composers can find as rich and beautiful thematic material in the music of the Indians, though the supply be limited, as Finns and Russians obtain in their country's folk songs. The other is that if American is to develope a charasteristic national music her composers must drop self consciousness and imitation and must, like the Indians when they sang, forget their audiences and think mainly of the emotional message they have to convey.

The concert closed with Webe's overture to "Euryanthe."

COMING MUSICAL EVENTS OF INTEREST TO ALL BOSTONIANS

The twenty-first Symphony program, which will be played on next Friday afternoon, April 12, and Saturday evening, April 13, will bring two novelties, one of them a serenade for full orchestra by Max Reger, who, after Richard Strauss and Gustav Mahler, is the most discussed man in modern music. The second novelty is by Henry K. Hadley, the young American composer, who, for two years, has been studying in Germany, and is a symphonic poem entitled "Salome."

The second of the season's concerts in aid of the Pension Fund of the Symphony Orchestra will be given in Symphony Hall on Sunday evening, April 28. In response to many requests the program which was received with such approval at the first Pension Fund concert, early in the season, will be repeated.

BOSTON DAILY ADVERTISER
APRIL 8, 1907
New York Office, Tribune Building.

THE SYMPHONY CONCERT.

Programme.
Brockway. Symphony in D. Op. 12.
MacDowell. Suite for Orchestra. "Indian."
Weber. "Euryanthe" overture.

After children have been feasting abroad they generally turn up their noses at home cookery. Bostonians returned to their family table on Saturday, but after the green turtle of "Aida," the lentil soup of Brockway seemed insipid. Of this composer the life is given as follows:—

"He was born in Brooklyn, Nov. 22, 1870. In his youth he studied with Kortheuer in New York. At twenty he went to Berlin and studied piano with Barth and composition with the American teacher there—O. B. Boise—his own father-in-law. The latter trained his fellow-countryman and relative so well that by twenty-four he had written a symphony, a symphonic ballad, a violin sonata, a romanza for violin and orchestra, and many other works. Many of his compositions were published abroad, and he conducted a concert of his own works at the Sing Akademie in Berlin, where he received much praise."

A "Sylvan Suite" for orchestra by Mr. Brockway, has been performed by our orchestra under Mr. Gericke, and made a much better impression than this labored symphony. That work was dainty, tuneful, genial, a really good addition to the American repertoire; but this symphony is merely academic, a strong example of what Wagner called "Kapellmeistermusik."

American composers all the way from Paine to Mrs. Beach have built symphonies, yet we doubt if the first native symphony is yet written. There is not one American symphony existing that, as a whole, will hold its place on the standard repertoire. But there are beautiful single movements in the symphonies of Paine, Chadwick, Mrs. Beach, and others. But in this present Brockway composition there is no such movement. We doubt the permanency if any part of this work, in which the themes lack character and distinction, the orchestration is unimpressive, and even the rhythmic juggleries of the finale seem meaningless.

Rossini once said of a very indigestible musical composition—"To understand this work one must hear it at least three times—and I shall never hear it again!"

Mr. Brockway may, however, take heart of grace, for he has done much better work in less ambitious forms, and it is not absolutely esential for every American composer to add a symphony to the concert list.

There was an injustice done to the Baltimore composer. His symphony was heard side by side with a most graphic piece of pictorial music. MacDowell's "Indian Suite" is one of the most beautiful works of the American orchestral list. That it is made upon real Indian themes does not move us in the least; the composer could have taken his figures from Moody and Sankey's hymns and the result would have been the same. A French cook once made a very palatable dish on the foundation of an old kid-glove, and afterwards explained—"It is the sauce that does it!" It is the treatment of the figures (and the scoring) that makes the glory of the "Indian Suite," not the figures themselves.

We found the first three movements of this suite the best; the last two movements seemed less inspired and romantic. It is possible that the Dirge was somewhat exaggerated. Dr. Muck read it with extreme slowness. It is marked "Dirge-like, mournfully," which is scarcely a warrant for such an "Adagissimo."

In this connection we may protest against MacDowell's use of English words of expression in music. At first sight it appears as if it must be common sense for an American composer to use his native tongue in his expression marks, but the reviewer's standpoint in this matter may be most briefly stated by a citation from his "Music Dictionary"—

"Italian is the preferable tongue for the following reasons; 1st. It has priority. It was the first language used in this field, and has been in almost universal use for three centuries. 2nd. It is impossible to allow each composer the use of his native language. If Liszt had used Hungarian, Tschaikowsky Russian, Dvorak Bohemian, Grieg Norwegian, etc., we should find many more difficulties in the matter than in the use of a single language. 3rd. Musical notation is a single, universal written language. Such a language requires an equally universal language for its tempo and expression marks.——We urge upon every composer to further this unity by discarding English, French or German markings, and using Italian only."

Even in the case of MacDowell this is tacitly admitted by the addition of Italian words to his English markings, in most of his more important works.

The "Euryanthe" overture was read by Dr. Muck with that vividness of contrast for which he shows such a penchant. When he is soft he is very, very soft, and when he is loud he is stunning.

We, for once, base our review upon Friday's public rehearsal, for we found it somewhat difficult to be in Symphony Hall and the Boston Theatre at one and the [illegible]

Louis C. Elson.

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SUNDAY GLOBE—APRIL 7, 1907.

MUSICAL MATTERS

Novelties Played at Symphony Concert.

Cecilia's First Performance of J. K. Paine's "Azara."

Other Announcements of the Week.

Dr Muck presented a rich and glorious program for yesterday's Symphony concert, playing Brockway's symphony in D major for the first time in America, the beautiful MacDowell "Indian" orchestral suite, and Weber's overture to the opera "Euryanthe." The Brockway work, more intelligible than most moderns, is remarkable for its tremendous climaxes, and for the grace of its thematic handling. It will never be popular with the mass of concert-goers, but is attractive to cognoscenti in its artistry. It would be futile to describe it theme by theme, and pictorial description is impossible; its impression is scholastic rather than sensuous, artistic rather than fascinating. It awes rather than draws.

The MacDowell number, with its rich imagery of the savage life, with its purposely crude phrases and weird intervals, is not unfamiliar, but it is unforgettable. The literature that has collected round this suite moved Mr Hale, the Symphony programmist, to long disquisitions on Indian music, which were interesting to all and helpful to many who did not quite understand MacDowell.

And last came the brilliant overture, which won for Weber's opera all the enduring fame it has had. The overture is still played; the opera very rarely.

Whether it was spring in the air, or the approach of the season's end, or the recent trip away, the orchestra was in high spirits, if the playing is the indication. Everything went with more pulsing feeling, more verve, than usual. And the audience, which, as usual, took every last inch in the hall, showed a keen if not too discriminating enthusiasm.

This week's program is as modern as possible, though it promises a great deal of interesting and pleasant music. It begins with Max Regers' "Serenade" played for the first time; then comes a symphonic poem called "Salome," by Henry Hadley, which seems very timely indeed, and finally we are to have Tschaikowsky's overture-fantasy, "Romeo and Juliet."

Pension Fund Concert.

The second of the season's concerts in aid of the pension fund of the Symphony orchestra will be given in Symphony hall Sunday evening, April 28. It has been decided to repeat the program which was received with such approval at the first pension fund concert early in the season. This rather unusual action was taken because of the large number of requests which have been received by Dr Muck. It will be remembered by those who were present that Wagner's seven operatic preludes and overtures were played in chronological order.

The program will comprise the overtures to "Rienzi," "The Flying Dutchman" and "Tannhauser," and the preludes to "Lohengrin," "Tristan und Isolde," "Die Meistersinger" and "Parsifal" and the "Funeral March" from "Gotterdammerung."

BOSTON TRANSCRIPT, APRIL 13, 1907. 15 10

THE SYMPHONY CONCERT

REGER'S "SERENADE" AND HADLEY'S "SALOME"

Two New Compositions That Made Sharp Contrast—The Form and Substance of Reger's Music—Its Vivacity of Line and Charm of Arabesque—His Traits as the "Serenade" Exemplifies Them—Is There a Mild-Mannered Reger?—The Exceptional Vividness of Mr. Hadley's Tone-Poem as a Musical Narrative—The Shortcomings of an Easy Imagination

Again, when Dr. Muck and the Symphony Orchestra played Reger's "Serenade," yesterday, for the first time here, the wonder was that half musical Germany should have been for three years past in hot battle over him. Once more, as in his trio of the Symphony Quartet's concert last year and, measurably, in the sonata for piano and violin that Mr. Marteau played in Boston, Reger's music was interesting, fluent, amiable, individual, amusing, but one of the last things in the world to provoke a strife of hisses and epithets. Perhaps Reger, who long ago disordered most of the normal steps in a composer's progress, preferred to begin formidably and to continue ingratiatingly. Certainly there is a formidable Reger. Listen to organists, talking of organ pieces by him that seem beyond the powers of human hands and feet to play; glance across and down the intricate pages of some of his chamber music teeming with difficulties and fairly spattered with perversities and feats of harmonic daring and agility; run through, or try to run through, the tortuous and detached phrases of some of his songs; and there is no doubting this strange and threatening Reger. Presumably it is of him that reviewers and amateurs, audiences and performers, war sharply, sourly, even furiously in Germany. It is quite another Reger, outside some of the songs that Mr. Sharpe sang eighteen months ago, that we have heard thus far in Boston—an agreeable, pliant, neat-handed, light-footed, smiling and altogether amusing Reger. The trio was all dexterity, playfulness and charm. The sonata indeed had a more taxing aspect and a graver content, manner and individuality. And yesterday the "Serenade," in spite of a rather "heavenly" length of forty minutes, was adroit, supple, graceful, musical entertainment and seemingly, at a single hearing, nothing else. It is easy to understand why the "Straussites" and the "anti-Straussites" rage in Germany; why the "Mahlerites" and the "anti-Mahlerites" have set themselves; but, even with allowance for Teutonic musical excitability, it is difficult to appreciate the warfare of the "Regerites" and the "anti-Regerites," so far as his music has been heard in America. "Everyone but the Wagnerites hates him," wrote the French correspondent in Stuttgart, whom we were quoting on Thursday. But why hatred for such pleasant trifles as the "Serenade" or the trio? Neither is substantial enough for such passion. Perhaps, however, our conductors are solicitously tempering the Regerian winds to their flocks, and will not yet venture his music, when it is acrid, threatening, perverse and yeasty.

The "Serenade" is the second of Reger's compositions for orchestra, though he has written copiously for nearly everything else; and, at a single hearing of a single piece, he seemed curiously lacking in instinctive feelings for what a painter would call instrumental "values." The music gave little impression of a fine and felicitous sense of instrumental combinations, contrasts and delicate differentiations, or of long and minute study of their possibilities. Reger, as they say in Germany, may feel in counterpoint and think in modulations, but as yet he does neither in instruments. He uses, it is true, a small and rather unusual orchestra for the "Serenade." He discards altogether the brass choir and the instruments of percussion, except two kettledrums. For a wind choir, two each of flutes, oboes, clarinets, horns and bassoons serve him. He adds a harp to the usual strings, and then divides them, except the double basses, into two groups—one muted throughout and the other unmuted—a condition that changed the seating of our orchestra yesterday and made it for the moment strange to see. Bach, when Dr. Muck put one of the Brandenburg concertos on his programme a few weeks ago, had only a string choir. Yet with it he gained much more variety, felicity and adroitness of instrumental voices than does Reger with wind instruments besides. And Bach, as Reger's own sayings go, is the inspiration and ideal of his music.

On the other hand, if Reger's orchestra for the "Serenade" is unusual, he is duly conventional in its form and structure. It runs practically in the symphonic mould—an opening allegro moderato, a short scherzo (Vivace a Burlesca), a long, slow movement, in the form of a romance, and a finale, allegro con spirito. Each movement, moreover, with themes and counterthemes, free fantasia, recapitulation, and all the rest, is orthodox enough in material and development to satisfy even an English lecturer on music. In fact, the "Serenade," by its form and length, might easily pass for a light and diminutive symphony—a study, perhaps, for the fuller-bodied one that surely Reger will write one day to the consternation, probably, of both the faithful and the doubters. And in all this modesty of apparatus and orthodoxy of structure is no apparent affectation of simplicity. Reger in the "Serenade" is by no means as one who crooks his elbow, cocks his eye and calls to all within earshot to hear him do "the regular thing in the regular way" and to mark the naïveté, grace and ease with which he does it. Apparently, and normally, what he would say has determined the means and the methods of his saying, and he easily shapes them to his purpose. Often there seemed to be delicate intricacies in the "Serenade," and once and again an attentive listener was quite sure of them. But they were fused into a whole effect of simplicity, spontaneity, ease and grace. As the music flowed forward, Reger seemed unconscious of form, rule and custom, so freely and deftly did he make them serve him.

There is no sign of the slightest delineative, dramatic, or deliberately poetic intent in the "Serenade," and not the faintest hint of even a vague "programme." It is as "absolute" as any music of Bach or Mozart. It contains no adventures, except those of themes and counter-themes, and tells no tale except that of modulation, figuration and development generally. It is as truly tonal pattern-weaving as any music of the eighteenth century—all line and arabesque and dependent for its appeal upon its intrinsic interest and beauty of design, invention and ornament. From first to last—and here is another of its eighteenth-century traits—it is singularly fluid music, not with the deliberate, suggestive, involved fluidity of Debussy, for example, but with a light spontaneous, on-flowing ripple of its own. Time and again it is almost Mozartean in its supple ease. Steadily it is animated music that quickly touches and keeps vivacity in the two allegros; that is playful—sometimes a little curtly—in the scherzo; and that goes not much deeper than sauve musing in the slow movement. To invent a melody seems the easiest thing in the world for Reger; he has been fertile with them—and at thirty-four—through nearly a hundred pieces. But they are not, so far as the "Serenade" disclosed them, very distinguished or searching melodies. They do not on the instant beguile the ear or stir the imagination. Yet they have a curious titillating, elastic, almost "jumpy" quality, as of melodies that would be off and away. Thereby they serve Reger's purposes admirably. On and on he leads them through all sorts of modulation, figuration, ornament, combination and contrast, with the utmost surety and vivacity of invention and handling, seemingly unconscious of the easy lengths that spread the "Serenade" over a score of 221 pages. The mere fecundity, facility and agility of it all are good to follow in these days of music that often proclaims, instead of hiding, its laboring intricacies. Reger, however, does more; he clothes all this pattern-weaving with a light, bright, persuasive charm. Almost always, whether the tonal stream runs in long curves or widening ripples, it is shimmering music. Often it has grace, delicacy, and an alluring air of sparkling and happy improvisation. When it is most serious it is no more than suavely pensive, singing its lyric, and decorating it by the way, through long, soft, sinuous, shining curves of tone. When it is most vivacious, it sounds innocently gay with its own felicities. It seems simplicity itself—a simplicity perhaps of melted complexities. It has even tricks of manner it cannot cloak, like occasional lapses into a perilously thin and high-pitched tone, and a curious tendency to pianissimo endings. On the other hand Reger makes wholly unaffected, free and often adroitly suggestive play in tonal-coloring with his contrasted choirs of strings. Throughout, moreover, as in the trio of last year, the music has a capricious and brightly pungent individuality of its own. It was sport to hear, and music so seldom makes sport nowadays.

It is easy enough to take the cue of the learned Dr. Riemann and to say that Reger is "expressing his own individuality in a language that comes from deep study of Bach, Beethoven and Brahms," but in the individuality lies the secret of the persuasive charm or the significant expressiveness of all his music that has been heard hereabouts. He has cultivated and refined a natural fecundity of musical ideas and fertility in musical design and development. He has made conventional and orthodox forms seem spontaneous and elastic again. In a time when most music tends to be delineative, dramatic, literary, "programmatic" in twenty different ways, he has made it appeal again, as in the "Serenade" by beauty of design, grace of line and charm of arabesque. He has made the small adventures of a melody that expresses nothing but itself, interesting again, and the tracery of tonal patterns in old familiar forms as beguiling to the imagination as many a "proclamation" of striding tone-poems. In a musical day of sonorities and opulence he has sought seeming simplicities and reticence. So far as we know his music in Boston, he has cultivated charm and caprice, lightness and brightness, suavities and delicacies. No wonder he is unique in a time when even the youngest composer is fain to burst all the old bottles with the new and heady wine he pours into them, and to rejoice in the loud noise of the burstings. A musical age of Strausses and Mahlers—in posse and in esse—needs also its Regers and Debussys. But why, to end at the beginning, why wrangle over Reger's music in the prevailing German fashion? It is much keener pleasure just to listen.

Apparently Dr. Muck had made a programme of contrasts. After Reger's "Serenade" came the other new composition of the afternoon, Henry Hadley's tone-poem, "Salome," and, outside their position on the list, the two could hardly have been further apart. Except that he forgot the celesta, Mr. Hadley asks the resources of the modern orchestra, full to the last chair. His form, though he keeps the tone-poem an organic and developing whole, save for a strange and furibund episode near the close, is of the freest. In purpose and contents he has written frankly delineative and dramatic music—delineative of the characters, the incidents and the atmosphere of Oscar Wilde's lush and searching play, and dramatic with the passions, conflicts, and fatalities that it looses. Mr. Hadley wrote his tone-poem before Richard Strauss's opera out of the play had come to performance or to print, but often he writes as one who has studied and assimilated the melodic, polyphonic and instrumental idioms of Strauss. Within its limitations, moreover, the tone-poem traverses the play almost as closely and completely as does the music-drama. There is the suggestion of the still, clear, palpitating Syrian night; of the coming of Salome from the palace; of the din of the feast and of the cackle of the disputing Jews; of the desire of Salome for Jokanaan, now surging, now baffled; of his large rebuke and his austere disdain; of the feverish entrance of the hysterical Herod; of his nervous, broken, babbling speech; of his rising and perverse passion for Salome; of her answers, her dance, and of the confusion and terror that stir at her asking for Jokanaan's head. The head falls; she spends her desire upon it, and the music transfigures her passion. There is a hint of the horror of the bystanders, a crash, a pause, and the melody of Salome's passion dies wan and empty.

Mr. Hadley's music is delineative to a surprising vividness, if the listener knows Wilde's play at all, and some acquaintance with it the composer has a right to presume in his hearers. There is no need of a very alert and responsive imagination to catch the spell of the music of the blue-and-silver night or the loud echoes of the feast; and to hear the string and woodwind choirs sing the passion of Salome, while the brass is eloquent with the answering prophet. Herod whines, babbles, wheedles, shivers, in short, ejaculatory, high-pitched, empty phrases that bring illusion, not unlike that which Strauss achieves by somewhat similar means. The dance pricks with rhythm and motion, faintly Oriental, pungently sensuous. The beheading is a curiously minute and vivid tonal suggestion of an action. The rest, except the details of turbulence and horror, intensifies and at last seems to idealize Salome's desire. On the other hand Mr. Hadley's music stops short at these rather remarkable delineative feats. It has characterized persons, suggested atmosphere, imparted passion, and almost told a tale. But it has not told it with the lush magnificence of exotic imagination, acrid sensuality, and cunning suggestion that are in the mood and the manner of Wilde's play and that should pass over into music that it kindles. The tragedy is at once fascinating and fateful. Mr. Hadley's music misses the fascination, but often and with true imagination, it keeps the note of mysterious and inevitable fate, in the boding drum-roll, for example, iterated and reiterated under the passionate music of desire. Mr. Hadley seems so eager to tell the tale in tones—and he has done that vividly—that he neglects to tell it as richly, ardently, potently as he might. To put the case rather extremely, he gives his hearers, in tones, all the facts about Salome as Wilde records them, and touches them with advancing and irresistible fate, but he forgets to enhance them, as well, with the intensest of musical speech. His "Salome" lacks magnificence of voice, poignancy of power, and except here and there in the dance, adroit exotic suggestion. Music to "Salome" should crush, bite, tingle, quiver. Mr. Hadley seems to imagine his too easily and to write it too readily to give it many subtleties of beauty, acidities of suggestion, or piercing or overwhelming power.

H. T. P.

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Transcript
Apr 13/07

THE CONCERTS OF NEXT WEEK

Sibelius's New Violin Concerto, with Maud Powell, and a Forgotten Overture by Grieg, at the Next Symphony Concerts—"The Children's Crusade" in Mr. Lang's Honor—Miss Radecki and Mr. Heintich Reappear—Mr. Paur as a Pianist

Mme. Maud Powell, the ablest of American violinists, who, rather strangely, has not been heard in Boston for some years, reappears at the twenty-second pair of Symphony concerts on Friday afternoon and Saturday evening of next week. She plays, for the first times here, a new concerto by Jan Sibelius, whose symphony in E minor so interested and stirred the audiences that heard it here when Dr. Muck played it last January. In America, Mme. Powell has made the concerto her own, and when she played it with the Philharmonic Society in New York and the Thomas Orchestra in Chicago, earlier in the season, both those who liked and those who disliked it agreed that it was unusual and impressive music. Mrs. Newmarch says of it in her little monograph on Sibelius from which we quoted liberally when his symphony was first performed: "With the advance of years, Sibelius has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early pieces. The violin concerto (op. 47) is a case in point. We cannot judge it by comparison with its original conception, but the Finnish critics consider it to be far more acceptable in its revised form. Sibelius's violin concerto, like that of Tchaikovski, has been pronounced 'impossibly difficult;' but it has not had to wait so long for its interpreter as the Russian concerto waited for a Brodsky. Its remarkable originality, and even the new technical difficulties which it presents, will commend this music to virtuosi in search of fresh laurels. The beauty and depth of this music are so well worth revelation that the executant will be more than compensated for the labor and long study it exacts." Mme. Powell seems to have found those laurels.

The other new piece of the programme is forty years old and more; and, though it was written by so noted a composer as Grieg, and is one of his few compositions for orchestra, it has not hitherto been played in Boston. It is his overture, "In Autumn," written, according to Mr. H. T. Finck in his life of Grieg, "at Rome in 1865, and based on the realistic and very effective song, 'Autumn Storms,' which was composed earlier in the same year in Denmark. It has been stated that the overture was rewritten two decades later, but this is an error; only the orchestration was altered. The orchestra naturally provides more powerful means than the piano and voice for painting the trees stripped of their leaves by the storm winds, as well as for singing the ensuing longings for spring; and the composer has made good use of his opportunities showing himself a master of the art of climax. The circumstance that the first phrase of the introduction (which often recurs in the allegro) is amusingly like the beginning of 'Yankee Doodle' in a minor mode, is a little disturbing to that seriousness with which large music by a sterling composer ought to be approached; but it does not preclude admiration for the original and ingenious orchestral effects which fill the overture. The spirit of the piece is unmistakably Norse, and its humor is mixed with the melancholy of the north country." The remaining numbers of the concert are repetitions:—of the late Professor Paine's brilliant and spontaneous prelude to "The Birds" of Aristophanes, first played at the Symphony concerts last season; and of the three "orchestral sketches" by Debussy, "The Sea," performed for the first times in America two months ago by Dr. Muck, and sorely puzzling to most of those that heard them.

BOSTON HERALD
April [illegible] 1907.

22ND CONCERT BY MUCK'S ORCHESTRA

Boston Symphony Heard in New and Harmless Serenade by Max Reger.

HADLEY'S "SALOME" PLAYED FIRST TIME

Tone Poem After Oscar Wilde, an Interesting and Imaginative Work.

BY PHILIP HALE.

The 22d concert of the Boston Symphony orchestra, Dr. Muck conductor, took place last night in Symphony Hall. The programme was as follows:

Serenade for orchestra, op. 95.....Reger
"Salome," tone poem after Oscar Wilde's Tragedy, op. 55.....Hadley
"Romeo and Juliet," overture fantasia after Shakespeare.....Tschaikowsky

Reger's serenade was played in Boston for the first time. The performance of Hadley's symphony was probably the first. I say "probably," for although the work was rehearsed by Jehin's orchestra at Monte Carlo, the departure of the orchestra with the opera company of the Prince of Monaco for a short visit to Berlin probably postponed the performance.

The Serenade of Reger was produced at Cologne late in the fall of last year. The Theodore Thomas orchestra played it at Chicago the 16th of last month.

Unlike the composer's Sinfonietta, the Serenade was not hissed violently in Berlin when Mr. Nikisch produced it at a Philharmonic concert, nor has it awakened screams of protest in other cities of Germany. It is scored peculiarly. Two strong choirs are used, one muted, one unmuted. The double basses are unmuted. The other instruments are two flutes, oboes, clarinets, bassoons, horns, kettledrums and one harp.

We have heard little of Reger's music in Boston. A serenade for flute, violin and viola was played at a concert of the Boston Symphony quartet a little over a year ago. It turned out to be an amiable, agreeable composition, neither pretentious nor important. A year ago this month, Mr. Marteau introduced a much stronger work, the Sonata, in F sharp minor, for violin and piano. The Sonata was distinguished by a charming allegretto and a finale in variation form which ended with an exceedingly brilliant fugue. The music was often intensely dramatic; the dramatic expression moved freely in old moulds. Songs by Reger have been sung here, chiefly by Mr. Sharpe in the semi-privacy of his dwelling house.

There are some who shout and do not grow weary of shouting the praise of Max Reger. According to them, he is a modern Bach, he is the greatest of all composers now living, he is already numbered among the immortals. These shouts naturally irritate sane persons and drive them to the other extreme. They deny all musical gifts to Reger except extraordinary facility and industry, qualities that are not praiseworthy, when the composer has nothing to say, qualities that may be justly considered as dangerous; they lead an exasperated public to demand that the composer be bound over to keep the peace.

Serenade Is Soporific.

But there is nothing to irritate any one in this serenade. On the contrary, music incites a disposition to sleep. It is as blameless as the Ethiopians to whom Zeus paid visits when he was weary of the quarrels and revelling on Olympus. There is also nothing in the music to support the statements of the Regerites, for it is not emotional, it is not beautiful, it is not interesting except episodically, and then as by accident; it is not even discordant in an original and glorious manner; it is a long weaving of commonplaces.

It flows along, now like a thick stream of cold molasses, and now with the lightness of slippery water. I know of no ancient or modern music that reminds a well disposed hearer so much of the summer drink recommended by John Phoenix: Three parts of water-gruel and two of root beer; thicken with a little soft squash, and strain through a cane bottom chair. The fatal facility of the man! One can see him writing counterpoint with both hands. His facility is equalled only by his long-windedness.

Mr. Henry Hadley, born in Somerville, has been living in Europe for the last three years, going about as a conductor of his works and those of others. It is said that he composed his "Salome" before he saw the score of Richard Strauss' opera, which, imported, shocked the sensitive feelings of certain professional critics in New York and aroused an edifying discussion concerning morality in life and art which ceased only with the full publication of the evidence in the Thaw trial.

It was fortunate for Mr. Hadley's peace of mind that his "Salome" was performed for the first time in Boston and not in New York. No protests in advance were sent to Symphony Hall; no letters from indignant citizens and citizenesses were published in the newspapers. Nor was there last night any exodus of persons with outraged feelings from the hall. The statues did not fall from the niches. There was no thunderbolt, there was no quaking of the earth. Yet Mr. Hadley had the courage to say frankly that his music was in illustration of the tragedy by Oscar Wilde, a tragedy, by the way, that is superb in its fantastical beauty and strange dramatic intensity.

This music is programme music, but the programme is not of the interlinear nature so dear to lazy schoolboys who cared not for Caesar and Virgil. Mr. Hadley printed on a page of his score the argument of Wilde's tragedy. He gave only one title in the course of the score: "Salome's Dance." The hearer may find the opening pages illustrative of the moonlight night and the great terrace in the Palace of Herod and of the dialogue that begins:

The Young Syrian: How beautiful is the Princess Salome tonight!
The Page of Herodias: Look at the moon. How strange the moon seems! She is like a woman rising from a tomb. She is like a dead woman. One might fancy she was looking for dead things.

Must Remember Wilde.

But he must do his own task of identification. He may find a trombone theme typical of John the Baptist; he may associate certain pages with the desire of Salome, and connect trumpet calls with appearance of the sensual, superstitious, sly, neurasthenic Tetrarch, but he does this at his own risk. It is enough if the hearer, knowing Wilde's tragedy, is constantly reminded; if his imagination is quickened by the music.

Mr. Hadley's "Salome" made a marked and immediate effect, nor was this due to the fact that it came after Mr. Reger's soporific serenade, for there was an intermission between the works so that the audience had time to pinch itself or set its blood in circulation by a quick walk in the corridor. Mr. Hadley's music pleased because it has melody, rhythm and color; because it is poetical, dramatic, imaginative. It is not necessary to inquire how closely he reproduces the text of episodes in the tragedy; this would be foolish and futile. He has caught in a large measure the spirit of the tragedy, and that is the important thing.

There are a few pages here and there that he would no doubt write better a dozen years from now, or he would reject them. The music that may be supposed to typify John the Baptist is conventional. There is little suggestion of the wild man from the desert in it. But the perverse caprices, the desire, the passion of Salome are expressed amorously and ardently in the music. The dance is one of much distinction in its exoticism, not is it too realistically oriental.

The opening pages have mood, and this mood, changed as a landscape when the moon is clouded, makes an effective close with its tragic interruption, the command of Herod, unable through horror or jealousy to look longer on Salome's ecstasy. There is much individuality in the stronger portions of the work. There is freedom in thought and in expression. The music as a whole is a marked advance on Mr. Hadley's symphony that was performed here two seasons ago.

Tschaikowsky's "Romeo and Juliet" has been played here several times. Dr. Muck gave a very dramatic reading of this overture, which must be reckoned among the greatest of Tschaikowsky's compositions. The feud music has seldom, if ever, had such significance, nor has the glowing love theme, the chant of triumphant love that mocks time and space, ever been sung with more overwhelming passion.

Coming Concerts.

The sixth and last concert of the Boston Symphony quartet will take place in Chickering Hall on Monday evening, April 22. This is the concert that was announced for April 1. The programme will be as follows: Schumann's quartet in A minor, op. 41, No. 1; three movements from a serenade, op. 61, by Jacques-Dalcroze (first time here), and Beethoven's septet, op. 20. Mr. Grisez, clarinet; Mr. Hess, horn; Mr. Sadoni, bassoon, and Mr. Keller, double bass, will assist.

BOSTON POST.
APRIL 20. 1907

SYMPHONY REHEARSAL

BY OLIN DOWNES

The programme of the 22d Symphony rehearsal was as follows:

Overture, "In Autumn," Grieg (first time); concerto for violin in D minor, Sibelius (first time); prelude to "Oedipus Tyrannus" of Sophocles, J. K. Paine; "The Sea," orchestral pieces by Claude Debussy, repeated by general request after the first performance on March 2. Miss Maud Powell was soloist.

The overture given yesterday for the first time in this city is not one of Grieg's more remarkable achievements. Those who heard it then would probably have been as well or better satisfied with the song "Im Herbst," which is one of his finest, most dramatic lyrics.

A far more interesting work is the Sibelius violin concerto, the work of a man who has his own word to say, and whose E minor symphony, performed for the first time some months ago, aroused anticipations, which were not, in this case, to go unsatisfied. The concerto bears out the first impression made by the aforesaid symphony: merely that we have in Jean Sibelius a new composer gifted with enormous fertility and distinction of thematic invention, which qualities are only equalled by the striking national flavor and virile individuality of his creations.

In form it differs materially from the classical concerto in its first movement only, which is freer and more rhapsodical in character than usual, being also remarkable as leaving the thematic development more to the solo instrument than the orchestra. An adagio with the usual contrasting section follows. This adagio is of supreme beauty, and there is a rich sustained flow of nobly sensuous melody. The themes of the finale are strongly natural in character, as indeed the whole work is, and the movement, with its rhythmic swing, brings a stirring conclusion.

The scoring is characteristically rich and sombre in color, though not obscuring a very brilliant and difficult solo part. The composer has revised the manuscript of late years, with a resulting clarity of development which is not always to be found in certain pages of the first symphony. The violin solo is of unusual difficulty, but, nevertheless, very playable and effective. It will probably not want long for other interpreters than Miss Powell, and if not so great a work as the symphony, yet ranks as one of the greatest additions to the literature of the violin produced in late years.

Miss Powell was superbly artistic and virile in her performance, and she deserves hearty thanks for the production of such a remarkable novelty. She was hampered by an orchestral accompaniment which was not always perfect.

BOSTON GLOBE
48 APRIL 14, 1907.

MUSICAL MATTERS

Two Novelties Played at Symphony Concert.

"Children's Crusade" by the Cecilia—Marine Band Tonight

Recitals of the Week and Personal Gossip.

Two first-time numbers and Tschaikowsky's "Romeo and Juliet" overture were the offerings at last night's Symphony concert. The program began with the serenade for orchestra by Reger which has been played in this country, but not before in Boston. There may be violent Regerites, as the programist asserts, but they were not notably present yesterday. The piece contains some wonderful melodic ideas in its four movements, but to the violence of modern composition the writer has added the pedantry of the old-fashioned development and summing up, so that the plums seem somewhat far between before the finale.

Of more intensity and of a dramatic, tragic, picture-tone-writing red-hotness was Henry K. Hadley's tone poem based on Oscar Wilde's play, "Salome." It certainly needed no more than a reading of the play and a title to make it thoroughly understandable, for Salome's flutings, Herodias' reasonings, Herod's weak sensuousness and Jokanaan bellowing a phrase from the cistern were absolutely recognizable. So also was the dance of the seven veils, and it was a dance to make the hair stand on end. One didn't fancy being Herod, for whom it was performed. It brought out the real moral of the play, which is that it was fortunate for Herod that he took that sudden resolve at the tail end of the play to have the hussy squashed by his soldiers, for as sure as snaky hate gleamed through Mr Hadley's music, so surely would Salome have had Herod's head on a charger next—no, she would have been more ingenious than that.

Mr Hadley's poem is impressive. It may be unfair to say so, but it certainly was suggested that the book for the student's closet and the tone poem for public production is about all that the subject calls for; certainly after yesterday Boston can forgive Herr Conried and the fussy directors who wouldn't have "Salome" put on here.

The Tschaikowsky number, with its explosions and scenes, its bully fighting and love songs, was eminently the best of the three works for the close of the program.

This week the program is to contain Grieg's overture "Im Herbst," a concerto for violin by Sibelius; J. K. Paine's prelude to "The Birds" of Aristophanes and Debussy's "La Mer."

The Sibelius concerto will be played by the distinguished American violinist, Miss Maud Powell, who has not appeared at a Symphony concert since 1901.

Symphony Pension Fund.

The sale of seats for the second pension fund concert which will be given in Symphony hall, Sunday evening, April 28, will open at the box office next Friday morning. As already announced, Dr Muck has decided to play the program which was received with favor earlier in the season, consisting of seven overtures and preludes by Wagner, in chronological order, and the "Funeral March" from "Dusk of the Gods."

This will be Dr Muck's last appearance but two, for on the following Friday and Saturday come the final public rehearsal and concert of the season, [illegible] May 14 D[illegible] remain during the [illegible] returning to Boston at the end [illegible] mber.

Mail orders may be sent in to Symphony hall, addressed to C. A. Ellis, manager.

Boston Symphony Quartet.

The sixth and last concert of the Boston Symphony quartet will be given in Chickering hall on Monday evening, April 22. This is the concert which was scheduled for April 1, but was postponed on account of the opening of the opera season. The program will comprise Schumann's quartet in A minor, op. 41, No. 1, three movements from a serenade by Emile Jaques Dalcroze, op. 61, which will then be played for the first time in Boston, and Beethoven's septet for string and wind instruments in E flat, op. 20. In the last number the assisting artists will be Mr Grisez, clarinet, Mr Max Hess horn, Mr Sadoni bassoon and Mr Keller double bass.

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BOSTON ADVERTISER,

APRIL 15, 1907.

THE SYMPHONY CONCERT.

PROGRAMME.

Max Reger. Serenade for Orchestra. Op. 95.
Henry Hadley. "Salome." Tone poem for Orchestra.
Tschaikowsky. "Romeo and Juliet." Overture-Fantasie.

Are we having too much music? The reviewer counted twenty empty seats within a radius of four yards from his own, at this concert. It may have been that Reger's reputation for prolixity and mystifying modulations scared some timid ones away. If so their fears on this occasion were groundless, for the Serenade was good music, had many fine themes and was by no means as aggressive as some of the modern music we have had.

The work has a peculiar scoring and contains two string orchestras, one playing with muted strings, the other without the mutes. This new arrangement led to a reseating of the orchestra so that the dialogic effect might be brought out more clearly. It led to another revelation. Our strings do not play with the perfection of a few years ago! A short time since we stated that the brasses were not as good in their ensemble as we had formerly heard them, and now we find the technique of the strings somewhat deteriorated. It is a pity that one cannot have all qualities united in a single conductor. We are paying for Dr. Muck's brilliancy and genius of interpretation by a loss of exquisite ensemble. Some day we will wake up and find the Chicago, the Pittsburg, the Philadelphia orchestras our equals or even possibly our superiors!

The first movement of the Serenade was neither ugly nor too complex. There were moments of much beauty, there were good figures well developed, and the strophe and antistrophe of the two string bands had often a pleasing effect. The second movement, "Vivace a Burlesca," was about as "burlesque" as a table of logarithms might have been. We have not yet found any humor in Reger, such as may be discovered in Richard Strauss and other moderns. Nor could we find the simplicity of the "Andante Semplice" which followed, although there were some beautiful moments in this movement.

The last movement had too much the character of a study in modulation and the work as a whole appeared too long. Reger has that facility of composition that wrecked Raff. He is to be sure a deeper music thinker than Raff, but his ease in creation leads him to become diffuse and unnecessarily prosy. All of his larger works that we have yet seen would gain by compression.

It is with real pleasure that we chronicle a powerful new composition by an American composer. Mr. Henry Hadley has not yet entered the sacred precincts of "Grove's Dictionary," but he is evidently to take rank with the best native composers. He has dramatic instinct, melodic as well as harmonic power, and a complete control of that mighty engine—the modern orchestra. He did not intend to compete with Richard Strauss in setting this sultry subject, for he had finished this orchestral work long before the opera was written.

The tone-poem began impressively, with passages of deep wood-wind that might have been composed by Tschaikowsky. The trumpets of Herod were most brilliantly scored and the events of the Oscar Wilde tragedy were so graphically set forth that there was not much difficulty in the layman following the tale without a score.

We found the composer less successful in picturing the passion and longing of Salome than in portraying the heroic or tragic points of the subject. Even the solo violin or the oboe phrases had not the intensity of Wilde's picture.

The dance, however, was both picturesque and original, and it fitted the scene like a glove. Here the bassoon is very cleverly employed. There are many points of Salome's character given to the oboe, which was very prominent in the earlier portions of the work. It was notably well played. The catastrophe, the beheading of John, called forth a cataclysm on muted horns, gong, and all the orchestral paraphernalia of evil. Then came anxiety on the kettle-drum and a mournful solo phrase on the bass-clavinette. The final outburst of Herod—"Kill that woman!"—and the death of the heroine was powerfully drawn. The score was of the largest modern sort, and the work is a fine addition to the modern repertoire. Yet the passionate, amorous and languorous traits of the heroine could be made more effective, should Mr. Hadley ever revise his work. It is a great advance over his symphony.

Then followed more programme-music in somewhat the same vein, for Tschaikowsky is less strong on the love-making side of "Romeo and Juliet" than in the heroic touches of the tragedy. Dr. Muck often follows soup with soup, and roast meat with roast meat, in his orchestral menus. He gave a splendid reading of the work, as fine as any we could imagine; yet it scarcely made its due effect after all the crashes of "Salome."

The concert was unnecessarily long, for it began almost ten minutes late and the intermission was extended fully five minutes after the audience had resumed their seats after the promenade. This defect might easily be remedied.

This week we are to have a new overture by Grieg, Maud Powell is to play a violin concerto new to Boston, one of Paine's compositions is to be given, and then— we are invited to take another voyage across Debussy's mud-puddle. Louis C. Elson.

BOSTON JOURNAL

APRIL 15, 1907.

SYMPHONY LAUNCHES "SALOME" TONE POEM

First Production of Hadley's Work in America, Perhaps in World. Max Reger's "Serenade" Given Place on Program.

At the twenty-first Symphony concert Max Reger had at last a place on one of our orchestra's programs. That in itself was rather notable, for Reger has kicked up more disturbance in the musical world of Germany and beyond than any man of recent years. He has, Wagner-like, been responsible for the creation of two parties as regards their attitude toward his compositions; these have gathered together in various concert halls, and have wildly applauded and vociferously hissed his works alternately and simultaneously; instances have been known of personal encounters on the outside, and once a crowd of his contemners collected underneath the gentleman's window at night and with tin horns, cow-bells and rattles gave what they were pleased to call a correct imitation of one of his orchestral pieces. All of which has, of course, redounded to Reger's fame.

But no well-balanced person could possibly raise any riotous protest to the "Serenade" played on Saturday evening. There is nothing revolutionary about it, spite of the curious dividing of the strings into muted and unmuted choirs and the intermingling of first and second violins, 'cellos and violas in these separate divisions. It is in four movements of almost symphonic proportions and style; nowhere is there any violently unusual orchestration or very individual thematic material. The first movement opens gracefully and with a peculiarly rich and attractive tone-color, but it soon wanders into long and tedious dissertation and fails to hold the attention. The second movement, called a "vivace a burlesca," is a weak and impotent affair. The finale, an allegro of quite orthodox form, is the best portion of the work, which, as a whole, must be set down as uninspired and pedantic.

Henry K. Hadley's tone poem, "Salome," based on the Oscar Wilde tragedy, was performed for the first time in America, if not in the world. Written before its composer had heard Strauss' opera, it is, of course, open to no suggestion of the great German's influence. It is a strong and effective piece of work, for the most part, with expressive themes for the Salome passion, the Baptist's denunciation, the dance and the final catastrophe. Its chief lack is that of the painting of the sensuous in tone; not even the dance suggests much of voluptuous languor or ardor. Then, too, it is discursive and occasionally speaks of padding. But it remains a credit to American composition and a promise that Mr. Hadley has finer things to come. Its performance was highly dramatic and noble.

A magnificent reading of Tschaikowsky's great "Romeo and Juliet" overture brought an inspiring ending to a concert that had up to that time contained much that was dull and conventional.

The Boston Journal

APRIL 20, 1907.

BOSTON SYMPHONY QUARTET.

The sixth and last concert of the Boston Symphony Quartet will be given Monday evening in Chickering Hall at 8 o'clock. Professor Hess, the leader of the Quartet, has put on his program a novelty by Emile Jaques Dalcorze, who will be remembered as the composer of the concerto for violin which Henri Marteau played here last year. This is a serenade for string quartet and three movements of it will be played. The first number on the program will be Tschaikowsky's "Quartet in D major," Op. 11, No. 1. The final number will be Beethoven's "Septet" for strings and wind instruments in E flat, Op. [illegible]. The assisting artists will be Mr. Grisé[illegible], Mr. Sadoni, bassoon; Mr. Max Hess, [illegible] and Mr. Keller, double bass.

PENSION FUND CONCERT.

The second concert of the year under the auspices of the Boston Symphony Orchestra Pension Institution will be given on Sunday evening, April 28, in Symphony Hall, at 8 o'clock. As already announced, by general request Dr. Muck will repeat the program which was played at the Pension Fund concert on Dec. 30. This was devoted entirely to the excerpts from Wagner's music dramas.

NEXT WEEK'S SYMPHONY.

The twenty-third and penultimate program of the Boston Symphony Orchestra will be played on next Friday afternoon and Saturday evening. On it will be a novelty that possesses a certain amount of local interest, as it is a symphony by Victor Bendix of Copenhagen, whose brother was the late Otto Bendix of this city, a well-known musician here some years ago. This symphony is Bendix's Fourth, in D minor. The other works on the program will be Chabrier's "Espana" and Smetana's overture, "The Bartered Bride."

N. Y. World, April 7, 1907.

GERMAN EMPEROR LENDS BOSTON HIS CONDUCTOR.

By Edward Ziegler.

THE United States of America, Boston in especial, and the Boston Symphony Orchestra in particular, were paid a pretty compliment the other day when Wilhelm, Emperor of Germany, graciously presented them with the services for another year of Dr. Carl Muck. This noted conductor has been at the head of the Boston Symphony Orchestra during the past season, and his success has been so great that every effort was made to retain him another year, but to do this it became necessary to obtain permission of the German Emperor, for Muck had come to this country on leave of absence for one year only.

Now, it happens that Dr. Muck is a great favorite of the German Emperor. He is one of the Royal Opera conductors, and he is said to be held in particularly high esteem by the monarch of all Germany, so that when the management of the Boston Symphony Orchestra invited Dr. Muck to become its conductor, the latter applied for leave of absence from Berlin for one year, but one of the conditions of having this granted was that he would not apply to have this term extended. Hence when the time of Dr. Muck's stay in America began to run to its close, and the conductor showed a disposition to wish to remain, every wire of importance was pulled to induce the German Emperor to forego having his favorite conductor in Berlin again next winter.

It is rumored that Dr. Muck himself did not make any appeal to the Emperor—he had promised that he would not apply for an extension of his furlough, and he is said now to have refused to break his word. But persuasion of the highest sort was brought to bear upon the Emperor; and when, for a long time, no decision was reached, the devotees of good music in Boston and New York were puzzling over the delay.

Finally there came a cable announcing the fact that the German Emperor had granted another year's leave of absence to Dr. Muck. And the reason stated for this courtesy was, as was reported, that the Emperor was lending us his conductor for another year since he was convinced that the Boston Symphony Orchestra was conducted not as a money-making enterprise, but as an art institution, and that he wished to encourage this. Thus the staying of Dr. Muck, as conductor of the Boston Symphony Orchestra next year is a favor for which we are indebted to the Emperor; and his recognition of the fact that the Boston Symphony Orchestra is an art institution cannot be construed except as a compliment by those who know that abroad many statements about the love for serious music in this country are taken with a whole peck of salt.

Oddly enough Dr. Muck heard of the Emperor's concession after almost every once else know of it. Some members of his orchestra told him about it, and he smiled doubtingly. It happened that on that day the Boston Symphony Orchestra was playing in New York, and during the intermission some of Dr. Muck's friends came into the artist's room to congratulate him. The conductor received these congratulations very dubiously, arguing that if the news were true he surely would know of it directly from Berlin. When asked if he would stay if the Emperor had granted him the additional leave of absence, he smiled mysteriously and answered: "If the Emperor grants me leave to stay then I must stay—otherwise would not my refusing to stay be lese majeste?"

The one season of Dr. Muck's regime at the head of the Boston Symphony Orchestra has been one of great results. His programmes have been severely criticised, and they are open to criticism; but the orchestra, under his baton, has been unleashed so that now it plays with artistic freedom where formerly it chafed under too much restraint. There are to be some further improvements made next year, and we are really to be congratulated upon keeping Dr. Muck another season.

And, after that, what is the Boston Symphony Orchestra going to do? Great conductors are growing scarcer every day. What has become of the race of batonic giants who sprang into existence with Bayreuth? Are they to have no artistic progeny?

Boston Transcript

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MONDAY, APRIL 15, 1907

MUSIC AND DRAMA

CONCERTS AND PLAYS OF A BUSY WEEK-END

Reger's "Serenade" and Hadley's "Salome" —Dr. Muck Makes Tschaikovski's "Romeo and Juliet" Music Drama—A Concert by the Marine Band—A Prophecy About Gabrilowitsch—"Hamlet" with a Cast of Women—A New York View of the Significant Lemon—Mark Twain, the Ghetto Youngsters and a Sunday Matinee—Other News of the Day

The amusing incident—the saving grace, as some would have it—of the Symphony concert on Saturday night was the "anti-Regerite" yawn. The orchestra was in the full tide of the very celestial lengths of Reger's "Serenade," and the audience might easily have been thinking that art is long and time not fleeting with this particular example of his music. There was the usual stillness and then the unusual yawn—the yawn that has got out of hand, or rather out of mouth, in a too sudden and spasmodic effort to check a creeping drowsiness. The audience stirred from its languors with a start and a smile. Was the warfare between the "Regerites" and the "anti-Regerites" about to break forth in our decorous concert-room even as it has raged on occasions in the more excitable halls of Germany? Was the yawn the first, albeit the unpremeditated, shot of the "anti-Regerites"? But there were none of the opposing faction to return the long-drawn fire. Very probably there were not even any in the house; for the "Serenade" was much less warmly applauded than it was on Friday. Forthwith, the audience slipped back into listlessness and not the suspicion of a yawn broke the endless wavelets of the rest of the piece. Seemingly the "Serenade" was less well played the second time than it had been the first. For once the strings had distinctly an "off" night. Their tone wanted the vibrancy and elasticity, the lightness and the brightness that they gave it on Friday afternoon, that Reger's music palpably asks; and that in turn lent it a glamor and a suppleness that it lacked on Saturday. The listener felt the lengths of the piece, and repined under Reger's meagre skill in the differentiation of orchestral timbres and his lack of imagination in diversified rhythms. The changeful harmonies lost something of their charm. The whole seemed less spontaneous and more artificial. The freshness of interest on Friday waned. It was easy to suspect that curiosity once satisfied, Reger's orchestral music no longer pricks.

On the other hand, Mr. Hadley's "Salome" was played more eloquently and graphically than it had been on Friday. The distinctive trait of the tone-poem still seemed to be its graphic quality as a musical impression and a musical narrative. Remarkable, indeed, is its expression by contrasting and interwoven melodic ideas and instrumental voices, not only of the varying moods and the changing characters, but also of the dramatic contents of the temptation of Salome by Herod. It is the crux of a tone-poem "after" Wilde's tragedy. At the beginning and at the end the way is clear enough to a composer of Mr. Hadley's ready imagination. Between Jokanaan's denunciations of Salome and her dance lies the pitfall. Mr. Hadley not only bridged it, but filled it, and with music that was not merely delineative, but that had interest, worth and power in itself. Nowhere has he forgotten that even a tone-poem of the most modern fashion must stand upon its own musical legs as well as upon the props of its "programme."

For ending came Tschaikovsi's familiar tone-poem—for in purpose and achievement it is nothing else—"Romeo and Juliet." Time and again it has been played here, but never before under a conductor, who, when he chooses, can be so operatic in the best sense as can Dr. Muck. He made the fantasia into a tragedy in ton[illegible] With the beginning he brought atmosph[illegible] of fate and passion. No mimic strife [illegible] the stage can be half as vivid or thrillin[illegible] as that which Tschaikovski, and he and each man of the orchestra whirled in clash and tumult through their tones. The voice of Romeo's song was of passion melting in its own heat. Every pause, every accent heightened the dramatic intensity of the whole, and the end was as tragedy, stilling her voice in sorrow and in pity averting her eyes. The music and the performance pierced with their beauty and stirred with their power—if only as Tschaikovski half persuades us, Romeo and Juliet were really Slavs.

H. T. P.

TRANSCRIPT, APRIL 18, 1907

"The board of directors of the Boston Symphony Orchestra Pension Institution" as their formal title is, have acknowledged in as formal a letter the "magnificent donation," $2704.17, that they have lately received from Messrs. Chickering & Sons—three-quarters of the revenue of the series of Sunday Chamber Concerts last winter. If we are not mistaken, the sum is the first increase to the fund outside the profits of the two annual concerts for it and gifts from persons more or less closely connected with the orchestra, and in itself it is notably large.

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THE BOSTON SYMPHONY ORCHESTRA

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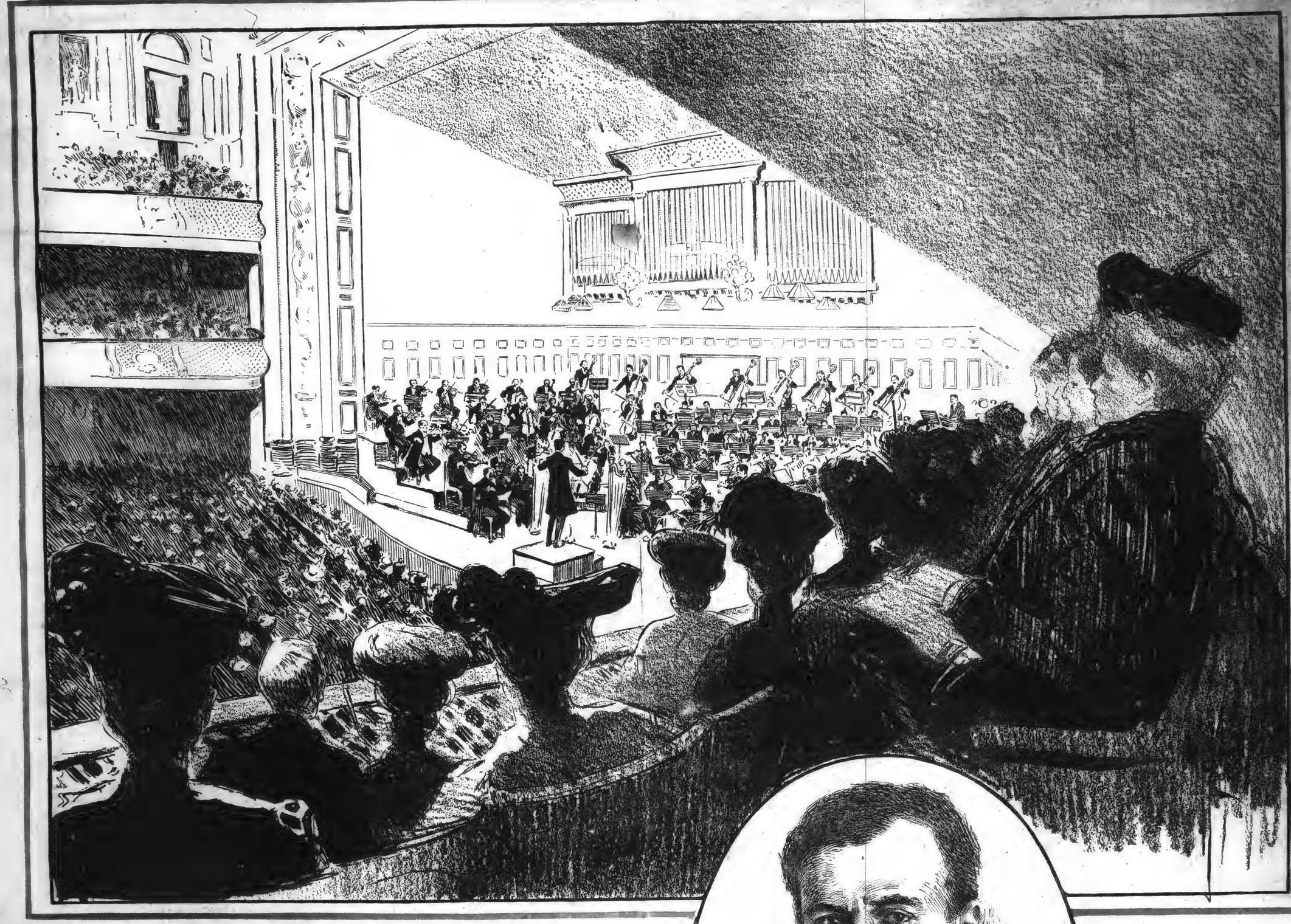

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Music lovers in Boston and throughout the United States heaved a sigh of relief when the announcement came, for much in the future of the Symphony depended upon Dr Muck's continuance in the capacity of conductor.

It was significant that Kaiser Wilhelm was persuaded to allow the imperial orchestra to go another year without its director only when he was informed that the Boston Symphony orchestra was maintained, not for profit, but for the benefit of musical culture. It showed what a strong hold music has upon the German heart, and how much the head of the German Empire has its advancement in mind.

Incidentally, it was one of the most diplomatic and graceful things the Kaiser ever did. From every section of the United States has come praise of this act of international courtesy, an act that has so important a bearing on musical culture in America.

For what would Boston, or the United States, do without the Symphony orchestra? And what would the Symphony do at the present time without Dr. Karl Muck? The Boston Symphony orchestra is a national institution now, as well as being the pride of Bostonians and New Englanders. It is a national institution, in a class by itself in America, and on a plane with the best of the old world orchestras; and at the same time it is a glorious movement to the culture and munificence of one man, Maj. Henry Lee Higginson, of Boston.

Most millionaires have a hobby. With one it is horse racing, with another yachting, another may go in for art galleries, or a man may have a passion for libraries; some, it is whispered, make stock gambling their play and work and whole life. To Maj. Higginson the Boston Symphony orchestra is yacht, library, art gallery, avocation.

The Symphony had its birth at a critical time in the history of music in Boston. The death knell of the Harvard Musical Association of that day had sounded. A newly formed Philharmonic Society existed, which supported an orchestra, but, though it was maintained upon as adequate a basis as the circumstances warranted or allowed, it was leagues behind the musical organization which in his travels abroad, in Vienna and Berlin, Henry Lee Higginson had dreamed of establishing in his land for Boston. When Maj. Higginson announced his intention of establishing a new orchestra in February of 1881, the Philharmonic Society was glad to retire from the field.

It was to be a new orchestra in a new way, he said. And so it proved. There was at that time in Boston a young baritone singer, Georg Henschel, a clever, musical to his finger tips, versatile and a man of some executive ability. To him was confided the task of organizing the Boston Symphony orchestra, though he had had no experience worth mentioning as a conductor. Yet in this pioneer work of organizing, a work of which the difficulties can only be appreciated by those who have had experience of such things, Henschel did wonders. Aided by [illegible] advice and help, backed by his extensive financial support, he got together the Boston Symphony orchestra.

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To trace its history from that date would be to trace the rise of orchestral music in America from a comparatively humble plane to the pinnacle reached by the orchestra of the first cities in Europe. The intention of the founder of the Symphony was to make it minister specially to people of small means but musical tastes, and so at first the price of the best places was fixed at 50 cents, and at the rehearsals on the afternoons of the days preceding the regular concerts, seats were sold for 25 cents.

There was never a moment's doubt about the popularity of the concerts. They became not only popular, but fashionable. So great was the competition among people for the choice of places that an auction sale was held at the beginning of each season for the best seats. In spite of some adverse comment upon this step, it was necessary, and it in no way restricted the popular privileges which the founder of the Symphony set out to bestow. This has been proved in a quarter century of triumphant achievement, in which the halls where the orchestra performed have been packed to their capacity.

During this interval, love of music appears to have permeated every class of Boston's population. Not only do the regular music lovers attend every concert of the Symphony, but the audiences that fill Symphony Hall, and that too in an outcome of Maj. Higginson's support, are drawn from all strata of Greater Boston society. Under its various leaders—and there have been not a few of them—the Boston Symphony has secured a hold upon the affections of Bostonians that no other similar organization in America has attained among the people to whom it looks for support. The whole of New England takes a proprietary pride in the Symphony; New York is as jealous of its prestige before the European musical world as it could be of a pet home organization, west and south and even in Canada, the Boston Symphony occupies a unique position in the musical world.

Some orchestras have been founded to provide a famous conductor with an instrument to show his genius, and when that conductor threw up the project or passed from earth, the organization promptly disbanded. Not so the Boston Symphony. It was established on a surer basis, and always its conductors have been engaged to fill the need the orchestra created.

It has had five conductors since its inception, and one of them was at the head of the organization for two periods, separated by several years. Possibly the Boston public has the critical faculty highly developed, for these leaders have not escaped severe criticism at times, in spite of their undoubted place at the head of their profession and their great reputations abroad. But always they have been held in affectionate regard and affectionate memory by the great mass of the musical public, and each has left his imprint upon the institution he was called to conduct.

First there was Henschel, who was the pioneer in a field since grown fragrant with much culture. After him came Wilhelm Gericke, whom Maj. Higginson had seen in Vienna as Hans Richter's colleague at the imperial opera, and as conductor of the famous Society of Friends of Music. To him, the strong, alert, imperious master of his craft, the Boston Symphony owes much of its solidarity.

He found it a loosely organized body of musicians, almost without discipline, carrying upon its pay roll many veterans and incompetents who had come to regard this material evidence of Maj. Higginson's generosity as a snug harbor for the rest of life Gericke went at his task with the alertness, the determination and the perfect knowledge of what was required that distinguished him as a conductor. By rigorous discipline, he achieved that mobility so necessary in an organization of this kind; he imparted to its work brilliancy, plasticity, beauty of tone. And, wonder of wonders, in spite of the pruning process he found necessary, perhaps even because of that and the improvement in the personnel of the orchestra, he created an esprit de corps which has not only shown no indication of dying out, but, under his successor, burns as brightly as ever.

America and American life proved too strenuous for Gericke, and he retired after the season of '88-'89, to return to his beloved Vienna. To succeed him came Arthur Nikisch, conductor at the Neuse Theatre of Leipsic, a young man who at that time was just coming into the fame that later fell to him so generously. Nikisch had more originality and daring to the square inch in his makeup than any three conductors in the public eye, and he was one of the most intensely subjective of the modern school of conductors.

It was only natural that about such a personality the critical public of Boston should be split into factions. Yet in the three years during which he conducted the Symphony he continued to maintain it at the high standard of excellence to which Gericke had brought it.

In 1893, Nikisch's contract was cancelled. Immediately Maj. Higginson, through his agents, began negotiating for Dr. Hans Richter. This giant of the musical world had had troubles of his own in the intriguing court circles of the Austrian capital, and was disgusted with the way in which the Imperial Opera at Vienna was managed. He expressed willingness to come to Boston to conduct the Symphony, and actually signed a contract with Maj. Higginson. But the Austrian authorities awoke to the fact that they were about to lose him.

As a salve to his feelings, Richter got a decoration and an appointment to the post of Hofkapellmeister at the opera on the death of Hellmesberger. So did the great Richter calmly ignore his American contract and stay in Vienna. Emil Paur had followed Nikisch as conductor at the Leipsic Opera, and he now stepped to the front of the Boston Symphony.

His sway endured for five years—a vigorous, somewhat strenuous sway. In 1898 he was succeeded by Gericke, who returned to Boston to find that his hosts of admirers and friends had kept a warm place in their hearts for him. Paur went to Pittsburg, where he is now conducting the Pittsburg Symphony. Gericke continued as conductor of the orchestra until 1906, and in June of that year Dr. Karl Muck of Berlin was engaged as conductor.

DR. KARL MUCK

Dr. Muck was one of the conductors of the royal opera at Berlin, and as such was in the service of the German Emperor, from whom it was necessary to obtain a leave of absence. This was accomplished only with great difficulty, for Dr. Muck shared with Richard Strauss the direction of all the important productions of the Berlin opera and stands high in the Kaiser's favor. However, he finally reached Boston, and Boston has come to regard him as one of the greatest conductors the Symphony has ever boasted. Dr. Muck has achieved trimmphs not only in Berlin, but in St. Petersburg, Madrid, London, Vienna and other capitals, and has been praised for his "phenomenal accuracy and versatility of his knowledge and his noble and objective artistry."

So much for the conductors of the Boston Symphony. A word about the personnel of the orchestra. It has long been the custom of Americans to refer to the Boston Symphony as a band of virtuosi. That is what it is, in fact. Young and ambitious "lions" of the Conservatory orchestra, that were the delight of Berlioz in Paris, to whom the orchestra meant a field for hard and energetic labor, were proud to come to Boston to join this organization under Gericke and his successors, Kneisel, Loeffler, Svecenski, Roth, Giese, the Adamowskis, Schuecker, Fourtau, Longy—those were names to conjure with in the musical world, and they were the names of players in the Boston Symphony orchestra.

Next to the conductor himself, the man who has most to do with the efficiency of an orchestra is the concert master. The French call him the chef d'attaque. He may be described as the go-between for orchestra and conductor, the prime minister of the autocratic head of the organization. Often his duties are of the most onerous and responsible description.

When anything goes wrong, it is the concert master who gets the blame; when things go with smooth success, it is the conductor upon whose head the laurel wreaths are placed. He carries out in the practical workings the directions of the conductor. If the conductor wants certain changes in the phrasing or accentuation, it falls to the concert master to arrange the changes. He must see to all the instruments and have a care that they are in tune with one another before rehearsals and concerts; he acts as mediator and pacificator when a misunderstanding arises between conductor and members of the orchestra; he is in fact, the helmsman acting under the captain's orders and the first mate and the chief engineer combined.

Fortunate has it been for the Boston Symphony that for this important post it has had two such men as Franz Kneisel and Prof. Willy Hess. The latter is the present concert master, and his vigorous personality, his talents as a musician and his technical accomplishment have enabled him to carry out the best traditions of his office in the economy of the Symphony.

There are now, when all the players are in requisition—which, of course, they are only in the most modern compositions—about 90 men, namely, 16 first and 14 second violins, 10 violas, 10 'cellos, eight double-basses, four flutes, three oboes, one English horn, three clarinets, one bass clarinet, three bassoons, one contra-bassoon, four horns, four trumpets, three trombones and one player each of the harp, tuba, timpani, bass drum, cymbals, triangle and tambour.

Of the players themselves, the rank and file, they are principally drawn from great European orchestras. They are male without exception, and female players, however talented, have never been regularly engaged for the Symphony. The players are of German, French, Austrian, Russian and Polish extraction for the most part.

The terms under which they are engaged vary greatly. Annual contracts for the season of 29 weeks, 24 of which are devoted to the Boston concerts and five to travelling, are the general arrangement, and the ordinary salary runs from $30 to $40 per week. Of course, the chief players, such as the first violin or the concert master, the first 'cellist or the first performers on the other instruments, get much more, up to $5000 a year, with engagements of several years. Not a few receive weekly salaries of various amounts for periods of time beyond the regular season, sometimes for practically the whole year. The conductors themselves are said to have received salaries running from $8000 to $10,000 per year.

With the idea of making the Symphony a perfectly organized orchestra, the members devote their whole energy to its work. But as a season of 29 weeks' salary is insufficient to support the rank and file, the "Pops" of the early summer were instituted, for its founder has always aimed at making it possible for the players to devote all their time and talents to the Symphony. The "Pops" last for eight weeks after the close of the winter season and are one of the greatest musical attractions Boston possesses.

To eke out the remaining period of enforced idleness, some of the members of the Symphony teach and some join other orchestras for brief intervals. But first, last and all the time, it is the Boston Symphony in which their whole hearts are centred and toward the efficiency of which they bend all their talents and energies.

The Musical Union was a spectre at one time that threatened to create havoc with the Symphony. Maj. Higginson himself took a broad view of the problem. He did not prohibit the members of the Symphony from belonging to a union, but he absolutely prohibited the idea that any union could make a "closed shop" of the orchestra. While he believes in unions, he stated plainly that, should the union attempt to dictate to the Boston Symphony orchestra or to interfere in any way with its management or the freedom of its members, he would immediately pay off all hands and disband the organization on the spot. This attitude was prolific of excellent results. All the members of the Symphony who belonged to the union resigned from it, and the situation was relieved of the threatened embarrassment.

It is ruled on the same lines of discipline that any modern orchestra or opera company is ruled by. Fines for being late at rehearsals, heavier fines for lateness at concerts, and for non-attendance heavier punishment still. These penalties, being, however, solely for the purpose of discipline, are very seldom exacted, and, as has been said by one member, "the contract is much more severe than Mr. Higginson is."

And of the generous founder of the Boston Symphony, what can be said to adequately express what he has done for the advancement of music in America? Soldier—he bears the scar of a sabre wound received in the civil war to this day—patriot, musician and backer of many gigantic industrial enterprises, man of letters, a musician and an unostentatious philanthropist. The gods were kind to Henry Lee Higginson, and he made noble use of the gifts of birth, talent, wealth and position that were his.

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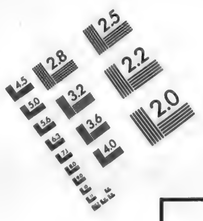

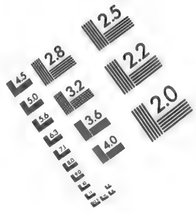

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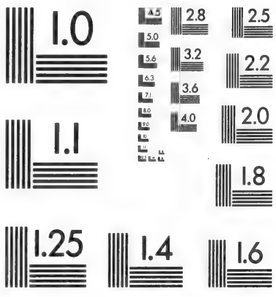

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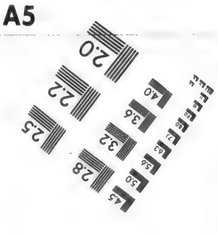

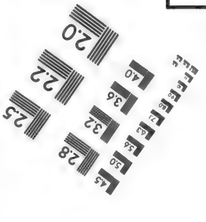

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THE BOSTON SYMPHON

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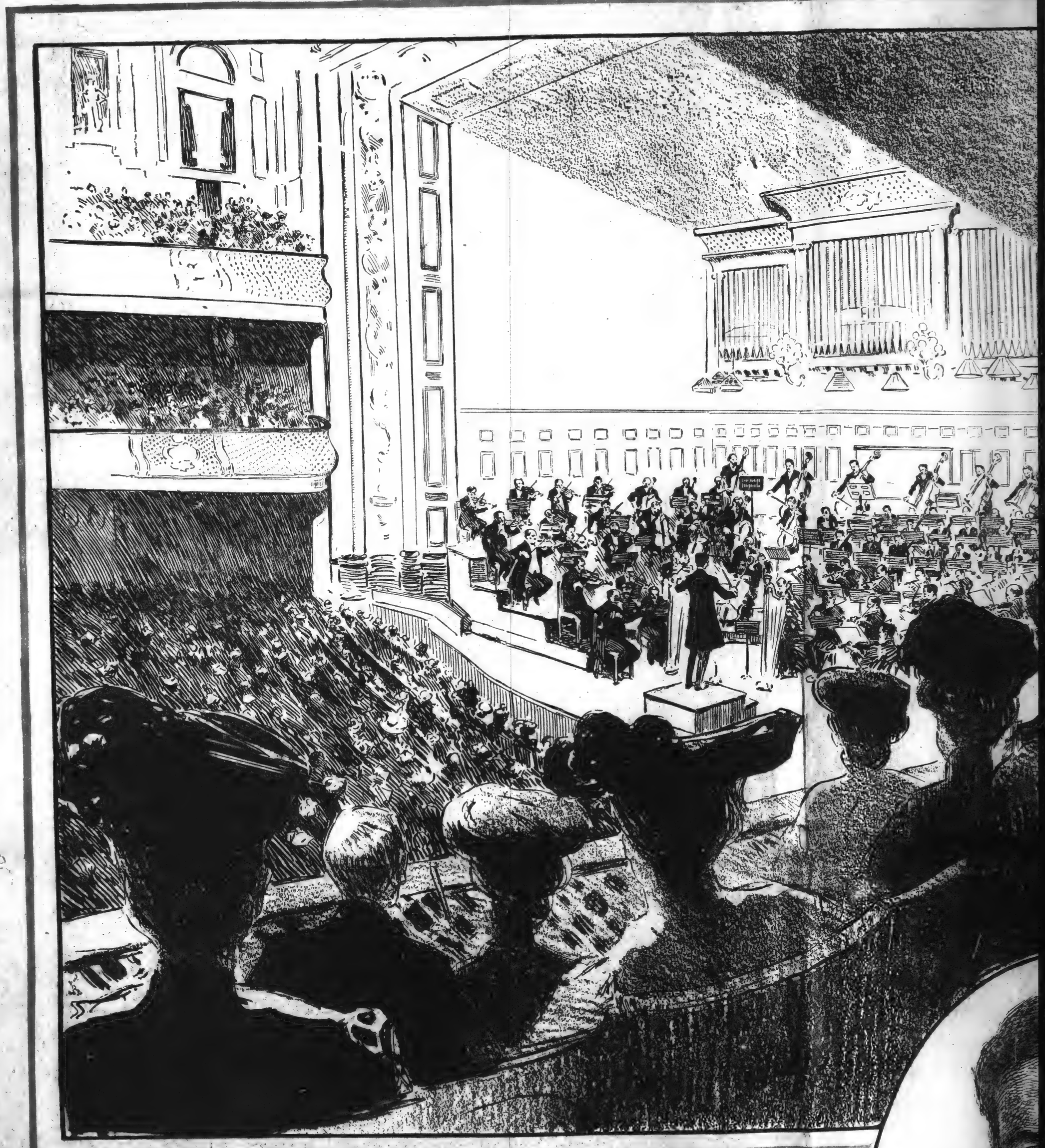

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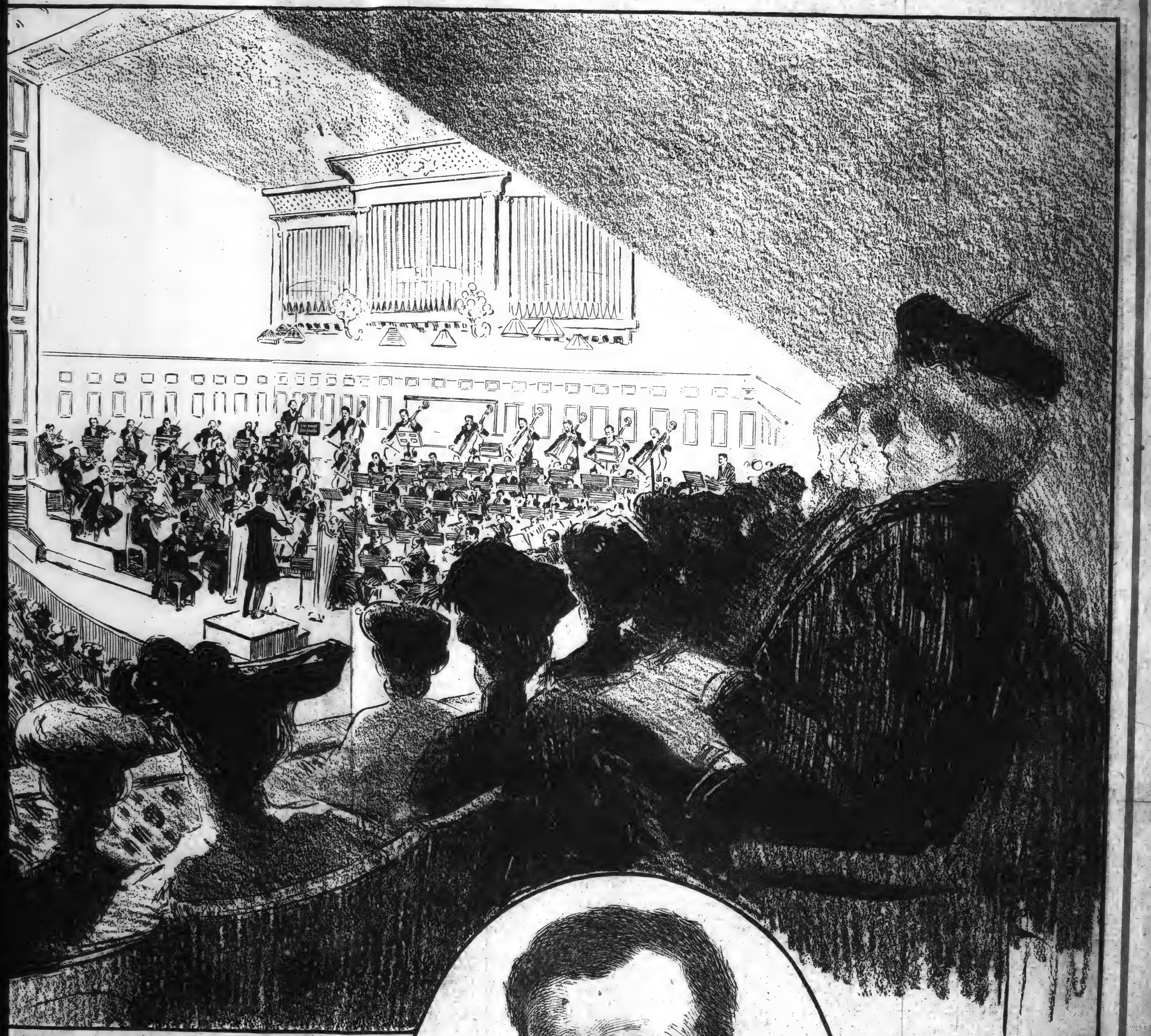

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Of the players themselves, the rank and file, they are principally drawn from great European orchestras. They are male without exception, and female players, however talented, have never been regularly engaged for the Symphony. The players are of German, French, Austrian, Russian and Polish extraction for the most part.

The terms under which they are engaged vary greatly. Annual contracts for the season of 29 weeks, 24 of which are devoted to the Boston concerts and five to travelling, are the general arrangement, and the ordinary salary runs from $30 to $40 per week. Of course, the chief players, such as the first violin or the concert master, the first 'cellist or the first performers on the other instruments, get much more, up to $5000 a year, with

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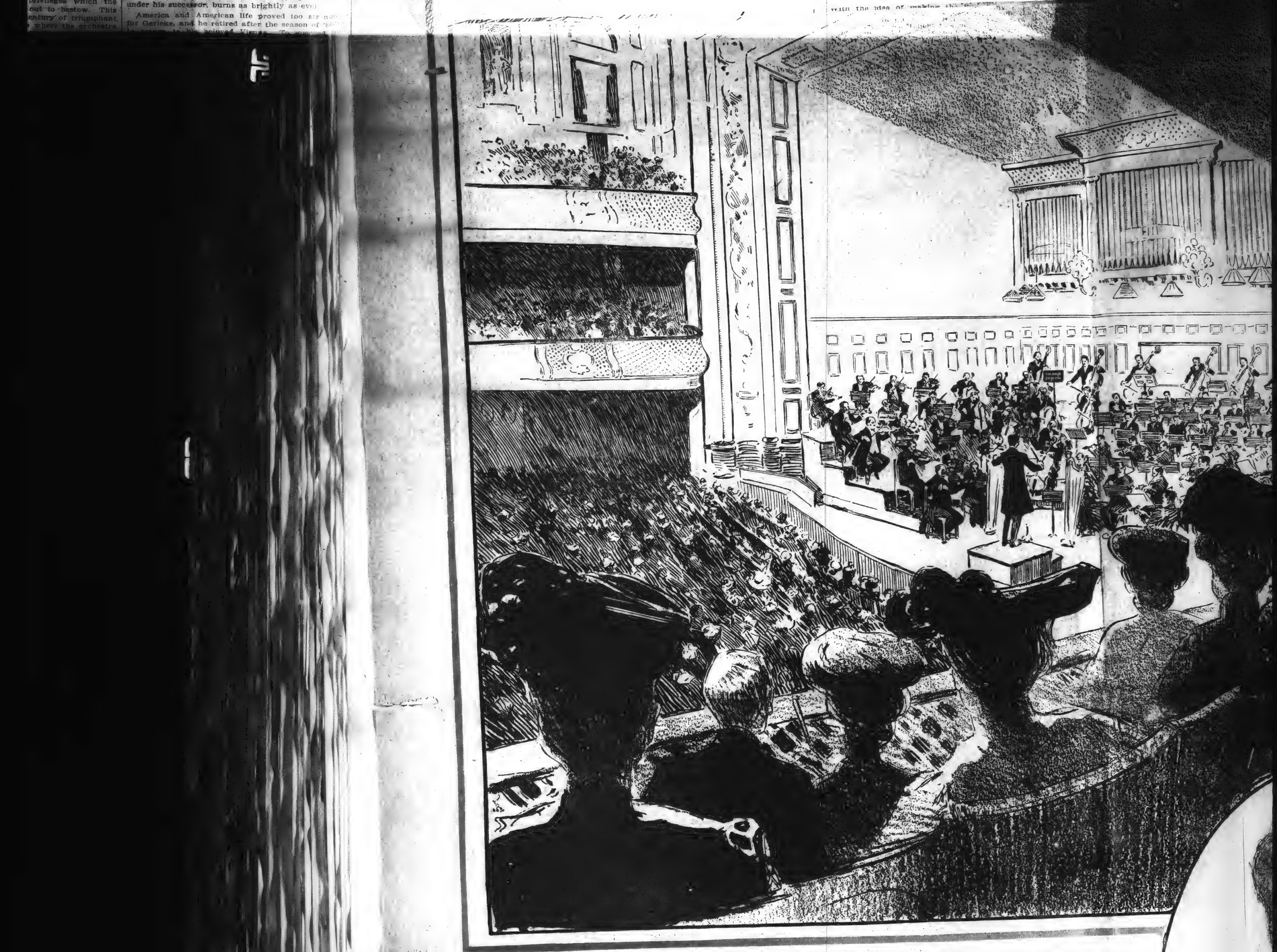

THE ORCHESTRA IN SYMPHONY HALL, DR. MUCK CONDUCTING.

DR. KARL MUCK is to stay for another year with the Boston Symphony orchestra, by special permission of the German Emperor.

Music lovers in Boston and throughout the United States heaved a sigh of relief when the announcement came, for much in the future of the Symphony depended upon Dr Muck's continuance in the capacity of conductor.

It was significant that Kaiser Wilhelm was persuaded to allow the imperial orchestra to go another year without its director only when he was informed that the Boston Symphony orchestra was maintained, not for profit, but for the benefit of musical culture. It showed what a strong hold music has upon the German heart, and how much the head of the German Empire has its advancement in mind.

Incidentally, it was one of the most diplomatic and graceful things the Kaiser ever did. From every portion of the United States has come praise of this act of international courtesy, an act that has so important a bearing on musical culture in America.

For what would Boston, or the United States, do without the Symphony orchestra? And what would the Symphony do at the present time without Dr. Karl Muck? The Boston Symphony orchestra is a national institution now, as well as being the pride of Bostonians and New Englanders. It is a national institution, in a class by itself in America, and on a plane with the best of the old world orchestras; and at the same time it is a glorious movement to the culture and munificence of one man, Maj. Henry Lee Higginson, of Boston.

Most millionaires have a hobby. With one it is horse racing, with another yachting, another may go in for art galleries, or a man may have a passion for libraries; some, it is whispered, make stock gambling their play and work and whole life. To Maj. Higginson the Boston Symphony orchestra is yacht, library, art gallery, avocation.

The Symphony had its birth at a critical time in the history of music in Boston. The death knell of the Harvard Musical Association of that day had sounded. A newly formed Philharmonic Society existed, which supported an orchestra, but, though it was maintained upon as adequate a basis as the circumstances warranted or allowed, it was leagues behind the musical organization which in his travels abroad, in Vienna and Berlin, Henry Lee Higginson had dreamed of establishing in and for Boston. When Maj. Higginson announced his intention of establishing a new orchestra in February of 1881, the Philharmonic Society was glad to retire from the field.

It was to be a new orchestra in a new way, he said. And so it proved. There was at that time in Boston a young baritone singer, Georg Henschel, clever, musical to his finger tips, versatile and a man of some executive ability. To him was confided the task of organizing the Boston Symphony orchestra, though he had had no experience worth mentioning as a conductor. Yet in this pioneer work of organizing, a work of which the difficulties can only be appreciated by those who have had experience of such things, Herschel did wonders. Aided by Maj. Higginson's advice and help, backed by his extensive financial support, he got together the Boston Symphony orchestra.

It was by no means the organization then that it is today. At that time it numbered 70 performers, 12 first and 11 second violins, eight violas, nine 'cellos, nine double-basses and about the number of wood and brass-wind players which a small orchestra usually possesses. With the orchestra thus organized, the first concert of the Boston Symphony was given on Oct. 22, 1881.

To trace its history from that date would be to trace the rise of orchestral music in America from a comparatively humble plane to the pinnacle reached by the orchestra of the first cities in Europe. The intention of the founder of the Symphony was to make it minister specially to people of small means but musical tastes, and so at first the price of the best places was fixed at 50 cents, and at the rehearsals on the afternoons of the days preceding the regular concerts, seats were sold for 25 cents.

There was never a moment's doubt about the popularity of the concerts. They became not only popular, but fashionable. So great was the competition among people for the choice of places that an auction sale was held at the beginning of each season for the best seats. In spite of some adverse comment upon this step, it was necessary, and it in no way restricted the popular privileges which the founder of the Symphony set out to bestow. This has been proved in a quarter century of triumphant achievement, in which the halls where the orchestra performed have been packed to their capacity.

During this interval, love of music appears to have permeated every class of Boston's population. Not only do the regular music lovers attend every concert of the Symphony, but the audiences that fill Symphony Hall, and that too is an outcome of Maj. Higginson's support, are drawn from all strata of Greater Boston society. Under its various leaders—and there have been not a few of them—the Boston Symphony has secured a hold upon the affections of Bostonians that no other similar organization in America has attained among the people to whom it looks for support. The whole of New England takes a proprietary pride in the Symphony; New York is as jealous of its prestige before the European musical world as it could be of a pet home organization, west and south and even in Canada, the Boston Symphony occupies a unique position in the musical world.

Some orchestras have been founded to provide a famous conductor with an instrument to show his genius, and when that conductor threw up the project or passed from earth, the organization promptly disbanded. Not so the Boston Symphony. It was established on a surer basis, and always its conductors have been engaged to fill the need the orchestra created.

It has had five conductors since its inception, and one of them was at the head of the organization for two periods, separated by several years. Possibly the Boston public has the critical faculty highly developed, for these leaders have not escaped severe criticism at times, in spite of their undoubted place at the head of their profession and their great reputations abroad. But always they have been held in affectionate regard and affectionate memory by the great mass of the musical public, and each has left his imprint upon the institution he was called to conduct.

First there was Henschel, who was the pioneer in a field since grown fragrant with much culture. After him came Wilhelm Gericke, whom Maj. Higginson had seen in Vienna as Hans Richter's colleague at the imperial opera, and as conductor of the famous Society of Friends of Music. To him, the strong, alert, imperious master of his craft, the Boston Symphony owes much of its solidarity.

He found it a loosely organized body of musicians, almost without discipline, carrying upon its pay roll many veterans and incompetents who had come to regard this material evidence of Maj. Higginson's generosity as a snug harbor for the rest of life. Gericke went at his task with the alertness, the determination and the perfect knowledge of what was required that distinguished him as a conductor. By rigorous discipline, he achieved that mobility so necessary in an organization of this kind; he imparted to its work brilliancy, plasticity, beauty of tone. And, wonder of wonders, in spite of the pruning process he found necessary, perhaps even because of that and the improvement in the personnel of the orchestra, he created an esprit de corps which has not only shown no indication of dying out, but, under his successor, burns as brightly as ever.

America and American life proved too strenuous for Gericke, and he retired after the season of '88-'89, to return to his beloved Vienna. To succeed him came Arthur Nikisch, conductor at the Neuse Theatre of Leipsic, a young man who at that time was just coming into the fame that later fell to him so generously. Nikisch had more originality and daring to the square inch in his makeup than any three conductors in the public eye, and he was one of the most intensely subjective of the modern school of conductors.

It was only natural that about such a personality the critical public of Boston should be split into factions. Yet in the three years during which he conducted the Symphony he continued to maintain it at the high standard of excellence to which Gericke had brought it.

In 1893, Nikisch's contract was cancelled. Immediately Maj. Higginson, through his agents, began negotiating for Dr. Hans Richter. This giant of the musical world had had troubles of his own in the intriguing court circles of the Austrian capital, and was disgusted with the way in which the Imperial Opera at Vienna was managed. He expressed willingness to come to Boston to conduct the Symphony, and actually signed a contract with Maj. Higginson. But the Austrian authorities awoke to the fact that they were about to lose him.

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Dr. Muck was one of the conductors of the royal opera at Berlin, and as such was in the service of the German Emperor, from whom it was necessary to obtain a leave of absence. This was accomplished only with great difficulty, for Dr. Muck shared with Richard Strauss the direction of all the important productions of the Berlin opera and stands high in the Kaiser's favor. However, he finally reached Boston, and Boston has come to regard him as one of the greatest conductors the Symphony has ever boasted. Dr. Muck has achieved triumphs not only in Berlin, but in St. Petersburg, Madrid, London, Vienna and other capitals, and has been praised by the best critics for "the phenomenal accuracy and versatility of his knowledge and his noble and objective artistry."

So much for the conductors of the Boston Symphony. A word about the personnel of the orchestra. It has long been the custom of Americans to refer to the Boston Symphony as a band of virtuosi. That is what it is, in fact. Young and ambitious "lions" of the Conservatory orchestra, that were the delight of Berlioz in Paris, to whom the orchestra meant a field for hard and energetic labor, were proud to come to Boston to join this organization under Gericke and his successors. Kneisel, Loeffler, Svecenski, Roth, Giese, the Adamowskis, Schuecker, Fourtau, Longy—those were names to conjure with in the musical world, and they were the names of players in the Boston Symphony orchestra.

Next to the conductor himself, the man who has most to do with the efficiency of an orchestra is the concert master. The French call him the chef d'attaque. He may be described as the go-between for orchestra and conductor, the prime minister of the autocratic head of the organization. Often his duties are of the most onerous and responsible description.

When anything goes wrong, it is the concert master who gets the blame; when things go with smooth success, it is the conductor upon whose head the laurel wreaths are placed. He carries out in the practical workings the directions of the conductor. If the conductor wants certain changes in the phrasing or accentuation, it falls to the concert master to arrange the changes. He must see to all the instruments and have a care that they are in tune with one another before rehearsals and concerts; he acts as mediator and pacificator when a misunderstanding arises between conductor and members of the orchestra; he is, in fact, the helmsman acting under the captain's orders and the first mate and the chief engineer combined.

Fortunate has it been for the Boston Symphony that for this important post it has had two such men as Franz Kneisel and Prof. Willy Hess. The latter is the present concert master, and his vigorous personality, his talents as a musician and his technical accomplishment have enabled him to carry out the best traditions of his office in the economy of the Symphony.

There are now, when all the players are in requisition—which, of course, they are only in the most modern compositions—about 90 men, namely, 16 first and 14 second violins, 10 violas, 10 'cellos, eight double-basses, four flutes, three oboes, one English horn, three clarinets, one bass clarinet, three bassoons, one contra-bassoon, four horns, four trumpets, three trombones and one player each of the harp, tuba, timpani, bass drum, cymbals, triangle and tambour.

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The terms under which they are engaged vary greatly. Annual contracts for the season of 29 weeks, 24 of which are devoted to the Boston concerts and five to travelling, are the general arrangement, and the ordinary salary runs from $30 to $40 per week. Of course, the chief players, such as the first violin or the concert master, the first 'cellist or the first performers on the other instruments, get much more, up to $5000 a year, with engagements of several years. Not a few receive weekly salaries of various amounts for periods of time beyond the regular season, sometimes for practically the whole year. The conductors themselves are said to have received salaries running from $8000 to $10,000 per year.

With the idea of making the Symphony a perfectly organized orchestra, the members devote their whole energy to its work. But as a season of 29 weeks' salary is insufficient to support the rank and file, the "Pops" of the early summer were instituted, for its founder has always aimed at making it possible for the players to devote all their time and talents to the Symphony. The "Pops" last for eight weeks after the close of the winter season and are one of the greatest musical attractions Boston possesses.

To eke out the remaining period of enforced idleness, some of the members of the Symphony teach and some join other orchestras for brief intervals. But first, last and all the time, it is the Boston Symphony in which their whole hearts are centred and toward the efficiency of which they bend all their talents and energies.

The Musical Union was a spectre at one time that threatened to create havoc with the Symphony. Maj. Higginson himself took a broad view of the problem. He did not forbid the members of the Symphony from belonging to a union, but he absolutely prohibited the idea that any union could make a "closed shop" of the orchestra. While he believes in unions, he stated plainly that, should the union attempt to dictate to the Boston Symphony orchestra or to interfere in any way with its management or the freedom of its members, he would immediately pay off all hands and disband the organization on the spot. This attitude was prolific of excellent results. All the members of the Symphony who belonged to the union resigned from it, and the situation was relieved of the threatened embarrassment.

It is ruled on the same lines of discipline that any modern orchestra or opera company is guided by—fines for being late at rehearsals, heavier fines for lateness at concerts, and for non-attendance heavier punishment still. These penalties, being, however, solely for the purpose of discipline, are very seldom exacted, and, as has been said by one member, "the contract is much more severe than Mr. Higginson is."

And of the generous founder of the Boston Symphony, what can be said to adequately express what he has done for the advancement of music in America? Soldier—he bears the scar of a sabre wound received in the civil war to this day—patriot, financier and backer of many gigantic industrial enterprises, man of letters, a musician and an unostentatious philanthropist. The gods were kind to Henry Higginson, and he made noble use of the advantages of birth, talent, wealth and position that were given him.

A DAY OF MUSIC

MAUD POWELL AND SIBELIUS'S NEW CONCERTO

The Violinist Reappears at the Symphony Concerts After Six Years and Gives a Notable Performance of a Notable Piece—The Music-Drama That Sibelius Has Put Into a Concerto—A Forgotten Overture by Grieg—Early Brahms at Miss von Radecki's Chamber Concert — Wilhelm Heinrich's Song Recital

For the first time in six years, Maud Powell, the violinist, reappeared in Boston at the Symphony concert yesterday afternoon, and it was good to hear her warmly welcomed before she began Sibelius's concerto and heartily applauded after she had finished it. Mme. Powell is now and justly the most distinguished American violinist, and her distinction is international as well. Of late years, indeed, the musical capitals of Europe have known her oftener and more intimately than have our own cities, but there and here she has gained and held her position by sheer artistic probity. She has not asked us at home to hear and admire her because an accident of birth happened to make her American. She has not bidden her European audiences listen as to some wonder of the West. She has come to both as a violinist and as nothing else, and she has hidden her personality in her artistry. She has quietly waived aside the indulgences that rise almost spontaneously to meet her sex in every executive act except that of acting; yet she has not gone to the other extreme of a laborious and transparent assumption of masculinity. The listener hears her without thought of sex. She has been Maud Powell, the violinist, and a violinist who has sought not to glorify herself, but to unfold as clearly and to express as fully as lay within her powers the music that she was playing. She has never cultivated amplitude, elasticity and fineness of technique for their own sake, though she has long since attained them. Steadily they have been to her first the foundation, and then the medium, of expression. She has emphasized neither a dazzling brilliance nor a large sonority of tone, though both are now within her powers. She has chosen rather to make her tone the characteristic and the eloquent voice of her music. Behind her playing lie the faculties of intellect that grasp the form and the substance of music and search and adjust its design and proportions. Side by side with them stand the faculties of imagination that discover and feel its moods, emotions and individual accent; while of both intellect and imagination are the fusing and communicating faculties that weld together all these things and impart them to her hearers. She does more: she brings them to life; for the distinctive trait of Mme. Powell's mind, fancy, and artistry is their nervous vitality. It is that at bottom which has set her so often to the discovery and the trial of new concertos and smaller pieces; which has spurred her, as in this very concerto by Sibelius that she played yesterday, to the conquering of strange technical difficulties and intricacies and to the winning of obscure and evasive imaginings; and which in all things has kept her alert, eager, unsatisfied. The crowning touch of genius has not been hers. That, indeed, may fall only from the lap of Fate. But much else that only a full and fine artistry of intellect, imagination and execution and an underlying probity of artistic spirit may achieve, are hers deservedly. Mme. Powell's career has been quiet as the careers of virtuosi go, but its rewards have not been the less stimulating.

Naturally—one almost writes—it was a new concerto that Mme. Powell played, and that here in America she has made her own. Sibelius, the Finnish composer, whose dark, brusque, passionate symphony Dr. Muck made so impressive last winter, wrote it originally some years ago; then revised it until in many respects it was another composition, and gave it to Halir, the German, for performance in the autumn of 1905. Quickly Mme. Powell discovered it, felt its fascinations, subdued its difficulties, and since last December has played it with one or another American orchestra. By the agreeing testimony of violinists Sibelius's music raises new and strange difficulties and asks new and strange feats. He has actually and surprisingly enlarged the technical possibilities of the violin, or as some choose to put it, complicated and distorted them. Yet as the comparatively inexpert listener, as he heard the music yesterday, took little heed of these prodigies of technique. They seemed only the means to eloquent and imaginative, large or adroit, expression. Therein truly was the surprise and the delight of the piece. The fate of the concerto as an enduring musical form—and especially the fate of the concerto for stringed instruments—is hanging in the balance. It can still be written as a serviceable and agreeable vehicle for the display of varying degrees of virtuosity. It still is written as a part of the whole duty of a composer or as the filling, with what invention and dexterity the writer may summon, of an orthodox musical form. But if the concerto for violin is to keep its place in modern music, it must be made expressive in the modern sense. It must contain the poetry as well as the mathematics of tones. It must yield itself within its established outlines to the modern freedom of imagination and treatment. A year ago Mr. Marteau played Jaques-Dalcroze's concerto for violin here, and it seemed an effort to gain some of these ends by the richness, variety and suggestion of instrumental coloring, contrasts and combinations. Our own Mr. Strube in his concerto that Mr. Adamowski played this season has sought one face of the same goal by lightness of fancy and handling. Dalcroze's concerto had more cunning contrivance than significance of idea, poetry of mood, or tensity of feeling. Mr. Strube's wanted seriousness. Sibelius's concerto, on the other hand, is almost [illegible] of grave eloquence. It is charged with emotion that is potent and communicative in all the means—instrumental, melodic, structural or technical—by which it comes to expression. It has individuality and it has poetry. It quickens the mind and it stirs the imagination. It puts the performing violinist to every sort of mettle and bountifully rewards him. From first to last the solo instrument dominates. Yet with all these qualities, and in spite of occasional suggestions of rhapsody or fantasia, the concerto is still a concerto in the established formal sense. Distinctly Sibelius's solution of the problem of the modernized concerto persuades.

Like the symphony of last January, the concerto is abrupt, concise, stern and passionate. Melody it has, and melody that, when the composer wills, can rise in long and poignant curves. But oftener it is like light dimly struggling out of mysterious shadows (as at the very beginning), slowly gaining intensity and flow, laboring into life as it were, and then breaking convulsively as though darkness were again choking it. Time and again, in the first two movements of the concerto, it gleams in the solo instrument against a sombre tonal background like a rift in the clouds in a cold autumn sunset. The rift broadens, brightens and then the clouds shut again. It is a precarious melody that falters even when it sets itself resolutely as it seems in the third movement, only to yield finally, abruptly—to go out in the surrounding darkness. Such melody, gleaming as it does through the whole concerto, touches the imagination with its profound melancholy. It is not the intimate, pensive, wistful melancholy of the newer French composers that is born of fine self-communing, and of a sense of the vanities of passing mortal things. Sibelius's is a sterner, larger, less introspective melancholy—the melancholy of a great and monotonous darkness, of grim waste places, of weather-worn rocks and a northern sea heaving blackly and blindly against them, of bare sweeps of plain under black sweeps of cloud. A melancholy of a wintry Finland that has entered and filled the composer's soul and forced itself to expression. It would be despair were he not of a primal strength of spirit that it cannot stifle. He would escape and the music labors; he struggles, and it turns convulsive; he sets all his forces, as one who goes to battle; he conquers and there is a flash almost of joy. Concerto though Sibelius has written, there is an action in it and a dramatic action as truly as Mr. d'Indy would have us find one in his symphony. The harmonic and the instrumental backgrounds are as the field of combat. There may the listener find a pervading darkness, grimness, even monotony. Across it, oftenest doing battle, go Sibelius's melodic ideas and his development of them, fighting their way toilsomely, even convulsively, beaten down, yet rising again, sustained by a primal vitality, winning moments of triumph that are deep in their joy, though the end be defeat. The concerto may be music of a north bound in rock, and sea, and darkness, and cold. It seems also music of passionate struggle through the sternness and the grimness of life for the brief joy of it. And surely it is music that has made a concerto eloquent with emotions and poignant of mood as are few concertos, old or new. Mme. Powell played it as thought she were its voice.

One other new composition stood upon the programme, and it, too, was of the north, but the little and impulsive Grieg is not the big and resolute Sibelius, and their norths are as far apart as their temperaments. In his early days Grieg wrote a song, "Autumn Storm." In the sixties he based an overture, "In Autumn," upon it, his first music for orchestra. Later, when his command of instrumental resources was ampler, he rescored it. Grieg's orchestral music is scanty, and somehow this particular overture has been overlooked in all the two thousand and odd Symphony concerts. It remained for Dr. Muck to rediscover it and to play it, but it ought not to have been played side by side with Sibelius's concerto. For Grieg would tinge his music in its turn with an insistent melancholy, and would give its voice an insistent wildness. But his melancholy is only a pensive autumnal mood, of the bare woods on a gray day, beside the deep and seated blackness of Sibelius's and the wildness of his melody is thin beside the Finn's passionately battling song. Grieg has wrought skilfully no more than an imaginative little overture of the moods and atmosphere of a Northern autumn. Sibelius has almost turned a concerto into a music-drama of northern passion. And then Professor Paine's prelude to Sophocles's "Œdipus the King," for honor to the composer's memory, at the anniversary of his death; and for the sheerest contrast to all that had gone before Debussy's orchestral sketches of "The Sea." They, however, shall make matter for Monday.

H. T.

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COMING CONCERTS

A Busy Ending for [illegible]—A New Symphony Next Week—[illegible] Recital and Mr. Schroeder's Fare Concert—The Symphony Quartet and Mr. Fox Finish Their Season—Wagner for the Pension Fund

Again Dr. Muck is putting a new northern symphony on his programmes and this time by a little known composer. Next Friday and Saturday, for the twenty-third pair of Symphony concerts, he and the orchestra are to play a symphony in D minor by Victor Bendix, a Danish composer, born fifty-odd years ago and now living at Copenhagen. Gade, the writer of many familiar cantatas, fostered his talents. He has been a concert pianist and a concert violinist, and now at Copenhagen he is a conductor and a teacher. He has written much for the piano and for orchestra, and the symphony to be played next week is his fourth. Never before have the northern composers—Sinding, Sibelius and now Bendix—had such an inning here as they have had at the Symphony concerts this year. Clearly Dr. Muck admires their music, and so far it has justified his admiration. With the new symphony goes Smetana's gay overture to his opera, "The Bartered Bride," and Chabrier's rhapsody, snapping or languorous in rhythm and gorgeous in instrumental coloring, "España."

The Symphony Quartet—Messrs, Hess, Roth, Férir and Warnke of the band—give the last of their chamber concerts for the current season on Monday evening at eight in Chickering Hall. Their programme comprises Tschaikovski's quartet in D major (Opus 11, No. 1), for two violins, viola and 'cello; three movements of a serenade by the Swiss composer, Jaques-Dalcroze, for the same instruments, and Beethoven's septet in E flat for violin, viola, 'cello, double bass, clarinet, horn and bassoon with Messrs. Keller, Grisez, Sadoni and Max Hess of the orchestra for the additional instruments. The quartet played Jaques-Dalcroze's music at one of the Sunday Chamber Concerts last winter, and it was interesting and individual to hear, allying modern freedom of modulations with an older simplicity of mood.

THE BOSTON AMERICAN—SUNDAY, APRIL 21, 1907.

MAUD POWELL AT SYMPHONY WINS

Noted Woman Violinist Plays Sibelius Concerto and Is Many Times Recalled.

GRIEG OVERTURE HEARD

By Kent Perkins.

The far northland—Norway and Finland—furnished two novelties for the twenty-second Symphony concert of the season last night. From the land of the midnight sun came Grieg's overture, "In Autumn," op. 11, and from the little country of fens and forests, that has given trouble to many Russian Czars, there was Sibelius's violin concerto in D minor, op. 47, interpreted by Maud Powell.

These two compositions had their first Boston hearing at this week's performances of the orchestra, and, as Mme. Powell had not played here for several years, her presence intensified the note of novelty in the programme.

The "Autumn" overture is strongly characteristic of Norway. It is an interesting and powerful conglomerate of sombre and gay beauties of melody and harmony.

The Sibelius concerto, too, smacks of its native soil. In its first and third movements it is so true to nature that at times it is grotesque, but the impassioned adagio, the second movement, is sufficiently idealized to be universal in its intense emotional appeal.

Mme. Powell exhibited her rare technical skill throughout the concerto, but was at her best in the tender passages of the adagio where the clear beauty of her tone was most marked. She was enthusiastically acclaimed at the close of her performance and was recalled many times.

The remainder of the programme consisted of J. K. Paine's prelude to the "Oedipus Tyrannus" of Sophocles, whose noble harmonies were gratefully received, and Debussy's three orchestral sktches, "The Sea," which were repeated by request.

BOSTON JOURNAL APRIL 22, 1907.

SOMBER PROGRAM AT THE 22D SYMPHONY CONCERT

Spite of its two novelties and its repetition of a third, the twenty-second Symphony concert was not highly inspiriting. There was an overplus of gloom, of the darkness of autumnal tones and the somber color of tragedy, both of nature and of man. It was not a long step from the gray of Grieg to the almost blackness of Sibelius, nor so very long a journey from that to the more genteel monotone of Paine. Debussy, to be sure, brought a different method, yet even he has little of absolute cheriness. The evening lacked beauty of melody and simplicity of style to give variety. Even a bit of Haydn would have made for a greater sum total of enjoyment.

Grieg's "Autumn" overture had not been played here before, and those who had failed to produce it had good reason. It is a poor and slight thing, showing too plainly its expansion from a song and lacking most of the qualities that often make Grieg's music fascinating.

In selecting Sibelius' violin concerto Miss Maud Powell threw herself boldly into a battle with tremendous techical difficulties, as well as handicapped herself with something that could not possibly make any strong popular appeal. Against the first her virtuosity conquered mightily, and as to the latter her warm and emotional style brought the somber thing home to the hearts of many with great force. The concerto needs several hearings for a full appreciation of its greatness—for great it undoubtedly is, with individuality, deep sentiment and real spontaneity. The strange, solemn beauty of its second movement and the rough celerity of its finale make it well worth while and lift it high above the level of machine-made music. Not only was Miss Powell's playing of it notable, but the performance of the accompanying orchestra was wonderfully accurate and sympathetic.

SUNDAY GLOBE—APRIL 21, 1907.

MUSICAL MATTERS

Last but Two of the Symphony Concerts.

Choral Union Concert Tonight ---Maud Powell's Recital.

Symphony Pension Fund--- Other Announcements.

The 22d Symphony program contained two novelties, Grieg's overture, "In Autumn" and the D minor violin concerto by the Finnish composer, Jan Sibelius. Prof. J. K. Paine's prelude to "Edipus Tyrannus" and Debussy's three sketches, "The Sea," completed this list. Mme. Maud Powell was the violin soloist. Grieg's work is a pleasing instrumental picture of the vagaries of autumn, the robust nature of this season of the year being skilfully suggested by the preponderance in the score of the music for wood-winds, helped out frequently by the heavier strings and brass contingent. The harvest song which serves as a finale has a peculiar bass accompaniment, monotonous and dronelike, but typical of a certain type of Norwegian music.

Grieg's ability in orchestration is shown by the somewhat unusual effects he obtains in his phrasing, the instruments utilizing his thematic materials in unexpected ways yet carrying and developing the melody without suggesting the harshness so often found in Russian compositions. Contrasts abound, there are zephyrs and gales and through the whole work the autumnal idea is admirably maintained. The orchestra did full justice to the overture, which was played here for the first time.

The American violinist, Maud Powell, was a welcome soloist, for the artist's fame is world-wide, and as she has not appeared at a symphony concert for about six years, there was great interest shown in her return to Boston. Mme Powell played the Sibelius concerto in D minor, the first performance in this city, and gave a wonderful display of artistry that seemed to set at defiance all the intricacies of the complicated work. The composer is a famous violinist, and that he knows the "ins and outs" of the instrument is very obvious, for he has succeeded in scoring a work of tremendous difficulty. Sibelius evidently was striving for new effects, not only for the solo instrument, but in the orchestra, and in so doing he has sacrificed consistency in the cause of wished-for originality. The soloist has but few opportunities to show the finer, delicate qualities of the violin, but the technical problems and somber, uninteresting guttural moments are there a-plenty.

Mme Powell's performance was remarkable and so far as brilliancy, facile technique and enthusiasm is considered her work is entitled to high commendation. But it did not appear, from a single hearing, that the concerto was worth the time and labor devoted to its exploitation. The execution by Mme Powell was as virile and fluent as one could wish to hear, but the subject was hardly worth the trouble taken by her. The artist was showered with plaudits at the close of her work. The orchestral association was generally smooth, though there were some rough spots. Possibly the author and not the players was responsible, for there are many strange bits in the score.

The pomp and grandeur of the "Edipus Tyrannus" prelude were splendidly set forth in the performance of Prof Paine's noble work and the "repeated by request" sketch by Debussy was interpreted with commendable results, the puzzling orchestral combinations sounding, perhaps, a trifle saner than at the former concert.

This week's program will have a novelty that possesses some local interest; the fourth symphony by Victor Bendix, whose brother, the late Otto Bendix, was a well-known musician here some years ago. The other works will be Chabrier's rhapsody, "Espana," and Smetana's overture, "The Bartered [illegible]." The symphony season will close [illegible].

Pension Fund Concert.

The second concert of the year under the auspices of the Boston symphony orchestra pension institution will be given next Sunday evening, in Symphony hall. Dr Muck will repeat the program which was played at the pension fund concert Dec 30. This was devoted entirely to excerpts from Wagner's music dramas. The program will comprise seven preludes and overtures, those to "Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "The Mastersingers of Nuremberg" and "Parsifal" and the funeral march from the "Dusk of the Gods."

As is generally known, Chickering & Sons made a generous donation to the pension fund of the orchestra by giving to it the receipts from the series of Sunday afternoon concerts which that firm gave in Chickering hall during the past winter, under the direction of H. G. Tucker. The sum paid to the pension fund, being 75 percent of the gross receipts from the concerts, was $704.17.

Boston Symphony Quartet.

The sixth and last concert of the Boston Symphony quartet will be given tomorrow evening in Chickering hall. Prof Hess has put on his program a novelty by Emile Jaques-Dalcroze, who will be remembered as the composer of the concerto for violin which Henri Marteau played here last year. This is a serenade for string quartet, and three movements of it will be played. The first number on the program will be Tschaikowsky's quartet in D major, op 11, No. 1. The final number will be Beethoven's septet for strings and wind instruments in E flat, op 20. In this the assisting artists will be Mr Grisez clarinet, Mr Sadoni bassoon, Mr Max Hess [illegible]

[180]

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MONDAY, APRIL 22, 1907

MUSIC AND DRAMA

DEBUSSY'S SEA SKETCHES AT THE SYMPHONY CONCERT

The Magic of the Music—Haendel's "Samson" as the People's Choral Union Revived It—An Oratorio That Keeps Tragic Vitality—Mr. Paur as a Conductor Turned Pianist—Hammerstein's Opera Ends Its Season—"The Three of Us" to Be Acted Here Next Month—Sothern and Marlowe in London—Other News of the Day

Lie upon a warm rock by the sea on a summer day of passing cloud, glowing sunshine and fitful winds. Lie in solitude and stillness with half-closed eyes and half-shut ears, with dreaming fancy taking what swift path or slow meandering it will. Watch and listen and dream, and the outspread waters, as the sun glints them, as the clouds touch them with their shadows, as the wind stirs or seems to still them, as the waves play with each other, will take fantastic and changeful shape and color, and the sea become as a sea of iridescent or of darkling vision. And from it rise as fantastic and changeful voices, of ripple prattling to ripple, or wave calling to wave, of wind speaking to itself and to the waters, of voices that come and go and swell and still. Do these things, and if there is ever so little imagination and poetry watching and listening, the sea, the sky, the air, the light will seem now and again to curve and rise in some great unison and then to fall away in threads of sunshine and shadow, wave and wind. And the voices will be as some mounting chorus or as some phantoms of sound. Happen also to be a composer with such susceptibility to poetic impressions, such capacity of poetic expression and such ability to bend musical structure and orchestral resource to the very lines and colors of these visions and to the very sound of these voices as are in Debussy; will to fashion them into tones with endless patience and fineness; then give them to an orchestra of such understandingly and sympathetically tempered spirit as was ours on Saturday; and the resulting pleasure for them that hear will be as rare and keen, of poetry and music both, as transporting in its beauty, as enthralling in its fine power, as was that of "The Sea" in its repetition at the Symphony concert.

One thing more—dismiss all notions of the way in which music has been written, and of the way, consequently, in which fond pedagogues imagine that it should be written. Rejoice, rather, that a composer has come who can make it more graphic of dreams and visions and of the sights that the eye sees and of the voices that the ear hears in them than it has ever been before. Care not so much as the smallest æsthetic penny that someone has called this music "tonal dust" so long as the dust is iridescent with the beauty of those visions. Care as little whether the voices are strange sounds, for sooner or later—and perhaps that is the reason of Dr. Muck's repetitions and pursuit of passionate perfection of performance with "The Sea"—those sounds suddenly become as the voices heard in that nowhere of fantasy. Let us say in cold fact that these three orchestral sketches have more form and body, as the orthodox notion of such things goes, than have Debussy's "Nocturnes" or his "Afternoon of a Faun." The diligent, if they will, may trace in the music thematic "workings-out," ordered climax and all the rest that delight their dry minds and hearts. They may study at their leisure minute details of harmonic or instrumental texture. The incorrigibly robust may find pleasure if they will in passages of more vigorous and palpable music than Debussy has written hitherto for orchestra. Yet these are the external, the obvious things of "The Sea," and Debussy, it is easy to suspect, has achieved them only because they happened to suit his free purpose.

Not in them dwells the magic of the music. They are merely the means to it like the mirrors or the caldrons of the mediæval sorcerers. The magic of the music is the magic of tones that visualize to the fancy such a dream of the sea as may befall a happy few when they watch and listen and muse and stir until their hearts are full of the fancies that the vision has bred, and they look into them and write for us of narrower sight and fainter ear. The magic of the sea as light plays upon it, as clouds traverse it, as it sports with itself, as voices call from it and call to it, as it dwells with its brother, the wind, are in the music. It is music that at moments almost chokes with the suffusion of its many colored beauty and that at others almost pierces with the fineness of its call, music that winds and spreads in arabesques that are as filaments, bright or gray, of light, air and water, and that gives them as by enchantment faint, far, lonely voices; music that blends and fuses all these sights and sounds into a swelling unison that drops into the stillness of an awakened dream. Who but Debussy has wrought these things of the sea? Who but him even in our rich world of music, can?

H. T. P.

...TON DAILY ADVERTISER
APRIL 22, 1907

MUSICAL MATTERS

THE SYMPHONY CONCERT.

Programme.

Grieg. "Autumn," Overture.
Sibelius. Violin Concerto. D minor, Op. 47.
Soloist, Mme. Maud Powell.
J. K. Paine. Prelude to "Oedipus Tyrannuss."
Debussy. "La Mer." Symphonic Sketches.

It was a sombre and sometimes baleful programme, that of last Saturday, with groans of wood-wind, growls of brasses, wails of muted horns, and every other evidence of musical sorrow or agony. Yet Grieg's overture had its moments of brightness, for it presented some touches of the brusquerie of Norwegian music, occasional glimpses of the beautiful folk-music—the "Norske Folkvisor." This "Autumn," however had as many changes as a New England spring. It was an interesting work, but it was not as symmetrical or as clearly developed as many other of Grieg's compositions are. Nevertheless we were thankful that it was melodic and did not disdain to be intelligible. Dr. Muck brought out every point with excellent effect and the overture made a successful debut.

Now followed Sibelius's new concerto with Mme. Maud Powell as the soloist. Dr. Muck is educating us to get along without soloists at these concerts, and the orchestra is certainly able to give its concerts unaided by sporadic songs or piano pyrotechnics. But when such an artist as Mme. Powell appears, and presents a new and important concerted work, the proceeding is quite in line with the best traditions of our symphony concerts.

Yet we may amend part of this statement; we are not quite sure that the Sibelius Concerto is really a concerted work in the classical sense. Beethoven's great Concerto is a symphony with a thread of solo interwoven; Brahms' Concerto for violin, although not one of his most inspired compositions, carries out the same plan. But this work by Sibelius is one long solo for violin with orchestral accompaniment. At times, however, it is a dialogue between the violin and the orchestra. The latter idea, striking enough in its novel treatment, is presented in the very first measures of the work, which are for violin solo, practically unsupported. We do not find the improvisational character of this as strong as the Ossianic style of rhapsody which Bruch employs in the first movement of his G minor Concerto.

Such a work is a crucial test of the solo artist, and Mme. Maud Powell bore this test magnificently. In harmonic passages, in breadth of bowing, in intonation, in sympathetic quality of tone, in clearness of double-stopping, the finished artist was constantly revealed. And there was something more than this, there was a complete assimilation of the spirit of the work, most difficult to acquire in so rhapsodical, improvisational and unconventional a composition. The first movement, which was very long, seemed at times almost a succession of cadenzas. Once in a while, but rarely, there would be a touch of folk-song melody ("tutti) yet, in spite of the constant prominence of the soloist, the concerto is not of "popular" character. Its freedom of thought is too untrammelled.

The adagio does not attain the power of either Grieg or Sinding in similar movements. The orchestra here was almost always of neutral tint or of sombre color. The great beauty of Mme. Powell's work on the G string was the chief effect of this movement.

The Finale still kept the violin to the front, this time supported with a "ground-bass." Here at last a theme, the subordinate subject is wholly given to the orchestra. Mme. Powell had some telling passages in harmonics in this movement, which she gave with noble effect.

Altogether we find this concerto a new departure in its form, one that will appeal to the violinist, since it keeps him constantly in the lime-light. But in its contents it is not so majestic or lofty as the concerto by Sinding, and the constantly rhapsodical character of the solo violin passages begins to pall before the end is reached. Mme. Powell was recalled three times at the close, and her remarkable surety and poetry in a most trying part certainly deserved such a tribute.

We were glad it was decided to put Paine's "Oedipus" prelude on the programme, instead of "The Birds," which was first chosen. This "Oedipus" number is much the finer of the two. In fact, "Oedipus Tyrannus," as a whole, is one of the masterpieces of the American musical repertoire. The Prelude has never had so good a performance as Dr. Muck gave to it. It was graphic in every measure and lofty in the highest degree.

Since Dr. Muck decided to give Debussy's "Le Mer," a second chance, we conscientiously and with unbiased mind tried to find new beauties in it. We failed. There were a few "heave-hos" that suggested sailors pulling at the ropes and a few mighty billows in the finale, but the muted horn bleatings, the oboe cacklings, the disjointed bits of ugliness still presented only such a sea as Coleridge pictures in his "Ancient Mariner," (the "Rotting Sea," with its thousand, thousand slimy things"), and not the beloved, healthy ocean which we revel in and upon. We believe that Shakespeare mean Debussy's ocean when he speaks of taking up arms against a sea of troubles. We hope that Dr. Muck will continue his good work and give this composition in New York a second time. It would be a fair revenge for the recent performance of "Martha," by the Metropolitan Opera Company in Boston.

It may be possible, however, that in the transit to America, the title of this work has been changed. It is possible that Debussy did not intend to call it "La Mer," but "Le Mal de Mer," which would at once make the tone-picture as clear as day. It is a series of symphonic pictures of seasickness. The first movement is "headache." The second is "Doubt," picturing moments of dread suspense, whether or no! The third movement with its explosions and rumblings has now a self-evident purpose. The hero is endeavoring to throw up his boot-heels! We are sorry that Debussy hates the sea so bitterly and still more sorry that he has put this vehement dislike into symphonic form (or formlessness) but we again refer him to Richard Wagner, Mendelssohn and Rubinstein, for proof that some composers have enjoyed and pictured the mighty ocean.

Louis C. Elson.

...NDAY HERALD
APRIL 21, 1907.

SYMPHONY GIVES ITS 22D CONCERT

Mme. Maud Powell Executes Superb Violin Concerto by Sibelius.

AN OLD GRIEG OVERTURE HEARD FOR FIRST TIME

Tribute to Prof. John K. Paine in Overture to Oedipus Tyrannus.

BY PHILIP HALE

The 22d concert of the Boston Symphony orchestra, Dr. Muck conductor, took place last night in Symphony Hall. The programme was as follows:

Overture, "In Autumn".....Grieg
Concerto in D minor for violin.....Sibelius
Overture to "Oedipus Tyrannus".....Paine
Symphony Sketches, "the Sea".....Debussy

Grieg's overture and the violin concerto were played here for the first time. Debussy's "Sea" sketches were played for the second time this season by request.

Prof. John K. Paine died a year ago on the 25th of this month. It was meet and fitting that tribute should be paid his memory. The overture to "The Birds" of Aristophanes was first announced, but the overture to the tragedy of Sophocles was thought to be more appropriate to the occasion, and it was substituted; not, however, till the programme book had been made up by the printer. The hurried substitution accounts for the inadequacy of the notes on Prof. Paine's Sophoclean overture.

Thirty years ago Mr. Thomas Hardy declared that haggard Egdon Heath appealed to "a subtler and scarcer instinct, to a more recently learned emotion, than that which responds to the sort of beauty called charming." He questioned whether the exclusive reign of orthodox beauty was not approaching its last quarter. "The new Vale of Tempe may be a gaunt waste in Thule: human souls may find themselves in closer and closer harmony with external things wearing a somberness distasteful to our race when it was young."

The violin concerto of Sibelius and in fact the symphonies of this composer recall this saying of Hardy. The somberness of this Finn is not an affectation; it is not worn as a costume for a masquerade; it is constitutional; it is the color of his natural speech. It is not the expression of a peevish pessimist; it is broad and deep and elemental. There is something titanic about it. It is as though the composer were still under the spell of the old northern mythology. There is the thought of the rhapsodic bard; there is the suggestion of the Saga. Look at the face of this composer. Mark the firmness, the determination, the grimness of the expression. Would you expect genteel phrases, sugared sensuousness, irresistible appeals to palpitating ladies from such a man?

The first movement is as a Bardic improvisation. It is in a sense emotional, yet its emotional effect on an audience will be slight until the audience is accustomed to this strange language. The second movement is one of grand and constant beauty. The long melody is as the large utterance of an early goddess. It is shot through with emotion of the noblest kind. This mood is established at once and it is not changed or lessened. There is no reminder of composer or interpreter.

The music is not laboriously invented, it did not come to Sibelius by accident as he was asking for a theme. The finale is not a perfunctorily brilliant ending written because no concerto should be without a finale. It has marked character, a character consistent with what has gone before. In the aggressive lightness of the opening measures there is the playfulness of a cave man, rude exultation at the sight of more friendly nature after long hibernation.

No mere virtuoso greedy for popular favor would choose this concerto for personal display. Mme. Powell has never been in the habit of setting applause-traps. I know of no violinist now before the public who is better entitled to respect and admiration. In whatever she has undertaken in the course of her long and honorable career, she has been true to herself and to art in its highest form. No merchant ever trafficked in her heart. To speak of her mechanism at this late day would be an impertinence, for her abilities have long been recognized by two continents.

The greater the task to which she devotes herself, the more quickly do her skill, her brains, her soul respond. It is enough to say that her performance of this exceedingly difficult concerto was worthy, both in mechanism and in aesthetic and emotional quality, of the high ideal which she has had steadily before her.

The concerto is not a concerto in the ordinary meaning of the term; it is rather a symphonic poem with a violin obbligato.

The task appointed for conductor and orchestra is also one of extreme difficulty, yet the ensemble performance was of such a nature that the composer was glorified and the occasion made memorable.

Grieg's overture, composed over 40 years ago, and long afterward robed in a fresh orchestral dress, is based on his song, "Autumn Storms," and a Norwegian harvest tune. There are charming bits in it, especially in episodic sections, and in orchestral detail. There is youthful fancy in it; there is youthful enthusiasm; there is possibly here and there a stroke of genius; but as a whole the overture seems to be made in a small way, and the greater Grieg is in the smaller pieces.

Prof. Paine's overture with its classic spirit was placed effectively between the concerto and the sketches of the extraordinary, unique Debussy. It was a good thing to hear these sketches again. The second was even more delightfully fantastical than at the first hearing [illegible] the third. Whether this music portrays phases of the sea depends on how much of the ocean is in each hearer. To the majority of New Yorkers the sea is Coney Island.

To certain highly estimable Bostonians there is no sea except off Nahant. To those who understand the meaning of the saying, "The ever young and ever venerable sea; the sea, because there is no other name for it," the music of Debussy is full of charm and fascination. The true force and beauty of such music is in the hearer. We must never forget the line of Walt Whitman: "All music is what awakes from you when you are reminded by the instruments." There are some to whom instruments appeal in vain unless they are used in conventional, orthodox manner, in a way that is approved by both the selectmen and Mrs. Grundy.

BOSTON HERALD
APRIL 23, 1907.

WILLY HESS GETS LEAVE.

Concert Master Will Visit Europe—Karl Wendling Takes Place.

Mr. Willy Hess, the concert master of the Boston Symphony Orchestra, at his own urgent request, has been released from active duty. He has made this request that he may benefit his health by a sojourn in Europe and incidentally accept certain important engagements as a virtuoso in European countries.

His three years in Boston have entailed constant and arduous work. Mr. Hess will sail with his family for Germany next month.

His successor for the season of 1907-08 will be Mr. Karl Wendling of Stuttgart, who is the concert master of the Court Orchestra of that city, both in the opera house and in the symphony concerts. He is also the leader of a string quartet. His reputation as a concert master is more than local, in fact he is ranked among the leading men that occupy similar positions in European cities, and he has served as concert master at Bayreuth. Mr. Wendling has obtained leave of absence for one year. He will arrive in Boston next fall.

QUARTET'S LAST CONCERT

New Serenade for Strings by Jaques-Dalcroze Given.

The Boston Symphony Quartet gave its sixth and last concert of the season last night in Jordan Hall. The programme was as follows: Tschaikowsky, Quartet in D major, op. 11 No. 1; Jaques-Dalcroze, three movements from Serenade, op. 61; Beethoven's Septet in E flat major, op. 20. Messrs. Grisez, clarinet, M. Hess, horn, Sadony, bassoon, and K. Keller, double bass, assisted.

The programme was an interesting one. The andante of Tschaikowsky's quartet long ago made the composer famous all over the world, and it is still beautiful by reason of its ineffable melancholy and tenderness. Thirty years ago Tolstoi sat by Tschaikowsky when a concert was given at Moscow in honor of the novelist. "Never in the whole course of my life," wrote Tschaikowsky in his diary, "did I feel so flattered, never so proud of my creative power, as when Leo Tolstoi, sitting by my side, listened to my andante while the tears streamed down his face." This andante, by the way, is based on a Russian folk-song which Tschaikowsky heard in 1869 at Kamenka and noted at the time.

Jaques-Dalcroze, born in Vienna of French extraction, studied at Geneva, Vienna and Paris, and now teaches composition at the Conservatory of Geneva. Although he has written operas, cantatas, piano pieces and many songs, he is known in Boston chiefly by his violin concerto which was played here last season by Mr. Marteau, a work distinguished chiefly by piquant harmonies, and fantastically brilliant instrumentation. Three movements from the Serenade were played here for the first time by the Boston Symphony Quartet at a Sunday concert in Chickering Hall last February.

And The Herald commented upon them at the time. The work was unfamiliar to many in last evening's audience. Of the three movements the last, an allegro scherzando, gave apparently the greatest pleasure by its infectious and captivating rhythm. All the movements have a certain charm, but have not much distinction, and make no lasting impression.

Tschaikowsky's quartet aroused more spontaneous enthusiasm, and was probably the more grateful task of the two for the players, who gave it a keenly sympathetic performance. The applause was prolonged after the memorable andante, which is in the nature of a violin solo with accompaniment by the other strings, and Mr. Hess was obliged to respond individually.

The septet was pleasant by reason of the variety it gave to the programme, and the agreeable quality of the blended tone. But for these attributes the music would scarcely have borne being placed at the end of such a programme.

There was an appreciative audience of [illegible]derate size.

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BOSTON TRANSCRIPT
APRIL 23, 1907

WILLY HESS RETIRES

His Resignation as Concert-Master of the Symphony Orchestra—The Causes of It—The Symphony Quartet Ends Its Concerts

In spite of reports to the contrary, that are already in circulation in New York, Mr. Hess's retirement as concert-master of the Symphony Orchestra is altogether voluntary. His contract with the management had another year to run; and, though Mr. Gericke and the violinist were not always on good terms, Dr. Muck's relations with him have been entirely harmonious, and the conductor esteemed him as a very able concert-master. Had he chosen, Mr. Hess might have continued in his post until the expiration of his contract. His health, however, has been uneven in the three years that he has spent in Boston, and the strain of much and hard work, especially with the Symphony Quartet, has told upon his nervous temperament. Therefore he asked leave to return to Germany for a year of comparative rest, with occasional appearances as a solo violinist. Whether he will return to Boston at the expiration of his leave of absence is a matter for the future that will depend mainly upon his own decision. With his departure the existence of the Symphony Quartet will come to an end, and another is not likely to be established as 'the Kneisels" originally were, and as the Symphony Quartet has been, as a constituent part of the orchestra. It is no secret that the Symphony Quartet, interesting as its concerts have often been, has hardly gained the place expected for it, though Mr. Hess has done as much as man and musician might do to establish it.

Mr. Hess's audiences here will best remember him for the sympathetic mastery of his instrument that he proved in Joachim's concerto in which he first appeared here; for the serene and adroit artistry that he brought to Beethoven's concerto last season, and for his playing in his own and other concerts of some of the older pieces for violin. It was in them that the penetrating beauty and suppleness of his tone, its peculiarly insinuating sweetness, and the fineness of his technical skill and musicianly understanding had clearest play. As a concert-master, his playing of the passages for solo violin in Strauss's "Domestica" and in Debussy's sea-pieces at recent Symphony concerts is in fresh and praising memory. Mr. Hess's successor finally is to be Carl Wendling, concert-master of the Court Orchestra at Stuttgart and on occasion of the Festival Orchestra at Baireuth, of experience and ability in such work. He joins the orchestra next autumn, while Mr. Hess continues at his desk through the few remaining concerts of the current season. H. T. P.

Chickering Hall: The Symphony Quartet

The Boston Symphony Quartet gave the sixth and last concert of its present season in Chickering Hall, last evening, assisted by Mr. Grisez, clarinet; Mr. M. Hess, horn; Mr. Sadony, bassoon; Mr. K. Keller, double bass. The programme presented the Quartet Op. 11, by Tschaikovsky, three movements from the Serenade, Op. 61, by Jaques-Dalcroze, and Beethoven's Septet Op. 20, for strings and wind instruments.

Emile Jacques-Dalcroze, born of Swiss parents at Vienna, is a man of startling versatility. A composer and pianist, he is also poet, essayist and pedagogue of some originality. He has written various musical pieces for the stage. "Riquet à la Houppe," "L'Ecolier," "Par les Bois," "Le Violon Maudit" in three acts, "Janie" a lyric comedy in three acts, "Sancho" musical comedy in four acts, "Onkel Dazumal" comic opera on one act; several books of Chansons by which he is widely known, and many other works, including a string quartet and a violin concerto Op. 50, played here by Mr. Marteau at a Symphony concert March 10, 1906. Mr. Jaques-Dalcroze has attracted much attention by his advocacy of a system of gymnastics to develop the sense of rhythm. He has written several treatises in support of his theories; he has also organized classes to prove the practical results which may be obtained by their practice. The movements from the serenade were played for the first time at these concerts, their first performance here being at a Chickering Sunday concert in February.

The concerto played by Mr. Marteau was chiefly notable for its disregard of conventional construction, and its unusual, not to say specious instrumental combinations, rather than intrinsic beauty of melody or distinction of musical thought. These movements from the Serenade display much the same characteristics. They are piquant, lyric and vivacious in mood, unconventional, but strikingly clever in construction. At the same time they seem to aim rather at novelty at any cost, surprising effects in quartet style instead of first-hand musical expressiveness. The composer seems more preoccupied with the manner of his musical speech than with the intimate qualities of its message. His music is far from lacking either individuality or sincerity, it is diverting, picturesque; his treatment of rhythm bespeaks his own development of that essential instinct, but the sentiment and mood are not convincing. Nevertheless its freshness and variety hold the attention; this serenade is a novelty well worth listening to.

The well-known Tschaikowsky Quartet was performed brilliantly, the slow movement was played with rare finish and delicacy. In the biography of his brother, Modest Tschaikowsky tells us of a concert of his compositions arranged by Nicholas Rubinstein in honor of Leo Tolstoi, at which the latter was so much affected by a performance of the andante from the D major quartet, that he burst into tears. "Never in the whole course of my life," wrote the composer in his diary, "did I feel so flattered, never so proud of my creative power, as when Leo Tolstoi, sitting by my side, listened to my andante, while the tears streamed down his face." The movement has been easily dismissed as "saccharine," but with the remembrance of the many bitter hours in Tschaikowsky's life, his long periods of despair and self-distrust, it seems the outcome of a gracious oasis in a desert of suffering; it is unaffectedly charming and genuine.

The Beethoven septet was well played in spite of some noticeable slips in ensemble. On the whole, it does not bear its years lightly. A work of some importance in its composer's development there are moments of beauty, of gayety and brilliance, but there are many dreary pages that seem over formal, belonging to the apprentice stage, in which the eloquence of the master is lacking. Mr. Grisez's playing of the clarinet part was delightful throughout, Mr. Hess's playing of the treacherous triplets given to the horn in the trio of the "Tempo di Minuetto" was also notable for its security.

The programmes of this present series of concerts deserve especial mention for their excellent balance and diversity of schools represented. The novelties by Kaun, Jaques-Dalcroze and Saint-Saëns were all worth the hearing irrespective of the virtues and failings of these works. In addition the performance of other works too seldom given here, such as the quartet by Debussy, the sonata for piano and violin by Fauré, the quintet by César Franck, the Tschaikowsky trio and Mozart's clarinet quintet, should prompt gratitude to Professor Hess for his inclusion of them on his list. E. B. H.

BOSTON JOURNAL
APRIL 23, 1907.

SYMPHONY QUARTET CLOSES ITS SEASON

The sixth and last concert of the Boston Symphony Quartet for this season was given in Chickering Hall last evening, having been postponed from the first Monday in April to this date. The quartet, whose members are Professor Willy Hess, Otto Roth, Emile Ferir and Heinrich Warnke, were assisted by the following artists, who contributed no little to the beauty of the exquisitely arranged program: Georges Grizes, clarinet; Max Hess, horn; Peter Sadony, bassoon, and Karl Keller, double bass.

The first number on the program, a quartet for two violins, viola and violoncello by Tschaikowsky in four movements, was beautifully interpreted by the quartet. Selections from "Serenade" by Emile Jaques-Dalcroze comprised the second number, which was a veritable feast of fine music, and the third and last number, a septet by Beethoven, in which all but Mr. Roth took part, brought the very delightful series of concerts to a close. This was in six parts and was quite the piece de resistance.

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SATURDAY, APRIL 27, 1907.

QUARTET DISBANDS AT SAILING OF HESS

Boston Symphony Four, Losing Their Leader, Give up Organization.

With the departure of Prof. Willy Hess for Europe, it has been decided to give up the Boston Symphony quartet, of which he was the leader as well as being the concert master of the Boston Symphony orchestra. For the first time since the organization of the Kneisel quartet, which had substantial support from Mr. Higginson until it was placed on a paying basis, the Boston Symphony orchestra will be without a chamber music organization under the direct patronage of the management.

It has been found almost impossible to arrange a schedule of concerts and rehearsals for the Boston Symphony quartet which does not interfere with the more important work of the orchestra. As the quartet comprised the concert master and another leading violin of the orchestra, as well as the principal viola and principal violoncello, there could be no conflict in dates, and, naturally, the quartet had always to give way to the orchestra.

The Boston Symphony quartet was organized in the fall of 1904 as the successor of the Arbos quartet, which had succeeded the Kneisel quartet.

BOSTON DAILY ADVERTISER
APRIL 23, 1907

THE HESS QUARTETTE CONCERT

PROGRAMME.

Tschaikowsky. Quartette in D.
Jaques-Dalcroze. Three movements from Serenade, Op. 61.
Beethoven. Septette.

In the final number Mr. Grisez, clarinette, Mr. Hess, horn, Mr. Sadony, bassoon, and Mr. Keller, double-bass, assisted the regular forces.

It was a dignified concert (in Chickering Hall, last night) to end a worthy season of the Boston Symphony Quartette. The Tschaikowsky quartette made a good beginning to the programme, being easily intelligible, emotional and (Dieu merci!) melodious. It was played with a vigor and intensity that suited its passionate vein very well. Of course the celebrated Andante, with its muted strings, its violin melody against a reiterated pizzicato, its tender and popular melody, won the chief applause—which proves that even a string-quartette concert audience is not melody-proof.

Emile Jaques-Dalcroze belongs to the new school. He was born in Vienna in 1865, but is of Swiss parentage and is Swiss in the tendency of much of his music. He is radical enough, breaking through conventional form with the best of them. But he has one thing which is lacking in many of his brother-iconoclasts—he has the gift of melody and a humorous touch and lightness which is very welcome in the latter-day music. He has lived in Geneva since his childhood, excepting the years when he studied with Fuchs and Bruckner in Vienna and Delibes (orchestration) in Paris. He is very gifted on the literary as well as on the musical side. He has composed much, from the largest forms (operas, etc.) to children's pieces and folk-songs. Such a man's debut in Boston deserves especial attention.

The Allegretto Capriccioso began with bold syncopations and brusque interruptions, but it was clear enough in form, had a return of its first subject and good contrasts between violin and viola.

But the second movement ("Tranquillo") was a gem. It began oddly, with alternations of bow strokes and pizzicati, but when the chief theme began there was great beauty of development, charming imitations between violin, 'cello, and viola, every touch being made with a surety that commanded admiration.

The "Scherzando" was, like the Allegretto, very short. It had a jolly and rollicking chief theme and was as hearty as any string quartette music could be. All three movements were finely played.

Decidedly Jaques-Dalcroze has something to say that is worth hearing. He does not indulge in modern ugliness or in the prolixity which is a leading characteristic with many modern writers of chamber music. He is fresh, healthy and brief. We hope that the rest of his works may bear out this favorable first impression.

The good old Septette of Beethoven is not heard often in the concert-room nowadays. It is widely removed from Beethoven's later chamber-music and save in the advanced treatment of the Waldhorn does not show the bold vein of the composer of the Heroic Symphony of two years later. Yet there is a tunefulness and heartiness in the work which will never lose its charm. One would like to have that other famous Septette, the one by Hummel, resuscitated for the modern programme some day.

The performance was, throughout, of a high order of excellence. The Minuet, the clear-cut variations, the final march-like movement, were all easy of comprehension and all won applause. The horn played its difficult phrases remarkably well, especially in the first movement.

In the Adagio (which seemed rather prolix) the clarinette and bassoon did excellent work. It meant a good deal to write such clarinette phrases in 1802. It was only 14 years after Mozart had admitted the instrument, for the first time, into the Symphonic orchestra, and Weber and Mendelssohn had not yet taught the world the foreboding and spectral color of its deeper register—the chalumeau.

But the Septette as a whole seems a little too long and too suave for "these most brisk and giddy-paced times."

Louis C. Elson.

The Boston Journal
APRIL 27, 1907.

SYMPHONY QUARTET TO BE ABANDONED

With the departure of Professor Willy Hess for Europe, it has been decided to give up the Boston Symphony Quartet, of which he was the leader as well as the concertmaster of the Boston Symphony Orchestra. Thus, for the first time since the organization of the Kneisel Quartet, which had substantial support from Mr. Higginson until it was placed on a paying basis, the Boston Symphony Orchestra will be without a chamber music organization under the direct patronage of the management.

The reason for this action is that it has been found almost impossible so to arrange a schedule of concerts and rehearsals for the Boston Symphony Quartet which does not interfere with the more important work of the orchestra. As the quartet comprised the concertmaster and another leading first violin of the orchestra, as well as the principal viola and principal violoncello, there could be no conflict in dates and, naturally, the quartet had always to give way to the orchestra. The Kneisel Quartet left the orchestra after it had secured a profitable patronage in this country, because the work in both organizations was so heavy that justice could not be done to either. Professor Hess is returning to Europe for a year principally because he is tired out by his enormous duties as concertmaster of the orchestra and leader of the quartet. Therefore, it has been deemed wise to give up the latter organization.

The Boston Symphony Quartet was organized in the fall of 1904 as the successor of the Arbos Quartet, which had succeeded the Kneisel Quartet. Its three seasons have been most successful, artistically, and its progress in popular favor has been rapid. This makes its abandonment all the more to be regretted.

BOSTON JOURNAL
APRIL 27, 1907.

PENSION FUND CONCERT.

The last opportunity that the general public will have this season to hear the Symphony Orchestra under Dr. Muck will come tomorrow night at the second Pension Fund concert, which will be given in Symphony Hall at 8 o'clock. As is generally known, the program will comprise Wagner's Seven Overtures and Preludes and the Funeral March from "Dusk of the Gods." This program was given on Dec. 30 last and there has been a very general desire to have it repeated.

The program in full is as follows: The overtures to Rienzi, the Flying Dutchman and Tannhauser; the preludes to Lohengrin, Tristan and Isolde and the Master-singers of Nuremberg; Funeral March from "Dusk of the Gods" and the prelude to "Parsifal."

THE "POP" CONCERTS.

The annual series of "Pop Concerts" in Symphony Hall, which begin on Monday evening, May 6, will continue this year only eight weeks instead of the usual nine. The last concert will be given on Saturday evening, June 29. The first conductor, as last year, will be Timothee Adamowski. Mr. Adamowski announces that he has a number of novelties in the way of light and graceful music that he will put on his programs. The usual number of "special nights" will be given. Full details regarding the season will be announced next week. In the meantime tables may now be reserved for the first week.

SYMPHONY SEASON CLOSING.

The twenty-sixth season of the Boston Symphony Orchestra and the first season of Dr. Muck in Boston come to an end on next Friday and Saturday, May 3 and 4, when the twenty-fourth program of the year will be given. In many respects it is one of the most notable years the orchestra has ever had. In the coming of Dr. Muck and in the great success he has met with wherever the orchestra has played, unquestionably may be found one of the reasons for the decided increase in the patronage which has been the fortune of the orchestra throughout the country. On the other hand, the time has come when the orchestra is on such a solid foundation that each succeeding season shows increased interest in its concerts, not merely in Boston, but in all the cities that it visits in the course of the seven winter months. In looking over the twenty-four programs of the season, the first feature which strikes one is the number of works which have been played for the first time in Boston. Out of the total of sixty-six purely orchestral works, there have been eighteen novelties. A good proportion of these belong to ultra-modern music, but one is rather astonished to find such works as Bach's Third Brandenburg Concerto and Grieg's Overture, "In the Autumn." Another noticeable feature of the programs is the relatively large representation of American composers, their names being Brockway, Chadwick, Converse, Hadley, MacDowell and Paine. The program for the closing concert is: Volkmann—Overture, "Richard III." Liszt—Symphonic Poem, "The Battle of the Huns;" Beethoven—Symphony in E-flat major, No. 3, "Eroica."

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Boston Transcript
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THURSDAY, APRIL 25, 1907

Wagner for the Pension Fund

For the first time in the records of the Symphony Orchestra, it is to repeat next Sunday evening in Symphony Hall a concert for the profit of its Pension Fund. Last December, when the time came for the first of the two annual concerts to increase it, Dr. Muck and the managing committee of the fund made a programme that comprised seven overtures or preludes to Wagner's operas and the orchestral apotheosis of Siegfried in the last act of "Götterdämmerung." The list began with the overtures to "Rienzi," "The Flying Dutchman" and "Tannhäuser" and continued through the preludes to "Lohengrin," "Tristan," "The Mastersingers" and "Parsifal." The committee wished to give a "Wagner concert" with Dr. Muck conducting. He is firm in the righteous objection to the "lifting" of fragments of Wagner's operas from their place on the stage and diluting them with the conditions of concert form. Wagner, he reasons justly, intended his operas for performance in the theatre and nowhere else. He wrote accordingly and with accumulated knowledge and adroit instinct of the theatre. There and there only may the music, unless it is purely orchestral, and nearly independent of the action on the stage, accomplish the ends Wagner designed for it. Accordingly Dr. Muck would conduct in the overtures or the preludes to the operas and in such distinctively orchestral fragments as Siegfried's glorification; but beyond them he would not go.

On paper, last December, the programme so made seemed strange and rather forbidding. In performance, on the contrary, it proved surprisingly interesting. The studious might, if they liked, follow in the successive numbers one path of the evolution of Wagner as a composer from the frank conventions of the overture to "Rienzi" to the poignant subtleties of the prelude to "Parsifal." To the average hearer, who had come purely for the musical and the emotional pleasures of the concert, the whole impression was rather of the variety of appeal in the matter and the manner of the music. There was little sense of overture following overture, or of prelude succeeding prelude. Instead, each brought its own particular impression of fitting eloquence. Something of this impression it owed to the conducting of Dr. Muck. For the first time his new public heard him from the beginning to the end of a concert as an operatic conductor, and as a conductor of Wagner's music, and he justified the reputation as both that he had long enjoyed in Germany. "He disclosed," said the Transcript, in its review of the concert, "the unmistakable signs of an operatic conductor of discernment and power—in the march of his climaxes, in the justness and the adroitness of his proportions, in the skill of his weaving of backgrounds against the main current of orchestral song, and in the quick seizing and accenting of the dramatic elements of the music. . . . Throughout he avoided the many pitfalls of Wagnerian conducting, and throughout he kept himself and his men the voice of Wagner's music eloquent with the power of it, vital with the passion of it." The whole impression of the concert was deep, keen and lingering. Some recalled and still recall the particular delights of it like the pictorial power and the emotional tensity with which Dr. Muck clothed the overture to "The Flying Dutchman" of the songful ardor of the prelude to "The Mastersingers," the plangent close of the overture to "Tannhäuser" or the piercing intensity of the prelude to "Parsifal." Others have remembered only the thrilling pleasure of the whole. From within and without the regular public of the Symphony Orchestra have come sufficient requests for the repetition of the concert to warrant the venture. Therefore the seven preludes, Dr. Muck and the orchestra are all to serve their hearers and the treasury of the men's Pension Fund again next Sunday.

SUNDAY HERALD
BOSTON, APRIL 28, 1907.

"POP CONCERTS."

The annual series of "pop concerts" in Symphony Hall, which begin on Monday evening, May 6, will continue this year only eight weeks instead of the usual nine. The last concert will be given on Saturday evening, June 29. The first conductor, as last year, will be Mr. Timothee Adamowski. Mr. Adamowski announces that he has procured a number of novelties in the way of light and graceful music. The usual number of "special nights" will be given. Full details regarding the season will be announced next week. Tables may now be reserved for the first week.

The sixth and last Boston Symphony concert in Cambridge will be given in Sanders Theatre next Taursday evening, May 2, at 8 o'clock. The soloist will be Miss Olga von Radecki, pianist, and the programme will be as follows: Weber, overture, "Euryanthe"; Arensky, concerto in F minor; Brahms, symphony No. 1, in C minor

BOSTON GLOBE-
TUESDAY, APRIL 23, 1907.

PROF HESS RETIRES.

As Concertmaster of the Symphony Orchestra.

Work Too Hard—Carl Wendling of Germany Succeeds Him.

At his own urgent request Prof Willy Hess has been released from his duties as concert master of the Boston Symphony orchestra. With his family he will sail for Germany next month and will spend next winter in Europe. His reasons for leaving Boston are that his three years here have entailed a vast quantity of very hard work and he wants to rest, and incidentally fill numerous solo engagements on the continent which have been offered to him.

PROF WILLY HESS.

His successor for next season will be Carl Wendling, who comes to Boston next fall on a year's leave of absence from his duties as concert master at the Hoftheater in Stuttgart. Mr Wendling has the reputation of being one of the best violinists and best concert masters in Germany. He was concert master at the last festival in Bayreuth.

The Boston Post
APRIL 29, 1907

BENEFIT FOR THE SYMPHONY

OLIN DOWNES

Last night in Symphony Hall our orchestra gave its second concert of the year for the benefit of the pension fund, repeating by general request the programme of the first concert, which consisted of the Wagner overtures and preludes in chronological order, including the funeral march from "Gotterdamerung."

An audience gathered which amply supported Bernard Shaw's contention that Wagner's music is essentially music for the people, be they musicians or laymen. Every seat in the hall was occupied and there were many standees.

If the first concert was a gratifying success, the second was a veritable triumph. It has rarely been our experience to enjoy a performance where conductor and players were so absolutely in unison. The men were filled with enthusiasm, and they surpassed themselves in carrying out the faintest suggestion of their leader, who had but to make the slightest indication of his wishes and see them fulfilled with a perfection hardly attainable save in an orchestra so thoroughly at home in the works performed and possessing such superb virtuosity as our own.

The "Rienzi" overture is pointed at with the finger of scorn in these days. Yet there are in it intensely and genuinely dramatic pages. In spite of the circus tune, which serves for a coda, and other banal moments, it is the music of a youthful genius; it flames with youthful ardor and glowing inspiration. Dr. Muck brought these facts home in an incontestable manner by a performance which squeezed the last drop of musical content from every phrase.

Both this and the "Dutchman" overture received wellnigh unsurpassable performances, and our conductor was compelled to have his men rise and acknowledge the hearty tribute to his and their skill at the conclusion of the thrice-blessed introduction to "Tannhauser."

As before, the most wonderful moment of the evening was the "Tristan" prelude; there was the same epic strength, breadth and overwhelming sonority about the Funeral March, the joyous abandon and remarkable elasticity of tempo about the "Meistersinger" introduction, which gave the men requisite freedom to abundantly express the surging joy and festivity of the glorious music.

BOSTON EVENING TRANSCRIPT.
SATURDAY, APRIL 27, 1907

THE LAST CONCERTS OF THE YEAR

The Symphony Orchestra Ends the Season with Three Concerts Next Week—Minor Announcements

Earlier than in any other city in America, the Symphony Orchestra begins the musical season in Boston at the middle of October, and rarely do other concerts come before November. Now, a week later than the season runs elsewhere, and after other concerts are well behind us, it will end our musical year. Next Friday afternoon and Saturday evening it gives its last pair of concerts for the current season with a programme of familiar pieces—Beethoven's "Eroica" symphony; Liszt's tone-poem, "The Battle of the Huns," with the climax of its battle hymn; and Volkmann's overture to Shakspeare's "Richard III.," which may tax all Dr. Muck's power of reanimation. Beethoven's symphony tempts expectation that the conductor may make his playing of it as stirring as was that of Brahms's first symphony or of Beethoven's seventh at past concerts. With it he takes leave of his public here until next autumn.

Tomorrow evening, besides, at eight o'clock, in Symphony Hall, Dr. Muck and the orchestra give the second concert of the year for the profit of the Pension Fund of the men when the years or chance disablement take them from their work. Three overtures, four preludes and one orchestral fragment, all from Wagner's operas, make the programme. Dr. Muck has arranged them in chronological order—the overture to "Rienzi," the overture to "The Flying Dutchman," the overture to "Tannhäuser," the prelude to "Lohengrin," the prelude to "Tristan," the prelude to "The Mastersingers," Siegfried's apotheosis from "Götterdämmerung" and the prelude to "Parsifal." It is, indeed, a repetition of the programme of the earlier concert for the Pension Fund last December when Dr. Muck's audience first discovered his powers as a conductor of Wagner's music. The stir that the concert made among those who heard it and in widening circles since has amply justified, as we tried to explain in this column on Thursday, a repetition.

On Thursday evening, likewise, the Symphony Orchestra gives the last concert of its series at Cambridge with the assistance of Miss Olga von Radecki, the pianist, who has lately reëstablished herself here. She will take the piano in Arenski's concerto in F minor. The purely orchestral numbers of the programme are Weber's overture to his opera, "Euryanthe," and Brahms's first symphony—Dr. Muck's masterpiece of the year in his performances of the classics.

BOSTON HERALD
APRIL 29, 1907.

SECOND CONCERT FOR PENSION FUND

Symphony Orchestra Repeats Its Wagner Programme Before Big House.

The Boston Symphony orchestra, Dr. Muck, conductor, gave the second concert in aid of its pension fund last evening in Symphony Hall. The programme was the same as that of the first Pension Fund concert this season, and consisted of the following works by Wagner: Overtures to "Rienzi," "The Flying Dutchman," "Tannhaeuser," preludes to "Lohengrin," "Tristan and Isolde," "The Mastersingers," "Parsifal," and the funeral march from "Goetterdaemmerung."

The size of the audience last evening fully justified the decision to repeat the former programme, for the hall was crowded, and many stood throughout the concert. Whether the audience consisted mainly of those who were "turned away from the box office" at the previous performance, or of Wagnerites who came eagerly a second time, it is evident that the Wagner cult in Boston has not been run into the ground. Nor is it dependent upon th capricious support of visiting opera companies, as used to be predicted. It is a wonder that Wagner's music ever survived its phase of injudicious exploitation; but it has survived, proving its fitness, and what was once a morbid taste has at last developed into a healthy appetite.

The top gallery at the opera is no longer the scene of an orgy on Wagner nights; the Wagnerite of today is not the curious specimen he was; and last evening's audience was the same audience that today finds pleasure in earlier and later composers, and would even admit the possibility of musical salvation for such as Debussy or Richard Strauss.

The performance was one of extraordinary brilliance, such a performance of these works as is really heard in concert hall or opera house. The audience was quick to appreciate the work of the orchestra and of Dr. Muck, and paid a greater tribute than applause in the absolute silence with which it listened. After certain numbers, Dr. Muck was repeatedly recalled, and at the end of the "Tannhaeuser" overture he made the orchestra rise to share the honor.

SUNDAY GLOBE-
APRIL 28, 1907.

Symphony Concert.

Dr Karl Muck offered an entertaining novelty to the Symphony orchestra patrons at the 23d concert of the season last evening, in the Victor Bendix symphony in D minor, No. 4. Not only was this composition given for the first time in Boston, but it is the most recent work of the composer, having been written last year. It has many elements of appeal to a Symphony audience, especially toward the close of the season, when one's spirits instinctively crave the lighter if not so substantial musical diet. The works of this composer are not very familiar to Bostonians, having been rarely played, although his brother, Otto Bendix, was for many years a member of the Boston colony of teachers of music. It is probable that more opportunities to hear the Bendix productions will be given, since Dr Muck is an admirer and a worthy interpreter of the music of the Danish conductor.

In the symphony played last evening the art of the composer is distinctly admirable in leading up to a climax, for the concluding movement is a tremendously forceful development of the preceding three. Only in the final movement does the composer utilize the full orchestra for his best effects, and therein he compels the outburst of enthusiasm which has been so steadily gathering.

From the opening bars of the first movement, allegro animato, the themes are apparent in their simplicity. Though rather delicately developed by the strings the composer reveals ingenuity of instrumentation in place of the strength of purpose in building about his themes. There is much of graceful writing in the intermezzo in the leading parts given to the flute and oboe, and the subordination of the strings in these movements leaves instead of lack of satisfaction just a suggestion of failure to be complete.

But the beauty of this symphony lays materially in the third and final movements. The predominance of the English horn in opening the third movement presages its breadth and freedom, and as the melody is taken up and developed by the violins, later augmented by flutes and clarinets, the thought of the composer is expressed with an almost bewildering facility of instrumentation. Hardly has this been appreciated when there comes a phrase for horn, then clarinet, then oboe with string accompaniment which brings the movement to a close with the first display of forceful expression of the composition.

In the last movement are fervid fortissimo passages with a particularly passionate theme for the violins, while the coda written in D major is so spirited that the symphony is ended with a rare volume of harmony.

Under Dr Muck's direction the Bendix symphony received more than favorable interpretation, in fact, appreciation of the earlier movements may be said to have been largely due to the orchestra.

The other two numbers on the program were the "Espana" rhapsody by Chabrier, with its manipulation of the typical dance music of Spain, and Smetana's rarely heard overture to the opera, "The Sold Bride." The audience was in a mood for the Chabrier work, for Dr Muck found the most enthusiastic response to this number.

The season will close with this week's rehearsal and concert at which the following program will be played: Volkmann's overture to "Richard III," Liszt's symphonic poem, "Battle of the Huns," and Beethoven's "Eroica" symphony.

Pension Fund Concert.

The last opportunity that the general public will have this season to hear the Symphony orchestra under Dr Muck will come tonight at the second pension fund concert which will be given in Symphony hall. The program will comprise Wagner's seven overtures and preludes and the funeral march from "Dusk of the Gods." This program was given Dec 30, and that there has been a very general desire to have it repeated finds evidence in the very large sale that has been going on at Symphony hall for the past week.

The program in full is as follows: The overtures to "Rienzi," "The Flying Dutchman" and "Tannhauser"; the preludes to "Lohengrin," "Tristan and Isolde" and "The Mastersingers of Nuremberg"; funeral march from "Dusk of the Gods" and the prelude to "Parsifal."

Boston Symphony Quartet.

With the departure of Prof Hess for Europe it has been decided to give up the Boston Symphony quartet, of which he was the leader, as well as the concert master of the Boston Symphony orchestra. Thus, for the first time since the organization of the Kneisel quartet, which had substantial support from Mr Higginson until it was placed on a paying basis, the Boston Symphony orchestra will be without a chamber music organization under the direct patronage of the management.

The reason for this action is that it has been found almost impossible so to arrange a schedule of concerts and rehearsals for the quartet which does not interfere with the more important work of the orchestra. The Kneisel quartet left the orchestra after it had secured a profitable patronage in this country, because the work in both organizations was so heavy that justice could not be done to either. The Boston Symphony quartet was organized in the fall of 1904 as the successor of the Arbos quartet, which had succeeded the Kneisel quartet.

"The Pops" Will Soon Begin.

The annual series of Pop concerts in Symphony hall which begin on Monday evening, May 6, will continue this year only eight weeks instead of the usual nine. The last concert will be given on Saturday evening, June 29. The first conductor, as last year, will be Timothee Adamowski. Mr Adamowski announces that he has a number of novelties in the way of light and graceful music that he will put on his programs. The usual number of "special nights" will be given. Full details regarding the season will be announced next week. In the meantime tables may now be reserved for the first week.

Cambridge Symphony Concert.

The sixth and last Boston symphony concert in Cambridge will be given in Sanders theatre next Thursday evening. The soloists will be Miss Olga von Radecki and the program as follows: overture "Euryanthe," Weber; concerto for pianoforte in F minor, Arensky; symphony No. 1, in C minor, Brahms.

BOSTON DAILY ADVERTISER
APRIL 29, 1907

THE SYMPHONY CONCERT.

PROGRAMME.

Victor Bendix. Symphony No. 4, D minor.
Chabrier. "Espana." Rhapsody for Orchestra.
Smetana. Overture. "The Sold Bride."

We are getting along bravely without soloists at most of our symphony concerts, and we thank Dr. Muck for impressing this lesson upon the public. We cannot so unreservedly praise his choice of new symphonies, however, taking Mr. Bendix's as an example. As Bendix was a pupil of Gade (whom the irreverent called "Mrs. Mendelssohn"), it was to be expected that he would not be very heterodox in form. Nor did he go quite as far as Richard Strauss in the amplitude of his orchestral forces. He has scored the work about as heavily as Beethoven did his ninth symphony,—and he has made it about as long. Unfortunately, however, he has not as much to say as Beethoven had.

The first movement opens promisingly with a rugged chief theme in which trumpets and kettle-drums play an important part. There is a good tributary passage which ends with an impressive diminuendo and ushers in the subordinate theme. Here matters begin to fall off in interest. This subordinate subject is not either striking or well-contrasted with what has preceded. One seeks in vain for the lyric character which should relieve both the masculine style of the chief theme and the intellectual character of the development. There were the usual modern complexities of rhythm, skilfully made and skilfully played.

There was no scherzo in this work, which remained either gloomy or warlike throughout. The intermezzo, which came second and took the place of the scherzo, was of a melancholy and semi-pastoral character. It gave many opportunities to the wood-wind instruments which were taken full advantage of. There was much figure treatment, until one felt like charging Bendix, as Falstaff charged Prince Henry,—"Oh, thou hast damnable iteration!"

Matters grew somewhat better in the last two movements. There was much excellent work for the French horn to do in the adagio and it was excellently played. But here again there was an excess of thematic development. It seemed as if Mr. Bendix were aspiring to become a Danish D'Indy in what Wagner would have called "ciphering with notes." It was all quite as logical as if one were doing a sum in arithmetic, and about as interesting as if the sum were worked out in 10 different ways.

The finale seemed to be the best movement. It was more martial than any other part of the symphony and its march-like theme, its fugal touches, its antiphonal effects for horn and trumpet and its earnestly worked-up climax made a good impression.

But Czerny's velocity studies, or even Schmitt's finger exercises, would have seemed fairly romantic after some portions of the symphony, and it was followed by one of the most popular of selections. Small wonder therefore that Chabrier's Spanish omelette was found savory. It was a work in which the imagination could not go astray.

We have heard of auditors who managed to weave romantic and beautiful sea-dreams out of Debussy's muted horns, oboe shrieks and unresolved dissonances, which is about as difficult as to imagine a snow-storm on seeing a canvas covered with green paint; in this work no such mental gymnastics were necessary, for the jota and the fandango stood out until one could almost smell garlic. The work reminded of Bizet's style in its frank abandon, its hearty animal spirits. Chabrier uses his orchestra as if it were a great guitar. By the use of harps combined with pizzicato string effects, the effect of the bandurria (the great guitar of Spain) is attained in a magnified degree. There are other auricious effects in the color scheme of Chabrier, rapid bassoon work and the most daring of trombone and tuba phrases, and the entire score is ingeniously made.

"Vulgar?" Yes, but only as some phases of national music ought to be. To refine this picture would be to spoil it, and Dr. Muck had the wisdom to see this and give it with an abandon that was glorious. He sliced the dish until all the pepper was piled up. The orchestra played with an "élan" that was marvellous.

Public applause is not a test of true merit. Strauss's "Death and Transfiguration," or Wagner's "Master-Singers" prelude, have never been applauded as this orchestral sketch was on this occasion. But, while we cannot quite join in the frenzied delight of the audience, we can still pay honest tribute to a work that is entirely successful in its school. Chabrier and Bizet would both have scorned the modern French "cerebral music."

Smetana's "Sold Bride" must have felt badly sold, poor young lady, to have been forced to march in the train of these Spanish gypsies. But she did not march, she ran! for Dr. Muck took the pace quicker than we have ever had it. Even that catchy "Fugue of Imitation," which begins the overture, was taken furiously fast. Yet it was effective and clear and the work ended a remarkable concert in a sprightly manner.

Louis C. Elson.

PENSION FUND CONCERT.

The season's second concert in aid of the pension fund of the Boston Symphony Orchestra, with Dr. Muck conducting, repeated last evening, by general request, the Wagner programme of Dec. 30, which was:

Overture—"Rienzi."
Overture—"The Flying Dutchman."
Overture—"Tannhauser."
Vorspiel—"Lohengrin."
Vorspiel—"Tristan und Isolde."
Vorspiel—"Die Meistersinger."
Funeral March from "Die Gotterdammerung."
Vorspiel—"Parsifal."

Last evening's concert, to a crowded and demonstrative house, gave a superb showing of Wagner overtures. Dr. Muck conducted with the divine fire of genius and with unsurpassed Wagnerian authority. Wagner, no longer of uncertain standing or merit, is well known to concertgoers. "Motives," climaxes and vivid bits of color are all more or less anticipated by the listeners, but Dr. Muck with his wonderful interpretive ability throws new light upon these richly colored tone pictures. His interpretations are like the finest possible hangings for great pictures, where tempered light subtly reveals the soul of the artist through his work.

The evening's programme, chronologically arranged, gave excellent opportunity of showing the composer's evolution from "Rienzi" up to "Die Meistersinger" and "Gotterdammerung," with slow, dramatic beginning, worked well to its bombastic climax. "The Flying Dutchman," descriptive of wind, waves and mystery, was followed by a superb performance of "Tannhauser," where the warring religious and pagan elements were depicted with great art. Dr. Muck received prolonged applause at its conclusion.

"Lohengrin," delicate and finely spun, but with values of strength as well as delicacy, and the human love music of "Tristan and Isolde" exquisite numbers. In the sombre yet crashing tragedy of the Funeral March from "Die Gotterdammerung was the climax of the concert reached, for the final "Parsifal" selection was as a spiritual downpouring to restore the Sabbath calm.

J. K. H.

Boston Journal
April 29-07

SYMPHONY BENEFIT CONCERTS COME TO A CLOSE

Wagner Program Given Under Dr. Muck's Direction—Orchestra Receives an Ovation—Arthur Hartmann Has Recital in Jordan Hall.

The last of this season's concerts for the benefit of the Symphony Orchestra pension fund was given at Symphony Hall last evening. The program was the same as at the preceding concert in December, being made up of Wagner music entirely, in the following progression: Overture, "Rienzi," "The Flying Dutchman," "Tannhauser"; preludes, "Lohengrin," "Tristan and Isolde," "Die Meistersinger," Funeral March from "Gotterdammerung," prelude, "Parsifal."

As before Dr. Muck's ability as an interpreter of the Bayreuth master's music was compelling and altogether fine. The varying styles and the growth of the composer were admirably expressed, and altogether the event was one long to be remembered.

OVATION FOR ORCHESTRA AT SYMPHONY CONCERT

The twenty-third Symphony concert was sharply divided into two sections, one dull and depressing, the other brilliant and exhilarating. The new symphony in D minor by Victor Bendix furnished the first portion. While this work had certain features to commend it, such as sanity, form and occasional beauty, its chief impression is that of machine made music by a fairly well-grounded professor of his art. Nowhere is there any deeply felt inspiration, any new and impressive melodic style, any splendor of orchestration or glow of color. The first movement is a commonplace grouping of things that have been said before and the second a feeble attempt at pathos. The slow portion is perhaps the best of the work, for here, indeed, we find grace and a not unattractive line of melody. But this is long-drawn out beyond all reason, and what might have charmed by its simplicity and restful appeal becomes tiresome. The finale has spirit of a certain not very spontaneous sort, yet here again a baldness of instrumental grouping prevents thorough enjoyment.

And then the other side—all fire and rhythmic fascination—the side introduced by the magnificent "Espagna" of Chabrier; one of the most dazzling men with an orchestra who ever lived in France. This masterpiece of compelling melody and intoxicating lilt is familiar, but not in the way it was played on this occasion, for Dr. Muck brought out of it an astonishing amount of newness, an instrumental speech of passion and variety that has not been heard before in this city. Its effect was almost enough to bring the audience to its feet, and did the members of the orchestra to theirs in answer to such bursts of applause as do not often disturb the classic serenity of Symphony Hall on Saturday evening.

An equally brilliant and highly colored performance of Smetana's "Bartered Bride" sent its hearers away with complete forgetfulness of the dull symphony that began the [illegible]

EVENING TRANSCRIPT,
WEDNESDAY, MAY 1, 1907

WHO SHALL CONTROL THE SYMPHONY?

To the Editor of the Transcript:

There is a rumor abroad that some fifteen of the present players of the Symphony Orchestra are to be discharged at the end of the current season and their places filled by new importations. As a concert-goer whose attendance on Saturday night has been, since 1889, nearly as constant as the recurring weeks upon the calendar, and as a lover of the members of the orchestra jointly and severally, I find this rumor disquieting from several points of view.

First, a year ago the orchestra was declared the peer of almost any European Orchestra. Is it possible that in the short time since such deterioration can have taken place as to require that percentage of expulsions? Or does the reason for such deterioration lie elsewhere? Is it possible, if the tenure of office is in the power of the conductor, that he can in one year sufficiently judge the players' individual powers as to justify many summary dismissals? Is it advisable, in view of the short contract of the conductor, that fifteen vacancies be created that may readily recur one year hence, shall the incoming conductor see fit? Amalgamation of new material takes time; will the orchestra at the end of Dr. Muck's service be improved by the substitution of even better players perhaps at one-seventh or one-sixth of the desks?

Second, the effect on the men of a loose tenure of office is of the very worst. The feeling that a slip, or even several slips, may cause discharge, creates a nervous condition conducive to the making of those slips. No one wishes to introduce the life tenure said to obtain in Germany, but some middle ground giving reasonable assurance of continuance in office may be found. The falling-off in skill of the players under this strain occasionally works great hardship in our orchestra. The members deserve special consideration owing to the difficulty in obtaining new positions. Having resigned from the Musical Union, they must seek readmittance, which is at best problematical and accompanied by a severe fine.

The very pension fund is endangered. If ten years' service (as I understand) is required, what reason is there for enthusiasm in playing, and rehearsing for two or three extra concerts, when any one of the players may at any time find himself out of the organization and all its benefits? It is sincerely to be wished that the rumor is false and that the men whose loyalty and endeavor are undoubted may find assurance and stability in office.

CHARLES PEABODY

Cambridge, April 29.

[The facts in the case are briefly these: The players of the Symphony Orchestra are engaged under contracts of varying length, without understanding of any kind as to their renewal. At the end of the current musical year several of the expiring contracts will not be renewed, but the number is considerably less than fifteen. The sole reason for this action is want of due efficiency on the part of the men affected. Of that efficiency in a body of ninety-five men, someone must be the final judge and authority, and that one in an orchestra, organized as is ours, is necessarily the conductor. No one knows so well as he by daily and intimate knowledge the capacity of his men for the work in hand and the spirit in which they approach it. No one is so directly responsible for the [illegible] nance and the raising of its standard of proficiency. If he believes that certain of his men are inefficient, when other men can be found to take their places and acts accordingly, there can be no appeal from his decision. If he were to be swayed by the preferences of one or another of his hearers, by personal considerations or by sentimental sympathies, there would be an end to the discipline and decision necessary to the control of such an organization as the Symphony Orchestra. High as its rank is, it may still be possible to make it better, and no orchestra can stand still, however painful personally changes in it may be. The conductor in such matters acts like the head of any other organization in business or in the professions, who is responsible for its efficiency and sets that efficiency above every other consideration. As for the Pension Fund, the ordering of it from the first has been in the hands of the men. Retiring players receive its benefits, if under its rules they are entitled to them, or else their own contributions to the fund.]

The Boston Post
MAY 4, 1907

HESS PLANS A VACATION

Concert Master Will Tour Europe With His Family and Some of His Pupils

Professor Willy Hess talked with a Post reporter last night concerning his plans for the coming year.

He is to sail on the Blucher of the Hamburg-American line for Berlin. He will then travel, with Mrs. Hess, through Europe, eventually settling in one of the large cities, his choice depending largely on the selection of a satisfactory vocal teacher for his daughter. A number of the professor's American pupils will follow him for purposes of study.

He is at present considering the offer of a New York manager, and may decide to tour the States for a series of 30 or 40 concerts next winter, beginning in December.

"Is there any truth, professor, in the report that your request for leave was the result of a disagreement with the powers that be?" was asked.

"Most emphatically no," answered he. "Conditions have been as satisfactory and friendly as they could possibly be. I have asked for leave solely because of the fact that I have taken part in 160 orchestral concerts, besides those of my quartet, and my various appearances as soloist. My time has been so fully occupied with these and constant teaching that I require an absolute rest, which to me means travelling in Europe for the present, and appearances as a soloist, possibly in America as well as Europe, during the following winter. I shall return the season after next ready to continue my labors. At present I look forward to a change and relaxation from the high pressure at which I have worked since my arrival in this country."

BOSTON JOURNAL
MAY 4, 1907.

TIMOTHEE ADAMOWSKI
CONDUCTOR
"POP" CONCERTS.

THE "POP" CONCERTS.

The twenty-second season of "Pop" concerts in Symphony Hall will begin next Monday evening and will continue every week night until June 29. This year, therefore, they will last but eight weeks, instead of the usual nine, the regular season of the Symphony Orchestra having been lengthened one week. The conductorship this year, as last, will fall to Timothee Adamowski, Max Zach and Gustav Strube, each of these gentlemen having a third of the season in the order named. The orchestra will consist of fifty-five men from the Boston Symphony Orchestra. The program for Monday night is: March, "Parade" (first time), Richard Strauss; waltz, "Mon Reve," Waldteufel; selection, "Grand Mogul," Luders; overture, "Semiramide" (first time), Rossini; march, "Tannhauser," Wagner; selection, "Madam Butterfly" (first time), Puccini; overture, "1812," Tschaikowsky: Suite No. 1, "Carmen" (first time), Bizet-Hoffmann; overture, "Fledermaus," J. Strauss; waltz, "Jolly Widow" (first time), Franz Lahar; selection, "Mlle. Modiste," Herbert; march, "Mattchiche," Borel-Clerc.

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BOSTON POST, FRIDAY, MAY 3, 1907

DR. KARL MUCK, ON EVE OF DEPARTURE FOR EUROPE, PAYS HIGH TRIBUTE TO SYMPHONY

(Photo by Post artist.)
Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and Mrs. Muck, who are going abroad for the season

Dr. Carl Muck emerged from a strenuous orchestral rehearsal, his eyes flashing, every line of the face and tense, wiry figure aglow with nervous energy, and spoke with a Post reporter yesterday afternoon in Symphony Hall.

"The season I have spent here, and the results of my work," said Dr. Muck, "have been exceedingly gratifying to me. The American public I have found to be an enthusiastic and intelligently receptive one. Of your orchestra I only say that there are but two in Europe capable of comparing with it—the Royal Orchestra of Berlin and the institution of the same name at Vienna."

"And has Mrs. Muck found conditions here to be equally satisfactory?"

"Ausgezeignet!" and the eloquent look which accompanied the word spoke volumes.

It may here be said that in the annals of Symphony Hall there have been few such satisfactory seasons as the past one. The relations between conductor and players have been of the warmest and most cordial description, and there is the utmost harmony between all parties concerned.

Dr. Muck leaves this city on the 10th of the month, proceeding directly to Berlin, where he will conduct performances at the Berlin opera until the close of the season there June 20. From Berlin he will retire to his "palace" at Dobelbad bei Graz, in Styria, to rest from his labors, and to recuperate for the work of next winter.

Boston Herald

May 5, 1907.

THE POP CONCERTS.

The 22d season of "Pop" concerts in Symphony Hall will begin tomorrow evening and the concerts will be given every week night until June 29. This year they will last but eight weeks instead of the usual nine, for the regular season of the Symphony Orchestra was lengthened one week. The conductors will be Messrs. Timothee Adamowski, Maz Zach and Gustav Strube. The orchestra will consist of 55 men from the Boston Symphony Orchestra.

When the "Pop" concerts were removed from Music Hall to Symphony Hall, there was a decided falling off in the attendance. Symphony Hall seemed far out of the way. In the last two or three seasons, however, patronage has steadily increased and last year was the best since the days of the old Music Hall; in fact, the attendance equalled all but the most prosperous years down town. This year is expected to be even better, if only for the reason that the public is becoming used to going up town for its summer music.

Mr. Adamowski, the first conductor of the "Pops," has spent not a little time this past winter in search of novelties. Victor Herbert, for example, will be represented by selections from "The Red Mill" and "The Magic Knight," and Gustav Luders by his "The Grand Mogul." It will be strange to see the name of Richard Strauss on such a programme, but when the composer was younger he wrote a military march which will be played. Other novelties will be as follows:

Bizet, Suites Nos. 1 and 2; Puccini, selections from "Madame Butterfly" and "Tosca"; Taven, fantasia "Coppella," "Manon," "Le Jongleur de Notre Dame"; Acerbi, "Dall' Italia"; Mascheroni, "Dans les fleurs"; Morena, "Kinkerlitzchen"; Fuscik, "Entrance of Gladiators"; Hoffman, "suite Nuptiale"; Glikh, "Lustspiel Overture"; Fleuron, "La Charmeuse"; Fuscik, "Under the Admiral's Flag"; Nevin, "A Day in Venice"; Ziehrer, waltz, "Sammt und Seide"; Lehar, "Cupido Waltz"; Lincke, "Verschmahte Liebe" and "Nachfalter" waltzes; Eugene, "Cupid's Garden"; Laume, "Les Marionettes"; Ganne, "Marche-Tartare."

The programme for the first concert will be:

1 March, "Parade" (first time).....Strauss
2 Waltz, "Mon Reve".....Waldteufel
3 Selection, "Grand Mogul" (first time) Luders
4 Overture, "Semiramide".....Rossini
5 March, "Tannhaeuser".....Wagner
6 Selection, "Madame Butterfly" (first tome).....Puccini
7 Overture, "1812".....Tschaikowsky
8 Suite No. 1, "Carmen" (first time) Bizet-Hoffmann
9 Overture, "Fledermaus".....J. Strauss
10 Waltz, "Jolly Widow" (first time) Franz Lehar
11 Selection, "Mlle. Modiste".....Herbert
12 March, "Mattchiche".....Borel-Clerc

MAY 5, 1907.

GIVE GODSPEED TO SYMPHONY HEAD

Last Night's Concert Was the 24th and Last of the 26th Season.

BEETHOVEN'S MIGHTY DIRGE MOVES AUDIENCE

Music of Battle, Murder and Sudden Death Feature of Programme.

BY PHILIP HALE

The 24th and last concert of the 26th season of the Boston Symphony Orchestra, Dr. Muck, conductor, took place last night in Symphony Hall. The programme was as follows:

Overture to Shakespeare's "Richard III." Volkmann
Symphonic poem, "The Battle of the Huns" Liszt
Symphony No. 3, "Eroica".....Beethoven

The Herald discusses elsewhere in this issue the programmes arranged by Dr. Muck during the season.

Was the thought of heroism and of battle, murder and sudden death in the conductor's mind when he arranged the programme of last night? First we have Richard III., the Richard of Shakespeare and Colley Cibber, the bogy man as impersonated by Kean, Kirby—"Wake me up when Kirby dies!"—and Barry Sullivan, not the monarch whitewashed by the latest historians and by the most recent biographer, Sir Clements R. Markham, the philanthropic ruler who lived happily with the Lady Anne and would not have murdered the princes in the Tower for crown on crown and untold gold. There is the Battle of Bosworth Field, the singularly anachronistic tune, "The Campbells are Comin'," the thought of Richard shouting wildly for another horse.

And lo! immediately another battle scene, the music of Liszt to translate the legendary fight pictured by von Kaulbach into tones. There are ghosts of Richard's victims in Volkmann's overture; there are ghosts of Huns who arise to the combat in Liszt's symphonic poem. If the English soldiers arrayed against the tyrant are typified by a Scottish tune, called by Volkmann an old English war song, the Christians as opposed to the Huns are typified by the church melody of "Crux fidelis."

A Hymn of Triumph.

In overture and in symphonic poem the ending is a hymn of triumph and exultation. Righteousness has prevailed.

And after these works came a frankly heroic symphony, though to some the symphony is not so heroic in character as the fifth. Here the hero is borne to the grave, and what is supposed to happen in the finale, with its variations Beethoven only knew.

Volkmann's overture was never fully appreciated here until we heard Smetana's symphonic poem with Richard as the hero. The subject impressed the Bohemian deeply, but at the time Smetana was not a master of expression. Volkmann, unlike Smetana, gave no programme with his overture, and the few commentators quarrel among themselves about the significance of certain themes. The composer wrote his overture and incidental music for the theatre. "For Shakespeare's tragedy" is clew enough. If you find Rubinstein's "Iwan the Terrible" on a concert programme, you know at once what you have a right to expect, a suggestion of cruelty, horror, suffering; and in this instance you, hearing, are tortured in turn.

Liszt, as was generally his habit, talked and wrote much about "The Battle of the Huns" before it was performed, and even before it was completed. He said it would be no "guitar piece," and he evidently thought well of it. But unless Dr. Muck had set his heart on a row of heroic, battle pieces—he might have added Tschaikowsky's "1812" overture—it might have been a pleasure to hear still more familiar symphonic poems by Liszt, or those that have not been played here. In the former case, "Tasso" or "Mazeppa"; in the latter, "Hamlet." (By the way, Richard Strauss' "Macbeth" is unknown to the Symphony audience.) How many have heard Liszt's "Ce qu'on entend sur la Montagne" and "Heroide Funebre"? The "Hungaria" has been played here only once, I believe, and the inadequate performance was nearly 16 years ago.

Cause for Rejoicing.

Beethoven said nothing about the programme of his "Eroica." There is a story that the title page of the manuscript bore the word "Bonaparte" and that when the death of Napoleon at St. Helena was announced the composer remarked grimly that he had foreseen the catastrophe when he wrote the funeral march in the symphony. Does Dr. Muck accept the theory of Wagner; that the hero in this symphony is "the whole, the full-fledged man"? The music remains the same, whatever the explanation may be. As Dr. Muck began the season with a symphony by Beethoven, so he ended it.

Let us rejoice that in the programme, however singular it may have seemed to some, there was no attempt at a spectacular close with the full strength of the company and a grand pyrotechnical display. Let us also be thankful that there was no "sadness of farewell"; for Dr. Muck will return to us in the fall.

A man of the opera house, he undoubtedly chose the pieces by Volkmann and Liszt for the dramatic effects he finds in them. It is not necessary to hold that a conductor of the rare force and intelligence which characterize Dr. Muck believes in the plenary inspiration of every work he chooses for performance. Volkmann was a man of the utmost sincerity, but he was seldom inspired. And how about Liszt? Did he always believe in his own inspiration? Was he sincere in the works which were suggested to him by religious subjects?

Read the interminable letters he wrote to his princess and you would infer that his sole thought in life was concerning the good of the church and his own salvation. Was he honest in all this? Probably at the time he wrote, for he was a sentimentalist as well as a mighty influence, a man of indisputable genius, which is sometimes shown even in his musical compositions.

All these questions in
been suggested by the p
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Cross. Romantic in itself, the
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Was Vivid and Virile.

The performance of the "Eroica" must be ranked among the great performances of the season. It was one of uncommon and sustained eloquence. It was virile and vivid throughout. In treatment of detail and in general breadth and sweep. There was no forced intrusion of the conductor's individuality. The hearer was conscious of Beethoven's mighty voice, which came direct and not as through a ventriloquist. Grandeur and tenderness, nobility of lamentation, titanic assertiveness and mirth, these made their irresistible way. Nothing stood between the composer and the hearer.

Thus ended a most interesting and brilliant orchestral season, a season that will be memorable in the history of the organization, a season conspicuous, not by reason of the assisting singers or players, but first of all by the performance of the orchestra under Dr. Muck.

That the audience appreciated his ability and his work was shown by the prolonged welcome at the beginning of the concert and the hearty God-speed at the end. May he return to us refreshed and in high spirits for the 27th season!

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BOSTON EVENING TRANSCRIPT, SATURDAY, MAY 4, 1907

DR. MUCK'S FIRST YEAR

HIS PROGRESS AT THE SYMPHONY CONCERTS

The Obstacles at the Beginning—The Quickness and the Openness of Mind with Which the Conductor Has Come to Know His Men, His Public and the Traditions of the Orchestra—The Gradual Influence of This Knowledge Upon His Programmes—The Appeal of His Personal Traits—The Qualities of His Conducting as the Year Has Ripened It—The Maintaining and the Broadening of the Standards of the Orchestra

Nearly seven months ago on a Friday afternoon in Symphony Hall, Dr. Muck conducted before his first American audience. It received him cordially; it watched him with eager curiosity; it listened to his reading of Beethoven's fifth symphony intently; and it departed well pleased with the first new conductor the orchestra had had in seven years and warm in anticipation of the future. Yesterday, at the last afternoon concert of the musical year, and with Beethoven's third symphony, Dr. Muck took leave, until next October, of the same audience. It applauded him warmly when he came first to the stage; it listened with an attentive animation, that neither the end of the season nor the familiarty of the programme had dulled; and at the close of the concert, it remained in its place until it had twice recalled him very heartily. By every sign that an audience might give, the anticipations of last autumn had been fulfilled, and Dr. Muck stood firmly established with half his public here. The other half, at the concert of tonight, is as sure to testify to its liking and appreciation. Thus Dr. Muck has won his place more quickly and surely than there was reason to expect last October, and in the face of considerable obstacles.

Like all the conductors of the Symphony Orchestra, except Mr. Henschel, Dr. Muck came to a public to whom he was practically unknown and of whom he himself was no better informed. Like them, too, he came with more reputation as a conductor of opera than of orchestral concerts. Outside short journeys in Europe, he had made his career wholly in Germany and practically as one of the conductors at the Opera House in Berlin. In Germany he was of established rank; elsewhere in Europe he was known and esteemed; but in Boston and in New York, except to a few informed connoisseurs, he was barely a name. Orchestral concerts, moreover, had been only incidents in his work, and in them he had followed the rather rigid rules and customs of musical Germany. Report, however unjustly, represented him as a classicist and a conservative, disliking most of the music that had been written since the death of Wagner, and making no secret of his distaste. Noted operatic conductor though he was, rumor also denied him warmth of temperament and elasticity of style. On the other hand, Dr. Muck himself was coming to an orchestra of which he knew only the prestige and to a public of whom he knew still less—a public accustomed to very catholic programmes and to the frequent hearing, in particular, of ultra-modern music. He was, moreover, succeeding a conductor who in his thirteen years of service had made the Symphony Orchestra one of the finest instruments of its kind in the world; who had established it and its public in certain traditions, and whom especially in the broadening of his later years his audiences warmly cherished.

From the very start Dr. Muck has proved his alert intelligence and openness of mind. More quickly than any of his predecessors he has come to know his men, his audiences and the enduring traditions of the Symphony concerts. Almost from the beginning his men have respected and liked him. He has exacted much and sedulous work from them, but he has exacted more from himself. He was a conductor, as they speedily discovered, who knew more of the technic and the possibilities of the different instruments of the orchestra than did any of his predecessors. On occasion he has instructed the brasses in the capabilities of their instruments as though he himself had played them. Or he has summoned a single choir, like the strings or the woodwinds, to rehearsal by itself and surprised the men by his knowledge of its resources. He has maintained discipline and enforced authority, but he has been neither querulous nor fussy. No conductor could be quicker than he to bid his men share in any unusually warm applause after mutual conquest of many difficulties. At moments, as in the playing of some of the classic symphonies, he has even left the orchestra to itself. He has asked of his men the same alacrity of spirit and the same pursuit of perfection that he has brought to his own work. He has come to know not merely their skill, but their temper and idiosyncrasies, and he has judged them accordingly, with friendliness, but also with justice and with regard for work and for the standards of the orchestra above all else. In a season, by this use of one instinctive capacity that goes to the making of a conductor, he knows his men.

In the same way and with the same quickness and breadth of intelligence Dr. Muck has come to know his public and the traditions of the Symphony concerts. For a month or two at the start, he and it were practically discovering each other, while he also had to learn and measure his forces. As any conductor would do under like circumstances, he confined himself to familiar pieces and often to the older classics. As any conductor of his antecedents would do, he shaped his programmes at first on the rather stiff and narrow German model. Through December and beyond, the more impatient of the audiences doubted and feared. Were we to move in a round of established classics, mainly German? Were they to move in a weekly order of overture, concerto, symphony or the reverse? Were we to hear no new music, no French, no American, no ultra-modern music and so forth and so on? Little by little, especially through the second half of the season these alarms have vanished. As soon as Dr. Muck had mastered his forces, grasped the traditions of the concerts, and understood the long musical training, catholicity and curiosity of his public, and the varied likings that it represents, he has discreetly adjusted them all. The tone-poem and the miscellaneous piece have regained their established place. New or unheard music has come to performance, and for the most part justified itself either by its intrinsic interest or by the prestige of its composer. Strauss's "Sinfonia Domestica" and Debussy's "The Sea" have been played for the first times. Reger has found a place on the programmes. Our audiences have practically discovered Sibelius with interest and pleasure. Bruckner has been made known afresh to them. The music of the Scandinavian symphonists has had unusually ample hearing. American composers from Paine to Hadley have not been neglected. The list of the classics runs from Bach to Wagner with few missing names. Except the new Englishmen, there is hardly a group of composers unrepresented in the final enumeration of eighty-six pieces.

Thus has Dr. Muck broadened his point of view and assimilated the desires of his public as he has gradually learned them. In one respect, however, his programmes have been thoroughly his own. He believed at the start, he still seems to believe, in the "unified" programme—that is a programme that contains music of a similar mood and spirit; that belongs to a single epoch; or that represents a single group of composers. There is much to be said for such unity of design. There is something to be said against the lack of contrast and variety by which this unity may weaken or dull a single programme. The American tradition from Theodore Thomas through Mr. Gericke has been that of more diversified programmes, in which the several "numbers" were as foils to each other and as spurs to the varying interests of the listeners. In this respect Dr. Muck has chosen his own "unified" way and oftenest followed it. His public, according to its tastes, has liked, or in almost equal numbers frankly disliked it.

Long before the audiences at Symphony Hall could fairly estimate Dr. Muck's worth as a conductor, they found him interesting as a man. Some conductors cultivate a romantic aspect like that of heroes of "musical" novels; others would display a dishevelled energy; others still have advanced to their work as to a solemn ceremonial; while yet others have courted the slightest whiff of applause. Week after week his public has seen Dr. Muck come unobtrusively to his place and leave it as unobtrusively, hesitating even to acknowledge applause unless it were plainly warm and insistent. His aspect and bearing have been those of a cultivated, finely bred and finely poised man of the world, who esteems its conventions neither too highly nor too lightly. To see, he has suggested the absorbed and eager, more than the musician. No idiosyncrasy or trick of the concert-room has tarnished the quiet aristocracy of his bearing. The least of his desires has been to ask attention to himself. In his absorption in his work he has seemed to forget his audience. His beat, with all its precision and nervous vitality, and his gestures, with all their clear suggestion of rhythmic and tonal shadings, have been steadily of an unostentatious authority. Yet from the first concert of last October, many in his audiences have felt the charm, the distinction and the fine individuality of the man, and nearly all have found in him the intangible qualities that make a personality interesting and not commonplace. Every able and individual conductor must have a force of personality that sways his men. A few of them have also a similar fascinating force for their audience, and it the more potent when the conductor himself seems unconscious of it. It is a legitimate attribute, and to many of his hearers it dwells in Dr. Muck.

From these traits of the man have sprung some of the qualities of the conductor. It is the high and fine tradition of our orchestra that the conductor must subordinate all else to his work. He must not spare himself or his men. Whatever his mood, he must subdue it to its task. Whatever his own liking for particular music, he must give to it the utmost of his powers. He may miss neither the large effect nor the significant detail. He must work as one who courts perfection as a mistress and as an ideal. Steadfastly Dr. Muck has maintained and strengthened this tradition. His industry in study of scores, in the preparation of parts for the players, and in actual rehearsal has been zealous and unflagging. He has frankly told his friends that through the season he had little time for aught but work. He has come as tirelessly and with as little heed of the mood of the moment to the weekly and (on the journeys to other cities) to the daily, concerts. Upon music that he little esteems, like Strauss's "Domestica," or Debussy's sea-pieces, he has lavished the largest and the finest of his powers, striving at each repetition to disclose more clearly and intensely every significant quality it may contain.

Another tradition, another necessity indeed, requires the maintenance of a very high technical standard in the orchestra. One of its glories is the technical resources and the technical felicity of its men. From their virtuosity spring the mellowness, transparency and vibrancy of tone, the balance and euphony, the range of shading, the fine precision that have long been distinguishing traits of our orchestra. Mr. Gericke's unusual and exquisite fineness of ear and sensitiveness to tonal adjustments steadily fostered them. On the whole, Dr. Muck has maintained these qualities, but hardly heightened them. There have been occasions, indeed, when the perfect euphony has seemed a little to wane, when the precision has been a little less absolute and the mellowness a little roughened. But in the next concert the familiar perfections have returned, and almost from the beginning Dr. Muck has added others to them. The mellow tone has become more elastic, and gained time and again a larger sonority. The orchestra has learned a new incisiveness of accent alike in the isolated phrase and the long progression. It can be at need more "songful," more declamatory, more piquant to the ear, more potent to the imagination. In a word, Dr. Muck has infused into it a fresh vitality, and out of that vitality have come a new suppleness and fire. Its technical and executive qualities are distinctly more alive.

Again, from Dr. Muck's personal qualities may come his fine objectiveness as a conductor. Some of his brethren seem to begin in their hearts with congratulations to the composer that he and his music are to be the means through which they will "interpret" themselves. They can leave no passage unmarked with some token of their insight, and not a measure escapes their preternatural sense of "inner meanings." Two or three minutes of unmodified pace, unvaried rhythm or steady accent vex them. Thus do they contrive and establish their "individual" readings. Dr. Muck, in contrast, has sought only to give the music before him its fullest and most characteristic voice. He has kept himself steadily the unobtrusive medium of its utterance. He has sought to serve the composer and no other, and to serve him in the composer's own way.

There is a kind of routine objective[illegible] that takes all things, with detache[illegible]ainess, for what they are on t[illegible]surface. Dr. Muck's is of a finer pe[illegible]ation and discrimination. A symphony [illegible] Mozart has its characteristic manner, accent, flow—the qualities that make it Mozartean and of its time. A symphony by Beethoven or Brahms has its peculiar and distinguishing eloquence. A symphony by Tschaikovski or Sibelius speaks in yet other tones; and a "poem" by Strauss or a "sketch" by Debussy runs almost in a musical dialect of its own. Dr. Muck's objectiveness first discovers, then differentiates, and finally heightens, these characteristic traits. He does not merely give the music an unforced voice, but he gives it the peculiar voice with which the composer seems to speak in the score. The range, the sensitiveness and the discrimination of Dr. Muck's objectiveness are its distinctions. Never, moreover, has his continence been the continence of listlessness. If he has let the music flow placidly in some of the older pieces it is because they plainly demanded it, and always that flow has been undulating. When the composer has asked elasticity, incisiveness, contrast, vividness, Dr. Muck has been as quick to understand and achieve his purpose. With the classic symphonies in particular, the crown of his objectiveness has been its vitalizing quality. Whatever music he has played, he has given it propulsive and communicating power.

By its results we listeners know unmistakably this power. "Vera incessu patuit Dea." It is the sign of the born and made conductor, but like most such results, it is singularly baffling of analysis. Perhaps, with Dr. Muck, the secrets of it are four. In him surely are those qualities of musical intellect, so to say, that enable him to grasp the structure, the design, the architectural and proportioning qualities of a symphony, an overture or a tone-poem. He has a very keen sense of the form, the organic development, the gradual evolution from and within itself of a composition. He apprehends equally its large contours and significant details. By the same musical intellect he grasps the melody which is the thought and the fibre of the music. Thereby he enters into its very spirit and substance, and finds the pace that most truly and significantly imparts them. Equally in Dr. Muck is the power of musical temperament and imagination that keeps melodic lines undulating, stirs rhythms, rounds phrases and gives to all that it touches the songful quality that has been one of the distinctions of his conducting. Then may enter, perhaps, the element of responsive poetic and dramatic imagination—the discovering and sympathizing, the discriminating and communicating, power by which Dr. Muck has given to almost all the music that he has played a characteristic and intense eloquence and a pervading and individual atmosphere. A suite by Bach, an overture by Brahms, a symphony by Tschaikovski or a tone-poem by Strauss, each in its kind has "sounded" with poetry or beauty, with significance or power. And last there is in Dr. Muck the sense of the instinctive and practised conductor, and especially of the able operatic conductor, for just effect upon the ears and the imaginations of his hearers. Almost from the beginning he has proved his feeling for the incisive phrase, the searching instrumental voice or contrast, the heightened or the insinuating emphasis, the long sweep and the final break of climax. These are the qualities of a conductor who first imagines and then orders his imaginings, and whose largest power still leaves a sense of power controlled. It is this blending of many traits in Dr. Muck and the excess of none that has made him so satisfying a conductor for the purposes of our forty-eight concerts and the range of music they must traverse. He has met to the full the first necessity of them—to wear well and ripen in the wearing.

H. T. P.

The "Pops"

On Monday evening, a week later than usual, the twenty-second series of "Pop" concerts begins at Symphony Hall. They will continue each evening, except Sundays, from eight o'clock until eleven, through Saturday, June 29, and the arrangements are practically those of previous years. Fifty-five men from the Symphony Orchestra will make the band, and Mr. Adamowski, Mr. Zach and Mr. Strube of the orchestra will conduct, each for a third of the series. Tables will replace the seats on the floor; smoking will be permitted there, and drinks of both kinds and eatables will be served. In the first balcony seats can be reserved, while the second is open for general admission. Practically the only change will be a general freshening of the programmes, an effort to put more new and light music in the list, and to quicken the spirit of the performances. Selections from Puccini's operas, for example, and from the newest musical pieces of the theatres, are to be played, and Mr. Adamowski, who is to conduct the first third of the series, has made a diligent search of the programmes of similar concerts on the Continent for music that has not been heard at the "Pops," even to an early military march by Richard Strauss. He has found and chosen:

Puccini: Selections, "Madame Butterfly," "Tosca."
Herbert: Selections, "The Magic Knight," "The Red Mill."
Luders: Selections, "The Grand Mogul."
Tavan. Fantasia from "Coppelia" (Délibes), "Manon" (Massenet), "Le Jongleur de Notre Dame" (Masscnet).
Acerbi: Dall' Italia.
Mascheroni: Dans les fleurs.
Morena: Kinkerlitzchen.
Fucik: Einzug der Gladiotoren, Unter der Admirals-flagge.
Hoffman: Suite Nuptiale.
Glikh: Lustspiel Overture.
Fleuron: La Charmeuse.
Richard Strauss: Parade March.
Nevin: A Day in Venice.
Ziehrer: Waltz, "Sammt und Seide."
Lehar: "Cupido" Waltz.
Lincke: "Verschmähte Liebe" Waltz, "Nachtfalter" Waltz.
Eugene: Cupid's Garden
Laume: Les Marionettes
Ganne: Marche Tartare.

For the first concert on Monday, the programme, with an unusual array of new pieces, is:

March, "Parade".....Richard Strauss
Waltz, "Mon Reve".....Wauldteufel
Selection, "Grand Mogul".....Luders
Overture, "Semiramide".....Rossini
March, "Tannhäuser".....Wagner
Selection, "Madame Butterfly".....Puccini
Overture, "1812".....Tschaikovski
Suite, from "Carmen".....Bizet-Hoffman
Overture, "Fledermaus".....J. Strauss
Waltz, "Jolly Widow".....Lehar
Selection, "Mlle. Modiste".....Herbert
March, "Mattchiche".....Borel-Clerc

BOSTON DAILY ADVERTISER
MAY 7, 1907

FIRST OF 'POP" CONCERTS

Every Available Table Seat Occupied and Galleries Crowded—Programme Received With Enthusiasm.

Spring may be backward, but not so the people for whom the opening of the season of "Pop" concerts is fixed by the management of the Symphony Orchestra, for the first "Pop" of 1907 was given last night at Symphonty Hall before an audience that filled the galleries and occupied about every available table seat.

And it was an enthusiastic gathering of people that were ready to believe that the snow-shovels were really put away for a time, and that the almanac had recovered from its brainstorm. In short that the time had arrived to enjoy popular music and beer, if not strictly al fresco, at least under circumstances that bred thoughts of the briny deep, the clear mountain air soon to be realities rather than dreams.

And it was a decidedly popular programme, as witness:—

March, "Parade".....Richard Strauss
Waltz, "Mon Reve".....Wauldteufel
Selection, "Grand Mogul".....Luders
Overture, "Semiramide".....Rossini
March, "Tannhauser".....Wagner
Selection, "Madame Butterfly".....Puccini
Overture, "1812".....Tschaikovski
Suite, from "Carmen".....Bizet-Hoffman
Overture, "Fledermaus".....J. Strauss
Waltz, "Jolly Widow".....Lehar
Selection, "Mlle. Modiste".....Herbert
March, "Mattchiche".....Borel-Clerc

The opening number was new to most, few seeming to realize that Richard Strauss has "dropped into" popular marches. The other "new" numbers, including the noisy "1812" overture, were welcomed as more or less familiar friends.

Mr. Adamoski, who conducts for the first third of the season, was given a hearty greeting and responded kindly to some of the requested encores.

All in all it was a fitting opening of the now time honored institution and gave promise of a most successful series of entertainments.

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THE SUNDAY HERALD---BOSTON, MAY 5, 1907.

Fewer Soloists Than Usual at the Symphony Concerts; "Erminie" in Jordan Hall; the "Pops" Commence Again.

BY PHILIP HALE.

THE season of 1906-07, which was brought to a close by the Symphony concert last night, was a distinguished one in certain ways.

The Symphony orchestra played under a new conductor; another orchestra was established here; Mr. Lang, the conductor of the Cecilia Society from its foundation, laid down the baton.

Foreign composers visited us. Mr. Leoncavallo came first with a queer orchestra and a still queerer assortment of Italian singers. He behaved in a dignified manner and took his music seriously, even when he was conducting the overture to "Roland of Berlin." A brave man, too, for he did not turn a hair during the performance of the grand septet from "I Medici."

Mr. Camille Saint-Saens, who was used by the critics in New York as a club to lambast his countrymen of the ultra-modern school, beamed on us and played three of his own waltzes in rapid succession; but even his Canary waltz did not console us for a programme which did not include any one of his symphonic poems.

Mr. Coleridge-Taylor came and did not conduct any one of his choral works at a Cecilia concert. His chamber music did not turn from the error of their ways those who do not believe that the American music of the future must be based on Negro, Indian and Creole tunes.

The Handel and Haydn performed Handel's "Belshazzar" for the first time, it is said, in America. After the performance this statement was readily believed by some, who forgot that "David," by the Chevalier Neukomm, was once a favorite oratorio in Boston.

The Cecilia performed for the first time in this city Pierne's "Children's Crusade" and an abridged version of Paine's "Azara."

The end of the season saw the death of the Choral Art Society, for its leader, Mr. Goodrich, is now the conductor of the Cecilia.

There were visiting prima donnas, who gave song recitals and concerts: Mmes. Melba, Sembrich, Eames, Gadski, and Schumann-Heink. Mme. Melba shone resplendent. Nor should Mme. Nordica be forgotten, who gave one of the most entertaining vaudeville shows ever seen in the town.

Pianists visited us for the first time; Mme. Goodson, who came prudently provided with letters to patrons and patronesses of art; Miss Schnitzer, who brought no letters and revealed a surprisingly developed mechanism and a poetic, fiery, imaginative soul; Dr. Neitzel, a scholarly critic with a pretty wit.

Mr. Macmillen of Marietta played the violin and showed that the reports of his proficiency which were published in the London journals were not wholly incredible. Mr. Hartmann, known here some years ago as a child wonder and then as a student, returned a well equipped virtuoso.

"Madam Butterfly" was performed here (in English) for the first time by Mr. Savage's company and later (in Italian) by the Metropolitan Opera House Company. "Hansel and Gretel" was performed here for the first time in an adequate manner and in German. Mr. Converse's music to "Jeanne d'Arc" was heard in connection with Mr. Mackaye's play.

The week of grand opera vouchsafed to us by Mr. Conried was made conspicuous chiefly by the impersonations of Miss Geraldine Farrar, the vocal wealth of Mr. Caruso, the pluck and intelligence of Mme. Jacoby, the general excellence of the performances of "Madam Butterfly" and "Tosca," and the unspeakably poor performance of "Martha," which was after all a worthy response to the "wishes of prominent subscribers," who insisted on hearing again the "delightful old tunes."

There were excellent chamber concerts, and the announcement was made that in future there will be no Boston symphony quartet, no quartet supported directly by the Boston symphony orchestra.

But the true feature of the season was the performance for the first time in this city of Debussy's "Sea," the symphony and violin concerto of Sibelius—the superb performance of the concerto by Maud Powell is naturally included—and Strauss' "Symphonia Domestica." Performances of familiar orchestral works as led by Dr. Muck were also memorable.

The True Features.

For greater than virtuoso, operatic heroine, prima donna in song, orchestral conductor, is the work performed.

Dr. Muck brought out compositions that justly provoked the question: "Why did he do it?" Was there any good and sufficient reason for spending time and labor on the symphonies by Bendix and Brockway, and "Olaf's Wedding Dance" by Ritter?

There was good reason for producing Reger's Serenade. The man is much discussed; he has hysterical followers and bitter foes. It was only fair to the composer and to the audience that his music should be heard. The "Polyeucte" music of Tinel will in all probability not be played here again, but Tinel was already known as the composer of the oratorio "Franciscus," and there might have been curiosity to become acquainted with his chief orchestral work.

No doubt there are many who did not like the compositions by Debussy, Sibelius and Strauss, which have been named above. No doubt there are many who were bored by them. This was natural and to be expected. Music of this radical nature must inevitably provoke stormy opposition. The ultra-moderns are sharing the fate of Monteverde, Gluck, Beethoven, Berlioz, Schumann, Verdi, Wagner, Franck, Brahms, Tschaikowsky.

I do not say that the works by Debussy, Sibelius and Strauss are immortal or that they will be as impressive 100 years hence as they are today, for there is nothing more uncertain and also more laughable than prophecy in matters of art. The gaunt and terrible old man smiles at the prophet and with a stroke of his scythe cuts him down together with those for whom the prophet had already shaped pedestals. I do say that this music should be heard under the best possible conditions; that it should be judged not in comparison with music by Beethoven or Brahms, not with music by Bach and Schumann, but by itself or in comparison with music of those contemporary in thought as in life. For there are composers who are even now publishing though they are dead.

Unless there be fierce discussion over art, that art is commercial, hypocritical or stagnant, and there is no judgment in the hearer.

Every phase of development in music should be as interesting as any phase of development in chemistry, electricity, surgery. Does any one believe for a moment that form in music was established long ago, rigidly and forever? Does any one believe that a melodic thought must always have an orthodox contour; that an experimenter in harmonic schemes is necessarily a dangerous person; that a new colorist is a blasphemer; that the impressionist in music should be led to the stake?

No one, on the other hand, is so foolish as to insist that the newcomers should drive out the classics who in their own day were revolutionaries. Can there not be evolution in music, in musical taste? Should we all be obliged to grovel in the dust before the shrine of the sonata form?

Dr. Muck's Programmes.

It is a good thing also that the programmes arranged by Dr. Muck have excited debate.

The Herald has often discussed the question of programme-making, and it does not now purpose to inquire curiously into this art.

If any one without prejudice should look over Dr. Muck's programmes of last season, he would be struck first of all by the catholicity of the man. The classics, old and new, the romanticists from Bach to Debussy, were impartially represented. Dr. Muck has welcomed the Finn and the Frenchman, the Pole and the Norwegian. That most sensitive person, the American composer, has every reason to applaud this admirable conductor. Brockway, Chadwick, Converse, Hadley, MacDowell, Paine are the names of the Americans whose works were heard, and their music was rehearsed as diligently and performed with as much care as though they had all received foreign wreaths and diplomas.

However singular the arrangement of some of the programmes may have appeared, Dr. Muck had undoubtedly a purpose in the arrangement. One programme was classical; another was modern and romantic; one was of an almost strictly national character; another was a study in the development

Timothee Adam...

of the symphony. Probably the least ef... was the one in which Smetana follow... ak followed Smetana's "Ha... kowsky's "Pathetic" symphony as the final number. That two Bohemians were thus grouped with a Pole was unfortunate, for a similarity in tonal color brought monotony. Dr. Muck's dramatic insight and his imaginative faculty were never better displayed than when he placed Smetana's overture to "The Sold Bride" immediately after Chabrier's dazzling "Espana." There was no anti-climax; there was a contrast without a loss of intensity; neither composition suffered.

Whether it be wise to introduce more than one important novelty in a concert is a question. It seems injudicious. A new work is perhaps more easily judged, its merits recognized, its faults disclosed, when the attention is not forced again on other music that is unfamiliar.

When Dr. Muck came here he was unacquainted with the history of Symphony concerts in this city, and the library of the orchestra. He had not been in the habit of arranging programmes for a series of 24 concerts in one season. It was natural that he should endeavor to ascertain in a measure the tastes of the symphony audience.

A programme-maker will never satisfy everybody. He is lucky if he will satisfy six in every ten hearers.

Dr. Muck has been thoroughly consistent in this: that the public should become acquainted with important modern works irrespective of his own likes and dislikes. He is not a Regerite, yet he produced the composer's serenade. Much of Strauss' "Symphonia Domestica" is repugnant to him, yet he was eloquent in the interpretation of it.

Fewer Soloists.

The number of soloists in the Symphony concerts was smaller than usual. The singers were Mmes. Melba, Fremstad, Child. The violinists were Mme. Powell, Messrs. Adamowski, Hess, Petschnikoff. Mr. Wranke, the 'cellist, appeared and Mr. Ferir played the viola solo in Berlioz's "Harold in Italy." The pianists were Mmes. Goodson, Samaroff, Szumowska and Messrs. Gabrilowitsch, Neitzel, Rosenthal.

The list might be made still smaller to advantage. Suppose that the concert master fiddles ex-officio. Why should it be the custom for other members of the orchestra to play annually? If a violinist is chosen, why should not a flutist, or an oboist, or even a trombone be a soloist?

An ideal symphony concert is without a soloist, unless that soloist play in ensemble, as the pianist in d'Indy's "Symphony on a Mountain Air." Otherwise the individual assumes undue prominence, the programme is not balanced and effective, the musical continuity is disturbed or broken.

Unfortunately soloists are needed to secure subscriptions, for we have not reached the ideal state when a composition is more eagerly anticipated than a virtuoso. Twelve soloists a season should be enough, provided they be of the first rank.

SUNDAY GLOBE—MAY 5, 1907.

Close of Symphony Season.

Last night's symphony concert, the 24th and final concert of the 26th season of this organization, wound up a year which has been one of delight so far as the conducting was concerned, which has seen 14 soloists—and an unusual number of people who live in Boston — an unusual number of new works presented, a well-chosen series of programs and more than the usual enthusiasm from the audiences. Altogether it has been a good year, and if at its end Boston loses Prof Willy Hess from the concert master's seat, it retains Dr Karl Muck on the conductor's platform, and so is to be congratulated.

Last night's program moved backward through the years, beginning with Robert Volkmann's overture to Shakspere's "Richard III," pausing to review Liszt's battle of the shades of Huns, grunting and clanging in the air above, and emerging finally into the clear air of the heroic symphony. Had the evening been long enough, it is conceivable that Palestrina might have been reached.

All three works were played with force and fire, the symphony being taken faster in every movement than conductors in Boston have been wont to do. It was well done; the work lost not a whit of dignity—except possibly in the funeral march, which had the air of perfunctoriness, as though the composer was not sorry for the death he was recording.

Liszt's symphonic poem (No. 11), "The Battle of the Huns," has been played here five times before last night by the symphony orchestra, since its first performance in 1885. Without the program notes, and with merely the title to help to its understanding, the work would be impressive, indeed, and indubitably the picture of a battle of savage foes, fighting desperately, and a triumph for what may be expressed by religious music; the story of Kaulbach's painting of the battling ghosts known, the music takes on a thrilling realism that even Liszt did not often attain.

The first number, Volkmann's description of the misshapen villain-hero of Shakspere, is as powerful in its own way. More modern in treatment than either of the other two works, it is still coherent and has unity of thought and expression; the picture is not violated by its contrasts.

Except for the sentimental reasons involved in closing the season with the "Eroica," the program might well have been reversed, or rather the symphony would have been well placed at the beginning, the more intense music after it.

The "Pop" Concerts.

The 22d season of "Pop" concerts in Symphony hall will begin tomorrow evening and the concerts will be given every weeknight until June 29. This year, therefore, they will last but eight weeks instead of the usual nine, the regular season of the Symphony orchestra having been lengthened one week. The conductorship this year, as last, will fall to Timothee Adamowski. Max-Zach and Gustav Strube, each of these gentlemen having a third of the season in the order named. The orchestra will consist of 55 men from the Boston Symphony orchestra.

As might have been expected, when the "Pop" concerts were removed from down town to Symphony hall, there was a decided falling off in the attendance. Symphony hall seemed far out of the way and it has taken some years for the public which patronizes the concerts to find its way regularly to the Back Bay district. In the last two or three seasons, however, patronage has steadily increased, and last year was by all odds the best the concerts have enjoyed since the days of the old Music hall; in fact, the attendance equaled all but the most prosperous years down town. This year is expected to be even better, if only for the reason that the public is becoming used to going up town for its summer music. The ultra formality which characterized the earlier seasons in Symphony hall has disappeared and the concerts are again truly popular.

Mr Adamowski, the first conductor of the "Pops," has spent not a little time this past winter in search of novelties. Victor Herbert, for example, will be represented by selections from his two latest successes, "The Red Mill" and "The Magic Knight," and Gustav Luders by his "The Grand Mogul." It will be strange to see the name of Richard Strauss on such a program, but when the composer was younger and less guileless he wrote a military march, which will be played.

The program for the first concert will be:

March, Parade (first time)	Richard Strauss
Waltz, Mon Reve	Waldteufel
Selection, Grand Mogul (first time)	Luders
Overture, Semiramide	Rossini
March, Tannhaeuser	Wagner
Selection, Madame Butterfly (first time)	Puccini
Overture 1812	Tschaikowsky
Suite No. 1 Carmen (first time)	Bizet-Hoffman
Overture, Fledermaus	J Strauss
Waltz, Jolly Widow (first time)	Franz Lehar
Selection, Mlle Modiste	Herbert
March, Marrchiche	Borel-Clerc

BOSTON JOURNAL—MAY 8, 1907.

ADAMOWSKI LEAVES THE SYMPHONY ORCHESTRA

Famous Violinist and Second Concert Meister Resigns to Devote Attention to the Adamowski Trio. Conductor of "Pops."

New York, May 7.—Changes in the constitution of the Boston Symphony Orchestra continue to be made. Timothee Adamowski, the second concert-meister, has resigned his post and will no longer be seen at the first desk of the first violins. Mr. Adamowski has been twenty-three years a member of the orchestra, which he joined soon after his debut in this country as a violin virtuoso. He has frequently appeared as a soloist at the concerts of the organization and has been warmly praised.

Mr. Adamowski retires from the orchestra to devote his entire time to the increasing engagements of the Adamowski trio. This organization consists of Mr. Adamowski as violinist, his brother Josef 'cellist, and the latter's wife, formerly Miss Szumowska, pianist. Mme. Adamowski is a pupil of Paderewski and her playing is much admired. The Adamowski trio will be heard in this city oftener in the future.

BOSTON GLOBE—MAY 7, 1907.

FOR THE 22D SEASON

Pop Concerts Open With a Breezy Program.

Audience of the Faithful Braves the Forbidding Weather.

It seemed hardly possible that this is the 22d season of the pop concerts in Boston, yet last night's program at the opening concert said so brazenly. It made some rub the backs of their heads and feel old, for there were many present who have attended every year from the beginning.

The weather was typical of the spring of 1907, but that didn't affect the attendance nor the costuming.

T. Adamowski, who has the early shift in the conductor's box, officiated last night. The program was as variegated as the costuming, but its general tone was a counter to the weather, for it began with the "Parade" march by Richard Strauss, played for the first time here, and contained the "Contes d'Hoffmann" serenade of Offenbach, selections from "Mlle Modiste," "Mme Butterfly," "Carmen" and "The Red Mill," the overture to "Semiramide" and "Fledermaus," the "Grouen-lighter" waltz and the "Mattchiche" march. All this says nothing of the Tschaikowsky overture, "1812," which the audience vainly tried to have repeated.

The audience did not especially well represent society, but many of the regulars came out, and every table on the floor was filled. There was a surprisingly well filled balcony, too, considering the weather, and even the second balcony had its population.

Mr Adamowski played everything at a good sharp tempo, with the utmost good nature and a willingness to repeat numbers which could be repeated, and altogether the 22d season started off with a pop that was exhilirating.

Tonight's program also contains several "first time" numbers. It is as follows:

Polonaise	Chopin
Overture, "Phedre"	Massenet
Waltz, "Velvet and Silk"	Ziehrer
(First time.)	
Fantasia, "Manon"	Massenet
(First time.)	
Ride of the Valkyries	Wagner
Overture, "William Tell"	Rossini
Selection, "The Red Mill"	Herbert
(First time.)	
Wedding March	Goldner-Hoffmann
(First time.)	
Overture, "Light Cavalry"	Suppe
Waltz, "Morgenblatter"	Strauss
Selection, "It Happened in Nordland,"	Herbert
March, "Tartare"	Ganne
(First time.)	

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DAILY ADVERTISER.

MAY 6, 1907

THE SYMPHONY CONCERT.

PROGRAMME.

Volkmann. Overture, "Richard III."
Lisit. Symphonic Poem. "The Battle of the Huns."
Beethoven. Heroic Symphony.

Dr. Muck must have felt rather combative when he made up this programme. There were three battlefields in it, for the development of Beethoven's Symphony, first movement, is as much a battle as that of Bosworth Field, in which Richard dies to a Scotch tune written a century later than the fight. It was a very interesting programme and any soloist would have been an intruder in this earnest orchestral concert. The audience appreciated this, and recalled Dr. Muck, at the end of the concert, over and over again. At the beginning, also, there was a very decided ovation. The public have evidently varied Shakespeare ("Coriolanus") a trifle and regard our conductor as "The uncommon Muck of the World."

"Richard III." received a fine reading. It was a picturesque interpretation from first to last, and it was legitimate programme-music, for any intelligent auditor could follow the main incidents of the plot from the brooding, sinister portrayal of the hero to the fanfares of Richmond's victory; and the elasticity of the reading, the dramatic power of the contrasts, could not have been improved upon.

"The Battle of the Huns" was a revelation. When it was performed here three seasons ago (Nov. 26, 1904), it made no very marked effect. The audience then received it calmly and it seemed one of Liszt's more artificial works. Saturday it impressed one as even more powerful than "Les Preludes," which we have always held to be the best of Liszt's Symphonic Poems, and the auditors were aroused to a high pitch of enthusiasm.

This work is perhaps the first orchestral composition that employs a painting as inspiration to music. Since that time the Swiss painter Boeklin has inspired both Huber and Weingartner, and a couple of paintings by J. Appleton Brown brought forth Paine's "Island Fantasy."

Naturally enough the work is founded upon the battle of two themes. It is far above the conflict of two themes with which Mendelssohn pictures the strife of Protestant and Catholic, and it is far more intelligible and impressive than the musical row in which dissimilar themes, chords and rhythms, black each other's eyes in Strauss's "Heldenleben." People may prate "Realism" as much as they please, but it is not necessary to smear the conductor's baton with blood, or to fill the hall with smoke, in order to picture a battle. Music is a stimulant to the emotions and the imagination, and an intense suggestion of combat, such as Liszt has created, is truer Art than any amount of mere dissonance and noise, scored for orchestra, would have been.

The orchestra played magnificently in this and the cymbalist certainly earned his salary. Dr. Muck's reading was, as already intimated, a revelation. It was the loftiest imaginable interpretation.

Beethoven's Heroic Symphony could not but sound slightly archaic after the brilliant modern orchestration of Liszt. The work is now over a century old. We can only wonder how the concert-goer of 2007 will regard "Heldenleben," the heroic symphony of the present, in which the composer is his own hero and vehemently praises himself.

Dr. Muck did not omit a single repeat. He did not even cut out the repetition of the exposition of the first movement, as is sometimes done by modern conductors. We fancy that he thoroughly enjoyed the work. Yet it was impossible to read anything new into it; we have had many great performances of the Heroic symphony, by Nikisch, Paur and Gericke.

We always dissent from the excessive softness of the strings when the horn enters (tonic chord against dominant) at the end of the development. In this abrogation of the laws of harmony we imagine Beethoven to have pictured his hero as defiant of all rule or precedent,—a law unto himself,—and to glide over the dissonance, by softening one of the harmonies, is to destroy the radical effect desired. It would seem the most innocent of dissonances to our modern composers.

The Funeral March was nobly read and played. Dr. Muck here was careful to avoid the dawdling slowness which might have sentimentalized what Coleridge called "A Funeral in purple." Especial praise may be given to the oboe in this and also to all the woodwind in the Trio. The sobbing, broken-hearted Coda was given very graphically.

The Scherzo was brilliant, as it ought to be. This is practically the first Scherzo movement ever composed, for, although the Scherzo of the second symphony came two years earlier, that has yet much of the character of the Minuet (which the Scherzo was to replace), but in this the Minuet character has entirely disappeared. The horns seemed unnecessarily loud in the Trio of this, and their tone-quality was not as good as we have had it heretofore in the same passages.

The Finale was most effectively given. It seems, even at its best, a falling-off from the rest of the work. Conductors imagine many things about it. Here is Weingartner's vaticination regarding this set of variations on a ballet theme,—

"In the last movement the peoples come together from the ends of the earth, bringing building-stones for a worthy monument to the now fully-recognized hero—a monument which cannot be more beautiful than is the love paid to his memory. This movement surpasses the first two in its boldness of conception and its polyphonic working-out, and makes the so much admired fugue-finale in Mozart's 'Jupiter Symphony' seem like a child's toy. When at last the veil falls from the monument, when the strains of the consecration music arise, and all eyes, filled with tears, look up at the image of the deified hero, then ring upon our ears the sounds that tell us that, with this symphony, music has learned to speak a language for which it hitherto seemed to possess no organ."

All of which is "important if true," yet we always feel that the finale of the fifth symphony would have been more in line with the three first movements of the Heroic symphony. But Dr. Muck's reading brought out something like the loftiness which Weingartner has imagined.

Altogether, this single season of Dr. Muck has been a very great one. He has been broad and liberal in his programmes. His readings have been poetic and elastic. He has abnegated his own preferences in music in order to give us every important modern work that was possible. Sometimes theatrical in his overture readings and given to extremes of slowness in these, he has nevertheless given us performances of some well-known works that became surprising in their novelty because of his great interpretations. We have learned from him the real meaning of the Brahms C minor symphony and of several other works which we thought we fully understood. He has taught us that soloists are not so essential to these concerts as we had imagined. Altogether Dr. Muck has become an important figure in Boston's musical history and will doubtless be even greater in his second season.

Louis C. Elson.

BOSTON HERAL[illegible] TUESDAY, MAY 7, 1907.

FIRST POP CONCERT OF YEAR AT SYMPHONY HALL

SCENE IN SYMPHONY HALL LAST NIGHT AT SEASON'S FIRST "POP" CONCERT

Philosophy of Beer and Music and of Evening Dress Discussed to the Waving of Adamowski's Baton.

BY PHILIP HALE.

The first "Pop" concert of the 22d season was given last night in Symphony Hall. Mr. Timothee Adamowski was the conductor. The programme was as follows:

March—"Parade".....Richard Strauss
(First time.)
Serenade—"Contes d'Hoffmann".....Offenbach
Selection—"Mlle. Modiste".....Herbert
Overture—"Semiramide".....Rossini
March—"Pomp and Circumstance".....Elgar
Selection—"Madam Butterfly".....Puccini
(First time.)
Overture—"1812".....Tschaikowsky
Suite No. 1—"Carmen".....Bizet-Hoffmann
(First time.)
Overture—"Fledermaus".....J. Strauss
Selection—"The Red Mill".....Herbert
Waltz—"Grubenlichter".....Zeller
March—"Mattchiche".....Borel-Clerc

I took Mr. Herkimer Johnson, the Earnest Student of Sociology, to the concert.

Mr. Comee, the arbiter delicarum, the great high priest of pleasure, welcomed the distinguished guest with the utmost cordiality, and told him two of his choicest stories. Like all deep thinkers, Mr. Johnson has little appreciation of humor. He gravely asked Mr. Comee to repeat them that he might take notes for his colossal work, "Man as a Social and Political Beast" (the first volume is now in press).

"Beer Thicker Than Water."

But when there was mention of beer with the music, Mr. Johnson rose promptly to the occasion, and said in clear, bell-like tones: "Beer is thicker than water."

No sooner were we seated than Mr. Johnson began as a lecturer: "It was the ill-fated Maginn who remarked: 'As for the beautiful mutual adaptation of cold rum and cold water, that is beyond all praise, and indeed forms a theme of never-ceasing admiration, being one of Nature's most exquisite achievements.' The mutual adaptation of beer and music is to me still more wonderful. I am aware that Bismarck said they that drink beer, think beer, and that one Nietzsche wrote bitterly against beer-soaked philosophers, but music is certainly less disturbing to thought when it is accompanied by beer, whether it be light or dark. These glasses, by the way, should be larger. And beer should never be put into glass. There should be steins."

He continued: "I see that some of the company have already ordered light wines, but I still maintain that for an evening like this, beer is more to the purpose, even though the wine were the vintage four years old poured from a two-handled Sabine jar."

Pleasant to Ear and Eye.

The scene was pleasant to the eye as the music was to the ear. Mr. Adamowski had arranged an excellent programme; he conducted with grace and vigor; the orchestra was in fine fettle. For some time Mr. Johnson listened quietly to the music. He enjoyed the barcarolle from "Contes d'Hoffmann," and wished that the opera might be performed here. The chief theme of Elgar's March so closely resembles a peculiar phrase in Delibes' "Sylvia" in melody, rhythm and color that he shrugged his shoulders. The constant intrusion of music from "Boheme" in Puccini's "Madama Butterfly" irritated him, but he was much pleased by the spirited performance of the "1812" overture and by the suite from "Carmen."

At last he began to express opinions. "These concerts should, indeed, be encouraged, yet I would fain see two or three improvements. In the first place, I should insist that no man should be allowed to enter in full evening dress."

And here a word about Mr. Johnson's costume. He wore a pepper and salt cutaway, a waist coat that evidently once went with a frock coat, trousers of neutral shade and pronounced bulging at the knees. One trouser leg was rolled up. His cravat was a passionate, flaring red. His right overshoe was torn at the side, and his umbrella was of the kind known as gamp, or lettuce, or bumbashoot. It is only fair to say that Mrs. Johnson, the peerless Eustacia, has been out of town for a fortnight.

Mr. Johnson's Objections.

"I do not object," continued Mr. Johnson, "to dress suits on formal occasions, but I insist that a 'Pop' concert should be thoroughly informal. Do you remember the club in London to which Artemus Ward was invited by an agreeable stranger? At this club—the Sloshers—the stranger said none of the members appeared in evening dress. He said it was agin the rules of the club. In fact, if any member appeared there in evening dress, he'd be instantly expeld. And yit there's geneyus there, and lofty emotions, and intelleck.'"

And Mr. Johnson added: "I believe there is a literary club in Cambridge that enforces the same rule. A dress suit at once establishes a distinction—not between a waiter and a guest, but between guests. It is not given to every man to wear a dress coat with self-assurance. Some are unduly anxious concerning immaculate quality of shirt front and they drink their beer as though they had a stiff arm and they hold the glass at a long distance. Others are so self-conscious that they feel the necessity of preserving an air of unshaken dignity.

"Again, there should be truly gregarious enjoyment. There should be no suggestion of first and second class tickets—no arbitrary division. Yet I notice a commendable improvement in this respect, though I should like to hear fuller peals of laughter and more general conversation. There should be less critical attention to the music. The music is after all only a pretext for the intimate association of men and women, youths and maidens. Nor do I like any enforcement of attention. Let the music be joyous, rollicking, an unloosener of tongues, an incitement to heels. But tonight is the first; it is eminently successful, when you consider the behavior of unsympathetic Nature."

The Unbending of Bostonians.

Mr. Johnson, like Mr. Cheggs in "The Old Curiosity Shop," is bashful in the presence of ladies, yet he could not help observing the display of imposing coiffures and picturesque hats. He took copious notes and on leaving assured us that his time had not been wholly wasted. "It is always profitable to study the Bostonian when he endeavors to unbend in a public place," and with this remark he suggested the advisability of still another beer.

He would take no "light refreshments," for he is of the opinion that light refreshments induce heavy and dull digestion.

The programme this evening will include overtures by Massenet, Rossini, Suppe, waltzes by Strauss and Ziehrer, marches by Goldner, Hoffmann and Ganne, selections from "Manon," "The Red Mill" and "It Happened in Nordland," a transcription of a polonaise by Chopin and the "Ride of the Valkyries."

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MUSIC AND DRAMA

A HEARTY END OF THE SYMPHONY CONCERTS

Much Applause for Dr. Muck and a Remarkable Performance of the "Eroica" Symphony — Mr. Kneisel Declines the Philadelphia Conductorship and His Quartet Is to Continue—Arenski's Piano Concerto in Cambridge—Mr. Bryce's Faulty Theatrical Memory—News of the Day

As the way is at the Symphony concerts, Dr. Muck's second leave-taking on Saturday evening was heartier and more festal than that of Friday afternoon. His music-stand was covered with greenery and decked with a large bouquet. Before he could begin Volkmann's overture, he had twice to acknowledge the applause of his audience. It recalled him as many times after Liszt's tone-poem; and at the end of the concert, his audience and his men both lingered. The conductor shook the departing Mr. Hess warmly by the hand, bowed and smiled to the clapping players who were now on their feet and then turned to the eagerly applauding audience. Twice and three times it recalled him, even to cheers, and from first to last the spirit of the leave-taking was very spontaneous and sincere. It was the just reward of all the stimulus Dr. Muck has given to the orchestra and of all the high, keen and varied pleasure he has given his audiences through the long season—the testimony to expectations fulfilled, the anticipation of fine achievements to come.

It pleased Dr. Muck to end the season somewhat as he began it. Last October the fifth symphony of Beethoven and shorter pieces that disclosed his powers as a dramatic conductor made his programme. On Saturday he ended the concert with Beethoven's "Eroica" symphony, and before it came Volkmann's overture to "Richard III.," and Liszt's tone-poem of "The Battle of the Huns," to confirm again those dramatic talents. More even than Wagner's "Faust" overture and the prelude to "The Meistersingers" at the first concert, it proclaimed them. Wagner's music is dramatic in itself. Whoever the conductor, it speaks. Volkmann's, on the other hand, needs the vitalizing touch of a conductor who can give by ingenious emphasis a momentary vividness to its thoughtful "effects." Liszt's tone-poem in turn may easily fall away into thunderous scraps of musical melodrama. Again on Saturday night Dr. Muck gave it the large proportions and coloring of a tonal fresco and the large voice of grandiose declamation. It sounded big, and it did not sound empty. Often in the concerts of the winter has Dr. Muck seemed so to amplify and exalt essentially dramatic music.

The glory of the leave-taking, however, was the performance of Beethoven's symphony. Dr. Muck spared none of its lengths, and there was no need to spare them. In not a classic symphony of the year has his conducting been at once of more integrity and of more vitality. The symphony rose in its large outlines and its intimate details before the ears and the minds of his hearers. The music seemed to spring on and on, out of itself into spontaneous fulness and rounded completeness. Yet within this impression of creating design and within all this integrity of structure was adroit variety of melodic line and transformation, of rhythmic accent and contrast, of supple modulation, of tonal weight and color, of adroit transition, of gathering climax. Not once did Dr. Muck seem to be forcing the music. Rather, so spontaneous did it all seem, he was seizing its transparent possibilities. Recall the variety of orchestral tone with which he filled the first movement; the dramatic accent in gradations and colorings and contrasts of tone with which he intensified the funeral march; the keen rhythmic zest of the scherzo; the elation of movement and of mood that made the variations of the finale high rhapsody. Throughout the symphony moved on large and lofty planes; throughout its voice was noble. The listeners felt the exaltation of such beauty and power of sound. The symphony needed no speculations as to the hero of Beethoven's imagination. It was heroic in its own right.

H. T. P.

Mr. Kneisel Remains with His Quartet

In New York yesterday Mr. Kneisel told a reporter of the Times that he had finally declined the invitation to become the conductor of the Philadelphia Orchestra; that he should continue with the Kneisel Quartet; but that henceforth it would travel less from city to city than it has in recent years. His words were: "I would have made up my mind sooner were it not for the fact that I have a contract with the Institute of Musical Arts, where I direct the stringed instrument department. Had it released me from that contract I would have been able to decide sooner. The Philadelphia Orchestra offered me $12,000 a year for a season of twenty-two weeks. The contract was to run for three years. However, inducements of a private nature were offered to me in New York which will not make it necessary for me to travel as much as I have been obliged to do in the past. I shall remain here with the Kneisel Quartet, though it is not likely that we shall give more than the usual number of public concerts in New York." Since the Quartet has never counted its monthly journeys to Boston a burden of travel, it is safe to infer that it will continue its chamber concerts here. A month or two ago Mr. Kneisel began the quest of a new 'cellist, to succeed Mr. Schroeder, and soon, probably, he will go to Europe to continue it. He has already made proposals, we believe, to Mr. Gérardy and to Mr. Casals, both of whom have been heard in America in recent years, and who are among the new 'cellists of international reputation. Mr. Casals, by every sign that he gave when he visited this country in 1902, would make a most admirable player in a quartet. It is no secret, moreover, that many of Mr. Kneisel's warmest friends and admirers believe that by temperament, experience and achievement, he is far better fitted for his present post than for work as conductor.

With the double test of Mr. Schroeder's retirement and the possibility that Mr. Kneisel might become a conductor in Philadelphia, our neighbors in New York have been singing for a week past the praises of the Kneisel Quartet. They have, indeed, been high, just and deserved praises, but, as the way of New York is, it has pleased the songful reviewers to waive the fact that the Kneisel Quartet had its beginnings in Boston; that all its players from 1885 through 1903 were also members of our Symphony Orchestra; that during its struggling years, which were not few, Mr. Higginson maintained and fostered it, and that without the advantages that Mr. Kneisel derived from the picking of his men from the orchestra and from Mr. Higginson's protection it would hardly have gained its place among the three or four notable quartets of the world. For almost twenty years, until its members left the Symphony Orchestra in 1903, it called itself "The Kneisel Quartet of Boston," and when it then became "The Kneisel Quartet of New York" its lean and waiting years were ended and its reputation was established.

In the autumn of 1885 at Mr. Gericke's request Mr. Kneisel left the Bilse concerts in Berlin to become the principal violinist of the Symphony Orchestra. From the string choir of the band he forthwith formed his quartet as its foster child, maintained out of its treasury. Mr. Fiedler played the second violin; Mr. Svecenski, the viola; and Mr. Giese, the 'cello. Mr. Fiedler retired in 1887, and Otto Roth, likewise and still of the Symphony Orchestra, succeeded him. Mr. Giese withdrew in 1889, and for two years Mr. Hekking, the principal 'cellist of the orchestra, took his place. Then, in 1891, Mr. Schroeder succeeded to both posts, and for the eight years during which the quartet largely achieved its reputation, its membership remained unchanged. Mr. Roth left it in 1899, and, in order, two other members of the orchestra replaced him—Mr. Ondricek through 1902, and then the present second violin, Mr. Theodorowicz. A year later the quartet, now known up and down Europe and America, ended by resignation all connection with the orchestra. Thus, from the beginnings of 1885 to the established position of 1907 the successive players in the Kneisel Quartet have come from the strings of the Symphony Orchestra. Those that knew the quartet in its early days still recall what notable abilities and zeal Mr. Giese, the 'cellist, brought to it. For longer still and equally with Mr. Kneisel, Mr. Schroeder helped to gain its present place; Mr. Ondricek was the ablest second violin it has yet had; and Mr. Svecenski's record of twenty-two years as the viola player speaks for itself. From the beginning Mr. Kneisel could make what choice he would from the string choir of the orchestra. When it was bettered by the coming of Mr. Schroeder, for example, the quartet shared the advantage equally. Moreover, it is still easy to recollect the years in which the quartet played to a handful of auditors in the New York that now cherishes it for its own, and when other cities barely knew that it existed. We in Boston would not abate one jot of New York's just pride in Mr. Kneisel, or subtract one tittle from his exceptional talents or from his endless work in the establishment and the development of the quartet. It is none the less the child of the Symphony Orchestra. Fostered and protected by it, and by Mr. Higginson behind, it came into being, survived the long years in which it was making its way, and finally reached its goal. H. T. P.

Arenski's Piano Concerto in Cambridge

At the last concert of the Symphony Orchestra in Cambridge in Sanders Theatre last Thursday Miss Olga von Radecki played Arenski's piano concerto in F minor (Op. 2). Although this was not the first performance of the concerto in the neighborhood of Boston, for Miss Katherine Ruth Heyman played it at a Symphony concert here Oct. 14, 1899, it is still a sufficiently unfamiliar piece to deserve a word of comment. Obviously an early composition and doubtless written while Arenski was studying at the St. Petersburg Conservatory, it is probably an unfavorable example of his talent. The first movement is of slender musical material, the second theme is rather emptily pretentious. The general style of the first movement and the treatment of the piano part bears a strong resemblance to those of Chopin. It is indecisive, unassertive. The slow movement has a certain romantic charm, a more individual poetic sentiment. The Scherzo-Finale, written throughout in five-four time, has the most original character, yet even here the thematic development is not striking, although the treatment of the orchestra shows more freedom. However, the faults of the work are those of youth and inexperience; there is abundant promise of better things to come. Nevertheless the music of Arenski that has been heard here shows grace, delicacy and finish rather than strength or conspicuous individuality. That we are ignorant of the best side of his talent may be assumed from the following extract from a letter of Tschaikovski to Serge Taneieff about Arenski's opera, "A Dream on the Volga": "Arenski's opera did not please me much when he played me fragments of it in St. Petersburg after his illness. I liked it a little better when he played it to you at Altani's; far more when I went through it myself this summer, and now, having seen it actually performed, I think it one of the best of Russian operas. It is very elegant and equal throughout; only the end lacks something of inspiration. It has one defect; a certain monotony of method which reminds me of Korsakoff. . . . Arenski is extraordinarily clever in music; everything is so subtly and truly thought out. He is a very interesting musical personality."

E. B. H.

CONCERT MASTER ADAMOWSKI, WHO LEAVES SYMPHONY

BOSTON SYMPHONY LOSES ADAMOWSKI

Famous Violinist and Conductor Resigns as Second Concert Master.

Mr. Timothee Adamowski, the well known violin virtuoso and conductor, has resigned his position as second concert master of the Boston Symphony orchestra. The last season saw his 22d year of continuous service as violinist in the orchestra.

Mr. Adamowski will continue to conduct the "Pops" for one-third of the present season as was arranged. Next season he expects that the activity of the Adamowski trio will be greater even than it has been in the past. He will also revive the Adamowski quartet and his associates will be Messrs. Kuntz, Zach and Josef Adamowski. It is said that Mr. Josef Adamowski will also resign his position as violoncellist in the orchestra.

When Messrs. Kneisel and Loeffler withdrew from the orchestra, Messrs. Arbos and Adamowski were appointed concert masters in their place. This was in 1903. Mr. Arbos in 1904 was succeeded by Mr. Hess.

Mr. Adamowski's connection with the orchestra has been a brilliant one. He has been engaged as soloist in Boston at Symphony concerts 21 times. He has introduced at these concerts the following works: Saint-Saens' concerto No. 1, Bernard's concerto in G major, Moszkowski's concerto, Saint-Saens' concerto No. 3, Paganini's caprice in A minor (arranged and orchestrated by Gorski), Dvorak's concerto and Strube's concerto No. 2. His first appearance with the Symphony orchestra as soloist was on March 7, 1885. His last was on Dec. 29, 1906.

But he was known in Boston as a violinist before the Symphony orchestra was organized. He played here for the first time on Oct. 24, 1879. He was then in his 22d year, for he was born at Warsaw March 24, 1858. He studied at Warsaw with Kontchi and later with Massart at the Paris Conservatory. He came to the United States in 1879, and travelled as soloist with M. Strakosch, Clara Louise Kellogg, and at last with a company of his own. His string quartet was organized in 1888 and reorganized in 1890. He has long been known as a conductor of the "Pops."

Nor is his reputation as a solo violinist confined to cities of the United States; he has played on various occasions in London, Paris and Warsaw.

Mr. Adamowski has been so intimately associated with the Symphony orchestra that he will be sorely missed. It is a pleasure to know that he will continue to make Boston his dwelling place and that the chamber clubs which bear his name will here be at home.

BOSTON POST, TUESDAY, MAY 7, 1907.

Society Welcomes Adamowski and His "Pop" Orchestra and Fills the Symphony Tables

The opening of the "Pops"

Women, beautiful all, exquisitely gowned, society's fairest representatives, accompanied by their escorts in evening dress, crowded the floor space of Symphony Hall at the first of the "Pop" concerts last evening.

In spite of the inclement weather the attendance could not have been greater, at least on the floor. Every table was taken, and these were placed as close together as possible. In the upper balcony the weather showed its effect, a thin line of music lovers leaning at ease upon the cushioned rail was all that this portion of the great hall could boast.

The first balcony, however, was cut up into sections, and was fairly well filled.

The hall began to fill early, and by the time Mr. T. Adamowski made his bow to the expectant groups seated around the tables the floor was a scene of life and color.

One most noticeable feature of the evening was the unusual number of young girls, evidently debutantes, who, with their pretty, bright and piquant faces lent charm and life to the occasion.

During the intermissions many took advantage of the opportunity to promenade in the outer hall, and and here one had a clear chance to note the handsome gowns and wonderful "creations" which adorned the head of many a fair woman.

Although music was nominally the chief attraction and drew in a great measure the attention of those in the balconies, those on the floor, seated about the tables upon which could be seen all manner of cool refreshment, made merry, chatting and laughing with one another until after repeated encores the dying strains of the last selection announced the end of the evening's enjoyment.

The programme which was played is as follows:

March, "Parade" ..... Richard Strauss
First time.
Serenade, "Contes d'Hoffmann" ..... Offenbach
Selection, "Mlle. Modiste" ..... Herbert
Overture, "Semiramide" ..... Rossini
March, "Pomp and Circumstance" ..... Elgar
Selection, "Mme. Butterfly" ..... Puccini
Overture, "1812" ..... Tschaikowsky
First time.
Suite No. 1, "Carmen" ..... Bizet-Hoffmann
First time.
Overture, "Fledermaus" ..... J. Strauss
Selection, "The Red Mill" ..... Herbert
First time.
Waltz, "Grubenlichter" ..... Zeller
March, "Mattchiche" ..... Borel-Clerc

BOSTON JOURNAL--TUESDAY, MAY 7, 1907.

"POPS" FIRST NIGHTERS APPLAUD ADAMOWSKI

"Pops," those delightful medleys of symphonic orchestrations and formal informalities, started last night on their twenty-second annual season. As heretofore, a potpourri of popular airs alternating with the world's greatest orchestrations comprised the evening's concert.

The entire floor of Symphony Hall is now reserved with tables where refreshments and smoking are permissible and the two balconies are reserved for the lovers of music alone.

T. Adamowski conducted the orchestra and for his first night's offerings submitted for popular airs the snappiest gleanings from "Mlle. Modiste," "Mme. Butterfly" and "The Red Mill," the latter performance still being a stranger to Boston.

New Strauss Number.

The opening march, "Parade," by Richard Strauss, was entirely new to "Pops," and although given before the real crowd was seated, received the most fervent applause of the evening from the most ardent music lovers that packed the balconies.

Before 9 o'clock the entire floor of the huge auditorium was filled to overflowing with Boston's music lovers, the inevitable first nighters having their choicest seats early claimed.

Inclement weather apparently dampened not the ardor of the crowd, who waxed enthusiastic over the Adamowski conducting.

Tonight's program will be:

1. Polonaise .....
2. Overture, "Phedre" ..... Chopin
3. Waltz, "Velvet and Silk" ..... Massenet
First time. ..... Ziehrer
4. Fantasia, "Manon," ..... Massenet
First time.
5. Ride of the Valkyries ..... Wagner
6. Overture, "William Tell" ..... Rossini
7. Selection, "The Red Mill," ..... Herbert
First time.
8. Wedding March ..... Goldner-Hoffmann
First time.
9. Overture, "Light Cavalry" ..... Suppe
10. Waltz, "Morgenblatter" ..... Strauss
11. Selection, "It Happened in Nordland" ..... Herbert
12. March, "Tartare" ..... Ganne
First time.

Society's Representation.

Among those who last night braved the storm to listen to the opening night's offerings were: Col. and Mrs. W. A. Barron, Dr. and Mrs. J. Foster Bush and their two pretty daughters, Mrs. Ernest Fenollosa with party of six, Mr. Francis I. Amory with his daughter, Miss Priscilla Stackpole and two male guests, Robert Otis Brigham, Ralph Menard, Jerome Booth, Stephen Townsend, Miss Lida Low, Mr. and Mrs. George H. Inman and their house guests, Mr. and Mrs. Jacobs of New York, Mr. and Mrs. Ernest Major, Mr. and Mrs. Alexander Steinert, J. Bernard Ferber, Harry Sherman and his fiancee, Miss White; Russell Churchill, Mr. and Mrs. Charles Parker and party of five, Susan Risteen and jolly auto party, Mr. George Shattuck, Mrs. R. C. Dixey and party, Miss Laura Hawkins, Mrs. T. Adamowski with Mr. and Mrs. Wallace Goodrich, Philip Hale, Mr. and Mrs. Andrews, having the youngest sister of Mrs. Andrews—Pauline Shaw and party, the Misses Abbie and Mary Manning, Alfred Brooks Ellis, Mr. and Mrs. A. J. Landry, Robert Winsor, Jr., and Mr. Brooks with ladies, "Buzz" Parker, Mr. and Mrs. Walter J. Badger, Lieut. Comdr. J. H. Dillaway with Mrs. Laisey of Ohio, Miss Mildred Bond with party, Mr. and Mrs. William Ames, Mr. and Mrs. George Shattuck, Mr. Charles Rollins with party of four, Dr. and Mrs. A. L. Roteh, Mr. and Mrs. Frank Chick, Willie Blake, Mr. and Mrs. Boylston Beal with party, Mr. and Mrs. James Lowell Putnam.

THE BOSTON GLOBE—WEDNESDAY, JUNE 5, 1907.

IT WAS TECH NIGHT AT THE POPS AND SOMETHING DOING ALL THE TIME

TECH MEN, YOUNG AND OLD, SING, SHOUT AND MAKE MERRY AT THE POP CONCERT IN SYMPHONY HALL.

Tech men, young and old, graduate and undergraduate, in the vicinity of Boston and even from far off, gathered last evening at Symphony hall for the annual Tech night at the Pops. The galleries were filled with "Tech ladies," and down came confetti and streamers while handkerchiefs were waved from time to time.

But the real fun was on the floor. The orchestra did not have a ghost of a show against the noise that came from the thousand throats. If the tune happened to be anything but the air of a Tech song, the Tech men paid little attention. But when Tech tunes were given, song rose to the roof and old men bellowed with the young.

The seniors occupied the post of honor in front with a large block of tables. Nearly 200 of the new members of the alumni were there with all kinds of noise and cheers.

The classes came into the hall in double file, headed by their class banner, and seated themselves at their tables marked by large pennants. Each class was given a demonstration as it marched in, especially the old-timers. The alumni, coming as they did direct from their class dinners and reunions, were feeling very happy and were ready for anything. The class of '82 was conspicuous with its silken banner and new yell. Nearly every member of this class, which has been celebrating its 25th anniversary, was present.

Pres Pritchett marched in with '93, this delegation being headed by an enormous orange banner with the numerals '93. When "Prexy" appeared in the doorway everybody was up with a yell, and there was pandemonium until he was seated. Nineteen hundred and two came in with a flourish, every member wearing a great button and blue ribbon. Nineteen hundred and five and '06 were conspicuous by their banners and large numbers.

After all the classes had entered the fun began in earnest. Confetti was tossed about, long streamers went whizzing across the hall and cheering was profuse. Tech songs were taken with a vim and a roar. Old men fraternized with the younger. The seniors cheered every class and every other class cheered the seniors.

Then came the rushing of the favorite professors. J. Blachstein, an instructor familiarly known as "Blacky," was picked up bodily and rushed to the stage amid great excitement. He was excused with a bow, for speaking was out of the question.

Gaetano Lanza was given a great ovation, but was not given a ride on the shoulders of the men.

Homer Albers, who every week dispenses law for an hour to the whole third-year class, was spied by the juniors. He was hoisted ahigh and carried to the stage.

Then Prof E. F. Miller, the genial head of the steam engineering course, came in for the ride of honor.

Prof C. E. Allen, known by the civil engineers as "Pa," was waltzed up to the stage on the shoulders of about 20, to the destruction of bottles and a great overturning of tables.

Then the freshmen and sophomores became the centre of attraction. The class of 1902 threw down hundreds of squares of tissue paper with the class numeral upon it from the balcony in the rear. These came down like snowflakes upon the two lower classes. Some one cried "Grab 'em," and the roughhouse of the evening started.

Each and every man tried to catch all of the floating bits that he could. Tables went over, glasses were sent flying, and chairs were smashed. The rush was terrific while it lasted. The men piled on top of each other and were soaked with the liquid refreshments while the unlucky ones at the bottom of the heap were rolled about on the floor. This was quieted by the ushers, who were upper-class men, and some of the alumni.

The junior class then gave a few stunts. A pyramid was formed with one man high in the air. Then a big circle was formed with every man sitting on the lap of the next. The class cheer was given with all forming a closed ring.

The old "Stein Song" brought all to their feet and was given with a gusto. "On Rogers Steps" was another favorite, while the new cheer song, "Dear Old M. I. T.," was given as the last song of the evening.

Everett Morss '85 and Giles Taintor '87, were the alumni cheer leaders, while Lawrence Allen '07, president of the senior class, and John H. Leavell '07 were the undergraduate leaders. Emerson H. Packard '07 led the singing.

As the last cheer before going, Allen led the count of classes, beginning with '68 and ending with '10.

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COLORED PAPER

12 PAGES

THE SUNDAY HERALD

MAGAZINE SECTION

BOSTON, SUNDAY, DECEMBER 16, 1906.

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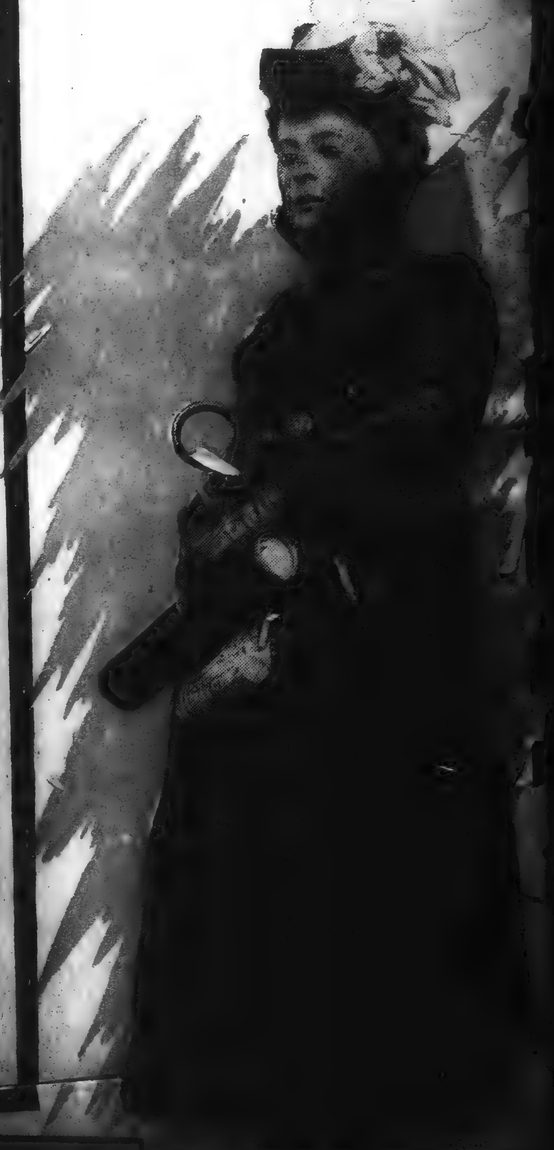
THE SYMPHONY REHEARSAL LIN

Passers-by Extend Sympathy to Men and Women Who do Not Ask for It.

Sometimes There are Several Seekers for Each of the 505 Available Seats.

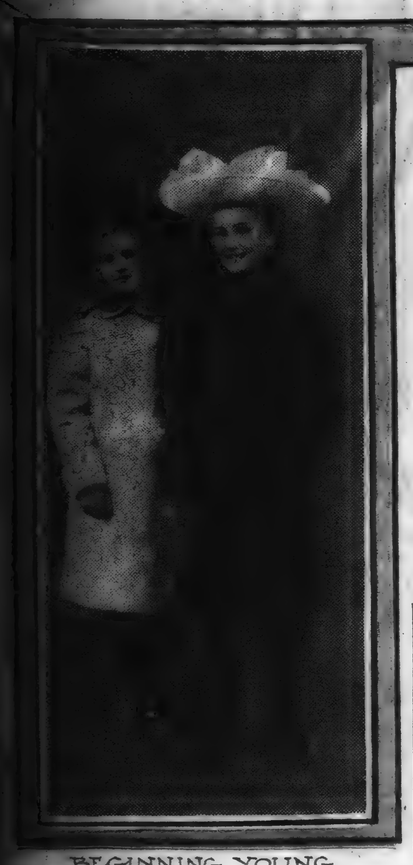


AT THE HEAD OF THE LINE.

Hall stand-in-liner, even the self-conscious melomaniac, may dread the coming of the worst days of the year and the factag of cross currents of cold blasts, snow, sleet and ice, at the corner of Huntington and Massachusetts avenues, but he gives few signs of his dread.

It seems to be part of the creed of the typical stand-in-liner that personal discomfort is not to be considered when there is a chance to hear the Boston Symphony orchestra rehearse on Friday afternoons.

Ever since the new home of the orchestra was opened, the stand-in-liners have been in their places hour after hour every Friday the orchestra is there. The top of the thread of mercury in the thermometer may be down near the zero mark, the hands of the big clock on the storage warehouse nearby may be frozen up and motionless, the street car inspector and the policeman



BEGINNING YOUNG.

may be slapping their arms across their chests, shifting from foot to foot, or pacing nervously up and down trying to keep warm, but the stand-in-liner, even the self-conscious melomaniac, may dread the coming of the worst days of the year and the factag of cross currents of cold blasts, snow, sleet and ice, at the corner of Huntington and Massachusetts avenues, but he gives few signs of his dread.

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[redacted]ch of the hebdomadary rehearsals of the Symphony is almost as much a Boston institution as the Symphony orchestra itself, and week in and week out the stand-in-liners are living up to the best traditions of the institution.

What It Means in Winter.

It doesn't take any great amount of love for music to make a person stand in line two or three hours in the early autumn, when furs are ample protection against searching winds and overcoats keep a man warm enough. It has been a fad with some persons to do the trick just for the doing of it and for the gathering of material for little boasts afterward.

Those fair-weather enthusiasts drop away at this time of year. An everyday sort of love for music will not keep a person in the rush line when he must stand in two or three inches of snow, when the pavements are wet and the water soaks through to the feet in a way to make the average person think of pneumonia, and when it is necessary to stand or sit in a cramped position and hold up an umbrella to keep off the rain and the drippings of the neighboring umbrella.

It may be that in any city but Boston no considerable group of persons would be found with large enough musical egos to bear those little hardships. It all justifies very strikingly the statements of the "psychologist who writes like a novelist," Prof. William James of Harvard, that in Boston many persons feel bound to cultivate a musical ego.

A craving for the best music to be heard in the United States, and as good as is to be heard anywhere in the world, plus the chance to save money—to get more than 25 cents' worth of entertainment and instruction for a quarter—are the things that lead persons to the rush line and keep them there for hours.

That there is no lack of money among some of the stand-in-liners is shown by their conversation with the Symphony attendants after the last of the fortunate 505 has smiled at those who were so near and are yet so far. They have offered the Symphony attendants $2, $3 and $4 for a seat inside, and the attendants have to refuse gently and firmly. These fallings away from the spirit of the true stand-in-liner are not uncommon, but there are no records in the archives of $4 doing what 25 cents could not do.

On the days of days, the occasions when the famous soloists are to appear, the line may form as early as 8 o'clock. When the rush to the city is on, and cars loaded to the doors with men and women going to work bowl along the Huntington avenue boulevard, the early comers of the stand-in-liners are up on the steps of Symphony Hall, as near as may be to the doors.

Additions come singly and in groups. They form a line along the top step. The overflow extends along on the second, and winds in and out until the whole space is so jammed that there is hardly room for another. They are beneath the very walls of the temple of music, and they are sure of being in the forefront of the rush at 1:30.

By 12 o'clock there may be many more than the fortunate 505 in the long line extending down the avenue. There have been as many as 1000 men, women and children in the ranks, and they usually stay to the last, hoping against hope that something will happen to give them a chance at a seat inside at 1:30.

The only seats to be had outside are those furnished by the cold stone steps. The enthusiasts have with them a little basket or bagful of lunch, papers or books to read and newspapers to make cushions on the steps. There is an inviting apothecary shop directly across the road, where hot chocolate and soups are to be had with salted biscuits, but none of that is for the stand-in-liners. It is an inviolate rule of the rush line that once a person leaves his place he forfeits all right to it, and must take up his station at the very end of the column.

THE LONG LINE.

SHE FELT SURE OF GETTING IN.

The only solace in the way of support on the sidewalk is the rail fence, and against that have leaned hundreds of weary persons, wondering if they may not perhaps get in. There is no chance even to sit on the curbstone. The children in the windows of the nearby hospital look at them wonderingly, and have a little pleasure all their own every Friday. Proxies are unheard of in the line. The messenger boy who used to hold a place by night in the long lines of Morris chairs at Harvard just before the sale of football tickets has no entry here.

And Everybody Is Contented.

A look at the line shows all sorts of persons. There are some poorly dressed. There are children who have been lugged along by parents or brothers and sisters. There are students conning their books. There are men with eyes on the sporting pages of the newspapers. There are women who look to be septuagenarians, men whose hair and beards are white. There are rosy-cheeked girls, students at the New England Conservatory of Music, who chat and laugh and believe that they are on a great lark. There are youths who affect the bohemian habit as to their hats and their hair. There are staid looking men whom one would expect to see behind desks, adding up rows of figures, rather than adding to the number of those who have come too late.

And nearly everybody seems perfectly content, no matter what the weather may be, and no matter how many hours of waiting are ahead. They are usually entirely undisturbed by the wondering glances of the passersby. They are becoming accustomed even to the camera. They point out the persons in line who may be known as year in and year out stand-in-liners. If a well known critic or musician passes along, as often happens, there are scores in the line who know him.

GETTING IMPATIENT.

The ranks begin to close up and to be more regular as the hour for opening approaches. Three or four policemen from the Back Bay station are on hand, and two or three of the Symphony Hall attendants. The necks of those in the rear stretch out to take still another look at the distressingly long line in front. Then the doors are open, and the whole line begins to dribble up beyond the big pillars.

The principle of "first come, first served," which obtains in the forming of the line, is not observed inside. The person who buys the first ticket gets no coupon. He must trust to his luck to take him quickly to the most desirable seat. It may be that the second or third man at the ticket office gets the best. But there is no unseemly rush, even after the tickets are on sale, the courtesy which prevails outside being the proper thing all the time. "Rush line" is really a misnomer.

An Unwritten Code Prevails.

Two women from Winthrop are pointed out usually the first comers. They think nothing of being at their posts as early as 8 o'clock. The policemen and the clerks in the stores near have come to know them by sight. They are an indication, in a measure, of the length the line will have by half-past 1. If they are unusually early, the indications are for a line of at least a hundred or two more than can be accommodated. It was a matter of comment among the police men a few weeks ago when one of them came late and was not in even the first hundred admitted. On "off days" persons may come as late as 1 o'clock or half-past 1, hoping that the best seats will not all be taken. As often as not, they may find that there is no hope.

Semi-occasionally there are breaches of the unwritten statutes made and provided. Two or three weeks ago a young man, totally ignorant of the precedents established years ago and religiously adhered to, dropped out of his proper place in one of the lines near the bottom step and slipped up ahead of 20 or 30 persons who should have had their choice of seats before him. The policemen and the attendants have usually the easiest of tasks, however, the code of the stand-in-liners being of a kind that gives no occasion for even little disputes. The policemen become accustomed to the stand-in-line phenomenon years ago, but they can't understand why persons stand in line for hours on the cold days when they themselves are chilled.

The persons who occupy the floor and first balcony seats have had them in advance, and there is nothing in their entrance to the hall which may not be seen in the lobby of a theatre on nights of the week. They do not come until two or three-quarters of an hour after their more fortunate brothers and sisters are resting in well earned second balcony seats, waiting for the opening at 2:30. There is no great dissimilarity in the appearance of the two classes, and they are alike in one respect—most of them are wo

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THE SUNDAY HERALD

BOSTON, SUNDAY, DECEMBER 16, 1906.

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MAGAZINE SECTION

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BEGINNING YOUNG.

THE LONG LINE.

SHE FELT SURE OF GETTING IN.

GETTING IMPATIENT.

stand-in-liner, even the self-conscious melomaniac, may dread the coming of the worst days of the year and the facing of cross currents of cold blasts, snow, sleet and ice, at the corner of Huntington and Massachusetts avenues, but he gives few signs of his dread.

It seems to be part of the creed of the typical stand-in-liner that personal discomfort is not to be considered when there is a chance to hear the Boston Symphony orchestra rehearse on Friday afternoons.

Ever since the new home of the orchestra was opened, the stand-in-liners have been in their places hour after hour every Friday the orchestra is there. The top of the thread of mercury in the thermometer may be down near the zero mark, the hands of the big clock on the storage warehouse nearby may be frozen up and motionless, the street car inspector and the policeman may be slapping their arms across their chests, shifting from foot to foot, or pacing nervously up and down trying to keep warm, but the stand-music lovers, true to his creed.

The rush at the hebdomadary rehearsals of the Symphony is almost as much a Boston institution as the Symphony orchestra itself, and week in and week out the stand-in-liners are living up to the best traditions of the institution.

What It Means in Winter.

It doesn't take any great amount of love for music to make a person stand in line two or three hours in the early autumn, when furs are ample protection against searching winds and overcoats keep a man warm enough. It has been a fad with some persons to do the trick just for the doing of it and for the gathering of material for little lectures afterward.

These fair-weather enthusiasts drop away at this time of year. An everyday sort of love for music will not keep a person in the rush line when he must stand in two or three inches of snow, when the pavements are wet and the water soaks through to the feet in a way to make the average person think of pneumonia, and when it is necessary to stand or sit in a cramped position and hold up an umbrella to keep off the rain and the drippings of the neighboring umbrella.

It may be that in any city but Boston no considerable group of persons would be found with large enough musical egos to bear those little hardships. It all justifies very strikingly the statements of the "psychologist who writes like a novelist," Prof. William James of Harvard, that in Boston many persons feel bound to cultivate a musical ego.

A craving for the best music to be heard in the United States, and as good as is to be heard anywhere in the world, plus the chance to save money—to get more than 25 cents' worth of entertainment and instruction for a quarter—are the things that lead persons to the rush line and keep them there for hours.

That there is no lack of money among some of the stand-in-liners is shown by their conversation with the Symphony attendants after the last of the fortunate 505 has smiled at those who were so near and are yet so far. They have offered the Symphony attendants $2, $3 and $4 for a seat inside, and the attendants have to refuse gently and firmly. These fallings away from the spirit of the true stand-in-liner are not uncommon, but there are no records in the archives of $4 doing what 25 cents could not do.

On the days of days, the occasions when the famous soloists are to appear, the line may form as early as 8 o'clock. When the rush to the city is on, and cars loaded to the doors with men and women going to work bowl along the Huntington avenue boulevard, the early comers of the stand-in-liners are up on the steps of Symphony Hall, as near as may be to the doors.

Additions come singly and in groups. They form a line along the top step. The overflow extends along on the second, and winds in and out until the whole space is so jammed that there is hardly room for another. They are beneath the very walls of the temple of music, and they are sure of being in the forefront of the rush at 1:30.

By 12 o'clock there may be many more than the fortunate 505 in the long line extending down the avenue. There have been as many as 1000 men, women and children in the ranks, and they usually stay to the last, hoping against hope that something will happen to give them a chance at a seat inside at 1:30.

The only seats to be had outside are those furnished by the cold stone steps. The enthusiasts have with them a little basket or bagful of lunch, papers or books to read and newspapers to make cushions on the steps. There is an inviting apothecary shop directly across the road, where hot chocolate and soups are to be had with salted biscuits, but none of that is for the stand-in-liners. It is an inviolate rule of the rush line that once a person leaves his place he forfeits all right to it, and must take up his station at the very end of the column.

The only solace in the way of support on the sidewalk is the rail fence, and against that have leaned hundreds of weary persons, wondering if they may not perhaps get in. There is no chance even to sit on the curbstone. The children in the windows of the nearby hospital look at them wonderingly, and have a little pleasure all their own every Friday. Proxies are unheard of in the line. The messenger boy who used to hold a place by night in the long lines of Morris chairs at Harvard just before the sale of football tickets has no entry here.

And Everybody Is Contented.

A look at the line shows all sorts of persons. There are some poorly dressed. There are children who have been lugged along by parents or brothers and sisters. There are students conning their books. There are men with eyes on the sporting pages of the newspapers. There are women who look to be septuagenarians, men whose hair and beards are white. There are rosy-cheeked girls, students at the New England Conservatory of Music, who chat and laugh and believe that they are on a great lark. There are youths who affect the bohemian habit as to their hats and their hair. There are staid looking men whom one would expect to see behind desks adding up rows of figures, rather than adding to the number of those who have come too late.

And nearly everybody seems perfectly content no matter what the weather may be, and no matter how many hours of waiting are ahead. They are usually entirely undisturbed by the wondering glances of the passersby. They are becoming accustomed even to the camera. They point out the persons in line who may be known as year in and year out stand-in-liners. If a well known critic or musician passes along, as often happens there are scores in the line who know him.

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The ranks begin to close up and to be more regular as the hour for opening approa Three or four policemen from the Back Bay tion are on hand, and two or three of the S phony Hall attendants. The necks of those the rear stretch out to take still another look the distressingly long line in front. Then doors are open, and the whole line begin dribble up beyond the big pillars.

The principle of "first come, first serv which obtains in the forming of the line, is served inside. The person who buys the ticket gets no coupon. He must trust to his to take him quickly to the most desirable It may be that the second or third man at ticket office gets the best. But there is no seemly rush, even after the tickets are bou the courtesy which prevails outside being proper thing all the time. "Rush line" is re a misnomer.

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THE SUNDAY HERALD---

BOSTON, SEPTEMBER 15, 1907

THE SYMPHONY SEASON.

Announcement of Sales of Tickets for Rehearsals and Concerts.

The auction sales of seats for the coming season of the Symphony Orchestra will open at Symphony Hall on Monday morning, Sept. 30, when the $18 seats for the Friday afternoon public rehearsals will be sold. The $10 seats for the rehearsals will be sold on Tuesday, Oct. 1. The $18 seats for the Saturday evening concerts will be sold on Thursday, Oct. 3, and the $10 seats for the concerts on Friday, Oct. 4. All the sales will begin promptly at 10 o'clock. The usual rules will prevail. The seats will be sold as they are situated in the hall and will go to those bidding the highest premium over the upset price. The maximum number of seats sold under one bid will be four.

As in the past 24 years, there will be 24 public rehearsals and 24 concerts, coming on successive Friday afternoons and Saturday evenings, except six when the orchestra will be out of town. The first public rehearsal and the first concert will be on Friday afternoon, Oct. 11, and Saturday evening, Oct. 12, respectively.

Full announcement regarding the plans of the season will be made in advertisements to be found in the Saturday afternoon and Sunday morning papers of Sept. 21 and 22.

BOSTON SUNDAY GLOBE-

SEPTEMBER 15, 1907.

Boston Symphony Orchestra

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BOSTON SUNDAY POST.

SEPTEMBER 15, 1907

THE SYMPHONY ORCHESTRA

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From .....

Address ..... Brooklyn, N. Y.

Date .....

Establi

It is very doubtful if Paderewski will bring to this country with him the new symphony on which he has been at work. The last news that C. A. Mills, his manager, has from him indicates that it is not yet finished to his satisfaction. It will be remembered that he planned to come to America last season to play a few times with the Boston Symphony Orchestra, and to hear his symphony produced by that organization. His failure to come was due entirely to his failure to complete his symphony, for the only reason of his then coming to America was to hear his new work played for the first time by the Boston Symphony, under Dr. Muck. He is to bring, however, some new compositions for the piano, which he will play on his tour of this country, which begins in the end of October. Among these is a set of variations on an original theme which he played with great success in London last June.

The plans of the Boston Symphony Orchestra for the coming season are now complete. It will give the usual twenty-four public rehearsals and twenty-four concerts in Boston, the usual ten concerts in New York, six in Cambridge, five each in Philadelphia, Brooklyn, Baltimore and Washington, and three each in Providence and Worcester. Enough single concerts will be given to bring the total well over one hundred. In the last week of January the orchestra, as last year, will go West for six concerts. Buffalo, Detroit, Indianapolis and Columbus will each have one, and Cincinnati will have two, on a Friday afternoon and Saturday evening. Dr. Muck, the conductor, sails for America the latter part of this month. He sends word that he is bringing with him a very interesting lot of novelties, which will appear on his programmes.

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Date .....

Establishe

Ten Concerts, Five Orchestras

Novel Programme for a Winter's Music

HOFMAN, SCHELLING, GADSKI, PACHMAN, CARRENO AND NIELSEN AMONG THOSE TO BE HEARD IN CINCINNATI —"THE MESSIAH" A FEATURE OF CHRISTMAS SEASON.

Plans for the season of the Cincinnati Orchestra association are so far perfected that it is possible to speak of them with certainty. A series of ten different concerts will be given during the winter months. These concerts will be five matinee and five evening performances, presented by five different orchestras. The novelty of the situation will be that at each performance a different programme will be offered. On November 18 and 19 the Chicago orchestra, Ferdinand Stock, conductor, will open the season. For these concerts, Josef Hofman, pianist, will be the soloist.

On December 6 and 7 the Russian Symphony orchestra of New York will be heard with Ernest Schelling, pianist, in two concerts of Russian music. These concerts will be of exceptional interest from the fact that director and musicians composing the band are chiefly Russians and their specialty is quite consistently playing the music of Russian composers. The New York Symphony orchestra, Walter Damrosch, conductor, will appear for their share of the symphonic season on January 8 and 9. The soloist for these concerts has not yet been decided, but there is every probability that some one of the great singers, Gadski or one of her artistic calibre, will be heard on these occasions. The Boston Symphony orchestra will give two concerts, afternoon and evening, on January 31 and Feb. 1. The concert of this famous band at Music Hall last season is still recalled as one of the most brilliant episodes of an unusually brilliant musical season. If there was a drop of bitterness in the cup, it was that this technically perfect organization played for us a concert of entirely modern music, when we were athirst for the classics. But for this season the Boston people have promised to play us the music we like to hear from them. The January and February concerts of the symphony season may safely be anticipated as those likely to offer a classical programme. On February 28 and 29 the Pittsburg orchestra, Emil Paur, conductor, will conclude the orchestral season, which will at least have all the charm that novelty of plan and variety of offering can comprise.

Two concerts which are announced or early in the autumn are the piano recitals of Vladimir de Pachman, which is anticipated for a date in October, and that of Theresa Carreno in November.

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MUSICAL NEWS AND GOSSIP

Conried's New Conductor—Caruso in Vienna—"Tannhäuser" and Berlin—Texan Pianists—A Word for the Guitar—American Musical Instruments—Dangerous Song Recitals—Joachim Anecdotes

The plans of the Boston Symphony Orchestra for the coming season are now complete. It will give the usual twenty-four public rehearsals and twenty-four concerts in Boston, the usual ten concerts in New York, six in Cambridge, five each in Philadelphia, Brooklyn, Baltimore, and Washington, and three each in Providence and Worcester. Enough single concerts will be given to bring the total well over one hundred. In the last week of January the orchestra, as last year, will go West for six concerts. Buffalo, Detroit, Indianapolis, and Columbus will each have one, and Cincinnati will have two on a Friday afternoon and Saturday evening. Dr. Muck, the conductor, sails for America the latter part of this month. He sends word that he is bringing with him an interesting lot of novelties, which will appear on his programmes.

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Ernest Schelling, the pianist, will play his new fantastic suite for piano and orchestra with the Konzert Gebouw Orchestra of Amsterdam, under Mengelberg's direction, on Oct. 10. He will play the work during the week following at one of the Museum Concerts in Frankfort, and then start for America, where he has been invited by Dr. Muck to play his new work with the Boston Symphony Orchestra. Schelling's tour will begin in the Middle West, and he will not reach New York until the holidays.

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Katharine Goodson, the English pianist

From .....

Address .....

Date .....

Establ

Silence as to the Musical Season.

The plenitude of announcements in the journals of other cities bearing upon the outlook for the musical season places Providence in a position of awkward contrast, since for this locality no definite arrangements seem to have been made as yet for the season's concerts. Either we are to have none of the artists with us this winter or those who undertake the management of musical affairs are "lying low," prepared to spring their announcements ensemble. In view of the exceptionally brilliant season last winter, which afforded Providence many and excellent concerts, all of which were well patronized, it would seem a pitiful retrogression if musical opportunities here were not to be even richer this winter than heretofore.

One attraction is certain, though it has remained for announcement of it to come from Boston, that of the Symphony Concerts. They are to be only three in number—a meagre allowance for Providence, which could easily support a longer season and thereby bring itself into the class of other cities of its size where the Boston organization is heard in ten or a dozen concerts every winter.

The musicians that are visiting America this year are legion, many of them the newer claimants to fame who have won part of their laurels in Providence in recent seasons, and others, the artists who are the world's foremost and should be induced to appear here again. There are newcomers, too, whom Providence should have an opportunity to enjoy. It is early, of course, for the entire season to be announced, but it is waxing late for no signs of activity to be evident. The musical growth of the city was proven in more ways than by its patronage of the concerts last year, an increased appreciation of chamber music and other evidence of a more widely appreciative taste for the concert in all its forms evidencing the presence of a larger body of the musically educated; and if the present delay means anything it may certainly be hoped that it means an extended and varied season for the many people who await only the opportunity of musical enjoyment and culture to avail themselves of it.

From TRIBUNE

Address PROVIDENCE, R. I.

Date SEP 13 1907

Establ

MUSICIANS' WINTER PLANS.

Karl Muck to Sail Soon for America —Artists' Bookings.

Although there is still some hope that Paderewski will bring to this country with the new symphony on which the has been at work, it is very doubtful, for the last news that Mr. C. A. Ellis, his manager, has from him indicates that it is not yet finished to his satisfaction. It will be remembered that he planned to come to America last season to play a few times with the Boston Symphony Orchestra and to hear his symphony produced by that organization. His failure to come was due entirely to his failure to complete his symphony, for the only reason of his then coming to America was to hear his new work played for the first time by the Boston Symphony under Dr. Muck. He is to bring, however, some new compositions for the piano which he will play on his tour of the country which begins in the end of October. Among these is a set of variations on an original theme which he played with great success in London last June.

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From TIMES

Address Brooklyn, N. Y.

Date Sep 15 190?

ORCHESTRAL CONCERTS.

Elaborate plans for the musical edification of the metropolis during the coming season have been formulated, and an incident of promising interest to Brooklyn is that it will have twice the usual number of orchestral concerts. Heretofore five such concerts have been given at the Baptist Temple by the Boston Symphony Orchestra, which will again be heard during the coming season in a like series. In addition, there will be five concerts by the New York Symphony Orchestra, which has recently become a permanent organization, devoting its attention exclusively to high-class orchestral concerts.

In a review of a concert by the New York Orchestra at the Baptist Temple in March last the Brooklyn Times said: "Why may we not have a series of concerts here by this orchestra, to supplement those by the Boston Orchestra? Brooklyn could well afford two such series, and the programmes could be so arranged as to meet a broad demand in public taste. How about this Brooklyn Institute?" That the time is ripe for giving reality to the purport of this suggestion has evidently been recognized, and it is fair to presume that the double series will have a good effect upon Brooklyn. Possibly the new order of things will inaugurate a brighter outlook, which may be expected to give a reminiscent aspect to interest in musical affairs, leading up to what may be called a rallying optimism to be focused by the new Academy of Music.

This double series of concerts will give opportunity for a diversity in programmes that will meet a local desire, and there need be no ground for unpleasant comparison between the two orchestras, providing the programmes are arranged to avoid exact similarity in musical scope. The Boston Orchestra is in a class by itself, and has maintained a position of the first importance, by holding consistently to an artistic ideal. It has been intimated that this orchestra might adapt its undertakings to the general average of public taste. But this is on the way to uphold the highest standard, and such intimations have been ignored, as they should be. The New York Orchestra has done excellent work, and under the new dispensation, which permits of the exclusive control of its members, it will no doubt go forward to greater excellence. Brooklyn can well afford to give adequate support to both orchestras.

From NEW YORK SUN

Address

Date SEP 15 190

Est.

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The plans of the Boston Symphony Orchestra for the coming season are now complete. It will give the usual twenty-four public rehearsals and twenty-four concerts in Boston, the usual ten concerts in New York, six in Cambridge, five each in Philadelphia, Brooklyn, Baltimore and Washington, and three each in Providence and Worcester. Enough single concerts

will be given to bring the total well over a hundred. In the last week of January the orchestra, as last year, will go West for six concerts. Buffalo, Detroit, Indianapolis and Columbus will each have one and Cincinnati will have two, on a Friday afternoon and Saturday evening. Dr. Muck, the conductor, sails for America the latter part of this month. He sends word that he is bringing with him a very interesting lot of novelties which will appear on his programmes.

From

Address

Date

Establis

Est 1884

Notizen aus dem Kunstleben.

Die Pläne des Bostoner Symphonie-Orchesters für die kommende Saison liegen nunmehr vollständig vor. Das berühmte Orchester wird in Boston wie üblich 24 öffentliche Generalproben und ebenso viele Konzerte veranstalten, in New York wie üblich 10 Konzerte, in Cambridge 6, in Philadelphia, Brooklyn, Baltimore und Washington je 5, in Providence und Worcester je 3. Einige Konzerte in mehreren anderen Städten hinzugerechnet, wird das Bostoner Symphonie-Orchester in der kommenden Saison über 100 Konzerte zu absolviren haben. In der letzten Januarwoche gehen die Bostoner für 6 Konzert-Aufführungen nach dem Westen, wobei Cincinnati, Buffalo, Detroit, Indianapolis und Columbus berücksichtigt werden sollen. Herr Dr. Muck, welcher auch in der kommenden Saison das berühmte Orchester leiten wird, wird in der zweiten Hälfte des laufenden Monates Europa verlassen, um sich hierher zu begeben. Er hat mitgetheilt, daß er eine ganze Reihe hervorragender Novitäten mit sich bringe. Innerhalb des Rahmens des künstlerischen Personals des genannten Orchesters treten in der kommenden Saison bemerkenswerthe Veränderungen ein. Konzertmeister Prof. W. Heß ist auf ein Jahr beurlaubt und Herr Timothée Adamowski hat bekanntlich resignirt, wodurch die zwei ersten Violinen des Orchesters durch neue Männer besetzt werden mußten. An die Stelle Prof. Heß' tritt Herr Carl Wendling, bisher Konzertmeister des kgl. Hoftheaters in Stuttgart, an Stelle Adamowski's Herr Jul. Thornberg aus Kopenhagen. An Stelle des verstorbenen Herr Arnold Moldauer kehrt Herr Theodorowicz, welcher die Bostoner vor einigen Jahren verlassen hat, um als zweiter Geiger im Kneisel Quartett thätig zu sein, wieder zurück; an Stelle von Herrn Max Zach tritt Herr Emile Ferir als Bratschist. Ferner wird noch eine Baß-Clarinette (an Stelle des verstorbenen Herrn Frietsche), ein Fagott, zwei neue Hörner und eine Tuba, neu besetzt werden.

From Standard Union

Address Brooklyn, N. Y.

Date

Although there is still some hope that Paderewski will bring to this country with him the new symphony on which he has been at work, it is very doubtful, for the last news that C. A. Ellis, his manager, has from him indicates that it is not yet finished to his satisfaction. It will be remembered that he planned to come to America last season to play a few times with the Boston Symphony Orchestra, and to hear his symphony produced by that organization. His failure to come was due entirely to his failure to complete his symphony, for the only reason of his then coming to America was to hear his new work played for the first time by the Boston Symphony under Dr. Muck. He is to bring, however, some new compositions for the piano which he will play on his tour of the country which begins in the end of October. Among these is a set of variations on an original theme which he played with great success in London last June.

From

Address

Date SEP 15

Establish

Das Boston Symphonie Orchester wird in diesem Winter eine Anzahl neuer Mitglieder aufweisen. Der einjährige Urlaub, den man Prof. Willy Heß bewilligt und die Resignation des Herrn T. Adamowski werden zwei neue erste Violinen bringen, und zwar Karl Wendling, Concertmeister des kgl. Theaters in Stuttgart und des Bayreuther Festspielhauses, und Herrn Jul. Thornberg von Kopenhagen. Die durch das Ableben Arnold Moldauer's erfolgte Vakanz unter den ersten Violinen wird von Herrn Theodorowicz, bisher zweite Violine des Kneisel-Quartetts, ausgefüllt werden. An Stelle des Herrn Max Zach wird auch ein neuer Violakünstler eintreten, desgleichen für den im Frühjahr verstorbenen M. Frietsche. Dr. Karl Muck, der Leiter des Orchesters, hat den Sommer in Dobelbad, Oesterreich, verbracht, ist eifrig mit der Zusammenstellung und dem Lesen neuer Partituren beschäftigt.

From Standard Union

Address Brooklyn, N. Y.

Date SEP 15

The plans of the Boston Symphony Orchestra for the coming season are now complete. It will give the usual twenty-four public rehearsals and twenty-four concerts in Boton, the usual ten concerts in New York, six in Cambridge, five each in Philadelphia, Brooklyn, Baltimore and Washington, and three each in Providence and Worcester. Enough single concerts will be given to bring the total well over one hundred. In the last week of January the orchestra, as last year, will go West for six concerts. Buffalo, Detroit, Indianapolis and Columbus will each have one, and Cincinnati will have two, on a Friday afternoon and Saturday evening. Dr. Muck, the conductor, sails for America the latter part of this month. He sends word that he is bringing with him a very interesting lot of novelties which will appear on his programmes.

From STAR

Address INDIANAPOLIS, IND.

Date SEP 15 190

CHANGES IN BOSTON SYMPHONY.

An unusual number of new faces will be seen in the Boston Symphony Orchestra next season. The year's leave of absence given to the concert master, Prof. Willy Hess, and the resignation of Mr.

Timothee Adamowski will bring two new men to the first desk of the violins. In Prof. Hess's place will be Karl Wendling, concert mster of the Court Theater of Stuttgart and of the Baireuth Festival Theater. In Mr. Adamowksi's place will be Mr. Julius Thornberg of Copenhagen.

The vacancy in the first violin caused by the death of Mr. Arnold Moldauer will be filled by Mr. Theodorowicz, who left the orchestra several seasons ago to be second violin of the Kneisel Quartet. A new viola will share the first desk of that section of the orchestra with Mr. Emile Ferir in place of Mr. Max Zach, who has been appointed conductor of the St. Louis Choral Symphony Society.

There will be a new bass clarinet in place of Mr. Frietsche, who died last spring; a new basso and two new horns, thus giving the orchestra a full complement of eight, and a new tuba. There will be some other minor changes in the string choir.

Dr. Carl Muck, the conductor of the orchestra, has spent the summer at Dobelbad, in Austria. He returns to Berlin for a few days on Sept. 10 and will sail for this county toward the end of the month. All the new members of the orchestra that are coming from abroad were engaged by him. This work, together with the making of programs and the studying of new scores, has given him a busy summer.

From

Address

Date

Ernest Schelling, the pianist, will play his new Fantastic Suite for piano and orchestra with the Konzert Gebouw Orchestra of Amsterdam, under Mengelberg's direction on October 10. He will play the work during the week following at one of the Museum Concerts in Frankfort, and then start for America, where he has been invited by Dr. Muck to play his new work with the Boston Symphony Orchestra.

* * *

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From

Address

Date

Boston Symphony Orchestra Is Coming.

BOSTON, Sept. 14—(Special). — Although there is still some hope that Paderewski will bring to this country with him the new symphony on which he has been at work, it is very doubtful, for the last news that Mr. C. A. Ellis, his manager, has from him indicates that it is not yet finished to his satisfaction. It will be remembered that he planned to come to America last season to play a few times with the Boston Symphony Orchestra and to hear his symphony produced by that organization. His failure to come was due entirely to his failure to complete his symphony, for the only reason of his then coming to America was to hear his new work played for the first time by the Boston Symphony under Dr. Muck. He is to bring, however, some new compositions for the piano which he will play on his tour of the country which begins in the end of October. Among these is a set of variations on an original theme which he played with great success in London last June.

From

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Date

Cable Address, "Beike" New York — NEW YOR

The First Established and Most Complete Newspaper Cutting Bureau in the World

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The First Established and Most Complete Newspaper Cutting Bureau in the World

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The plans of the Boston Symphony Orchestra for the coming season are now complete. It will give the usual 24 public rehearsals and 24 concerts in Boston, the usual 10 concerts in New York, six in Cambridge, five each in Philadelphia, Brooklyn, Baltimore and Washington, and three each in Providence and Worcester. Enough single concerts will be given to bring the total well over 100. In the last week of January the orchestra, as last year, will go West for six concerts. Buffalo, Detroit, Indianapolis and Columbus will each have one and Cincinnati will have two, on a Friday afternoon and Saturday evening. Dr. Muck, the conductor, sails for America the latter part of this month. He sends word that he is bringing with him a very interesting lot of novelties which will appear on his programs.

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Boston Symphony Orchestra.

Although there is still some hope that Paderewski will bring to this country with him the new symphony on which he has been at work, it is very doubtful, for the last news that Mr. C. A. Ellis, his manager, has from him indicates that it is not yet finished to his satisfaction. It will be remembered that he planned to come to America last season to play a few times with the Boston Symphony Orchestra and to hear his symphony produced by that organization. His failure to come was due entirely to his failure to complete his symphony, for the only reason of his then coming to America was to hear his new work played for the first time by the Boston Symphony under Dr. Muck. He is to bring, however, some new compositions for the piano which he will play on his tour of the country, which begins in the end of October. Among these is a set of variations on an original theme which he played with great success in London last June. The orchestra will give five concerts in Baltimore.

From

Address

Date

Esta

Paderewski and His Symphony

Although there is still some hope that Paderewski will bring to this country with him the new symphony on which he has been at work, it is very doubtful, for the last news that Mr. C. A. Ellis, his manager, has from him indicates that it is not yet finished to his satisfaction. It will be remembered that he planned to come to America last season to play a few times with the Boston Symphony Orchestra and to hear his symphony produced by that organization. His failure to come was due entirely to his failure to complete his symphony, for the only reason for his then coming to America was to hear his new work played for the first time by the Boston Symphony under Dr. Muck. He is to bring, however, some new compositions for the piano, which he will play on his tour of the country, which begins in the end of October. Among these is a set of variations on an original theme which he played with great success in London last June.

1884

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From PHILADELPHIA, PA

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From .....

Address .....

Date .....

Ernest Schelling, the American pianist, will play his new fantastic suits for piano and orchestra with the Konzert Gebouw Orchestra, of Amsterdam, under Mengelberg's direction, on October 10. He will play the work during the week following at one of the museum concerts in Frankfort, and then start for America, where he has been invited by Doctor Muck to play his new work with the Boston Symphony Orchestra.

Est *1884*

The First Established and Most Complete Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

CHANGES IN THE BOSTON SYMPHONY ORCHESTRA

An unusual number of changes will be noted at the first concert of the Boston Symphony in this city. Concertmaster Willy Hess has gone to Europe on a year's leave of absence, and Timothee Adamowski resigned in the spring in order to make a long concert tour. This will leave the first desk to Karl Wendling, concertmaster from the Stuttgart Court Theatre and the Bayreuth Festival Theatre. Julius Thornberg, of Copenhagen, replaces Mr. Adamowski. Theodorowicz, second violin of the Kneisel Quartet, fills the vacancy in the first violins made by the death of Arnold Moldauer. A new viola player, a bass clarionet, a bassoon, two horns and a new tuba are among the minor changes in this famous organization. All were personally engaged by Dr. Karl Muck, who after spending the summer at Dobelbad, in Austria, sails for this country the end of this month.

Est *1884*

Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

BOSTON SYMPHONY.

Dates Of The Concerts For This Winter.

The Boston Symphony Orchestra will give its usual series of five concerts this winter in the Lyric on Wednesday evenings, the dates being November 6, December 4, January 8, February 19 and March 18. Three soloists are announced—Paderewski, whose only appearance with the Orchestra it will be; Melba, whose only appearance in Baltimore it will be, and Theresa Carreno, the pianist. Details regarding the subscription sale will be announced in due time.

Esta *1884*

From .....

Address BALTIMORE, MD.

Date SEP 19 1907

MELBA COMING TO LYRIC

Paderewski Will Also Appear With Boston Symphony Orchestra.

The Boston Symphony Orchestra will give its usual series of five concerts this winter in the Lyric on Wednesday evenings, the dates being November 6, December 4, January 8, February 19 and March 18.

Three soloists are announced—Mme. Nellie Melba, the prima donna; Ignace Paderewski and Mme. Teresa Carreno, the distinguished pianist.

It is announced that this will be Melba's only appearance in Baltimore the coming season, and that it will be Paderewski's only appearance with the orchestra.

Esta

From NEW YORK EV'G POST

Address .....

Date SEP 21 1907

MUSICAL NEWS AND GOSSIP

The Russell Opera Company—Pachmann's Advice to Critics—Lucky Louis Lombard—Viking Music—Paderewski—Opera in England—The "Mikado" and the Shoguns—Grieg—Joachim and Liszt—Paganini's Violin

Paderewski will make his only appearance with an orchestra in New York this season with that of the Boston Symphony Society. Other soloists will include Anton Van Rooy, Theresa Careño, Fritz Kreisler, and Carl Wendling. The subscription sale will open at Carnegie Hall October 14.

Estab

MONDAY, SEPTEMBER 16, 1907

BOSTON EVENING TRANSCRIPT,

MUSIC AND DRAMA

EIGHT OR EIGHT-FIFTEEN AT THE SYMPHONY CONCERTS

A Plea for a Later Beginning That Better Suits the Habits of Their Public—The New Members of the Kneisel Quartet—Hall Caine, the New "Christian" and the London Reviewers—News of the Local Theatres—A Future for One-Act Plays

Is there a single good and obvious reason, except the unbroken custom of twenty-six years, why the evening concerts of the Symphony Orchestra should begin at eight o'clock, instead of the more convenient eight-fifteen? Not one of the concerts of last season continued more than two hours, and most of them ended by half-past nine or a quarter to ten. With a beginning at eight-fifteen scarcely two of them would have lasted beyond ten o'clock, and there is no reason to suppose that Dr. Muck will make any lengthier programmes for the new season than he has in the past. A relatively small part of the audience at the concerts of Saturday evening comes from the remoter suburbs. Ten o'clock is not a late hour at which to ask such hearers to make their way homeward, and, with a beginning at eight-fifteen, they would gain a quarter of an hour in their coming to the concerts, when leeway in time is often more useful and agreeable. As everyone knows, the dinner hour tends to become later and later among that part of the community whence the public of the evening concerts comes. On Saturdays, if it is "going on" to Symphony Hall, it must dine earlier than usual, dine a little hurriedly, or reach the concert too late to hear the first number except through the cracks of the closed doors. No one goes to a concert as cheerfully or as receptively when he or she has made top speed in dressing or at dinner in order to reach it on time. It is a wise manager that humors his public in such things, and while fifteen minutes is little in itself, in that little often lies the difference between comfortable and uncomfortable preparation. Grumbling over too early a beginning has long been a weekly pastime from October through April in the corridors of Symphony Hall.

Thanks to Dr. Muck—and his cigarette—late-comers last winter had the consoling assurance of at least five minutes' leeway. They would be much more consoled did they know that their grace was not dependent upon the rate of combustion in the conductor's cigarette, but upon an official largess of fifteen minutes more. Besides, when the orchestra goes to New York, or Philadelphia, or Chicago, its concerts begin at eight-fifteen and sometimes the programmes are longer than they are in Boston. Wisely it does not disarrange the habits of its hearers in those cities by the bidding of them to concerts at eight o'clock. Its public at home as a rule dines no earlier, and has no shorter journey to make to the concert room. Yet it insists that we must be in our places at eight. In every large American city, except Boston, the established hour for the beginning of concerts is eight-fifteen, and it seems to satisfy audiences and performers equally. In Boston last season, at chamber and other concerts, there was a distinct and welcome tendency toward the later hour. If the Symphony Orchestra were to adopt it for the new season, the change would be definitely accomplished. To be "peculiar" in these things in the Boston of 1907 is also to be—a little provincial.

H. T. P.

From .....

Address Brooklyn, N. Y.

Date SEP 21 1907

The Boston Symphony Orchestra will give its usual quota of five concerts in the Baptist Temple of this city during the coming musical season. As in the past the concerts will be given on Friday evenings. The dates are as follows: November 8, December 6, January 10, February 21 and March 20. The soloists announced for Brooklyn are Paderewski, whose only appearance with orchestra it will be, Fritz Kreisler and Teresa Carreno. Full details regarding the sale will be published in due time.

Estab *1884*

From CITIZEN

Address Brooklyn, N. Y.

Date SEP 21 1907

Anna Otten, the violinist and Clara Otten, the pianist of the Otten String Quartet, spent the summer in Europe, whence they recently returned, bringing with them a younger sister, who will be the 'cellist of the quartet this season.

The Boston Symphony Orchestra will give its usual quota of five concerts in the Baptist Temple of this city during the coming musical season. As in the past, the concerts will be given on Friday evenings. The dates are as follows: Nov. 8, Dec. 6, Jan. 10, Feb. 21, and March 20. The soloists announced for Brooklyn are: Paderewski, whose only appearance with orchestra it will be; Fritz Kreisler and Theresa Carreno. Full details regarding the sale will be published in due time.

Estab *884*

BOSTON EVENING RECORD,

SATURDAY, SEPTEMBER 21, 1907

PADEREWSKI, MELBA AND CARRENO, SOLOISTS WITH THE SYMPHONY

The first symphony concerts of the season of 1907-1908 will be given on the afternoon of Oct. 11, and the evening of Oct. 12. The auction sale of seats for the concerts will begin Sept. 30, at 10 a.m. On that day the $18 seats for the public rehearsals will be sold. On Tuesday morning at the same hour the sale of the $10 rehearsal seats will begin. The $18 seats for Saturday evening concerts will be sold on Oct. 3, beginning at the same hour, and the $10 seats on Friday. The usual rules covering the sales in the past will prevail.

Dr. Muck, the conductor of the orchestra, is due to arrive in New York Oct. 1. There will be 16 new members this year, and the total membership of the orchestra will be 98, an increase of two over last year. By death and resignation the orchestra has lost since the close of last season five members. Mr. Timothee Adamowski's successor will be Julius Thornberg, a distinguished violinist of Copenhagen. In place of Mr. Moldauer will be Julius Theodorowicz. Mr. Josef Adamowski's successor will be A. Arthus Kautzenbach, a distinguished 'cellist from Berlin. Dr. Muck has chosen Mr. Zach's successor, but has not sent his name over.

It may be authoritatively stated that no plans whatever have been made concerning the conductorship of the orchestra in 1908-1909. Everybody who has the interest of the orchestra at heart hopes sincerely that arrangements may be made during the coming winter thereby Dr. Muck will continue in the position he is filling so admirably. The management is not sanguine that this end can be attained, but nothing will be left undone to retain him in Boston.

MME. MELBA,
Who will be Symphony soloist sometime in January.

The general scheme of the season calls for a few more than 100 concerts, about the same number as last year. Of these 48 (including the public rehearsals) will be given in Boston, 10 in New York, six in Cambridge, five each in Brooklyn, Philadelphia, Baltimore and Washington, and three each in Providence and Worcester. The series of Boston concerts begins on the afternoon of Oct. 11, and ends on the evening of May 2.

TERESA CARRENO,
The woman pianist who has not been in this country for years.

The problem of soloists for symphony concerts has become very difficult to solve. Of first-class singers, there are hardly any in the market. Practically all that are in America for the season belong to one or the other of the operas in New York. As both of these operas give six or seven performances a week, it is difficult to get them to release a singer for the four days necessary for an appearance with the orchestra in Boston, and when they do the prices are appalling.

The plans of the orchestra for the coming season call for at least 12 soloists of the very highest possible grade, so that there can be absolutely no chance of failure and criticism. Two singers have been scheduled so far, with the possibility of another if he can be secured. Schumann-Heink, who has not been heard with the orchestra for several years, will be soloist at one of the early concernts, and in January Madame Melba will sing.

The list of pianists is headed by Paderewski, and this year there is no chance of his failing to appear, for he arrives in America at the end of next month to stay until May, in which time he will give 80 concerts in various parts of the country. Second only to Paderewski in interest will be the return of Teresa Carreno, after an absence of several years. From all accounts her playing still has the distinguishing marks that made her the greatest of women pianists.

At the head of the list of violinists stands the name of Fritz Kreisler, who needs no introduction in Boston. Carl Wendling, the new concert-master, will, of course, appear among the soloists, as will his colleague at the first desk.

From .....

Address TIMES, Brooklyn, N. Y.

Date SEP 21 1907

In addition to a series of five concerts, one a month, beginning on November 8, by the Boston Symphony Orchestra, there will be a series of five afternoon concerts by the New York Symphony Orchestra, beginning on November 23. Dr. Muck will again conduct the Boston Orchestra this season, having obtained a further leave of absence from the German Emperor to enable him to do so, and the New York Orchestra, which has become a permanent organization, claiming the exclusive attention of the members, continues under the direction of Walter Damrosch. Among the soloists to appear with the Boston Orchestra are Paderewski and Mme. Carreno. With the New York Orchestra will appear Mme. Bloomfield-Zeisler, Emilio de Gogorza and others of recognized standing.

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The Boston Symphony Orchestra this coming season will give the usual twenty-four public rehearsals and twenty-four concerts in Boston, the usual ten concerts in New York, six in Cambridge, five each in Philadelphia, Brooklyn, Baltimore, and Washington, and three each in Providence and Worcester. Enough single concerts will be given to bring the total well over one hundred. In the last week of January the orchestra, as last year, will go West for six concerts. Buffalo, Detroit, Indianapolis, and Columbus will each have one and Cincinnati two.

THE SYMPHONY CONCERTS

FACT AND FORECAST ABOUT THE NEW SEASON

The Usual Arrangements in the Routine of the Concerts—A Considerable Change in the Personnel of the Band and the Reasons for It—A Word About the New Comers and a Roster of the Orchestra—No Programmes as Yet from Dr. Muck—The Changing Policy as to Soloists and the Justification of It—Visions of the Future—Dr. Muck's Continuance

Beside last season, the new year of the Symphony Orchestra begins in comparative routine. Last autumn Dr. Muck came from Berlin as a conductor new to Boston, and to all America, whose just reputation in Germany and throughout northern Europe had hardly preceded him. Now his prestige is established, alike in Boston and in every city that the orchestra visits, as one of the ablest of conductors in general, and unquestionably the ablest conductor now at work in America. His talents and the results of them, his traits and his temperament, have all commended him. He has won and held his public alike by the merit of his work and the charm of his personality. A year ago the prices for seats at the concerts were appreciably raised. This autumn there will be no change in the charges then established. Last winter the orchestra made its first Western journey in years. Next January it repeats the venture, and hereafter a "Western trip" is likely to be an annual part of its itinerary. In the announcements of last September the number of assisting singers and virtuosi was materially decreased from that of many preceding years. For the new season, the management of the orchestra continues in the same policy. It also announces the addition of two horn-players to the band, raising the number of that choir to eight, and that of the orchestra to ninety-eight. Deaths, resignations and retirements among the men have brought fourteen other changes, and it is some years since there has been so considerable an alteration in the personnel of the band. Dr. Muck has already sent to Boston the names of the new players that he has chosen for the vacancies. As yet, however, he has sent no programmes, or any list of the new compositions that he intends to include in them. On that score, therefore, the annual announcement is barren.

THE USUAL ARRANGEMENTS

The twenty-four afternoon concerts of the orchestra in Boston for this, its twenty-seventh year, will begin in Symphony Hall on Friday, Oct. 11, and continue through Friday, May 1, but there will be no concerts on the Fridays of Nov. 8, Dec. 6, Jan. 10, Jan. 31, Feb. 21 and March 20, when the band will be playing in other cities, and on April 17, the Friday of Holy Week. Then, as usual, the afternoon concert will be shifted to Thursday. The twenty-four evening concerts will begin on Saturday, Oct. 12, in Symphony Hall and continue through Saturday, May 2; but there will be no concerts on the Saturdays of Nov. 9, Dec. 7, Jan. 11, Feb. 1 and 22, and March 21, when the orchestra will be busy outside Boston. Presumably in the course of the winter the band will give its two concerts on Sunday evenings for the increase of its pension fund, and possibly an extra concert or two, when exceptional circumstances, like the visit of an eminent conductor or composer, invite it. Presumably, too, the afternoon concerts will begin as heretofore at 2.30, and the evening concerts at eight. There has been no change, moreover, in the minor rules and regulations that govern them. The prices of seats remain those established last year—$18 and $10—according to the place and plus the premiums of the auction, for the full season. For the afternoon concert, seats at $18 will be sold at Symphony Hall on Monday, Sept. 30, beginning at ten o'clock, and the seats at $10 in the same place and at the same hour on Tuesday, Oct. 1. For the evening concerts, the seats at $18 will be sold in Symphony Hall on Thursday, Oct. 3, beginning at ten o'clock, and the seats at $10 in the same place and at the same hour, on Friday, Oct. 4. On all four days the auction will be conducted precisely as it has been in previous years.

Outside Boston, the orchestra will make its monthly journeys, from November through March, to New York, Brooklyn, Philadelphia, Baltimore and Washington. In New York it will give ten concerts, with every likelihood that for them Carnegie Hall will be filled to the last seat, and for the most part by subscription, as is Symphony Hall in Boston. More and more New York speaks and writes of our orchestra as though it were one of its own bands. In each of the other cities named the orchestra will give five concerts, and in all of them an established public awaits it. The Western journey fills the week of Jan. 27, and in the course of it, the band will play in Buffalo, Detroit, Indianapolis, Columbus, and twice in Cincinnati. Chicago, it seems, though the orchestra was enthusiastically received there last winter, has no place in the new itinerary. Nearer home, Dr. Muck and his men will give occasional concerts in Worcester, Providence and other cities of New England, with the usual series at the Sanders Theatre in Cambridge. In all the scheme for the new season provides for a hundred concerts and a few more—a generous year's work, but one that in the past the orchestra has thoroughly accomplished.

THE CHANGES IN THE PERSONNEL

So much for custom and routine. The innovation, so to say, for the new year is the considerable change in the personnel of the orchestra. Two horn-players, as already noted, have been added to it to make the double quartet of these instruments that ultra-modern music of large dimensions oftener and oftener asks and to free the conductor from dependence upon extra men. One of the new players, Karl Schmid of Vienna, becomes the first horn of the band. For the remaining changes, death has taken Mr. Moldauer from the first violins, where he had served almost from the beginnings of the orchestra, and Mr. Frietsche from his place as bass clarinetist. Mr. Hess, the concert master, has leave of absence for a year, to appear as a virtuoso in Germany. Mr. Timothée Adamowski, his companion at the first desk, has left the band to cultivate chamber music, and his brother, Josef, for the same purpose has resigned from the choir of 'cellos. Mr. Sokoloff, of the first violins, has also resigned to pursue further studies with Mr. Loeffler. Mr. Zach, one of the first violas, pianist as well, when Berlioz or d'Indy added a piano to the orchestra, and player upon the celesta in new music, has been chosen as conductor of the Choral Symphony Society in St. Louis, and in his departure the orchestra has lost one of its most useful men. The other changes from the former personnel have been made—to put the matter bluntly—"for the good of the service."

Dr. Muck came fresh to the orchestra. Naturally he watched his men closely, listened to them intently, estimated their capacity carefully, and tried them both by their individual skill and their worth to their particular choir and to the band as a whole. Instinct, training and experience has made Dr. Muck acute in these things. He has formed his judgments and he has acted accordingly, and in each and every case, hard as it may be for those affected and for their friends to believe, he has a single and wholly sincere motive, to better the quality of the particular choir and raise the general efficiency of the orchestra. Every organized body of ninety odd men tends to fall into routine. It needs on occasion to be scrutinized and sifted. Dr. Muck has accomplished this scrutiny and sifting. As the final authority, responsible for the discipline, the efficiency and the prestige of the orchestra, he has spoken the decisive word. Happily most of the players who have thus been retired and who have served long and well, are enjoying their share of the pension fund, which, by the generosity of the public of the concerts, is now fulfilling its excellent purpose.

Most of the new members of the orchestra will come from Europe, and Dr. Muck has diversified what passes for the leisure of the summer in the discovery and the choice of them—a long and trying task, made the more exacting by the keen competition of the Continental orchestras for able men and their common unwillingness to let their players pass over sea. For example, Dr. Muck believed he had found a violinist to succeed Mr. Adamowski, but the Conservatory at Vienna, which counted him its best teacher of the violin, refused to release him. In Copenhagen Dr. Muck made a second choice, and then sickness deprived him of the expected recruit, and now at last he has found a third fit to take his place among the virtuosi of our orchestra. Dr. Muck knows well the quality of the more distinguished members of the orchestras of Germany, Austria and northern Europe, and from them, testing them by severe standards, he has drawn most of the players that next month come newly to Boston. From the opera house and the orchestral concerts of Stuttgart and from the Festival Theatre at Baireuth, he has taken the new concert master, Carl Wendling, whom he chose, last spring, as one of the few men particularly fitted for the place. A telegram that reached Boston only yesterday announced that Mr. Czerwonky is to succeed Mr. Adamowski, but gave no particulars concerning him. Mr. Theodorowicz, the accomplished violinist, once of the orchestra and long of the Kneisel Quartet, takes Mr. Moldauer's chair. Mr. Ribarsch replaces Mr. Sokoloff, and Mr. Traupe, already of the orchestra, passes to the first violins. The new second violins are Mr. Goldstein and Mr. Rennert, whom Dr. Muck found in Boston. Berlin gave him the 'cellist, Mr. Kautzenbach, who succeeds Josef Adamowski, and Vienna provided the new double basses, Messrs. Agnesy and Huber. Mr. Zach's successor among the violas is Mr. Scheurer; and Mr. Stumpf is the new bass clarinetist. Mr. Litke, formerly a member of the orchestra, joins the bassoons, and Mr. Helleberg, at need, takes the contra-bassoon. Mr. Heim, the new trumpeter of last spring, remains with the band, and Mr. Lorenz now takes the tuba.

One of the new horn players is still unchosen. With that omission, the roster of the orchestra for the new season will run as follows:

First Violins—Carl Wendling, concertmeister, Mr. Czerwonky, O. Roth, D. Kuntz, J. Theodorowicz, W. Krafft, J. Hoffmann, G. Strube, F. Mann, H. Eichheim, Eledler, R. Rissland, A. Bak, A. Ribarsch, W. Traupe, J. C. Mullaly.

Second Violins—C. Barleben, J. Akeroyd, P. Fiumara, W. W. Swornsbourne, H. Tischer-Zeit, H. Goldstein, E. Kurth, S. Goldstein, H. Berger, J. E. Eichler, A. Kuntz, B. Fiedler, B. Rennert, F. Currier.

Violas—Mr. Scheurer, E. Férir, H. Heindl, G. F. Sauer, A. Kolster, F. Zahn, H. Hoyer, M. Kluge O. H. Krauss, A. Gietzen.

Violoncellos—H. Warnke, J. Keller, A. A. Kautzenback, E. Loeffler, R. Nagel, H. Heberlein, C. Barth, A. Heindl, A. Hadley, L. Nast.

Basses—K. Keller, M. Kunze, K. Agnesy, T. Seydel, E. Huber, G. Gerhardt, R. Schurig, S. Elkind.

Flutes—A. Maquarre, Paul Fox, A. Brooke, D. Maquarre, G. Longy, G. Sautet, C. Lenom.

English Horn—F. Müller.

Clarinets—Grisez, P. Mimart, A. Vannini.

Bass Clarinet—Mr. Stumpf.

Bassoons—P. Sadoni, E. Regestein, H. Sitke.

Contra-Bassoon—J. Helleberg.

Horns—A. Hackebarth, M. Hess, K. Schmid, H. Lorbeer, J. Phair, F. Hain, C. Schumann.

Trumpets—L. Kloepfel, G. Heim, J. F. Mann, C. Merrill.

Trombones—C. Hampe, A. Mäusebach, L. S. Kenfield.

Harp—H. Schuecker.

Tuba—H. W. Lorenz.

Tympani—A. Rettberg, F. Kandler.

Drum—C. R. Ludwig.

Cymbals, Triangle, Etc.—T. Senia, H. Burkhardt, J. F. Dworak.

Librarian—J. Sauerquell

THE PROGRAMMES

Of the programmes for the new season little can now be said. Dr. Muck has sent none as yet to Boston, and he is unlikely to announce any until he arrives here at the beginning of October. He has been diligent in the summer in the hearing of new music at the German festivals. The publishers have piled his table with their newest scores, while composers have still further heaped it with their manuscript. Friends have advised, doubtless, and acquaintances have suggested, but few conductors keep their own counsels more closely or follow them more straightforwardly than Dr. Muck. Unless he has suddenly changed his ways he has sought out by himself such new music as seems to deserve performance, and through the second half of last season he gave ample proof of his open-mindedness. At least the array of possible new compositions is tempting. For the French writers we have still to hear d'Indy's new tone-poem, "A Summer Day on the Mountain," and not one of Albéric Maignard's applauded symphonies has yet been played in America. We in Boston have heard only one of Mahler's symphonies, and he adds one to their number almost every year. The rising young Germans write. Glazounoff and other prolific Russians are diligent. Sibelius's tone-poems we have still to hear—and the more eagerly for his symphony of last winter. We know nothing of the new generation of composers—Bantock, Holbrooke and the rest—who are emancipating and recreating English music. Josef Suk, the Bohemian, has written a symphony of Death that impressed German audiences last winter. And so forth and so on with other music that is interesting to hear. In the making of his programmes last winter Dr. Muck gave the classical composers ample place on his programmes, and with them and with the ultra-moderns kept the balance true between the old and the new, the familiar and the unfamiliar. Whether the hearer liked or disliked the method and the idiosyncrasies of the conductor's programmes, almost always they were interesting.

THE CHANGING POLICY WITH SOLOISTS

The time has long passed in which the Symphony Orchestra needed the glamor of the name of any singer or virtuoso to swell the audience at its concerts. Instead, the time has come when only singers and virtuosi of the first and of world-wide rank can appear with the orchestra and not bring a sense of incongruity. The wandering violinist, for example, who does not excel, or at least equal, the best of the violinists sitting behind him has no place at the Symphony Concerts. What his audience is accustomed to hear from its own people, so to say, mocks his efforts and leaves it dissatisfied. The days in which a concerto for violoncello, however well played, interests many hearers are passing, as those for concertos for oboes or for flutes passed long ago. The rank and file of touring pianists do not touch the standards of our concerts, and only the pianist of established distinction or of significant and rising individuality accords with his surroundings. The singer, however eminent, has little and ungrateful opportunity at the Symphony Concerts. Her "numbers"—to choose the more numerous sex—are sandwiched, and sometimes stifled, between orchestral pieces. She can sing but two at most. She can avail herself of few of the auxiliary arts that serve her in the opera house and have helped to make her reputation. She is a vocal anomaly in a concert that is primarily and insistently instrumental. To be of the quality and the rank that our concerts demand, she must oftenest come from one or the other of the opera houses of New York, and usually she comes hurriedly. Moreover, in them as everywhere else, the singing-actress is gradually replacing the singer pure and simple, and singing-actresses often have little liking and less aptitude for concerts. The singer displays her full and true powers not at an orchestral concert, but in the opera house or at the song recital. The opera house we lamentably lack, but for that reason it is hardly fair to expect the Symphony Orchestra to deploy the "stars" of Mr. Conried's and Mr. Hammerstein's companies before us. The song recitals we have in plenty.

Out of these conditions and considerations, and out of the increasing preoccupation of the audience with the orchestra and the music that it plays, has come the gradual reduction of the number of singers and virtuosi at the Symphony Concerts and the gradual raising of the standard that governs the choice of them. Through the new season hardly more than twelve of them will appear, and at least two—the new first violins, Mr. Wending and Mr. Czerwonky, will come from the orchestra itself. The other violinist engaged thus far, is Fritz Kreisler, by common agreement the most distinguished of the younger players upon his instrument. Needless to say the pianists chosen comprise Paderewski, Harold Bauer and Teresa Carreño, who revisits America after many years of absence. All three are established among the foremost pianists of our time. From the younger generation in turn come the highly individual Rudolf Ganz to play with the orchestra for the first time in Boston, the rising and interesting Mme. Samaroff, and Mme. Goodson, whose performance of Grieg's concerto last winter was genuinely impressive. With six pianists thus assured, no others are likely to be called. For singers only two are announced, and both are of the first rank, Mme. Melba, who comes in January, and Mme. Schumann-Heink, who has not sung with the Symphony Orchestra for some years. In due course, a "man singer," as the old phrase goes is likely to be engaged from one or the other opera house.

THE FUTURE

For twenty-six years years the Symphony Orchestra has given its concerts in Boston. Three weeks from yesterday it begins its twenty-seventh series of them. In all those years, through at least one, if not two, musical generations, the general scheme of the concerts has not materially changed. Yet in that time the whole face of musical conditions in Boston, in America, and in some respects in Europe, has gradually become altered. The "star" conductor has risen and, like the prima donna or the virtuoso, he now wanders up and down the earth, sharing the orchestras of the musical capitals of Europe and America with their regular conductors. In Paris and in London, as well as on occasion in Germany, choral music in its largest forms has begun to have a place in orchestral concerts. The opera has become firmly established in America, though our only opera houses are still in a single city. Meanwhile the Boston Symphony Orchestra has become an established and famous institution—the foremost orchestra in America, ranking with the two or three best orchestras of Europe, and by the testimony of many a practiced and comparing hearer, outranking them. Its position is almost thrilling. It is one of the few things in the Boston of today that a cosmopolitan world knows and praises.

Its possibilities are as thrilling as its position. To set them beside the musical conditions of the hour in America and in Boston in particular is forthwith to dream dreams and to see fair visions. In one of these, the dreamer may find the great conductors of Europe coming to our orchestra for an occasional concert as they go now to M. Colonne's in Paris or to Mr. Wood's in London. In another the visionary fancies that he catches the sound of choral music performed in Symphony Hall by a chorus that matches the orchestra to which it has been joined. Yet again, for roseate and stirring climax, he may see the Symphony Orchestra, its conductor, and the rich, the cultivated, the loyal, the ambitious public of its concerts as the nucleus and the means to the opera house that Boston so much needs if it is to keep its place among musical capitals. For the first time the orchestra has at its head an operatic conductor of high rank and eager ambition. In a year he has found as eager a following. In him, and the possibilities of the band at his command and of the public that he has won, is the hope of opera in Boston. But will Dr. Muck continue at the head of the orchestra after the present season? No one knows. Every effort will be made to persuade him to continue in his post and to adjust conditions in Germany to permit his continuance. The decision will rest with him and with the powers that be in Berlin. His own voice is likely to be the most potent in the matter, and thus far he has given no sign of his plans and purposes beyond May of next year. And yet, and yet—would a conductor have so scrutinized and changed the personnel of his orchestra, so renewed nearly a fifth, and a very important, part of it, and largely sacrificed the leisure of his summer to such work, did he intend to continue here only through a single season? Dr. Muck loves reticence.

H. T. P.

BOSTON DAILY ADVERTISER.

SATURDAY MORNING.

SEPTEMBER 21, 1907

SOLOISTS FOR SYMPHONY CONCERTS ARE SCARCE

MELBA, PADEREWSKI AND CARRENO ENGAGED

New Faces Will Be Seen in the Orchestra to Fill Places of Artists Resigned.

The first symphony concerts of the season of 1907-1908 will be given on the afternoon of Oct. 11, and the evening of Oct. 12. The auction sale of seats for the concerts will begin Sept. 30, at 10 a.m. On that day the $18 seats for the public rehearsals will be sold. On Tuesday morning at the same hour the sale of the $10 rehearsal seats will begin. The $18 seats for Saturday evening concerts will be sold on Oct. 3, beginning at the same hour, and the $10 seats on Friday. The usual rules covering the sales in the past will prevail.

Dr. Muck, the conductor of the orchestra, is due to arrive in New York Oct. 1. There will be 16 new members this year, and the total membership of the orchestra will be 98, an increase of two over last year. By death and resignation the orchestra has lost since the close of last season five members. Mr. Timothee Adamowski's successor will be Julius Thornberg, a distinguished violinist of Copenhagen. In place of Mr. Moldauer will be Julius Theodorowicz. Mr. Josef Adamowski's successor will be A. Arthus Kautzenbach, a distinguished 'cellist from Berlin. Dr. Muck has chosen Mr. Zach's successor, but has not sent his name over.

It may be authoritatively stated that no plans whatever have been made concerning the conductorship of the orchestra in 1908-1909. Everybody who has the interest of the orchestra at heart hopes sincerely that arrangements may be made during the coming winter thereby Dr. Muck will continue in the position he is filling so admirably. The management is not sanguine that this end can be attained, but nothing will be left undone to retain him in Boston.

The general scheme of the season calls for a few more than 100 concerts, about the same number as last year. Of these 48 (including the public rehearsals) will be given in Boston, 10 in New York, six in Cambridge, five each in Brooklyn, Philadelphia, Baltimore and Washington, and three each in Providence and Worcester. The series of Boston concerts begins on the afternoon of Oct. 11, and ends on the evening of May 2.

The problem of soloists for symphony concerts has become very difficult to solve. Of first-class singers, there are hardly any in the market. Practically all that are in America for the season belong to one or the other of the operas in New York. As both of these operas give six or seven performances a week, it is difficult to get them to release a singer for the four days necessary for an appearance with the orchestra in Boston, and when they do the prices are appalling.

The plans of the orchestra for the coming season call for at least 12 soloists of the very highest possible grade, so that there can be absolutely no chance of failure and criticism. Two singers have been scheduled so far, with the possibility of

[illegible] distinguishing [illegible] greatest of [illegible] violinists [illegible], who [illegible]. Carl [illegible], will, of [illegible], as will [illegible] her playing still has the distinguishing marks that made her the greatest of women pianists.

At the head of the list of violinists stands the name of Fritz Kreisler, who needs no introduction in Boston. C. Wendling, the new concert-master, will, of course, appear among the soloists, as will his colleague at the first desk,

Mme. Schumann-Heink, who has not been heard with the orchestra for several years, will be a soloist at one of the early concerts, and in January Madame Melba will sing. The list of pianists is headed by Paderewski, and this year there is no chance of his failing to appear, for he arrives in America at the end of next month to stay until May, in which time he will give 30 concerts in various parts of the country. Second only to Paderewski in interest will be the return of Teresa Carreno, after an absence of several years. From all accounts

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SYMPHONY CONCERT ON OCTOBER 11

Dr. Muck, the Conductor, Sails from Germany Next Week.

CHANGES ANNOUNCED.

The first symphony concerts of the season of 1907-1908 will be given on Friday afternoon, Oct. 11, and Saturday evening, Oct. 12. The auction sales of seats for concerts will begin on Monday morning, Sept. 30, at 10 o'clock. On that day the $18 seats for the public rehearsals will be sold. On Tuesday morning at the same hour the sale of the $10 rehearsals seats will begin. The $18 seats for the Saturday evening concerts will be sold on Thursday. Oct. 3, beginning at the same hour, and the $10 seats on Friday. The usual rules covering the sales in the past will prevail.

Dr. Muck, the conductor of the orchestra, sails from Bremen on the Crown Prince Wilhelm on next Tuesday, Sept. 24, and is due to arrive in New York on Tuesday of the following week. On various ships on the ocean at the same time are coming the new members of the orchestra whom he has engaged during the past summer. There will be sixteen new members this year and the total membership of the orchestra will be ninety-eight, an increase of two over last year. By death and resignation the orchestra has lost since the close of last season five members. Those who died were Arnold Moldauer, one of the best known of the first violins; and Otto Frietsche, the bass clarionet. Those who resigned are Timothee Adamowski, the second concert master; his brother, Josef Adamowski, one of the 'cellos, and Max Zach, who was at the first desk of the viola section. Professor Willy Hess will also be an absentee and this year has a leave of absence to stay abroad until the fall of 1908.

As announced last spring, Professor Hess's substitute for the year will be Carl Wendling, who comes from Stuttgart, where he has for several years been concert master of the Court Theatre.

Timothee Adamowski's successor will be Julius Thornberg, a distinguished violinist of Copenhagen. In place of Mr. Moldauer will be Julius Theodorowicz, who left the orchestra in 1903 to be second violin of the Kenisel Quartet, and having severel his connection with that organization, returns to Boston. Another new first violin will be A. Ribarsch of Vienna, and William Traube has been promoted from the second violin to the first. Josef Adamowski's successor will be A. Arthus Knutzenbach, a distinguished 'cellist from Berlin. Dr. Muck has chosen Mr. Zach's successor, but has not sent his name over.

Changes In Orchestra.

The other changes in the orchestra are briefly as follows: Two additional horns, making the complement of the orchestra a double quartet, Karl Schmid of Vienna being the new first horn; two new second violins, B. Rennert and H. Goldstein, both of this city; two new double basses, K. Agnesy and E. Huber, both of Vienna; a new second bassoon, H. Litke, formerly a member of the orchestra, but for several years a resident of New York; a new bass clarinet; a new tuba and two changes in the percussion section.

The season of 1906-1907, measured by whatever standard, was the most successful in the history of the orchestra, and there is no reason why the coming season should not show improvement on even its immediate predecessor.

The series of Boston concerts begins on Friday afternoon, Oct. 11, and ends on Saturday evening, May 2. The orchestra will be away the following Fridays and Saturdays: Nov. 8 and 9, Dec. 6 and 7, Jan. 10 and 11, Jan. 31 and Feb. 1, Feb. 21 and 22, and March 20 and 21. The 17th of AApril being Good Friday, after the established custom the rehearsal scheduled for that day will be given on the preceding afternoon, Thursday, April 16.

From .....

Address .....

Date .....

Esta 884

Orchestral Concerts.

There will be no dearth of orchestral music in this city and neighborhood during the season. The Boston Symphony Orchestra, undoubtedly the finest organization of its kind in the world, is booked for a concert in the Krueger Auditorium. Frank L. Sealy will conduct a series of four orchestral concerts by fifty or more musicians from the New York Symphony Orchestra in Wallace Hall. Encouraged by the interest shown in his efforts to provide worthy musical entertainment in the form of the young people's concerts, given in that hall last season, Conductor Sealy will strive to arrange such programs as will make the coming series even more fruitful in enjoyment than was the last.

Symphony Orchestra Season Opens Oct 11.

·PADEREWSKI·
·SOLOIST·

·TERESA·CARREÑO·
·SOLOIST·

·MME. MELBA·
·SOPRANO·

·FRITZ·KREISER·
·VIOLINIST·

·HAROLD·BAUER·
·PIANIST·

The first Symphony concerts of the season of 1907-1908 will be given on Friday afternoon, Oct. 11, and Saturday evening, Oct. 12. The auction sales of seats for the concerts will begin on Monday morning, Sept. 30, at 10 o'clock. On that day the $18 seats for the public rehearsals will be sold. On Tuesday morning, at the same hour, the sale of the $10 rehearsal seats will begin. The $18 seats for the Saturday evening concerts will be sold on Thursday. Oct. 3, beginning at the same hour, and the $10 seats on Friday. The usual rules covering the sales in the past will prevail.

Dr. Muck, the conductor of the orchestra, sails from Bremen on the Crown Prince Wilhelm next Tuesday. About at the same time are coming the new members of the orchestra whom he has engaged during the past summer. There will be sixteen new members this year and the total membership of the orchestra will be ninety-eight, an increase of two over last year. As announced last spring, Professor Hess's substitute for the year as concert-master will be Carl Wendling, who comes from Stuttgart, where he has for several years been concert-master of the Court Theater. He has also been concert-master of the Wagner Theater in Bayreuth, Mr. Timothee Adamowski's successor will be Julius Thornberg, a distinguished violinist of Copenhagen. Mr. Josef Adamowski's successor will be A. Arthus Kautzenbach, a well-known 'cellist from Berlin. Dr. Muck has chosen Mr. Zach's successor, but has not sent his name over.

The season of 1906-1907 was the most successful in the history of the orchestra, and there is no reason why the coming season should not show improvement even on its immediate predecessor. The orchestra possesses in Dr. Muck a conductor who has shown rare qualities. It may be authoritatively stated that no plans whatever have been made concerning the conductorship in 1908-1909. Everybody who has the interest of the orchestra at heart hopes that arrangements may be made during the coming winter whereby Dr. Muck will remain. The management is not sanguine that this end can be attained, but nothing will be left undone to retain him in Boston.

The series of Boston concerts begins on Friday afternoon, Oct. 11, and ends on Saturday evening, May 2. The orchestra will be away the following Fridays and Saturdays: Nov. 8 and 9; Dec. 6 and 7; Jan. 10 and 11; Jan. 31 and Feb. 1; Feb. 21 and 22, and March 20 and 21. April 17 being Good Friday, the rehearsal scheduled for that day will be given on the preceding afternoon.

The plans for the coming season call for at least twelve soloists of the very highest possible grade, so that there can be absolutely no chance of failure and criticism. Two singers have been scheduled so far, with the possibility of another if he can be secured. Schumann-Heink, who has not been heard with the orchestra for several years, will be soloist at one of the early concerts, and in January Melba will sing. The list of pianists is headed by Paderewski and this year there is no chance of his failing to appear, for he arrives in America the end of next month to stay until May, in which time he will give eighty concerts in various parts of the country. Second in interest will be the return of Teresa Carreno after an absence of several years. From all accounts her playing still has the distinguishing marks that have made her the greatest of women pianists. Another favorite returning is Harold Bauer; and a pianist new to symphony concerts, but one who has made a most favorable impression in Boston, is Rudolf Ganz. Olga Samaroff is scheduled to appear, as is Katharine Goodson, these artists representing the younger generation of women pianists.

At the head of the list of violinists stands the name of Fritz Kreisler, who needs no introduction in Boston. Carl Wendling, the new concert-master, will, of course, appear among the soloists, and so will his colleague at the first desk.

Dr. Muck, having discovered how Boston hungers and thirsts for new music, will probably bring with him a trunk full of new scores, and now that he knows Boston and its tastes it is certain that the Symphony patrons may look forward to even a more interesting season than last.

From .....

Address .....

Date .....

Esta 884

NO NEW ORCHESTRAS.

Up to the present writing there are no new orchestras announced, for which the gods be praised, and our old friends, with a notable exception, will not depart very greatly from the customs heretofore in vogue. The exception is the New York Symphony, under Walter Damrosch, which has been put upon a weekly salary basis and after its season in New York will be heard on tour as far as the Pacific coast.

The New York concerts will consist of the usual eight symphony concerts on Saturday nights, and twenty weeks of Sunday concerts also at Carnegie hall, with the best available soloists.

In the matter of soloists, Dr. Muck, who guides the musical destinies of the Boston Symphony orchestra, is not as promising; on the contrary, the great German is absolutely opposed to them, and while he will not be so radical as to eliminate them altogether, he will modify the use of them, much to the dismay of the artists themselves, and quite as much, if not more, of the public. The usual ten concerts will be given, with one in Brooklyn between the Thursday and Saturday dates, which are November 7, 9, December 5, 7, January 9, 11, February 20, 22 and March 19, 21. There will be many changes in the personnel of the orchestra, beginning with the concert master, Karl Wendling, who will replace Willy Hess, who is on a year's furlough.

Theodorowicz, who resigned from the orchestra with the Kneisel quartet when that notable organization announced its declaration of independence, has returned to his old haunt and will be welcome anywhere he sees fit to cast his excellent work. Among the soloists will be Anton Van Rooy, Teresa Carreno, Fritz Kreisler, Karl Wendling and Paderewski. This will be the Polish pianist's only appearance in New York with orchestra.

The New York Philharmonic society wil lenter its sixty-sixth year and its second year under the guidance of Wassili Safonoff, who is just returning from Moscow, where he spent the sumer with his family. The usual sixteen concerts will be given on the following dates: November 16, 16, 29, 30; December 13, 14; January 3, 4, 24, 25; February 7, 8, 28, 29, and March 13, 14. Katherine Goodson, who will be the pianist of the Worcester festival, will be one of the soloists with the Philharmonic.

it meant the breaking into ensemble of the new cellist and second violin, Willeke, from Vienna, and Julius Roentgen, who, in addition to being a violinist is a nephew of the celebrated inventor of the X rays.

The Olive Mead quartet which established itself among the foremost of chamber music organizations, will give its usual series in New York after a tour as far as the Northwest. These talented young women have set a pace hard to reach by any organization outside of the Kneisels.

The Flonzaley quartet, which is actually the possession of Mr. de Coppet, the millionaire, who takes his recreation and pleasure out of the chamber music organization, instead of horses, carriages and yachts, will be heard in public more fequently this season. They usually appear by courtesy of Mr. de Coppet, who contributes their services both for charity and for educational purposes.

AND THE SOLOISTS!

The flow of soloists to these shores is almost overwhelming. Indeed they are almost beyond recount. The pianists include Harold Bauer, Mark Hambourg, Josef Hofmann, Richard Buhlig, De Pachmann, Ernest Schelling, Paderewski, Katharine Goodson, Teresa Carreno, Fannie Bloomfield Zeisler, Jan Sickesz, Myrtle Elwyn, Rudolph Ganz, supplemented by several of our talented Americans such as Mme. Samaroff, Augusta Cottlow, Ernest Hutcheson and others.

Violinists seem almost as numerous and include Francis Macmillen, who will open the season at Carnegie hall October 6; Fritz Kressler, who will probably play 125 concerts; Kubelik, who will play a number of joint recitals with Mark Hambourg; Maud Powell, who holds the distinction of being the greatest violinist of her sex living, and Karl Klein, a young American violinist who will make his New York debut with the New York Symphony at Carnegie hall December 1. There will be two great 'cellists in the field, and we will probably hear Willeke, of the Kneisel quartet. These are Albert Rosenthal and Gerardy. The former is a nephew of the noted American painted, Toby Rosenthal, who has spent the past fifteen years in Italy. Singers—but why enumerate?

From .....

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Olga Samaroff's Hans Sachs.

Mme. Olga Samaroff, the pianist, who is again to make a tour of this country under the management of C. A. Ellis, of Boston, is now in Munich, where she went for the Wagner and Mozart festivals. She spent the Summer in a little out-of-the-way village in the Bavarian Alps. She not only adopted the costume of the peasants, but learned their dialect as well, so that she became quite one of them.

Geraldine Farrar, her intimate friend, spent a part of the Summer with her. She told Mme. Samaroff if she would walk down Fifth avenue in this costume, especially the shoes, and let Miss Farrar kodak her, she could take what she pleased in Tiffany's—within reason, of course—and charge it to her. The shoes are real "Bergs" shoes, with soles a half inch thick and covered with great nails. The shoemaker is a most influential member of the village council and is always addressed as "Meister." His ship reminds one of Hans Sachs' shop in "Die Meistersinger."

When Mme. Samaroff went to order her shoes he drew forth with great majesty a huge volume which he laid on the floor. In this book are the footprints, as it were, of generations of villagers. When Mme. Samaroff put her foot on the blank page to be measured he grunted "Kinderfuss!" for, in comparison with the great, flat peasant feet the American woman's foot did seem like a child's.

The Boston Symphony Orchestra will, during the coming season, give its usual quota of ten concerts in two series of five each in Carnegie Hall. The first series will be on the following Thursday evenings: Nov. 7, Dec. 5, Jan. 9, Feb. 20 and March 19. The second series will be given on Saturday afternoons, Nov. 9, Dec. 7, Jan. 11, Feb. 22 and March 21. Dr. Karl Muck will, of course, be the conductor.

Among the soloists will be Anton Van Rooy, Theresa Carreno, Fritz Kreisler, Carl Wendling and Paderewski. This will be Paderewski's only appearance in New York with an orchestra.

SOLOISTS OF SYMPHONY ORCHESTRA AND PROSPECTUS FOR THE SEASON

SOLOISTS WHO WILL APPEAR THIS SEASON AT THE CONCERTS OF THE BOSTON SYMPHONY ORCHESTRA.

Conductor Muck Sails for America Next Tuesday---Great Demand for His Services on the Other Side---New Members of Orchestra and Changes in Its Makeup.

The auction sale of seats for the coming season of the Boston Symphony orchestra, Dr. Muck conductor, will begin at Symphony Hall on Monday morning, Sept. 30, at 10 o'clock. Then the $18 seats for the rehearsals will be sold. On Tuesday morning at the same hour the $10 seats will be sold. The $18 seats for concerts will be sold on Thursday, beginning at 10 o'clock, and the $10 seats on Friday. The usual rules will govern the sales.

Dr. Muck will sail from Bremen next Tuesday. Not long ago it was stated in New York that Mr. Nikisch would be Dr. Muck's successor for the season of 1908-09, but no plans whatever have been made for that season. Dr. Muck may be induced to stay, but whether he will or not time alone can tell. Since he left here last spring an interesting musical situation has developed. The retirement of Mr. Mahler from the directorship of the Vienna opera left a most important position to be filled. Dr. Muck was regarded as the best man for the place, and unquestionably would have got it had it not been for his Boston engagement and the fact that the Emperor would probably not have allowed him to leave Berlin to go to the rival Opera House of Vienna. The position was given to Mr. Felix Weingartner who, to accept it, gave up the royal concerts in Berlin. His successor has not yet been named. Were Dr. Muck to be in Berlin this winter, he would be the logical man for the place. Altogether, his services are in such demand on the other side that it is all the more a matter of congratulation that we are to have him here even for a year.

The new men of the orchestra will be as follows: Mr. Carl Wendling of Stuttgart will take the place of Mr. Willy Hess, who has leave of absence for a year. Mr. Wendling has been the concert master at the Court Theatre of Stuttgart and for several years the concert master at the Wagner Festivals at Bayreuth, where Dr. Muck became acquainted with him. Mr. Julius Thornberg of Copenhagen will take the position of second concert master which was vacated by Mr. T. Adamowski's resignation. Mr. Moldauer, one of the best of the violins, and Mr. Frietsche, the bass clarinet, died after the end of last season. Mr. Theodorowicz, having left the Kneisel Quartet, will take Mr. Moldauer's place. Mr. Sokoloff, a violinist, who left the orchestra to study with Mr. Loeffler, will be succeeded by Mr. Ribarsch of Vienna. Mr. Zach left the viola section to conduct the St. Louis Choral Symphony Society. The name of the new viola player has not yet been announced. Mr. Arthur Kautzenbach of Berlin will take the place in the 'cello section made vacant by the resignation of Mr. J. Adamowski. Mr. A. Goldstein, whose father was for many years a member of the orchestra, and Mr. Rennert of Boston will join the second violins. Mr. Traupe will leave the second violins to play with the first. The two new double bass players will be Messrs. Agnesy and Huber of Vienna. Mr. Litke, a former member of the orchestra, will return from New York, to be the second bassoonist. There will be two new horns, so that there will be eight in all. The new first horn is Mr. K. Schmid of Vienna. Mr. Lorenz of Boston will be the tuba player. There will be two changes in the battery. In all there will be 16 new members, and the list will include 98 names instead of 96. It is gratifying to know that the Persion Fund will be of service to those who have earned retirement and rest.

The plans of the management call for at least 12 soloists this season, and the management has endeavored to secure artists of the highest grade. There will be two, possibly three, singers. Mme. Melba will sing after the holidays. Mme. Schumann-Heink has been engaged. Among the pianists will be Mmes. Teresa Carreno, Katharine Goodson, Olga Samaroff and Messrs. Bauer and Paderewski. There will be no doubt about Mr. Pederewski's appearance. He will sail for this country in about three weeks to be here until the first of May. It is doubtful whether his new symphony will be ready for performance by the orchestra. Among the violinists will be Messrs. Kreisler, Wendling and Thornberg.

Any announcement concerning the new pieces to be performed and the programmes must be deferred until the arrival of Dr. Muck.

There is every prospect of a most successful season. Boston cannot do much better by its orchestra than it did last year when competition at the auction sales was so keen. From the number of unsolicited subscriptions that have already been received from New York, it looks as though there would be no seats for separate concerts for sale in that city. The same conditions prevail in Brooklyn, Baltimore and Washington. Philadelphia, deeply interested in its own orchestra, is giving the Boston orchestra admirable support.

The general scheme of the season calls for a few more than 100 concerts, about the same number as last year. Of these 48 (including the public rehearsals) will be given in Boston, 10 in New York, six in Cambridge, five each in Brooklyn, Philadelphia, Baltimore and Washington, and three each in Providence and Worcester. With the exception of the six concerts to be given on the western trip, the others required to make up the total will be given in various cities of the East.

The orchestra will go West on Jan. 26, and it will visit Buffalo, Detroit, Indianapolis, Columbus, and on Friday afternoon, the 31st, and Saturday evening, Feb. 1, it will play in Cincinnati. The Cincinnati orchestra has gone out of existence owing to the inability of the management to make terms with the Musical Union, and in place of concerts by its own orchestra the association which has charge of such affairs will give concerts by visiting orchestras.

The series of Boston concerts will begin on Friday afternoon, Oct. 11. The series will end on Saturday evening, May 2. The orchestra will be away on the following Fridays and Saturdays: Nov. 8 and 9; Dec. 6 and 7; Jan. 10 and 11; Jan. 31 and Feb. 1; Feb. 21 and 22, and March 20 and 21. The 17th of April being Good Friday, the public rehearsal scheduled for that day will be given on Thursday, the 16th.

From .....

Address .....

Date .....

The Boston Symphony Orchestra will during the coming season give the usual quota of ten concerts in two series of five each in Carnegie Hall. The first series will be on the following Thursday evenings: November 7, December 5, January 9, February 20 and March 19. The second series will be given on Saturday afternoons, November 9, December 7, January 11, February 22 and March 21. Dr. Karl Muck will of course be the conductor and among the soloists will be Anton Van Rooy, Theresa Carreno, Fritz Kreisler, Carl Wendling and Paderewski. This will be Paderewski's only appearance in New York with an orchestra.

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From .....

Address .....

Date .....

The Boston Symphony Orchestra will give its usual quota of five concerts in the Baptist Temple of this city during the coming musical season. As in the past the concerts will be given on Friday afternoons. The dates are as follows: November 8, December 6, January 10, February 21 and March 20. The soloists announced for Brooklyn are Paderewski, whose only appearance with orchestra it will be, Fritz Kreisler and Teresa Carreno. Full details regarding the sale will be published in due time.

E , 1884

-SUNDAY, SEPTEMBER 22

THE BOSTON AMERICAN

Symphony Season Plans

Auction sale of seats begins a week from to-morrow. Public rehearsals begin October 11, with the first concert the following evening. There will be sixteen new faces in the orchestra this year, bringing the orchestra up to a total of ninety-eight players instead of ninety-six as formerly. Carl Wendling is to be concert master; Julius Thornberg at the first desk, Julius Theodorowicz and A. Ribarsch as first violins, A. Arthur Kautzenbach as cellist, B. Rennert and H. Goldstein as second violins. Dr. Muck returns from Germany on October 1. No plans have been made as yet for the conductorship next season, but everybody, including the management, hopes that Dr. Muck will consent to remain. Madame Melba and Madame Schumann-Heink, Paderewski, Teresa Careno, Harold Bauer, Rudolf Ganz, Olga Samaroff, Fritz Greihler, Katherine Goodson, are among the artists sure to be heard this season with the orchestra.

The New York Press
NEW YORK CITY.

Date .....

Carnegie and New York.

In a speech which he delivered as a part of the ceremonies of the laying of the corner stone of the Mitchell Library in Glasgow, the other day, Andrew Carnegie took it upon himself to deliver a brilliant eulogy on the superiority of the municipal government of New York over that of British cities. It was a "braw" effort, and we have no doubt that the citizens of Glasgow assembled to hear the great ironmaster were properly impressed with the facts that New York was not a "sink of iniquity"—that was a subtle touch which must have appealed to the highly moral Scots—that it had seventy-eight branch libraries of the speaker's own giving, and that its subways, Riverside Drive, water supply system and ownership of docks beat anything Great Britain could show. And in closing he ventured the prediction that "forty-five years hence New York will be the richest city of the world in the ownership of revenue-producing properties, which will have cost her nothing."

This is fine; and our bosom would have swelled with pride over all these magnificent sentiments and marshaling of facts, if it were not for the remembrance, which served as the fly in the ointment, over the action of Andrew Carnegie's lawyers recently in making an effort to have the taxes reduced on the Carnegie properties in this city. It is two years since he began legal proceedings to have the valuation of $2,300,000 on his Fifth avenue home reduced and the proceedings are still tangled up in the meshes that inevitably intwine such things. To accomplish such a future of riches for the city as Carnegie predicted in his Glasgow speech necessarily requires the payment of taxes by property owners. But when those taxes are too high, according to this eulogist's ideas—why that is another matter.

In connection with this it is worth while telling a story that was current in musical circles last winter, which throws a decided light on the viewpoint of Carnegie on business when associated with art. For years the management of the Boston Symphony Orchestra has been distributing to those who attended the orchestra's concerts in Carnegie Hall books of "programme notes" that were so authoritative that they were treasured by all who received them. To pay for the making of these pamphlets advertisements were printed in them. But with the first concert of last season came a printed slip in the books of "programme notes"—to those who had the "tip"—that, owing to a business arrangement of the hall, the pamphlets could not be distributed there, but could be had in a drug store on the opposite corner. Of course, it took some time for the concert-goers to learn of this arrangement, and consequently their knowledge of the works played was lessened materially. The explanation of this embargo lay in the fact that the business manager of Carnegie Hall had made a cast-iron contract—for a stiff price—with a firm of programme publishers that no other programmes but theirs should be distributed in the hall. This put a ban on the advertisements in the Boston Orchestra's free books. And it is related, on the highest authority, that when Andrew Carnegie heard of this "stroke of good business" he wrote a personal letter to the manager of the hall congratulating him on his business acumen. Education of the music-loving public could go hang when it came to a matter of dollars.

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From ..... Tribune

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Date .....

The Boston Symphony Orchestra will give this winter its usual series of five matinee concerts in the new National Theater at 4:30 o'clock on Tuesday afternoons, November 5, December 3, January 7, February 18, and March 17. Three soloists are announced: Paderewski, whose only appearance with orchestra in Washington this will be; Fritz Kreisler, the great violinist, and Teresa Carreno, the distinguished pianist. Mme. Carreno's appearance will be a genuine treat to the concert-going public, with whom she is such a favorite. She has not been heard in Washington for some years.

Estabi

Address
Date SEP 22 1907

Das Bostoner Symphonie-Orchester wird in der kommenden Saison in New York die üblichen 10 Konzerte in zwei Serien von je 5 geben, und zwar in Carnegie Hall. Die erste Serie umfaßt die folgenden Donnerstag-Abende: 7. November, 5. Dezember, 9. Januar, 20. Februar und 19. März, die zweite Serie umfaßt folgende Samstag-Nachmittage: 9. November, 7. Dezember, 11. Januar, 22. Februar und 21. März. Dr. Karl Muck ist der Dirigent; es wurden folgende Solisten gewonnen: Frau Carreño, und die Herren Paderewski, Van Rooy, Fritz Kreisler und Karl Wendling. Paderewski wird bei dieser Gelegenheit zum einzigenmal während seiner kommenden Tournee in New York im Rahmen eines Symphonie-Konzerts erscheinen. Der Sitz-Verkauf wird am Montag, 14. Oktober, an der Kasse in Carnegie Hall eröffnet werden; die Abonnements-Erneuerungen seitens der letztjährigen Abonnenten müssen gegenwärtig geltend gemacht werden. Herr Wendling, der als Konzert-Meister des berühmten Orchesters fungiren wird, soll am 24. d. M. hier eintreffen; er ist vom Stuttgarter Hoftheater, woselbst er als Konzert-Meister wirkt, für ein Jahr beurlaubt. Dr. Muck wird am 1. Oktober aus Europa in New York eintreffen.

The New York Press
NEW YORK CITY.
Date

The Boston Symphony Orchestra will give the usual ten concerts in two series in Carnegie Hall this season. The first series will be given on the evenings of November 7, December 5, January 9, February 20 and March 19, and the second series on the afternoons of November 9, December 7, January 11, February 22 and March 21. Dr. Karl Muck will conduct and the soloists will include Anton Van Rooy, Teresa Carreno, Fritz Kreisler, Carl Wendling and Paderewski. This will be Paderewski's only appearance in New York with an orchestra. The subscription sale will open in the box office of Carnegie Hall on October 14.

BOSTON EVENING TRANSCRIPT,
MONDAY, SEPTEMBER 23, 1907

Dr. Muck will leave Bremen tomorrow on the steamer Kronprinz Wilhelm, due in New York on the morning of Tuesday, Oct. 1. He will come at once to Boston.

As a few slight typographical errors crept into the roster of the Symphony Orchestra that was printed in this column on Saturday, we reprint it today and free of them. The list still lacks the name of one of the new horn players and the initials of Messrs. Czerwonky, Scheurer and Stumpf, because Dr. Muck has not yet sent these particulars to Boston. Otherwise it goes:

First Violins—Carl Wendling, concertmeister, Mr. Czerwonsky, O. Roth, D. Kuntz, J. Theodorowicz, W. Krafft, J. Hoffmann, G. Strube, F. Mann, H. Eichheim, E. Fiedler, K. Rissland, A. Bak, A. Ribarsch, W. Traupe, J. C. Mullaly.

Second Violins—C. Barleben, J. Akeroyd, P. Fiumara, W. W. Swornsbourne, H. Tischer-Zeitz, H. Goldstein, R. Kurth, S. Goldstein, H. Berger, J. E. Eichler, A. Kuntz, B. Fiedler, B. Rennert, F. S. Currier.

Violas—Mr. Scheurer, E. Férir, H. Heindl, G. F. Sauer, A. Kolster, F. Zahn, H. Hoyer, M. Kluge, O. H. Krauss, A. Gietzen.

Violoncellos—H. Warnke, J. Keller, A. A. Kautzenbach, E. Loeffler, R. Nagel, H. Heberlein, C. Barth, R. Smalley, A. Hadley, L. Nast.

Basses—K. Keller, M. Kunze, K. Agnesy, T. Seydel, E. Huber, G. Gerhardt, R. Schurig, S. Elkind.

Flutes—A. Maquarre, Paul Fox, A. Brooke, D. Maquarre.

Oboes—G. Longy, A. Sautet, C. Lenom.

English Horn—F. Müller.

Clarinets—G. Grisez, P. Mimart, A. Vannini.

Bass Clarinet—Mr. Stumpf.

Bassoons—P. Sadoni, E. Regestein, H. Litke.

Contra-Bassoon—J. Helleberg.

Horns—A. Hackebarth, M. Hess, K. Schmid, H. Lorbeer, J. Phair, F. Hein, C. Schumann.

Trumpets—L. Kloepfel, G. Heim, J. F. Mann, C. Merrill.

Trombones—C. Hampe, A. Mäusebach, L. S. Kenfield.

Harp—H. Schtecker.

Tuba—O. W. Lorenz.

Tympani—A. Rettberg, F. Kandler.

Drum—C. R. Ludwig.

Cymbals, Triangle, Etc.—T. Senia, H. Burkhardt, J. F. Dworak.

Librarian—J. Sauerquel

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SYMPHONY ORCHESTRA PROMISES.

Brilliant Success Seems Assured for the Season Soon to Begin—Sixteen Changes in the Personnel of the Band—Famous Soloists to be Heard.

SOLOISTS WHO WILL APPEAR AT SYMPHONY ORCHESTRA CONCERTS.

The annual auction sale of seats for the symphony concerts will begin Monday, Sept 30, at 10 o'clock. On that day the $18 seats for the public rehearsals will be sold. Tuesday morning the sale of $10 rehearsal seats will begin. The $18 seats for the Saturday evening concerts will be sold Thursday, Oct 3, and the $10 seats the following day.

The plans for the coming season are all but completed, only a few details regarding one or two soloists remaining to be finished. Since last spring the orchestra has been enlarged by the addition of two men to complete the double quartet of horns, and 14 other changes are noted in the personnel.

Five of these changes are due to death and resignations and one to the year's leave of absence granted to Prof Willy Hess. The other changes were made for the betterment of the orchestra, and consisted largely in the retirement from active duty of members who have been in it for many years. These retirements have been made possible by the existence of the pension fund, which has been contributed to so generously by the Boston public.

Nearly all the new members of the orchestra are coming from abroad, and as they are Dr Muck's personal choice there need be no misgivings as to their ability. It has not been an easy task for Dr Muck to find the men he wanted, for competition is growing keener each year, European orchestras resenting more than ever the steady exportation to this country of their best men.

As announced last spring, Mr Hess will be succeeded for the season as concert master by Carl Wendling, concert master of the Court theatre of Stuttgart and of the Wagner festival theatre of Bayreuth. Of Mr Wendling all that can be said at present is that Dr Muck regards him as one of the very few great concert masters in the world. His colleague at the first desk will be Julius Thornberg, a distinguished violinist of Copenhagen.

Mr Moldauer's successor will be Julius Theodorowicz, who left the orchestra in 1903 to be second violin of the Kneisel quartet. His return to Boston will be warmly welcomed, as he is an exceedingly capable artist. Another new first violin (in place of Mr Sokoloff) is Mr Ribarsch, who comes here from Vienna. And Mr Traupe has been promoted from the second to the first violins.

The successor of Josef Adamowski in the 'cello section will be A. Arthur Kautzenbach of Berlin. In the second violins will be two new men, A. Goldstein, whose father was for many years a member of the orchestra, and Mr Rennert of this city. Two new double basses will be Messrs Agnesy and Ruber, both of Vienna. Dr Muck has engaged Mr Zack's successor but has not yet sent his name.

In the wind sections the changes are as follows: The two additional horns, the new first horn (in place of Mr Hackebarth, who becomes third horn) being Karl Schmid of Vienna. Mr Heim, the new first trumpet, who came to the orchestra last spring, is of course retained as alternate first trumpet with Mr Kloepfel, succeeding Mr Brenton. The new tuba player will be Mr Lorenz of this city. Mr Debuchy having retired, Mr Helleberg becomes fourth bassoon, and his place as second is to be taken by Mr Litke, who was formerly a member of the orchestra. Two changes are noted also in the percussion section.

The season of 1906-1907, measured by whatever standard, was the most successful in the history of the orchestra, and there is no reason why the coming season should not show an improvement on even its immediate predecessor. The orchestra possesses in Dr Muck a conductor who not merely has shown exalted qualities in his art, but by his attractive personality has won the affection and admiration of the patrons of the orchestra wherever it has played under his command.

Perhaps this is a good place to put a final quietus on the various reports which spring up from time to time regarding his successor. It may be authoritatively stated that no plans whatever have been made concerning the conductorship of the orchestra in 1908-1909. Everybody who has the interests of the orchestra at heart hopes sincerely that arrangements may be made during the coming winter whereby Dr Muck will continue in the position he is filling so admirably. Whether this can be done, time alone can tell. His services were never more in demand in Germany than they are today, and even if his release from his contract in Berlin could be secured, such flattering inducements would be held out to him to remain there that his coming would be doubtful.

The general scheme of the season calls for a few more than 100 concerts. Of these 48, beginning Oct 11 and ending May 2, will be given in Boston, 10 in New York, six in Cambridge, five each in Brooklyn, Philadelphia, Baltimore and Washington, and three each in Provdence and Worcester. The others required to make up the total number will be given in various cities of the east, excepting the six concerts of the regular midwinter western trip.

The plans of the orchestra for the coming season call for at least 12 soloists of the very highest grade. Two singers have been scheduled so far, with the possibility of another if he can be secured. Schumann-Heink, who has not been heard with the orchestra for several years, will be soloist at one of the early concerts and in January Mme Melba will sing.

The list of pianists is headed by Paderewski, and this year there is no chance of his failing to appear, for he arrives in America the end of next month to stay until May, in which time he will give 80 concerts in various parts of the country. His symphony, according to last accounts, is still unfinished, which will be a disappointment, as it was to have had its first performance by Boston's orchestra.

Second only to Paderewski in interest will be the return of Teresa Carreno after an absence of several years. From all accounts her playing still has the distinguishing marks that made her the greatest of women pianists. Another favorite that is returning is Harold Bauer, and a pianist new to symphony concerts, but one who has made a most favorable impression in Boston is Rudolph Ganz. Mme Olga Samaroff is scheduled to appear, as is Katharine Goodson.

At the head of the list of violinists stands the name of Fritz Kreisler, who needs no introduction in Boston. Carl Wendling, the new concert master, will of course appear among the soloists, as will his colleague at the first desk.

Announcements regarding the novelties and programs will probably have to be deferred until the return of Dr Muck, as he has sent no word about them. Having discovered last season how Boston hungers and thirsts for new music, he will probably bring with him a trunk full of new scores, and now that he knows Boston and its tastes, it is probable that [illegible] more interesting [illegible]

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MUSIC AND MUSICIANS.

Carl Wendling, of Stuttgart, the new concert master of the Boston Symphony Orchestra, sailed from Bremen on the [illegible] September 14, and is due to arrive in New York on Tuesday. Wendling comes to Boston on leave of absence from the Court Theatre of Stuttgart, where he is concert master. Dr. Muck, the conductor of the Boston Symphony Orchestra, sails from New York on the Kronprinz Wilhelm, September 25, and is due to arrive in New York October 1. Altogether, the Boston Symphony is bringing nine artists from [illegible]

PUBLIC LEDGER
PHILADELPHIA, P
Address
Date SEP 22 1907

THE Boston Symphony Orchestra will this winter give its usual five concerts in the Academy of Music on Monday evenings, the dates being November 4, December 2, January 6, February 17 and March 16. Three soloists of importance are announced—Paderewski, his only appearance with orchestra; Mme. Melba and Theresa Carreno, the famous pianist. Renewals from last year's subscribers are now being received by Miss Harris. The sale of season tickets to new [illegible] on Monday, Octo-

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Boston Symphony Orchestra.

The Boston Symphony Orchestra will give its usual series of five concerts this winter in the Lyric on Wednesday evenings, the dates being November 6, December 4, January 8, February 19 and March 18. Three soloists are announced—Paderewski, whose only appearance with orchestra it will be; Melba, her only appearance in Baltimore, and Teresa Carreno, the distinguished pianist. Full details regarding the subscription sale will be announced in due time.

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Address
Date SEP 22 1907

Das Bostoner Symphonie-Orchester wird in der kommenden Saison in New York die üblichen 10 Konzerte in zwei Series von je 5 geben, und zwar in Carnegie Hall. Die erste Serie umfaßt die folgenden Donnerstag-Abende: 7. November, 5. Dezember, 9. Januar, 20. Februar und 19. März, die zweite Serie umfaßt folgende Samstag-Nachmittage: 9. November, 7. Dezember, 11. Januar, 22. Februar und 21. März. Dr. Karl Muck ist der Dirigent; es wurden folgende Solisten gewonnen: Frau Carreño, und die Herren Paderewski, Van Rooy, Fritz Kreisler und Karl Wendling. Paderewski wird bei dieser Gelegenheit zum einzigenmal während seiner kommenden Tournée in New York im Rahmen eines Symphonie-Konzerts erscheinen. Der Sitz-Verkauf wird am Montag, 14. Oktober, an der Kasse in Carnegie Hall eröffnet werden, die Abonnements-Erneuerungen seitens der letztjährigen Abonnenten müssen gegenwärtig geltend gemacht werden. Herr Wendling, der als Konzert-Meister des berühmten Orchesters fungiren wird, soll am 24. d. M. hier eintreffen; er ist vom Stuttgarter Hoftheater, woselbst er als Konzert-Meister wirkt, für ein Jahr beurlaubt. Dr. Muck wird am 1. Oktober aus Europa in New York eintreffen.

The New York Press
NEW YORK CITY.

Date

The Boston Symphony Orchestra will give the usual ten concerts in two series in Carnegie Hall this season. The first series will be given on the evenings of November 7, December 5, January 9, February 20 and March 19, and the second series on the afternoons of November 9, December 7, January 11, February 22 and March 21. Dr. Karl Muck will conduct and the soloists will include Anton Van Rooy, Teresa Carreno, Fritz Kreisler, Carl Wendling and Paderewski. This will be Paderewski's only appearance in New York with an orchestra. The subscription sale will open in the box office of Carnegie Hall on October 14.

BOSTON EVENING TRANSCRIPT,
MONDAY, SEPTEMBER 23, 1907

Dr. Muck will leave Bremen tomorrow on the steamer Kronprinz Wilhelm, due in New York on the morning of Tuesday, Oct. 1. He will come at once to Boston.

As a few slight typographical errors crept into the roster of the Symphony Orchestra that was printed in this column on Saturday, we reprint it today and free of them. The list still lacks the name of one of the new horn players and the initials of Messrs. Czerwonky, Scheurer and Stumpf, because Dr. Muck has not yet sent these particulars to Boston. Otherwise it goes:

First Violins—Carl Wendling, concertmeister, Mr. Czerwonsky, O. Roth, D. Kuntz, J. Theodorowicz, W. Krafft, J. Hoffmann, G. Strube, F. Mann, H. Eichheim, E. Fiedler, K. Rissland, A. Bak, A. Ribarsch, W. Traupe, J. C. Mullaly.

Second Violins—C. Barleben, J. Akeroyd, P. Fiumara, W. W. Swornsbourne, H. Tischer-Zeitz, H. Goldstein, R. Kurth, S. Goldstein, H. Berger, J. E. Eichler, A. Kuntz, B. Fiedler, B. Rennert, F. S. Currier.

Violas—Mr. Scheurer, E. Férir, H. Heindl, G. F. Sauer, A. Kolster, F. Zahn, H. Hoyer, M. Kluge, O. H. Krauss, A. Gietzen.

Violoncellos—H. Warnke, J. Keller, A. A. Kautzenbach, E. Loeffler, R. Nagel, H. Heberlein, C. Barth, R. Smalley, A. Hadley, L. Nast.

Basses—K. Keller, M. Kunze, K. Agnesy, T. Seydel, E. Huber, G. Gerhardt, R. Schurig, S. Elkind.

Flutes—A. Maquarre, Paul Fox, A. Brooke, D. Maquarre.

Oboes—G. Longy, A. Sautet, C. Lenom.

English Horn—F. Müller.

Clarinets—G. Grisez, P. Mimart, A. Vannini.

Bass Clarinet—Mr. Stumpf.

Bassoons—P. Sadoni, E. Regestein, H. Litke.

Contra-Bassoon—J. Helleberg.

Horns—A. Hackebarth, M. Hess, K. Schmid, H. Lorbeer, J. Phair, F. Hein, C. Schumann.

Trumpets—L. Kloepfel, G. Heim, J. F. Mann, C. Merrill.

Trombones—C. Hampe, A. Mäusebach, L. S. Kenfield.

Harp—H. Schluecker.

Tuba—O. W. Lorenz.

Tympani—A. Rettberg, F. Kandler.

Drum—C. R. Ludwig.

Cymbals, Triangle, Etc.—T. Senia, H. Burkhardt, J. F. Dworak.

Librarian—J. Sauerquell

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From
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Date

SYMPHONY ORCHESTRA PROMISES.

Brilliant Success Seems Assured for the Season Soon to Begin—Sixteen Changes in the Personnel of the Band—Famous Soloists to be Heard.

SOLOISTS WHO WILL APPEAR AT SYMPHONY ORCHESTRA CONCERTS.

The annual auction sale of seats for the symphony concerts will begin Monday, Sept 30, at 10 o'clock. On that day the $18 seats for the public rehearsals will be sold. Tuesday morning the sale of $10 rehearsal seats will begin. The $18 seats for the Saturday evening concerts will be sold Thursday, Oct 3, and the $10 seats the following day.

The plans for the coming season are all but completed, only a few details regarding one or two soloists remaining to be finished. Since last spring the orchestra has been enlarged by the addition of two men to complete the double quartet of horns, and 14 other changes are noted in the personnel.

Five of these changes are due to death and resignations and one to the year's leave of absence granted to Prof Willy Hess. The other changes were made for the betterment of the orchestra, and consisted largely in the retirement from active duty of members who have been in it for many years. These retirements have been made possible by the existence of the pension fund, which has been contributed to so generously by the Boston public.

Nearly all the new members of the orchestra are coming from abroad, and as they are Dr Muck's personal choice there need be no misgivings as to their ability. It has not been an easy task for Dr Muck to find the men he wanted, for competition is growing keener each year, European orchestras resenting more than ever the steady exportation to this country of their best men.

As announced last spring, Mr Hess will be succeeded for the season as concert master by Carl Wendling, concert master of the Court theatre of Stuttgart and of the Wagner festival theatre of Bayreuth. Of Mr Wendling all that can be said at present is that Dr Muck regards him as one of the very few great concert masters in the world. His colleague at the first desk will be Julius Thornberg, a distinguished violinist of Copenhagen.

Mr Moldauer's successor will be Julius Theodorowicz, who left the orchestra in 1903 to be second violin of the Kneisel quartet. His return to Boston will be warmly welcomed, as he is an exceedingly capable artist. Another new first violin (in place of Mr Sokoloff) is Mr Ribarsch, who comes here from Vienna. And Mr Traupe has been promoted from the second to the first violins.

The successor of Josef Adamowski in the 'cello section will be A. Arthur Kautzenbach of Berlin. In the second violins will be two new men, A. Goldstein, whose father was for many years a member of the orchestra, and Mr Rennert of this city. Two new double basses will be Messrs Agnesy and Ruber, both of Vienna. Dr Muck has engaged Mr Zack's successor but has not yet sent his name.

In the wind sections the changes are as follows: The two additional horns, the new first horn (in place of Mr Hackebarth, who becomes third horn) being Karl Schmid of Vienna. Mr Heim, the new first trumpet, who came to the orchestra last spring, is of course retained as alternate first trumpet with Mr Kloepfel, succeeding Mr Brenton. The new tuba player will be Mr Lorenz of this city. Mr Debuchy having retired, Mr Helleberg becomes fourth bassoon, and his place as second is to be taken by Mr Litke, who was formerly a member of the orchestra. Two changes are noted also in the percussion section.

The season of 1906-1907, measured by whatever standard, was the most successful in the history of the orchestra, and there is no reason why the coming season should not show an improvement on even its immediate predecessor. The orchestra possesses in Dr Muck a conductor who not merely has shown exalted qualities in his art, but by his attractive personality has won the affection and admiration of the patrons of the orchestra wherever it has played under his command.

Perhaps this is a good place to put a final quietus on the various reports which spring up from time to time regarding his successor. It may be authoritatively stated that no plans whatever have been made concerning the conductorship of the orchestra in 1908-1909. Everybody who has the interests of the orchestra at heart hopes sincerely that arrangements may be made during the coming winter whereby Dr Muck will continue in the position he is filling so admirably. Whether this can be done, time alone can tell. His services were never more in demand in Germany than they are today, and even if his release from his contract in Berlin could be secured, such flattering inducements would be held out to him to remain there that his coming would be doubtful.

The general scheme of the season calls for a few more than 100 concerts. Of these 48, beginning Oct 11 and ending May 2, will be given in Boston, 10 in New York, six in Cambridge, five each in Brooklyn, Philadelphia, Baltimore and Washington, and three each in Provdence and Worcester. The others required to make up the total number will be given in various cities of the east, excepting the six concerts of the regular midwinter western trip.

The plans of the orchestra for the coming season call for at least 12 soloists of the very highest grade. Two singers have been scheduled so far, with the possibility of another if he can be secured. Schumann-Heink, who has not been heard with the orchestra for several years, will be soloist at one of the early concerts and in January Mme Melba will sing.

The list of pianists is headed by Paderewski, and this year there is no chance of his failing to appear, for he arrives in America the end of next month to stay until May, in which time he will give 80 concerts in various parts of the country. His symphony, according to last accounts, is still unfinished, which will be a disappointment, as it was to have had its first performance by Boston's orchestra.

Second only to Paderewski in interest will be the return of Teresa Carreno after an absence of several years. From all accounts her playing still has the distinguishing marks that made her the greatest of women pianists. Another favorite that is returning is Harold Bauer, and a pianist new to symphony concerts, but one who has made a most favorable impression in Boston is Rudolph Ganz. Mme Olga Samaroff is scheduled to appear, as is Katharine Goodson.

At the head of the list of violinists stands the name of Fritz Kreisler, who needs no introduction in Boston. Carl Wendling, the new concert master, will of course appear among the soloists, as will his colleague at the first desk.

Announcements regarding the novelties and programs will probably have to be deferred until the return of Dr Muck, as he has sent no word about them. Having discovered last season how Boston hungers and thirsts for new music, he will probably bring with him a trunk full of new scores, and now that he knows Boston and its tastes, it is probable that the symphony patrons may look forward to even a more interesting season than last.

MUSIC AND MUSICIANS.

Carl Wendling, of Stuttgart, the new concert master of the Boston Symphony Orchestra, sailed from Bremen on the Friederich der Grosse, September 14, and is due to arrive in New York on Tuesday. Mr. Wendling comes to Boston on a year's leave of absence from the Court theater of Stuttgart, where he is concert master. Dr. Muck, the conductor of the Boston Symphony Orchestra, sails from Bremen on the Kronprinz Wilhelm, September 24, and is due to arrive in New York October 1. Altogether, the Boston Symphony is bringing nine artists from abroad this year.

PUBLICLEDGER
PHILADELPHIA, PA.
SEP 22 1907

THE Boston Symphony Orchestra will this winter give its usual five concerts in the Academy of Music on Monday evenings, the dates being November 4, December 2, January 6, February 17 and March 16. Three soloists of importance are announced—Paderewski, his only appearance with orchestra; Mme. Melba and Theresa Carreno, the famous pianist. Renewals from last year's subscribers are now being received by Miss Harris. The sale of season tickets to new subscribers will open on Monday, October 14.

[9]

Boston Symphony Orchestra.

The Boston Symphony Orchestra will give its usual series of five concerts this winter in the Lyric on Wednesday evenings, the dates being November 6, December 4, January 8, February 19 and March 18. Three soloists are announced—Paderewski, whose only appearance with orchestra it will be; Melba, her only appearance in Baltimore, and Teresa Carreno, the distinguished pianist. Full details regarding the subscription sale will be announced in due time.

TIGHT BINDING

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The Boston Symphony Orchestra will this winter give its usual series of five matinee concerts in the New National Theater at 4:30 o'clock on Tuesday afternoons, the dates being November 5, December 3, January 7, February 18, and March 17. Three soloists are announced: Paderewski, whose only appearance with orchestra in Washington it will be; Fritz Kreisler, the great violinist, and Theresa Carreno, the distinguished pianist. Renewals by last year's subscribers are now being received by the local representative of the orchestra, Mrs. Katie Wilson-Greene, 1126 Sixteenth street northwest. Full details regarding the season will be announced in due time.

Felix Garziglia, the French pianist, is now located in his attractive studio, at 613 Thirteenth street. He will be particularly busy during the coming winter, as he is of the faculty of Chevy Chase College and at the head of the entire music department of Madison Hall Seminary. To-day he will preside at the organ at the opening of the new West Washington Methodist Church, in Georgetown, of which Mr. Ballinger is pastor. The opening exercises will continue during the following week, and M. Garziglia will have charge of the organ each day with the exception of Wednesday, when a visiting organist will conduct the meeting. He will also close the opening exercises at the service on next Sunday, September 29.

After a rest of several months, the Rebew Orchestra will begin regular rehearsals again to-morow night. It is the intention of the orchestra to give a public rehearsal once every month, assisted by different vocalists and musicians of the city. These affairs have always been enjoyable to all concerned, and it is a pleasure to learn that they will be continued during the coming season.

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PLANS OF MUSICAL SEASON

ymphony Concerts Begin Oct. 12, With Public Rehearsal Day Earlier

The plans for the coming season of Symphony concerts are all but completed, only a few details regarding one or two soloists remaining to be finished.

The first public rehearsal will be given on Friday, Oct. 11, and the first concert on the following evening.

The annual auction sales of seats will open Monday, Sept 30, at 10 o'clock. On that day the $18 seats for the public rehearsals will be sold. On Tuesday morning at the same hour the sale of the $10 seats will begin. The $18 seats for the Saturday evening concerts will be sold on Thursday, Oct. 3, beginning at the same hour, and the $10 seats on Friday.

Some of the Soloists

The plans of the orchestra for the coming season call for at least 12 soloists of the very highest possible grade. Two singers have been scheduled so far, with the possibility of another if he can be secured. Schumann-Heink, who has not been heard with the orchestra for several years, will be soloist at one of the early concerts, and in January Mme. Melba will sing.

The list of pianists is headed by Paderewski, and this year there is said to be no chance of his failing to appear, for he arrives in America the end of next month to stay until May, in which time he will give 80 concerts in various parts of the country.

His symphony, according to last accounts, is still unfinished, which will be a disappointment, as it was to have its first performance by Boston's orchestra.

Noted Woman Pianist

Second only to Paderewski in interest will be the return of Teresa Carreno, after an absence of several years. From all accounts her playing still has the distinguishing marks that made her the greatest of woman pianists.

Another favorite that is returning is Harold Bauer, and a new pianist to Symphony concerts, but one who has made a most favorable impression in Boston, is Rudolph Ganz. Mme. Olga Samaroff is scheduled to appear, as is Katherine Goodson, these artists representing the younger generation of woman pianists.

At the head of the list of violinists stands the name of Fritz Kreisler, who needs no introduction in Boston. Carl Wendling, the new concert-master, will of course appear among the soloists, as will his colleague at the first desk.

Announcements regarding the programmes will probably have to be deferred until the coming of Dr. Muck. Having discovered last season how Boston hungers and thirsts for new music, he will probably bring with him a trunkful of new scores, and now that he knows Boston and its tastes, it is thought certain that the Symphony patrons may look forward to even a more interesting season than last.

BOSTON SUNDAY POST,
SEPTEMBER 22

RUDOLPH GANZ

MME. SCHUMANN-HEINK

MADAME MELBA

KATHERINE GOODSON

HAROLD BAUER

TERESA CARRENO

OLGA SAMAROFF

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The Boston Symphony Orchestra will give five pairs of concerts here, Thursday evenings and Saturday afternoons, Nov. 7-9, Dec., 5-7; Jan., 9-11; Feb., 20-22; March 19-21.

Several changes in the personnel of the Boston Symphony Orchestra will attract attention, notably the two first violinists, who will fill the places of Willy Hess and Timothee Adamowski. These are Karl Wendling and Julius Thornburg.

Walter Damrosch's New York Symphony Orchestra will give 28 concerts in New York, 20 of them on consecutive Sunday afternoons, the others Saturday evenings, the programs of the latter being more severe than those for the Sunday afternoon concerts.

Mr. Damrosch keeps his orchestra engaged for 40 weeks in the year, giving concerts not only in New York, but also in Brooklyn, Philadelphia, Newark and two western tours will be made, one early in February, the other after Easter.

Modest Alschuler and the Russian Symphony Orchestra will give six evening concerts (Thursday evenings), Nov. 14, Dec. 12, Jan. 16 and 30, Feb. 13, and March 5. Conductor Alschuler promises many novelties for the coming season and some surprises in soloists, who will be brought to this country exclusively for these concerts.

From .....
Address Washington, D C.
Date .....

GENERAL NOTES.

Ernest Schelling, the pianist, will play a new Fantastic Suite for piano and orchestra with the Konzert Gebouw Orchestra of Amsterdam, under Mengelberg's direction on Oct. 10. He will play the work during the week following at one of the Museum Concerts in Frankfort, and then start for America, where he has been invited by Dr. Muck to play his new work with the Boston Symphony Orchestra. Schelling's tour will begin in the Middle West, and he will not reach New York until the holidays.

From .....
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Date SEP 22 190

Paderewski's Plans.

Out of a total of about 80 concerts which he will give in America between October 28 and May 1, Paderewski will play only 12 times with orchestras. With the Boston Symphony Orchestra he will give two performances in Boston and one each in New York, Brooklyn, Philadelphia, Baltimore and Washington. He will give two performances with the Theodore Thomas Orchestra in Chicago, two with the Pittsburg Orchestra in Pittsburg and one with the same orchestra in Cleveland. All his other performances will be recitals. New York and Chicago are the only cities in which he will give more than one. He plans to give three recitals in New York and two in Chicago.

Newspaper Cutting Bureau in the World
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The plans of the Boston Symphony orchestra for the coming season are now complete. It will give the usual twenty-four public rehearsals and twenty-four concerts in Boston, the usual ten concerts in New York, six in Cambridge, five each in Philadelphia, Brooklyn, Baltimore and Washington and three each in Providence and Worcester. Enough single concerts will be given to bring the total well over one hundred. In the last week of January the orchestra, as last year, will go west for six concerts. Buffalo, Detroit, Indianapolis and Columbus will each have one and Cincinnati will have two, on a Friday afternoon and Saturday evening. Dr. Muck, the conductor, sails for America the latter part of this month. He sends word that he is bringing with him a very interesting lot of novelties which will appear on his programs.

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The plans of the Boston Symphony Orchestra for the coming season are now complete. It will give the usual 24 public rehearsals and 24 concerts in Boston, the usual ten concerts in New York, six in Cambridge, five each in Philadelphia, Brooklyn, Baltimore and Washington and three each in Providence and Worcester. Enough single concerts will be given to bring the total to well over 100. In the last week of January the orchestra, as last year, will go West for six concerts. Buffalo, Detroit, Indianapolis and Columbus will each have one and Cincinnati will have two.

Est 1884
STAR
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The Boston Symphony Orchestra will this winter give its annual series of five matinee concerts in the New National theater at 4:30 o'clock on Tuesday afternoons, the dates being November 5, December 3, January 7, February 18 and March 17. Three soloists are announced: Paderewski, whose only appearance with orchestra in Washington it will be; Fritz Kreisler, the great violinist; and Teresa Carreno, the distinguished pianist. It is now practically certain that Paderewski will not bring over his symphony which was announced for a first production in this country with the Boston Symphony Orchestra. He has the best of reason for this decision, for the symphony is not yet completed, it being according to rumor, a monumental work and a score complex enough to require years instead of months for its completion.

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From N. Y. EVENING SUN
Address
Date SEP 23 1907

Soloists of the Boston Symphony concerts in New York on ten dates already announced here will be Anton Van Rooy, Teresa Carreño, Fritz Kreisler, Carl Wendling and Paderewski. This will be Paderewski's only appearance in Manhattan island with an orchestra.

New subscribers wait at Carnegie Hall until Oct. 14, when the renewals now going on will leave them some last chance to join a solid and famous assemblage.

The First Established and Most Complete Newspaper Cutting Bureau in the World
From Sept 24 07
Address
Date

Arriving here to-day by the Friedrich der Grosse from Bremen port was Carl Wendling of Stuttgart, the new concert master of the Boston Symphony Orchestra. Wendling comes to Boston on a year's leave of absence from the Court Theatre of Stuttgart, where he is concert master. His former chief there, Carl Pohlig, passed New York a week earlier for Philadelphia. If any good comes out of Stuttgart with these men, then America's Stuttgart invasion should shortly be a tale of two cities, with this metropolis for go-between.

Conductor Karl Muck, sailing to-day, will reach America to find his Boston admirers busy with his name. Muck, they declare, could have had Mahler's place at the Vienna Opera, which now goes to Weingartner, as the German Emperor would not lend to a rival royal house the man he sends to democratic Boston. Indeed, the talk now is Muck, and not Nikisch, for 1908-9. Dr. Muck was to sail from Bremen on the Kronprinz Wilhelm to-day and should arrive in New York on Oct. 1.

Altogether, the Boston Symphony is bringing nine artists from abroad this year. As Mr. Philip Hale points out to Hub concert-goers, there will be Julius Thornberg of Copenhagen, with Wendling at the first desk of violins; Theodorowicz and one Ribarsch of Vienna, violins; a viola, not yet found; Arthur Katzenbach, 'cello, of Berlin; two natives, A. Goldstein, whose father played before him, and one Rennert, as second violins while Traupe is promoted to first; Agnesy and Huber, double-basses, of Vienna; Litke of New York, second bassoon; K. Schmid, horn player, of Vienna; Lorenz of Boston, tuba. As for drums: "There will be two changes in the battery."

Sixteen new members are expected, and the home orchestra—it takes seventy men on the tours—will now number within two of a full hundred men at the forty-eight concerts in Symphony Hall.

"It is gratifying," says Mr. Hale, "to know that the pension fund will be of service to those who have earned retirement and rest."

The Boston soloists are Melba, Schumann-Heink, Carreño, Samaroff and the English Katherine Goodson, on the distaff side, and on the other, Paderewski, Kreisler, Bauer, Ganz and the new orchestra men, Wendling and Thornberg.

CABLE ADDRESS, "ROMEIKE" NEW YORK
The First Established and Most Complete Newspaper Cutting Bureau in the World
From PHILADELPHIA PA
Address
Date

Out of a total of 80 concerts which he will give in America between October and May, Paderewski will play only 12 times with orchestra, appearing in this city at one of the Boston Symphony concerts. All his other appearances will be in recitals.

Established: London, 1881; New York, 1884
Newspaper Cutting Bureau in the World
From Standard Union
Address
Date SEP 24 1907

Carl Wendling, of Stuttgart, the new concert master of the Boston Symphony Orchestra, sailed from Bremen on the 14th on the Friederich der Grosse and is due to arrive in New York to-day. Mr. Wendling comes to Boston on a years leave of absence from the Courth Theatre of Stuttgart, where he is concert master. Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, sails from Bremen on the Kronprinz Wilhelm and is due to arrive in New York on Oct. 1. Altogether the Boston Symphony is bringing nine artists from abroad this year.

From N. Y. EVENING
Address
Date SEP 25

Here's news: "Among the passengers who arrived to-day on the Friederich der Grosse from Bremen were a number of Conried's Metropolitan Opera Company in charge of Concertmaster Carl Wendling."

Mr. W. E. Walter of the Boston Symphony was at the pier to disentangle Herr Wendling and show him that Boston is yet on the

BOSTON GLOBE—THURSDAY, SEPTEMBER

NEW CONCERT-MASTER ARRIVES.

Carl Wendling Comes from Royal Theatre in Stuttgart to Join Boston Symphony Orchestra.

CARL WENDLING.

Carl Wendling of Stuttgart, the new concert master of the Symphony orchestra and successor to Prof Willy Hess, arrived in Boston last evening in company with C. A. Ellis, manager of the orchestra, who had gone on to New York to meet him. Mr Wendling sailed from Bremen on the 14th on the Friedrich der Grosse and landed in Hoboken yesterday morning. With him from Germany came Robert Siebeck, a pupil.

Mr Wendling is a tall, well-made and good-looking man who speaks most excellent English. He is young, only 32, but has had a most distinguished career and much is expected of him, all the more since he is the personal choice of Dr Karl Muck. He is an Alsatian, having been born in Strassburg in 1875.

After a course of study in the Strassburg conservatory he went to Berlin and studied with Joachim for 3½ years. Returning to Strassburg, he taught for a year in the conservatory and in 1899 he went to Meiningen, where he was concert master of the celebrated Meiningen orchestra under Steinbach for four years. From Meiningen he went to Stuttgart as concert master in the Royal theatre, which position he now holds, as he is in this country on leave of absence.

Since 1903 he has been concert master of the Wagner festival performances in Bayreuth. In 1903 Hans Richter summoned him to London to be concert master of the special performances of the "Ring" at Covent garden and in 1904 and 1905 he was concert master at Covent garden under Richter at all the performances of German opera.

Mr Wendling is married, but his family has not accompanied him to this country.

SEPTEMBER 26, 1907.
BOSTON JOURNAL—THURSDAY,

CONCERT-MASTER OF SYMPHONY IS HERE

Distinguished Violinist and Personal Choice of Dr. Karl Muck as Successor to Prof. Hess Comes to Take First Place in Orchestra.

Carl Wendling of Stuttgart, the new concert-master of the Symphony Orchestra and successor to Professor Willy Hess, arrived in Boston last evening in company with C. A. Ellis, manager of the orchestra, who had gone on to New York to meet him. Mr. Wendling sailed from Bremen on the 14th on the Friederich der Grosse, and landed in Hoboken yesterday morning.

Mr. Wendling is a tall, well-made and good looking man, who speaks most excellent English. He is young, only 32, but has had a most distinguished career and much is expected of him, all the more since he is the personal choice of Dr. Karl Muck. He is an Alsatian, having been born in Strassburg in 1875. After a course of study in the Strassburg conservatory he went to Berlin and studied with Joachim for three and a half years. Returning to Strassburg he taught for a year in the conservatory and in 1899 he went to Meiningen, where he was concert-master of the celebrated Meiningen Orchestra under Steinbach for four years. From Meiningen he went to Stuttgart as concert-master in the Royal Theater there, which position he now holds, as he is in this country on leave of absence.

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Mr. Wendling is married, but his family has not accompanied him to this country. He will live for the winter at Hemenway Chambers.

CARL WENDLING,
CONCERT-MASTER
OF SYMPHONY

From BOSTON,
Address NEW YORK CITY
Date

Paderewski will make his only appearance with an orchestra in New York this season with that of the Boston Symphony Society. Among the other soloists are Anton Van Rooy, Theresa Careño, Fritz Kreisler, and Carl Wendling. The subscription sale will open at Carnegie Hall, October 14.

BOSTON EVENING TRANSCRIPT, THURSDAY, SEPTEMBER 26, 1907

Here in Boston

It is still impossible for the New York newspapers to believe that any distinguished musician who arrives there from Europe is going to another city. This morning, for example, the Sun announces that Carl Wendling, "concert-master of the Metropolitan Opera Company," landed yesterday from an incoming German ship. Mr. Wendling happens to be the new concert-master of the Boston Symphony Orchestra; while, as a rule, no one can tell who happens to hold that post at the Metropolitan Opera House, without first asking its secretary.

BOSTON JOURNAL—SATURDAY
SEPTEMBER 28, 1907.

SYMPHONY ORCHESTRA

Auction sale of Seats Will Open on Monday.

The auction sale of seats for the Symphony concerts, which bids fair to be a record-breaker, will open at Symphony Hall Monday morning at 10 o'clock, when the $18 seats for the Friday afternoon public rehearsals will be sold. The usual rules will prevail. Bids will be accepted for seats in regular order only and not for the choice; and not more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought, or they will be immediately resold. On Tuesday morning at 10 o'clock the $10 seats for the public rehearsals will be sold at auction. The $18 seats for the Saturday evening concerts will be sold on next Thursday, beginning at 10 o'clock, and the $10 seats for the concerts on Friday afternoon.

Dr. Muck sailed from Bremen on the Kronprinz Wilhelm last Tuesday morning, and he is due to arrive in New York on next Tuesday. It was the hope of the management that today definite announcement could be made regarding the early programs and the novelties which Dr. Muck expects to present this year, but nothing has been heard from the conductor. By the middle of next week all the new members of the orchestra who are coming from abroad will have reached Boston. The first rehearsal of the orchestra has been called for Monday morning, Oct. 7, and, as generally known, the first public rehearsal will be on Friday afternoon, Oct. 11, and the first concert on Saturday evening, Oct. 12.

BOSTON TRAVELER, FRIDAY
SEPTEMBER 27, 1907.

SYMPHONY SEASON.

The new members of the Symphony Orchestra who are coming from abroad are beginning to arrive. On the Noordan, which arrived at New York on Monday was Mr. Stumpf, the new bass clarionet, who takes the place of Mr. Frietsche, who died last spring. Mr. Carl Wendling, the new concert-master, arrived in New York yesterday on the Friederich der Grosse, and will probably reach Boston today. He was met by C. A. Ellis, who went over to New York for that purpose. The various agents in this city who have always had large commissions for Symphony tickets, report that the orders they now have in hand make a rather better showing than they did even last year, which was the banner year for the sales. The auction sales are next week on Monday, Tuesday, Thursday and Friday.

BOSTON TRAVELER, SATURDAY, SEPTEMBER 28, 1907.

The auction sale of seats for the Symphony concerts will open at Symphony Hall this morning at 10 o'clock, when the $18 seats for the Friday afternoon public rehearsals will be sold. The usual rules will prevail. Bids will be accepted for seats in regular order only and not for the choice; and not more than four seats will be sold on one bid. The seats open to competion will be shown on a diagram, and will be marked off as sold. Tickets will be delivered in the hall and must be paid for as soon as bought, or they will be immediately resold. On Tuesday morning at 10 o'clock the $10 seats for the public rehearsals will be sold at auction. The $18 seats for the Saturday evening concerts will be sold on next Thursday, beginning at 10 o'clock, and the $10 seats for the concerts on Friday afternoon.

Dr. Muck sailed from Bremen on the Kronprinz Wilhelm on last Tuesday morning, and he is due to arrive in New York on next Tuesday, Oct. 1. The first rehearsal of the orchestra has been called for Monday morning, Oct. 7, and as generally known the first public rehearsal will be on Friday afternoon, Oct. 11, and the first concert on Saturday evening, Oct. 12.

From
Address NEW YORK CI
ss

The Boston Symphony Orchestra, under Dr. Karl Muck, will shortly enter upon its twenty-eighth season. In New York this orchestra will give ten concerts, beginning in November. There will be two new men in the ranks of the first violins. Outside of New York this orchestra will give the usual twenty-four afternoon and twenty-four evening concerts at Boston, and six at Cambridge, five each at Philadelphia, Brooklyn, Baltimore and Washington, and three each at Providence and Worcester.

Court Violinist Here to Play; All His Fingers Insured!

HERR WENDLING; FINGERS WORTH FORTUNE.

Delicate Digits of Violinist Which Are Insured for Bigger Sums Than Many Men Place on Their Lives. Should Injury Come to Them, the Artist, While Perhaps Prevented from Further Playing, Would Be Solaced by Receiving Thousands of Dollars.

Karl Wendling of Stuttgart, who succeeds Willy Hess as concert master of the Boston Syhphony orchestra, carries more insurance on his fingers than most men do on their lives.

"Yes, indeed, my fingers are my livelihood, and I must make sure of them," he said today at his apartments in the Hemenway Chambers. "All artists, more or less, insure the fingers, the feet, the voice . . . . the artist must protect himself.

"I am surprised, however, that Herr Kubelik insures his feet and his eyes as well as his hands, for he cannot, manifestly, play the violin with his toes."

Herr Wendling was enthusiastic, vigorous and refreshingly cheerful under the sun of the brilliant autumn day, and he talked of things here and there with deep interest. He was soon to begin his five hours of practice, a daily occupation with him. Every day he takes up his violin and paces back and forth across the floor, while the delicately manipulated bow caresses, implores and commands,

Herr Wendling seldom uses a score during his rehearsals. He knows his music and holds it in his heart. His practice hours are devoted to seeking how best to impart the glory and the pathos of that music to his fellow men.

"I am glad to be here in Boston," the herr concertmaster said with a smile. "Especially delightful is it to come here and play with my old and dear friend, Herr Muck. It is indeed a privilege to serve with him."

Herr Wendling spoke, too, of his pupil Robert Siebeck whom he says is promising as a musician and for whom he hopes to secure a place in the Symphony. Herr Siebeck accompanied his master to this country.

On the subject of finger and toe and voice insurance Herr Wendling talked interestingly. Kubelik's hands are insured for $50,000 each, and his eyes are protected by joint insurance of $[illegible]. If he lost a toe or a foot Kubelik will make [illegible]

lost a toe on each foot or both feet he would get $50,000.

Jervace Pederewski carries a policy of $50,000 insuring each of his fingers for $4000. So far he has had three minor accidents to his fingers and collected more than $10,000 in insurance, or $8500 more than he had paid in premiums.

Lina Cavalieri and Mme. Nordica have their voices insured for $50,000. The Parisian danseuse values her feet at $150,000, and Anna Held has $100,000 on her voice. Lillian Russell last year paid an advance of $200 on a policy for $40,000. In May she fell and injured herself so that she missed 15 weeks of engagements. For this she collected $3000.

There is one famous painter, Carolus Duran, who ha guarded against the affliction of "Dick Heldar," and if the light fails Duran can collect $30,000.

Herr Wendling considers this kind of insurance an absolute necessity to an artist. He modestly declined to say how much value he set on his own clever hands, but it is known to be a large amount.

Herr Wendling will live at Hemenway Chambers for the winter, and it is possible that Frau Wendling, who is at present in Stuttgart, may join him later.

Herr Wenling's career has been that of a musician of great natural ability and worth, and his position abroad is assured. He has been the concert master of the Court Orchestra of Stuttgart, both in the opera house and in the Symphony concerts of that city. He is the leader of a string quartet and has also served as concert master at the Wagner festivals held at Bayreuth, where Dr. Muck as conductor became acquainted with him.

Mr. Wendling has much more than a local reputation, in fact he is ranked among the leading men that occupy similar positions in Europe. He has obtained leave of absence for one year from his duties in Stuttgart.

The concert masters of the Boston Symphony Orchestra have been in succession as follows: Mr. Bernard Listemann, who after a long sojourn in Chicago has returned to Boston; Mr. Franz Kneisel, who is now busy as leader of his celebrated quartet and as a teacher—he will conduct the orchestral concerts at the Worcester Festival next week, and he refused some months ago the position of conductor of the Philadelphia orchestra; Mr. E. Fernandez Arbos, who now teaches in London and is esteemed as a conductor in cities of Spain and England; Mr. Willy Hess.

Mr. Wendling will take his seat with the Boston Symphony Orchestra at the concerts of [illegible] and make [illegible]

World-Renowned Artists for Symphony Concerts

PADEREWSKI

OLGA SAMAROFF
PIANIST

MADAME MELBA

TERESA CARRENO

Brilliant Array of Names in the Programme for the Coming Season.

Never in the history of the Symphony orchestra have so many great names been included in the list of soloists as those which are announced for the coming season. The policy of the orchestra in respect to soloists has changed to this extent: that instead of spending the money allotted for soloists on a large number of artists, a majority of whom scarcely rise above mediocrity, this money has been concentrated on a few of the greatest virtuosi that are to be in the country this season.

The schedule calls for 12 soloists, leaving 12 concerts of purely orchestral music. By this the management hopes to satisfy both sections of Symphony patrons, those who want no soloists and those who do. The former class has in the last few years grown with remarkable rapidity, not merely in Boston, but wherever the orchestra has played, and since Dr. Muck has become conductor the feeling has increased greatly that if the orchestra is to have soloists let it have the greatest

World-Renowned Artists.

The following artists are chosen: Mme. Melba, Mme. Schumann-Heink, Paderewski, Fritz Kreisler, Mme. Carreno, Mme. Samaroff, Mme. Goodson, Harold Bauer and Rudolph Ganz. There will be another to be announced later, possibly one of the great men singers from one of the operas in New York. In addition to these the new concert master, Carl Wendling, will be heard, and also the new second concert master, Mr. Czerwonky.

Mme. Melba was a soloist a year ago with the orchestra, and her success in Boston is always of the most brilliant description, for there is no other voice in the world like hers. While Paderewski will be heard in recital in Boston, his appearance with the orchestra will give his admirers the only opportunity to hear him under such conditions. He plans to play here Rubinstein's concerto in D minor, number 4. The return of Mme. Carreno will be

Prime Favorites of Musical World Will Delight Boston People.

welcomed by all lovers of the piano. Mme. Samaroff has become one of Boston's prime favorites. Mme. Goodson will be remembered as having made an impressive debut with the orchestra last season, and as for Mme. Schumann-Heink, she is in as peculiar a class of her own as Mme. Melba.

Well-Known In Hub.

Harold Bauer has long been a favorite with the Boston public as he fully deserves, and Rudolph Ganz, a member of the younger generation of pianists, has built a firm reputation for himself. The return of Fritz Kreisler means the return of the man who today is probably the greatest violinist in the world. Of Mr. Wendling and Mr. Czerwonky, both of whom are as yet unknown in Boston, it is sufficient to say that they were chosen by Mr. Muck, who regards them both as artists of the very first class.

The auction sale of seats for the concerts will begin next Monday morning at 10 o'clock, when the $18 seats for the Friday afternoon rehearsals will be sold. On Tuesday, at the same hour, the $10 seats for the rehearsals will be sold. The $18 seats for the Saturday evening concerts will be put on sale on Thursday morning, Oct. 3, and on Friday, at the same hour, the $10 seats for the concerts will be sold. The usual rules will govern these sales.

The auction sale of seats for the Symphony Concerts of the winter—to repeat our announcement of last Saturday—will take place at Symphony Hall on Monday, Tuesday, Thursday and Friday of next week, beginning each morning at ten o'clock. The seats at $18 for the afternoon concerts will be sold on Monday; the seats at $10 for the afternoon concerts on Tuesday; the seats at $18 for the evening concerts on Thursday; and the seats at $10 for the evening concerts on Friday. The bids go for the seats in regular order as they stand in the hall, and not for the choice, and no more than four will be sold upon any one bid. The tickets will be delivered in the hall and the purchasers must pay for them on the spot.

For news of the preparations for the winter: Dr. Muck is at sea on his way to New York. He is expected there next Tuesday; he will come at once to Boston; and in all probability make some announcement as to his forthcoming programmes. The new members of the orchestra are arriving one by one, and the first rehearsal of the whole band has been called for Monday, Oct. 7. The concerts begin on Friday and Saturday, Oct. 11 and 12. Meanwhile fifty of the men go next week to Worcester to make the orchestra for the musical festival

Manager Mudgett of Symphony Hall announces that the first of the grand concert events of the season under his direction will be the reappearance of Mme. Emma Calve in a miscellaneous concert programme at Symphony Hall on the afternoon of Oct. 19. Mme. Calve arrived back in this country a few days ago.

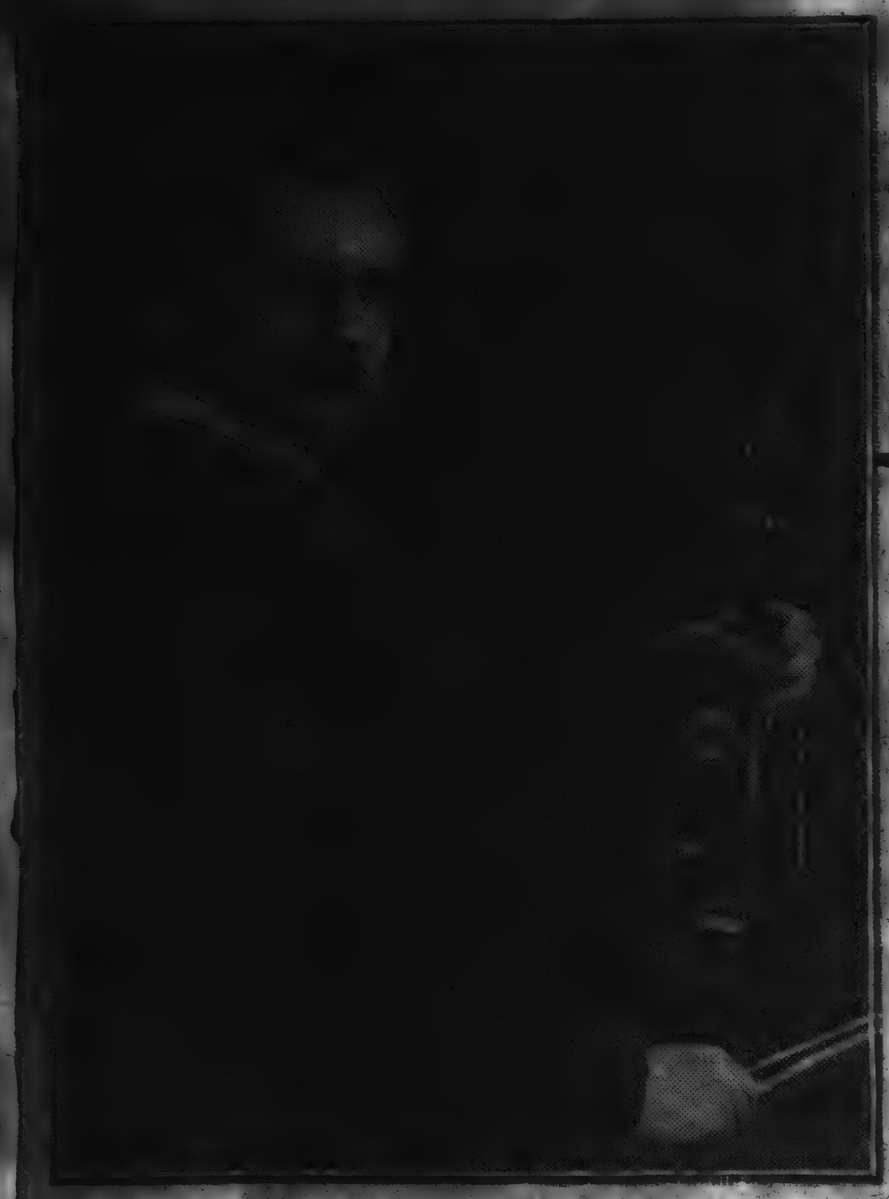
The auction sale of seats for the symphony concerts will open at Symphony hall Monday at 10 a.m., when the $18 seats for the Friday afternoon public rehearsals will be sold. The usual rules will prevail. On Tuesday at 10 a.m. the $10 seats for the public rehearsals will be sold at auction. The $18 seats for the Saturday evening concerts will be sold on next Thursday, beginning at 10 a.m., and the $10 seats for the concerts on Friday afternoon.

Dr. Muck sailed from Bremen on the Kronprinz Wilhelm on last Tuesday morning, and he is due to arrive in New York on next Tuesday.

[12]

CONCERT MASTER WENDLING ARRIVES

Carl Wendling of Stuttgart, New Symphony Orchestra Concert Master, Who Reached Boston Last Night.



Symphony Orchestra Leader, Borrowed from Stuttgart, Is Here to Succeed Willy Hess.

Carl Wendling of Stuttgart, who is to succeed Willy Hess as concert master of the Symphony orchestra, reached Boston last night and was greeted by his fellow-musicians in the Symphony. Herr Wendling came direct from Germany, he having landed from the Friedrich der Grosse at Hoboken yesterday morning. He was greeted at the pier by C. A. Ellis, business manager of the orchestra. With Herr Wendling was Joseph Siebeck, a pupil, who will remain with his master in Boston.

Herr Wendling speaks excellent English. He is only 32 years old, but despite that fact has already attained a great reputation. Although he has signed with the Symphony orchestra for an indefinite period he is, as a matter of fact, only borrowed, for officially he still remains the concert master of the Royal Theatre at Stuttgart, and is in America only on leave of absence.

Frau Wendling is in Stuttgart, and it is doubtful whether or not she will join her husband while he is here. Herr Wendling will live for the winter at the Hemenway Chambers.

"ROMEIKE" NEW YORK
The First Established and Most Complete Newspaper Cutting Bureau in the World
From ... TIMES COMMERCIAL BULLETIN
Address ... BOSTON
Date ... SEP 28 1907

DATES for the two series of concerts to be given by the Boston Symphony Orchestra in Carnegie Hall have been fixed as follows: Thursday evenings, Nov. 7, Dec. 5, Jan. 9, Feb. 20, and March 19; Saturday afternoons Nov. 9, Dec. 7, Jan. 11, Feb. 22, and March 21.

Last year's subscribers have until Wednesday, Oct. 9, in which to renew. The sale of season tickets to new subscribers will open at the box office of Carnegie Hall on Monday morning, Oct. 14.

From ... EAGLE
Address ... Brooklyn, N. Y.
Date ... SEP 28 1907

It is to be hoped that before the Boston Symphony Orchestra has to make its next annual announcement Brooklyn will have her new music hall, so that there will be adequate room to accommodate all those who wish to attend these concerts. This year the concerts will again be given in the Baptist Temple, the dates being Friday evenings, November 8, December 6, January 10, February 21 and March 20. At the first concert, in November, there will be no soloist, and at the last, in March, the programme will also be purely orchestral. Paderewski is scheduled to play at the December concert, and he huas notified C. A. Ellis, manager of the Boston Symphony Orchestra, that he plans to play in Brooklyn Rubenstein's concerto in D minor, number 4. The soloist at the January concert is Fritz Kreisler. Application for renewals are now being received at the Institute of Musical Art.

From ... TIMES,
Address ... Brooklyn, N. Y.
Date ... SEP 28 1907

MUSIC AND MUSICIANS

There is significance in the announcement that the Boston Symphony Orchestra will continue the policy adopted last season of giving some of its concerts without soloists. So far as concerns Brooklyn, purely orchestral programmes will be given at the first and last concerts of the series and it appears that this is part of a plan to frame the programmes to meet the advancing musical appreciation of the time. An attempt was made in Brooklyn last season to encourage the sentiment in favor of always having soloists at such concerts, but it was found that there was a considerable interest in the exclusive orchestral concert. In commenting upon this last spring the Brooklyn Times said: "The absence of soloists during the series of concerts recently closed has demonstrated two points. There has been no appreciable falling off in attendance, because of their absence and, even though it was his first season with the orchestra, Dr. Muck has beautifully and convincingly shown how appealingly full of interest symphony concerts can be without soloists. The settling of these two important points leaves little basis for the old contention that such concerts cannot succeed without soloists as a sop to popular taste. It is time that concerts by the Boston Orchestra were permitted to stand forth in the full freedom of individual distinction and that the public make concession to their isolated superiority, rather than that the concerts should be adapted to the average inferiority of public taste." Apparently the experience of the Boston players and the plans for their future are in accord with this contention.

Orchestras will always have a certain number of soloists in a series of concerts, not only to give variety to their programmes, but to admit the performance of important works which call for a solo artist. There is, however, a general tendency to-day among the better established orchestras to cut down the number of soloists. There is a great and rapidly growing body of concert-goers who sympathize decidedly with the modern conductor that a soloist more often than not breaks the symmetry and destroys the balance of a symphony programme and such persons are even now in the large majority of those to whom an orchestra must look for steady support. On the other hand, by cutting down the number of soloists an orchestra is enabled to concentrate the money set aside for this purpose on a few of the greatest artists available. The Boston Symphony Orchestra has taken a lead in this matter. Last season it tried what many considered the hazardous experiment of radically reducing the number of its artists, not merely in Boston, but wherever it played. The result was surprising. Not only was there no falling off in attendance when no soloist was announced, but in New York, a typical illustration, the largest receipts of the season were at two concerts where the Orchestra was alone. The experiment was so successful that for the present season a schedule has been arranged whereby in Boston there will be soloists on twelve out of the twenty-four programmes. In New York and the other cities where series of concerts are given, the proportion of concerts with soloists will be a little greater, but in many of the cities where only one concert is given, there will be no assisting artist. It is very significant of the trend of the times that most of the cities in the Middle West which the Boston Symphony will visit next January have had it specified in the contracts that they want only the Orchestra and no soloist.

From ... NEWS
Address ... BALTIMORE, MD.
Date ... SEP 28 1907

BOSTON SYMPHONY.

Paderewski, Carreno And Melba Among Soloists.

Subscribers to last year's series of Boston Symphony concerts have until Thursday, October 17, in which to renew their subscriptions for the coming year. The concerts this winter will be given in the Lyric, as usual, on Wednesday evenings, November 6; December 4, January 8, February 19 and March 18. The time-established rule allowing the subscribers of one season to retain their seats during another season is still in force. On Monday, October 21, the books will be opened to new subscribers. At the concert in November there will be no soloist. Paderewski will be the soloist in December, Carreno in January, Melba in February. The programme for the March concert will be purely orchestral.

From ... CITIZEN
Address ... Brooklyn, N. Y.
Date ... SEP 28 1907

Carl Wendling, of Stuttgart, will be the new concert master of the Boston Symphony Orchestra. Mr. Wendling comes to Boston on a year's leave of absence from the Court Theatre, of Stuttgart, where he is concert master. Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, sailed from Bremen on the Kronprinz Wilhelm on Sept. 24 and is due to arrive in New York on Oct. 1. Altogether, the Boston Symphony is bringing nine artists from abroad this year.

From ... NEW YORK SUN
Address ...
Date ... SEP 29 1907

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N. Y. EVG. STAATSZEITUNG
Address ...
Date ... SEP 29 1907

Voranzeigen und Notizen.

Die Leitung der Bostoner Symphonie-Konzerte zeigt an, daß die vorjährigen Abonnenten der New Yorker Subskriptions-Konzerte ihre Sitze für die diesjährigen Veranstaltungen bis zum 9. Oktober erneuern können. Der Verkauf von Sitzen für die diesjährige Serie beginnt an der Kasse von Carnegie Hall am 14. Oktober. Die betreffende Leitung weist darauf hin, daß das Verlangen des Publikums nach bedeutenden Solisten in den Konzerten des Orchesters in Abnahme begriffen ist, was als ein großer Fortschritt in künstlerischem Sinn aufzufassen ist, da eine solche virtuose Mitwirkung das Ebenmaß der künstlerischen Darbietung zu stören geeignet ist. In New York und den übrigen großen Städten des Landes, woselbst mehrere Konzerte gegeben werden, ist die Mitwirkung von Stars in der kommenden Saison eine bemerkenswertere als in den kleineren Orten, wo nur ein Konzert stattfindet. Es sei erwähnt, zu sehen daß in [illegible] die Serie des [illegible] Konzerte ohne

The New York Press
NEW YORK CITY.
Date ... SEP 29 1907

Subscribers to both series of concerts given last year by the Boston Symphony Orchestra in Carnegie Hall may renew their subscriptions for the coming season and get the same seats they had last year by application at the box office on and after tomorrow. The concerts will be given on the evenings of November 7, December 5, January 9, February 20 and March 19 and the afternoons of November 9, December 7, January 11, February 22 and March 21. The sale of season tickets to new subscribers will open in Carnegie Hall on October 14.

[13]

BOSTON TRANSCRIPT, SATURDAY, SEPTEMBER 28, 1907.

CONCERT MASTER WENDLING ARRIVES

Carl Wendling of Stuttgart, New Symphony Orchestra Concert Master, Who Reached Boston Last Night.

Symphony Orchestra Leader, Borrowed from Stuttgart, Is Here to Succeed Willy Hess.

Carl Wendling of Stuttgart, who is to succeed Willy Hess as concert master of the Symphony orchestra, reached Boston last night and was greeted by his fellow-musicians in the Symphony.

Herr Wendling came direct from Germany, he having landed from the Friedrich der Grosse at Hoboken yesterday morning. He was greeted at the pier by C. A. Ellis, business manager of the orchestra. With Herr Wendling was Robert Siebeck, a pupil, who will remain with his master in Boston.

Herr Wendling speaks excellent English. He is only 32 years old, but despite that fact has already attained a great reputation. Although he has signed with the Symphony orchestra for an indefinite period he is, as a matter of fact, only borrowed, for officially he still remains the concert master of the Royal Theatre at Stuttgart, and is in America only on leave of absence.

Frau Wendling is in Stuttgart, and it is doubtful whether or not she will join her husband while he is here. Herr Wendling will live for the winter at the Hemenway Chambers.

"ROMEIKE" NEW YORK

The First Established and Most Complete Newspaper Cutting Bureau in the World

From ..... TRANSCRIPT

Address .....

Date .....

DATES for the two series of concerts to be given by the Boston Symphony Orchestra in Carnegie Hall have been fixed as follows: Thursday evenings, Nov. 7, Dec. 5, Jan. 9, Feb. 20, and March 19; Saturday afternoons Nov. 9, Dec. 7, Jan. 11, Feb. 22, and March 21.

Last year's subscribers have until Wednesday, Oct. 9, in which to renew. The sale of season tickets to new subscribers will open at the box office of Carnegie Hall on Monday morning, Oct. 14.

From ..... EAGLE

Address ..... Brooklyn, N. Y.

Date ..... SEP 28 1907

It is to be hoped that before the Boston Symphony Orchestra has to make its next annual announcement Brooklyn will have her new music hall, so that there will be adequate room to accommodate all those who wish to attend these concerts. This year the concerts will again be given in the Baptist Temple, the dates being Friday evenings, November 8, December 6, January 10, February 21 and March 20. At the first concert, in November, there will be no soloist, and at the last, in March, the programme will also be purely orchestral. Paderewski is scheduled to play at the December concert, and he huas notified C. A. Ellis, manager of the Boston Symphony Orchestra, that he plans to play in Brooklyn Rubenstein's concerto in D minor, number 4. The soloist at the January concert is Fritz Freisler. Application for renewals are now being received at the Institute of Arts and Sciences.

Established 1884

From ..... TIMES,

Address ..... Brooklyn, N. Y.

Date ..... SEP 28 1907

MUSIC AND MUSICIANS

There is significance in the announcement that the Boston Symphony Orchestra will continue the policy adopted last season of giving some of its concerts without soloists. So far as concerns Brooklyn, purely orchestral programmes will be given at the first and last concerts of the series and it appears that this is part of a plan to frame the programmes to meet the advancing musical appreciation of the time. An attempt was made in Brooklyn last season to encourage the sentiment in favor of always having soloists at such concerts, but it was found that there was a considerable interest in the exclusive orchestral concert. In commenting upon this last spring the Brooklyn Times said: "The absence of soloists during the series of concerts recently closed has demonstrated two points. There has been no appreciable falling off in attendance, because of their absence and, even though it was his first season with the orchestra, Dr. Muck has beautifully and convincingly shown how appealingly full of interest symphony concerts can be without soloists. The settling of these two important points leaves little basis for the old contention that such concerts cannot succeed without soloists as a sop to popular taste. It is time that concerts by the Boston Orchestra were permitted to stand forth in the full freedom of individual distinction and that the public make concession to their isolated superiority, rather than that the concerts should be adapted to the average inferiority of public taste." Apparently the experience of the Boston players and the plans for their future are in accord with this contention.

Orchestras will always have a certain number of soloists in a series of concerts, not only to give variety to their programes, but to admit the performance of important works which call for a solo artist. There is, however, a general tendency to-day among the better established orchestras to cut down the number of soloists. There is a great and rapidly growing body of concert-goers who sympathize decidedly with the modern conductor that a soloist more often than not breaks the symmetry and destroys the balance of a symphony programme and such persons are even now in the large majority of those to whom an orchestra must look for steady support. On the other hand, by cutting down the number of soloists an orchestra is enabled to concentrate the money set aside for this purpose on a few of the greatest artists available. The Boston Symphony Orchestra has taken a lead in this matter. Last season it tried what many considered the hazardous experiment of radically reducing the number of its artists, not merely in Boston, but wherever it played. The result was surprising. Not only was there no falling off in attendance when no soloist was announced, but in New York, a typical illustration, the largest receipts of the season were at two concerts where the Orchestra was alone. The experiment was so successful that for the present season a schedule has been arranged whereby in Boston there will be soloists on twelve out of the twenty-four programmes. In New York and the other cities where series of concerts are given, the proportion of concerts with soloists will be a little greater, but in many of the cities where only one concert is given, there will be no assisting artist. It is very significant of the trend of the times that most of the cities in the Middle West which the Boston Symphony will visit next January have had it specified in the contracts that they want only the Orchestra and no soloist.

From .....

Address .....

Date .....

BOSTON SYMPHONY.

Paderewski, Carreno And Melba Among Soloists.

Subscribers to last year's series of Boston Symphony concerts have until Thursday, October 17, in which to renew their subscriptions for the coming year. The concerts this winter will be given in the Lyric, as usual, on Wednesday evenings, November 6; December 4, January 8, February 19 and March 18. The time-established rule allowing the subscribers of one season to retain their seats during another season is still in force. On Monday, October 21, the books will be opened to new subscribers. At the concert in November there will be no soloist. Paderewski will be the soloist in December, Carreno in January, Melba in February. The programme for the March concert will be purely orchestral.

Established 1884

From ..... CITIZEN

Address .....

Date ..... SEP 28 1907

Carl Wendling, of Stuttgart, will be the new concert master of the Boston Symphony Orchestra. Mr. Wendling comes to Boston on a year's leave of absence from the Court Theatre, of Stuttgart, where he is concert master. Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, sailed from Bremen on the Kronprinz Wilhelm on Sept. 24 and is due to arrive in New York on Oct. 1. Altogether, the Boston Symphony is bringing nine artists from abroad this year.

From .....

Address .....

Date ..... SEP 29 1907

Orchestras will always have a certain number of soloists in a series of concerts, not only to give variety to their programmes but to admit the performance of important works which call for a solo artist. There is, however, a general tendency to-day among the better established orchestras to cut down the number of soloists. There is a great and rapidly growing body of concertgoers who sympathize decidedly with the idea of the modern conductor that a soloist more often than not breaks the symmetry and destroys the balance of a symphony programme, and such persons are even now in the large majority of those to whom an orchestra must look for steady support.

On the other hand, by cutting down the number of soloists an orchestra is enabled to concentrate the money set aside for this purpose on a few of the greatest artists available. The Boston Symphony Orchestra has taken a lead in this matter. Last season it tried what many considered the hazardous experiment of radically reducing the number of its assistant artists, not merely in Boston but wherever it played. The result was surprising. Not only was there no falling off in attendance when no soloist was announced, but in New York, a typical illustration, the largest receipts of the season were at two concerts where the orchestra was alone.

The experiment was so successful that for the present season a schedule has been arranged whereby in Boston there will be soloists on twelve out of the twenty-four programmes. In New York and the other cities where series of concerts are given the proportion of concerts with soloists will be a little greater, but in many of the cities where only one concert is given there will be no assisting artist. It is very significant of the trend of the times that most of the cities in the middle West which the Boston Symphony will visit next January have had it specified in the contracts that they want only the orchestra and no soloist.

Established 1884

Address .....

Date .....

Subscribers to both series of concerts given last year by the Boston Symphony Orchestra in Carnegie Hall may renew their subscriptions for the coming season and get the same seats they had last year by application at the box office on and after tomorrow. The concerts will be given on the evenings of November 7, December 5, January 9, February 20 and March 19 and the afternoons of November 9, December 7, January 11, February 22 and March 21. The sale of season tickets to new subscribers will open in Carnegie Hall on October 14.

Voranzeigen und Notizen.

Die Leitung der Bostoner Symphonie-Konzerte zeigt an, daß die vorjährigen Abonnenten der New Yorker Subskriptions-Konzerte ihre Sitze für die diesjährigen Veranstaltungen bis zum 9. Oktober erneuern können. Der Verkauf von Sitzen für die diesjährige Serie beginnt an der Kassa von Carnegie Hall am 14. Oktober. Die betreffende Leitung weist darauf hin, daß das Verlangen des Publikums nach bedeutenden Solisten in den Konzerten des Orchesters in Abnahme begriffen ist, was als ein großer Fortschritt in künstlerischem Sinn aufzufassen ist, da eine solche virtuose Mitwirkung das Ebenmaß der künstlerischen Darbietung zu stören geeignet ist. In New York und den übrigen großen Städten des Landes, woselbst mehrere Konzerte gegeben werden, ist die Mitwirkung von Stars in der kommenden Saison eine bedeutendere als in den kleineren Orten, wo nur ein Konzert stattfindet. Es sei erfreulich, zu sehen daß z. B. die Städte des mittleren Westens mit Vorliebe reine Orchester-Konzerte ohne Virtuosen-Mitwirkung verlangen.

From ...SUN...
Address ...BALTIMORE, MD...
Date ...SEP 20 1907...

IN THE MUSICAL WORLD

Baltimoreans Will Enjoy Efforts Of Celebrated Artistes.

MELBA WILL SING AGAIN

Hans Pohlig, Conductor Of Philadelphia Orchestra, Was Once A Pupil Of The Great Liszt.

The announcements of the dates and the soloists who are to be brought to this city during the coming winter by the two symphony orchestras which are scheduled to give concerts here have been received with interest and gratification by all music-loving Baltimoreans. In both instances—that of the Boston Symphony Orchestra and the Philadelphia Orchestra—the soloists in point of artistic merit and interest surpass those who sang at the concerts given by these organizations last winter.

The Boston Symphony announces as its Baltimore soloists Mme. Nellie Melba, the "peerless" prima donna, whom Baltimoreans had the privilege of hearing once last winter; Ignace Paderewski, the famous Polish pianist, who had originally planned to come to America last winter, but who was prevented by an accident which compelled him to spend the season in comparative seclusion in his Swiss home, and Mme. Theresa Carreno, the distinguished pianist.

Dr. Muck's Last Time Here.

Dr. Karl Muck, who unfortunately is expected to close his engagement with the Boston Symphony Orchestra at the conclusion of the coming season, has won for himself an enviable reputation among Baltimore's musical people. With his first appearance here last winter he scored a triumph, which was repeated with his every subsequent appearance. An able conductor and interpreter and a musician of pre-eminent ability in every phase of the art, Dr. Muck has "made good" in the fullest sense of the term.

Dates Of The Concerts.

The Baltimore dates of the concerts of both orchestras are announced as follows:

Boston Symphony Orchestra—Wednesday evenings, November 6, December 4, January 8, February 19 and March 18.

Philadelphia Orchestra—Monday evenings, November 18, December 16, January 13, February 3, February 24.

The management of the Boston Symphony Orchestra announces that the prices for single tickets will be increased for the December and February concerts this winter, as they were last season when Melba was the soloist.

Estab 1884

From ...THE MORNING ...
Address ...NEW YORK CITY...
Date ...SEP 29 1907...

The Soloist and the Concert.

The belief that soloists, with their obtrusive personalities and alien interest, are not any longer demanded by serious audiences, is steadily growing among the managers of symphonic orchestras.

To listen with eagerness and attention to a prolonged and elevated Bruckner or Brahms symphony, and then immediately to be transported, or rather violently plunged, into the realm of millinery actuality, by the flouncing upon the stage of some tempestuously obvious prima donna is a shock too painful for many delicate natures. One of the joys of the concert room is that it affords an escape, sometimes, from that tyranny of exploited personality which is the artistic vice and the defect of the day.

But even in the concert rooms of the gravest and most advanced of musical societies we have to endure the volcanic explosions of Mme. Gadski's hats, and the tiresome and well-advertised mannerisms of Mr. de Pachmann's contortionist stage demeanor.

The modern auditor has learned to realize, with German symphonic conductors, that a soloist more often than not breaks the symmetry and destroys the balance of a programme.

The Boston Symphony Orchestra will take a stand on this matter this season and be a pioneer on this question of esthetic taste and judgment just as it has been so often in the past. Last season it tried what many considered the hazardous experiment of reducing the number of its assistant artists, not merely in Boston, but wherever it played. The result was surprising.

Not only was there no falling off in attendance when no soloist was announced, but in New York, a typical illustration, the largest receipts of the season were at the two concerts when the orchestra was unassisted.

The experiment was so successful that for the present season a schedule has been arranged whereby in Boston there will be soloists on twelve out of the twenty-four programmes. In New York and the other cities where series of concerts are given the proportion of concerts with soloists will be a little greater, but in many of the cities where only one concert is given there will be no assisting artist.

It is very significant of the trend of the times that most of the cities in the Middle West that the Boston Symphony will visit next January have had it specified in the contracts that they should have the orchestra and no soloist.

From ...
Address ...
Date ...SEP 29 1907...

—Carl Wendling, of Stuttgart, who is to succeed Willy Hess as concert master of the Boston Symphony Orchestra, has reached Boston. He speaks excellent English, and although only 32 years old has already attained a great reputation. Although he has signed with the Symphony Orchestra for an indefinite period he is, as a matter of fact, only borrowed, for officially he still remains the concert master of the Royal Theater at Stuttgart, and is in America only on leave of absence.

From ...ENQUIRER...
Address ...CINCINNATI, OHIO...
Date ...SEP 29 1907...

Activities in the orchestral season will commence with the first days of October. Mrs. C. R. Holmes, President of the Association, will return to the city by the first of the month, and the meeting of the Board of Directors will be called within a few days of Mrs. Holmes's return. As usual, there will be a subscription and auction sale, and a sale of single seats. The regular business of preparing for the season will proceed on the same lines as in former years, although the fact that 10 different programs will be offered by the five orchestras engaged will probably necessitate changes in a few details.

The plans of engaging the Chicago, Russian Symphony, Boston, Damrosch and Pittsburg Orchestras have already been announced, and from the many favorable comments which this plan has elicited there is reason to believe that the season will prove, not only an artistic, but also a financial success. The Board of Directors is to be congratulated in securing as soloist for their first orchestral concert the services of Josef Hoffman, who is a pianist very much to the individual taste of the local public. Hoffman is one of the few.

From ...HERALD...
Address ...
Date ...

Mrs. Katie Wilson Greene, local manager of the Boston Symphony concerts, reports that renewals of last year's subscribers are coming in more rapidly than even they did a year ago. The limit set for these renewals is Saturday, October 12, and those old subscribers who have not placed their application for their seats at that time are likely to have a small chance to get good places, for the list of new applicants for season tickets is very large. The books will be opened to the general public for new subscriptions at the ticket office of T. Arthur Smith, 1411 F street, on Tuesday, October 15. All applications should be sent to Mrs. Katie Wilson Greene, 1126 Sixteenth street northwest. The concerts will be given as last year on Tuesday afternoons, November 5, December 3, January 7, February 18, and March 17, at 4:30 o'clock. The first concert, in November, and the last concert, in March, will be purely orchestral. At the December concert Paderewski will be the soloist, at the January concert Teresa Carreno, and at the February concert Fritz Kreisler.

From ...STAR...
Address ...
Date ...

Orchestras will always have a certain number of soloists in a series of concerts, not only to give variety to their programmes, but to admit the performance of important works, which call for a solo artist. There is, however, a general tendency to-day among the better established orchestras to cut down the number of soloists.

The Boston Symphony Orchestra has taken a lead in this matter. Last season it tried what many considered the hazardous experiment of radically reducing the number of its assistant artists, not merely in Boston, but wherever it played. The result was surprising. Not only was there no falling off in attendance when no soloist was announced, but in New York, a typical illustration, the largest receipts of the season were at two concerts where the orchestra was alone. The experiment was so successful that for the present season a schedule has been arranged whereby in Boston there will be soloists in twelve out of the twenty-four programmes.

From ...STAR...
Address ...
Date ...

The Boston Symphony Orchestra will this winter give its annual series of five matinee concerts in the New National Theater at 4:30 o'clock on Tuesday afternoons, the dates being November 5, December 3, January 7, February 18 and March 17. Three soloists are announced—Paderewski, whose only appearance with orchestra in Washington it will be; Fritz Kreisler, the great violinist, and Teresa Carreno, the distinguished pianist.

From ...ENQUIRER...
Address ...PHILADELPHIA, PA...
Date ...

Boston Symphony Orchestra

Philadelphia subscribers to last year's series of Boston Symphony Concerts may now renew the subscriptions and secure the seats they had last year by sending applications to Miss Harris, Heppe's music store, 1115 Chestnut street, whose privilege expires on Wednesday, October 9, and the public sale of season tickets for the coming winter will open on Monday morning, October 14, at Miss Harris' ticket office. The dates of the concerts in the Academy of Music are Monday evenings, November 4, December 2, January 6, February 17 and March 16. The soloists will be Paderewski, whose only appearance with orchestra it will be in Philadelphia; Melba, whose only appearance in Philadelphia it will be, and Teresa Carreno.

Newspaper Cutting Bureau in the World

From ...
Address ...
Date ...OCT 1- 1907...

The concerts of the Boston Symphony Orchestra this season will be given as usual Tuesday afternoons, November 5, December 3, January 7, February 18, and March 17, at 4:30 o'clock. The first concert, in November, and the last concert, in March, will be purely orchestral. At the December concert Paderewski will be the soloist, at the January concert Teresa Carreno, and at the February concert Fritz Freisler.

From ...
Address ...
Date ...OCT 2- 1907...

Orchestral concerts may be expected in Newark this winter by the Boston Symphony Orchestra, the New York Symphony Orchestra, and Mr. Frank L Sealy's series of symphony concerts for young people. This is a most unusual state of affairs and give much encouragement to the general music lovers here.

Orchestras will always have a certain number of soloists in a series of concerts, not only to give variety to their programs, but to admit of the performance of important works which call for a solo artist. There is, however, a general tendency to-day among the better established orchestras to cut down the number of soloists. There is a great and rapidly growing body of concert-goers who sympathize decidedly with the modern conductor that a soloist more often than not breaks the symmetry and destroys the balance of a symphony program, and such persons are even now in the large majority of those to whom an orchestra must look for steady support. On the other hand, by cutting down the number of soloists an orchestra is enabled to concentrate the money set aside for this purpose on a few of the greatest artists available. The Boston Symphony Orchestra last season tried the experiment of reducing the number of its assistant artists, not merely in Boston, but wherever it played. The result was surprising. Not only was there no falling off in attendance when no soloist was announced, but in New York the largest receipts of the season were at two concerts where the orchestra was alone. For the present season the schedule has been arranged whereby in Boston there will be no soloists on twelve out of the twenty-four programs. In New York and the other large cities where series of concerts are given, the proportion of concerts with soloists will be a little greater, but in many of the cities where only one concert is given there will be no assisting artist. It is very significant of the trend of the times that most of the cities of the Middle West which the Boston Symphony will visit next January have had it specified in the contracts that they want only the orchestra and no soloist.

From ...CALL...
Address ...NEWARK, N.J...
Date ...SEP 29 1907...

From ...AMERICAN...
Address ...
Date ...

Estab 18

Boston Symphony Orchestra.

Subscribers to last year's series of Boston Symphony concerts have until Thursday, October 17, in which to renew their subscriptions for the coming year. The concerts this winter will be given in the Lyric, as usual, on Wednesday evenings, November 6, December 4, January 8, February 19 and March 18. The time-established rule allowing the subscribers of one season to retain their seats during another season is still in force. All applications should be sent to W. A. Albaugh, 109 North Charles street. On Monday, October 21, the books will be opened to new subscribers. At the concert in November there will be no soloist. Paderewski will be the soloist in December, Carreno in January, Melba in February. The program for the March concert will be purely orchestral. The prices of single tickets will be increased for the December and February concerts, as they were last year when Melba was the soloist.

From ...PRESS...
Address ...PHILADELPHIA, PA...
Date ...SEP 29 1907...

Soloists With Orchestras

Orchestras will always have a certain number of soloists in a series of concerts, not only to give variety to their programs, but to admit one performance or important works which call for a solo artist. There is, however, a general tendency today among the better established orchestras to cut down the number of soloists. A rapidly growing body of concert-goers agree with the modern conductor that a soloist often breaks the symmetry and destroys the balance of a symphony program. On the other hand, by cutting down the number of soloists an orchestra is enabled to concentrate the money set aside for this purpose on a few of the greatest artists available. The Boston Symphony Orchestra has taken the lead in this matter. Last season it tried what many considered the hazardous experiment of radically reducing the number of its assistant artists, not merely in Boston, but wherever it played, and the experiment was so successful that for the present season a schedule has been arranged whereby in Boston there will be soloists on only twelve out of the twenty-four programs. In New York and the other cities where series of concerts are given the proportion of concerts with soloists will be a little greater, but in many of the cities where only one concert is given there will be no assisting artist.

Estab 188

From ...HERALD...
Address ...
Date ...

Mr. Loeffler's new composition, written for an orchestra [illegible] piano rather than for piano with orchestra, which was finished too late for rehearsal last spring, is to be played at the Symphony concerts this season, probably in the course of the autumn. Mr. Gebhard will take the piano part.

From ...Standard Union...
Address ...Brooklyn, N. Y.
Date ...OCT 1 1907...

It is to be hoped that before the Boston Symphony Orchestra has to make its next annual announcement Brooklyn will have her new music hall, so that there will be adequate room to accommodate all those who wish to attend these concerts. This year the concerts will again be given in the Baptist Temple, the dates being Friday evenings, Nov. 8, Dec. 6, Jan. 10, Feb. 21 and March 20.—At the first concert, in November, there will be no soloist, and at the last, in March, the programme will also be purely orchestral. Paderewski is scheduled to play at the December concert, and he has notified C. A. Ellis, manager of the Boston Symphony Orchestra, that he plans to play in Brooklyn Rubinstein's concerto in D minor, No. 4. The soloist at the January concert is Fritz Kreisler. Applications for renewals are now being received at the Institute of Arts and Sciences.

Estab 84

From ...
Address ...
Date ...

Carl Wendling, der neue Concertmeister des Boston Symphonie Orchesters, ist dieser Tage von Stuttgart hier eingetroffen, auch Carl Pohlig ist bereits angekommen, und Karl Muck, der Bostoner Dirigent, ist schon unterwegs. Das Boston Symphonie Orchester bringt im Ganzen neun neue europäische Künstler in diesem Jahr herüber, darunter Julius Thornberg, Kopenhagen; Wendling, Stuttgart; Theodorowicz [illegible] Barbarisch von Wien, Arthur Katzenbach (Cello) von Berlin, Agnesy und Huber aus Wien, K. Schmid, ebenfalls aus Wien. Von neuen einheimischen Künstlern gehören der Gesellschaft an: Lilke von New York, A. Goldstein, Rennert, Traupe, Lorenz u. A. m., sechzehn neue Mitglieder im Ganzen. Das Gesammtorchester besteht aus 98 Mitgliedern. Als Solisten sind gewonnen: Melba, Schumann-Heink, Carrenno, Samaroff, E. Goodson, Paderewski, Kreisler, Bauer, Ganz, [illegible]

From ...NEW YORK CITY...
Address ...
Date ...OCT 1 1907...

KRONPRINZ WILHELM HERE

With Musicians and Aeronants—Latter to Race at St. Louis.

The steamship Kronprinz Wilhelm arrived here yesterday from Bremen and landed her passengers at the pier at Hoboken late in the evening. She was six hours late in leaving Cherbourg because the train carrying passengers from Paris was delayed by the accident to the train with the Adriatic's passengers. There was another delay the third day out. A stoker jumped overboard, and although a boat was lowered and the vessel circled around for two hours nothing was seen of him.

Dr. Karl Muck, who last year conducted the Boston Symphony Orchestra, and his wife were passengers on the steamer. Dr. Muck will leave for Boston this morning and at once begin his work. He said: "I am afraid that this will be the last time that I shall be allowed to come here. The Kaiser very graciously gave permission for me to come this year. I regret this very much, as I am very fond of the Boston Symphony and think that it has a great future. I bring fifteen new scores of symphonies. We shall open in Boston on October 11 and in New York on November 9."

BOSTON EVENING TRANSCRIPT, MONDAY, SEPTEMBER 30, 1907

OCTOBER 1, 1907.

SYMPHONY SEAT SALE BRINGS GOOD PRICES

Judging by the avidity with which seats for the Friday afternoon public rehearsals of the Symphony Orchestra were snapped up at the opening auction yesterday in Symphony Hall, the second sale of the chairs today will bring some lofty figures. A block of four seats brought $372 yesterday. Already, the ticket brokers say, last year's record-breaking premiums have been eclipsed. In all parts of the house there has been an average increase of at least 10 per cent., and in some of the choicer sections it has soared 20 per cent. above the high water mark of last season.

In order to discourage speculators, no patron is permitted to buy more than four tickets. The "upset" price of each seat is $10. The auctioneer will mount his platform at 10 o'clock this morning. In the hour between 10 and 11 o'clock yesterday the first five rows were all disposed of, which is an indication of the zest with which the Symphony lovers of Boston are entering into the competition for good seating accommodations, even at the rehearsals. One broker said yesterday that seats which he bought last year for $68 cost $80 this year.

Dr. Muck, the conductor of the orchestra, is expected to land in New York this morning, and will probably come directly to Boston, arriving here this evening. As last year, he will live at the Empire Hotel, in Commonwealth avenue.

BOSTON HERALD---TUESDA

OCTOBER 1, 1907.

SINGLE SYMPHONY SEAT BRINGS $98

Eighty-Dollar Premium Paid for Friday Afternoon—Others Sold High.

A single seat for the Friday afternoon rehearsals of the Boston Symphony orchestra was sold yesterday at auction for $98, while a block of four seats in row K bordering on the centre aisle brought $93 apiece, or a total of $372 for the four.

All the $18 seats for the Friday rehearsals were sold, the auction beginning at 10 A. M. and lasting till long after sunset.

The highest bid of $80, to which must be added the regular $18 price of the seat, was made soon after lunch in the early afternoon. The lowest bid was $5 for a single seat in the front row on the orchestra floor.

During the whole day the bidding was sharp, even sharper than last year, according to Manager Ellis. The interest in the bidding lasted till the last sale was made, and at closing time there were more people wanting to purchase seats than in any previous year.

In all 1652 seats were disposed of, the larger part of the orchestra floor and the balconies bringing premiums ranging from $20 to $50. The seats in the centre of the house brought fancy prices, while those in the first few rows and those in the rear under the balcony brought the lowest prices.

At 10 this morning the sale of $10 seats for Friday rehearsals will begin. There are 412 of these.

On Thursday the $18 and $10 seats for the Saturday concerts will be sold.

Though there was a good sprinkling of the members of the most exclusive families present yesterday, the greater part of the business was transacted by the brokerage firms. Herrick, Wadsworth, Harne, Pratt, Burke & Connolly were all represented and between them bought many of the best seats.

From NEW YORK EVE POST
Address OCT 1 1907
Date

Subscriptions for the Boston Symphony concerts for the coming season may be renewed at Carnegie Hall up to October 9. After that new subscriptions may be made.

Established London, 1881; New York, 188
Newspaper Cutting Bureau in the World
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ldress
ate

SOLOISTS WITH ORCHESTRAS

Tendency Toward Leaving Them Out of Orchestral Programs.

Orchestras will always have a certain number of soloists in a series of concerts, not only to give variety to their programs, but to admit the performance of important works which call for a solo artist. There is, however, a general tendency to-day among the better established orchestras to cut down the number of soloists. There is a great and rapidly-growing body of concert-goers who sympathize decidedly with the modern conductor that a soloist more often than not breaks the symmetry and destroys the balance of a symphony program, and such persons are even now in the large majority of those to whom an orchestra must look for steady support. On the other hand, by cutting down the number of soloists an orchestra is enabled to concentrate the money set aside for this purpose on a few of the greatest artists

chestra has taken a lead in this matter. Last season it tried what many considered the hazardous experiment of radically reducing the number of its assistant artists, not merely in Boston, but wherever it played. The result was surprising. Not only was there no falling off in attendance when no soloist was announced, but in New York, a typical illustration, the largest receipts of the season were at two concerts where the orchestra was alone. The experiment was so successful that for the present season's schedule has been arranged whereb

THE RETURN OF DR. MUCK

HIS PLANS FOR THE SYMPHONY CONCERTS

The First Six Programmes and a List of the New Pieces and "Revivals" to Come—A Word About Them and the Writers—A Little Conversation with the Conductor in New York—The Probability That He Will Not Remain in Boston After This Season

Late last evening, Dr. Muck, the conductor of the Symphony Orchestra, arrived in New York from Berlin and Bremen on the steamship Kronprinz Wilhelm. The voyage had been rough and two or three trifling mishaps had prolonged it. The conductor, however, is an excellent sailor, and he had duly taken his part as pianist in the usual concert on the night before the ship made port. He had indeed been impresario as well, enlisting the coöperation of Mme. Gadski who was also aboard, and playing her accompanin en . Dr. Muck was in capital healt. and spirits and he talked pleasantly, with Mrs. Muck's aid to a correspondent of the Transcript who met him at the pier. He is as keen, it seems, as he was last winter to gain a speaking knowledge of English. He has been studying the language again this very summer in Berlin. Already, as he hears or reads it, he understands what the page or the speaker would say. But he is still wary when he must use it himself and when the talk concerns music. His sentences are still only six-words long and oftenest he prefers that Mrs. Muck speak for him.

TALK WITH THE CONDUCTOR

The conductor was pleased, as he said to the Transcript correspondent, to return to Boston to lead the musicians of the Symphony Orchestra and to work before and with a public that understands and appreciates music so readily and so keenly. He has heard and read much new music in the course of the summer, and some of the best of it he will put on his programmes in Boston in the hope that audiences here will enjoy it as heartily and receive it as warmly as did those of Europe. In particular, he spoke warmly of d'Indy's symphonic trilogy, "Wallenstein," of a symphony by Hans Bischoff of Berlin, which he praised eagerly; of the overture to Humperdinck's opera, "Das Heirat wider Willen," and of Hans Pfitzner's overture, "Christ-Elflein," which piece he first heard at the festival of the General Musical Association of Germany at Dresden in July. There also he discovered a set of variations, "The Kaleidoscope," by a new composer, Noren, which was one of the notably successful pieces of the festival and which he intends to play in Boston. Continuing, Dr. Muck spoke warmly of the music of American composers and of its future. He had played several of their pieces last winter, and he should play more in the winter to come, notably Henry Hadley's third symphony, and C. M. Loeffler's new composition for the piano.

THE UNCERTAINTY OF HIS RETURN

Touching, finally, on the future, Dr. Muck said that he expected to return next May to the Royal Opera in Berlin. He had not, he added, received permission from the emperor to continue his work here, and for that reason he believed that he should not return to America for another season. To a reporter of the New York Sun Dr. Muck was equally frank on this score: "I am afraid," he said, "that this will be the last time that I shall be allowed to come here, though the kaiser very graciously gave permission for me to come this year. I regret this (the unlikelihood of return) very much, as I am very fond of the Boston Symphony Orchestra and think it has a great future."

THE FIRST SIX PROGRAMMES

The hour was too late to continue the journey to Boston, and Dr. Muck will leave New York at one o'clock today, reach here at six, and go at once to his rooms at the Hotel Empire, which are awaiting him. Meantime, he sends from New York the programme of the first six Symphony Concerts for the new season. They are:

Oct. 11 and 12—

Suite in D-major.....Bach
Symphony in G-minor (K. 550).....Mozart
Symphony in F (Pastoral).....Beethoven

Oct. 18 and 19—

Symphonic Trilogy, "Wallenstein".....d'Indy (First time.)
Concerto in A-major for Piano.....Liszt
Kaisermarsch.....Wagner
Soloist: Rudolph Ganz.

Oct. 25 and 26—

Overture, "Genoveva".....Schumann
Concerto for Violin.....Brahms
Symphony in A-minor ("The Scotch").....Mendelssohn
Soloist: Carl Wendling.

Nov. 1 and 2—

Symphony No. 9 (Unfinished).....Bruckner
Aria.....
Overture, "Leonore" (No. 1).....Beethoven
Soloist: Mme. Schumann-Heink.

Nov. 15 and 16—

Overture, "Christ-Elflein.....Pfitzner (First time.)
Concerto for Piano in D-minor (No. 4) Rubinstein
Symphony in D-major (No. 2).....Brahms
Soloist: Mr. Paderewski.

Nov. 22 and 23—

Overture, "Le Roi d'Ys".....Lalo
Concert-Piece for Orchestra with Piano..Loeffler (First time.)
Adagio and Scherzo-Finale.....Reznicek (First time.)
Rhapsody, "España".....Chabrier

For the new pieces on these programmes of a fourth part of the season, d'Indy's symhonic trilogy is one of his earlier compositions, suggested, as the title acknowledges, by the three plays in which Schiller follows the fortunes of Wallenstein. As long ago as 1874 d'Indy wrote an overture to Schiller's play, "Die Piccolomini." Six years later he rewrote it and joined it to a second piece, "Wallenstein's Camp," and to a third, "The Death of Wallenstein." The three make the symphonic trilogy that Dr. Muck has put on his second programme. Bruckner's ninth symphony, on the fourth programme, has been played once here, but it is still little known. It is the last of his compositions in the larger forms; and he finished only three movements of it. The fourth and final part was to follow the example of Beethoven's ninth symphony, and be choral as well as orchestral; but Bruckner was never able to bring his design for it to expression, and he left only sketches and draughts. At least, with Dr. Muck's understanding and sympathy for Bruckner's music, the three movements that he did finish will sound as he intended them. Pfitzner, whose overture "Christ-Elflein," stands on the fifth programme, is a German composer and teacher of Russian birth who is now settled in Berlin. On the sixth programme are Mr. Loeffler's new concert piece for orchestra with piano, noted the other day in this column; and a considerable part of an orchestral suite, new to Boston, by Reznicek, whose opera, "Donna Diana," made much stir in Germany a few years ago. For the rest, it will be interesting to hear Dr. Muck's reading of one of Mendelssohn's symphonies, none of which he played last season; while his puissant performance of Brahms's first symphony last October will raise expectation high for the hearing of the second.

THE "NOVELTIES" OF THE SEASON

For other new music to be heard in the course of the season Dr. Muck has chosen thus far the following pieces:

H. Bischoff: Symphony.
Henry Hadley: Symphony (No. 3).
Max Reger: Variations.
E. Bossi: Intermezzi Goldoniani.
Schjeldemp: Concert Piece for Orchestra.
Ertel: Symphonic Poem.
Ernest Boehe: Symphonic Poem.
Hugo Kaun: Suite.
Szekles: Serenade.
Humperdinck: Prelude to the Opera, "Das Heirat wider Willen."
Franck: "Redemption" (Symphonic Poem).

Of these new men, Hans Bischoff, if we are not mistaken, is a composer, pianist and conductor in Berlin, whose music is practically unknown on this side of the Atlantic. Henry Hadley is the prolific and able young American whose tone-poem, "Salome," Dr. Muck and the orchestra played last year and which made a keen impression. Reger "Variations" are presumably a new piece for orchestra, and they promise interest after his highly individual "Serenade" that our audiences heard last spring. Enrico Bossi is an exceptional Italian composer who has written much choral, orchestral and chamber music that is beginning to make its way into northern and western Europe. By their title his "Intermezzo Goldoniani" are intended to fill the pauses in Goldoni's gay Italian comedies and to catch the spirit of them. Schjelderup is seemingly one of the younger Scandinavian composers, whose music Dr. Muck knows exceptionally well, but of whom musical records have not yet taken heed. Ertel, apparently is equally unknown. Boehe is the young composer of Munich, who cultivates highly elaborate, pictorial and narrative music and whose tone-poem, "The Shipwreck of Ulysses," Mr. Gericke played two years ago. Hugo Kaun is a young American composer who has settled in Berlin and whose music has gained a hearing there. In America the Chicago Orchestra has also played it. Szekles is obviously a Bohemian composer, hitherto unknown to concert-rooms on this side of the sea. Humperdinck's opera-comique, "Das Heirat wider Willen" was first performed in Berlin two years ago, but neither the overture, which Dr. Muck has chosen, nor any other fragment, yet been heard hereabouts. César Franck's "Redemption" in its orginal form is a "symphonic poem" for orchestra, chorus and solo voices. More probably Dr. Muck intends to play the "new version" of the piece that Franck afterwards rewrote and condensed for orchestra only. It pictures in Franck's familiar mood of mystic exaltation the joy of heaven and earth in the coming of the Saviour. Possibly the telegraph has substituted "Variations" by Reger for "Variations by Noren. If not the latter piece, according to Dr. Muck himself, is to be added to the list. For "revivals," to use the conductor's own word, he has chose, beside Bruckner's symphony, Tschaikovski's "Manfred" symphony and Strauss's "Til Eutenspiegel."

ANOTHER YEAR ?

So much for the programmes and the new music of next winter. There remains the ominous sayings of Dr. Muck himself as to his continuance at the head of the Symphony Orchestra beyond next May. The conductor measures his words before he speaks, and especially when he is speaking for publication. Therefore, it is safe to infer that he believes that he cannot remain in Boston after the current musical year. However willing he may be to continue here, however desirous the management of the orchestra to retain him, however eager his public in Boston, in New York and in other cities to keep him, the emperor's consent to a longer stay is essential. Such permission Dr. Muck has not yet received. However, when he first came to Boston last autumn, he had received no leave to continue here for a second season. In due course it was won; and it may yet be won for a third year. Certainly ther will be no sparing of effort to gain it.

BOSTON EVENING TRANSCR
THURSDAY, OCTOBER 3.

Incoming steamers are fast bringing the new players who will join the Symphony Orchestra next Monday. Mr. Czerwonky, who replaces Mr. Adamowski at the first desk of the violins; Mr. Scheurer, the successor to Mr. Zach, among the violas; Mr. Kautzenbach, the new 'cellist; Mr. Schmid, the new horn-player, and Mr. Agnesy for the double-basses, all reached New York on Tuesday and are now in Boston.

In the course of his holiday last summer, Dr. Muck paid a visit to Cosima Wagner at Baireuth. He found her in fairly good health in spite of her years and labors, but now compelled to court it, so to say, by life in the open air and long walks.

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and dramatist, and appearing under the title, "Der Richter von Zalamea." It is Dr. Baumfeld's intention to produce this year a number of the classics of the English and Continental stage and to vary them with modern plays of consequence and lighter comedy pieces. The theatre has been refurnished and redecorated and an adequate company of players has been assembled. Last night's performance was of a character to promise a new lease of life to an institution which in the scope and educative quality of its work once fulfilled, and should fulfill again, a highly useful dramtic function.

The piece presented ranks with "La Vida es Sueno" as the most notable among Calderon's many plays. In it the Spanish poet, though himself a priest and an aristocrat, struck something of a note of protest against the caste prejudices of his country, building his play on the thesis that a peasant's sense of honor may be as keen, as deep seated and as inextinguishable as that of a member of the nobility. The broadly democratic spirit of the play still vitalizes it and gives it a singular flavor of modernity. The judge or mayor of Zalamea is Pedro Crespo, a rich peasant, self-respecting and highly respected. Spanish troops enter his village, and the captain of a company is quartered in his house. The captain learns that Crespo has secluded his daughter, who is beautiful and bred above the peasant standard; and out of pique and curiosity plans to discover and possess her. Getting into her hiding place by a strategem, he falls violently in love with her, and later abducts and dishonors her.

The father is also abducted and bound in the forest, where the daughter, escaping, finds and releases him. The captain has been overtaken and wounded by Crespo's son and is carried back wounded to Zalamea. The community has just elected Crespo alcalde, and he sees in the magistracy thrust upon him a means of obtaining reparation or arrogance. First he pleads with the arrogant officer as a man, to make good the wrong done and restore the family's lost honor. But the abductor stands on his superior rights of caste and defies the alcalde to hold and try him, saying that he is exempt from judgment except in a military court. This contention is hotly upheld by Lope De Figueroa, the irascible Spanish commander. But the outraged father refuses to surrender the prisoner, and when King Philip II. appears on the scene, learns the facts, approves the arrest, but demands the return of the culprit to the military authorities for punishment, the village prison doors are opened and the captain is found already strangled. The play is simple in construction and rapid and natural in action, and even in the translated version strongly suggests the poetical qualities of the original. [New York Tribune.

From N E
Address
Date OCT 3- 1907

BOSTON SYMPHONY PLANS.

Dr. Muck Arrives—New Concert Master—This Year's Soloists.

Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, arrived in New York on Tuesday on the Kronprinz Wilhelm, bringing with him a packing-case of new music which he will try out with the Orchestra when rehearsals begin. There are 15 new scores, some of which will likely be given in Baltimore this winter. Among the new music which Dr. Muck will probably play this year is a symphony written by Henry Hadley, the American composer, who lives in Somerville, near Boston. Last year Dr. Muck played a symphonic poem by this composer, called "Salome." Mr. Hadley is regarded as one of the most promising of American composers. He won the Paderewski prize in 1903 with his symphony "The Seasons."

There have been several interesting changes in the great Orchestra since last season. Willy Hess, the concert master, has been granted a year's leave of absence, and will not appear with the Orchestra at all this season. His place is taken by Carl Wendling, who, for the last four years, has been concert master at the Court Theatre, Stuttgart. The new concert master is an Alsatian by birth, and, though but 32 years old, has had a distinguished career. His musical education was obtained principally from Joachim, under whom he studied several years. For four years he was concert master under Steinbach in the celebrated Meiningen Orchestra, and then went to Stuttgart. He has been concert master at all the Wagner festivals at Bayreuth since 1902, and in 1903, 1904 and 1905 he was concert master under Hans Richter at the Wagner festivals at Covent Garden, London.

The Adamowski brothers have both left the Orchestra, and Max Zacht, who shared the first desk of the second violins with Ferir, has gone to St. Louis, to be conductor of the Symphony Orchestra there. Two of the members of the Orchestra have died since last season, and others have been retired on pensions, so, altogether, there will be 16 new faces in the body this year. Four of the new men are first violins, two are second violins, there is one new 'cellist, and one new viola player, and two new double basses. The remainder are divided among the wind and percussion instruments. The Orchestra will be composed of 98 men this year—two more than last year.

Paderewski, the celebrated pianist, who will be the soloist at the concert of the Orchestra here on December 4, has sent word that he will play Rubinstein's D minor concerto at that concert. Teresa Carreno will be the soloist at the concert of January 8, and Melba at the concert of February 19. There will be no soloist at the first concert on November 6 or at the last, on March 18.

TIGHT BINDING

BOSTON HERALD—THURSDAY, OCTOBER 3, 1907.

DR. MUCK AND WIFE ON ARRIVAL AT BACK BAY STATION LAST NIGHT

Snapshot by The Herald Staff Photographer.

BOSTON EVENING TRANSCRIPT.
THURSDAY, OCTOBER 3, 1907.

PREMIUMS $2.50 TO $55

Excellent Prices Paid for Seats for the Saturday Evening Concerts of the Boston Symphony Orchestra

Prices ranged all the way from $2.50 as the minimum to $55 as the maximum premium paid at today's sale of the higher-priced seats for the Saturday evening concerts of the Boston Symphony Orchestra. The smaller figure was paid for seats Nos. 1, 2, 3 and 4 in Row D, on the righthand side of Symphony Hall, and for seat No. 17 in Row S, an end centre aisle seat, $55 was paid, the buyer taking only one ticket. The attendance today was excellent, and, as usual, ladies predominated in the gathering and took a more active part in the bidding than sometimes. The bidding became more general than at Monday's sale of seats for the Friday afternoon rehearsals and was not so frequently confined to a sparring between merely two bidders.

For the most part, excellent prices were obtained perhaps a little above the average paid at last year's sale, yet it was easily possible to secure fine seats in desirable parts of the hall at most reasonable premiums. No one ever expects to see as high prices paid for the series of twenty-four Saturday evening concerts as for the corresponding series of Friday afternoon rehearsals, therefore the same seats sold for the afternoon course in nearly every instance brought on Monday far higher prices than those at which people secured the same seats today. There was not, on Monday, for example, any sale made at as low a premium as $2.50 in row D, where $14 premium was paid for the seats going today at $2.50, and on Monday the highest price paid in this row was $51, whereas today it was much below this figure.

The sale opened with seats A 1, 2, 3 and 4 going at $4.50 and from this prices moved upward a little to $9. Row K aroused some interest because on Monday the first seats sold at $25 (today the same seats brought only $9.50 and $9) and Nos. 14, 15, 16 and 17 (an end seat, centre) sold for $75 premium, while today Nos. 14, 15 and 16 went at $14, and No. 17 at $26, brokers taking them.

The prices in Row L began at $9 and did not get above $19.50, at which price a broker secured four seats in the centre. A woman shouted her bid of half-a-dollar better, but the auctioneer did not hear her cry of $20 in time, as he frankly acknowledged when she challenged the sale at $19.50. But just beyond, in the same row, she secured four equally good seats for which she had to pay only $16.50 and those around her appeared to feel as satisfied as did the buyer at her getting her places cheaper, after all.

In R the premiums began at $9.50 and ran up to $35.50 for the centre aisle end seat. It was in row R on Monday that the highest premium, which was $80, was paid by a prominent broker for seats which someone particularly desired. In row S, in which the high price of $55 was reached today, the minimum premium was $9.

The sale then went on briskly with prices about as they averaged in the rows previously sold. By noon the auctioneer had sold out more than twice the number of rows he was able to reach up to that hour on Monday. And from then on he kept the sale going rapidly. Most of the bids today were on a fifty-cent raise, as compared with a dollar at the sale of rehearsal seats. The lower-cost tickets for the Saturday evening concerts, the face value of which is $10, go on sale at Symphony Hall on Friday morning at ten o'clock.

BOSTON JOURNAL.
THURSDAY, OCTOBER 3, 1907.

MUCK ANNOUNCES SEASON'S PLANS

Intimates That This May Be Last Year in Boston—Kaiser Wants Him to Return.

While intimating regretfully that this may be his last season in Boston, as he has not received permission from the Kaiser to continue his work here, Dr. Carl Muck, who is now settled in his apartments at the Hotel Empire in this city, talked enthusiastically yesterday regarding the forthcoming series of concerts through which he will conduct the Boston Symphony Orchestra.

Dr. Muck has many new pieces for the coming season. In particular he spoke warmly of d'Indy's symphonic trilogy, "Wallenstein"; of a symphony by Hans Bischoff of Berlin; of the overture to Humperdinck's opera, "Das Heirat wider Willen," and of Hans Pfitzner's overture, "Christ-Elflein," which piece he first heard at the festival of the General Musical Association of Germany at Dresden last July. There, also, he discovered a set of variations, "The Kaleidoscope," by a new composer, Noren, which was one of the notable successes of the festival and which he intends to play in Boston.

American composers will by no means be neglected in the programs. Dr. Muck played several of their pieces last winter and will play more in the winter to come, notably Henry Hadley's third symphony and C. M. Loeffler's new composition for the piano.

Other new music chosen by Dr. Muck for the coming concerts includes Max Reger's "Variations," E. Bossi's "Intermezzi Goldoniani," Schjeldemp's concert piece for orchestra, Ertel's "Symphonic Poem," a suite by Hugo Kaun, a serenade by Szekles and Franck's "Redemption" (symphonic poem).

Dr. Muck reached New York Tuesday evening on the Kronprinz Wilhelm and came to Boston yesterday afternoon. Touching on his future, the conductor said that he expects to return next May to the Royal Opera in Berlin.

"I fear," he added, "that this will be the last time I shall be allowed to come here, which I very much regret, for I am very fond of the Boston Symphony Orchestra and believe it has a great future."

BOSTON EVENING TRANSCRIPT, OCTOBER 4, 1907 FRIDAY,

A VARIEGATED GRIST OF SMALL THINGS

Hats and the Symphony Rehearsals: A Cry from a Cave-Dweller—Mr. Hammerstein Throws Out a Hint to Boston—A Novel Venture in Travesty in London—An Undiscovered Tale of Irving—The Ballad of Singers Nine—Fate, Prices and Mr. Caruso

To the Editor of the Transcript:

There are some of us purchasing tickets for the Symphony Rehearsals who "view with alarm" the great size and flaring shapes of the ladies' hats of this autumn. Unless the custom changes and the ladies remove their hats in the afternoon as they do at the theatres, and as they do on Saturday evenings at the Symphony Concerts, many of us are likely to lose all view of the players and soloists, and also to find the music muffled and dull in the little caves made for us by the almost overlapping pieces of headgear around.

Does not the city ordinance quoted in the programme book apply at Symphony Hall on afternoons as it does at the theatres and even here in the evening? The manager should make a public request to fit the case and should announce a change for this season. Will not the ladies themselves see the matter in the right light, and show the same consideration of others that prevails elsewhere and at other times? Will not you, Mr. Editor, take up the subject? Believe me, there is great need of moving in the matter. It has been bad enough in past years, but this year it seems that we men and all short people are likely to listen to our music from beneath a sort of thatched roof.

B. G.

[The autumn fashions and the longstanding customs of the Symphony Rehearsals justify our correspondent's alarms. Year after year and week after week the programme book admonishes all who read it to remove their hats. But it is an old story that when custom and admonition clash the latter usually falls. Annually "the cave dwellers" of the afternoon concerts send us these letters of complaint and protest; annually the management points to the warning of the programme book—and then from October to May the floor of Symphony Hall wears its thick and variegated thatch of flowers, feathers and velvets. It is pleasant to behold from above. It changes gratefully with the seasons, but we have the word of B. G. and many another that those who sit beneath it are insensible to all these charms. They cry to the ladies, they entreat them not to be like Keats's damsel, who was as merciless as she was fair, and we are glad to give room to the prayer.

BOSTON EVENING TRANSCRIPT, FRIDAY, OCTOBER 4, 1907

FINAL SYMPHONY SALE

Lower-Priced Seats for the Saturday Evening Concerts Bring Good Premiums, as Have Previous Sales This Week

Today brought to a close the series of sales by auction of seats for the performances by the Boston Symphony Orchestra the coming fall and winter, and the four days' sale has resulted in excellent premiums paid by music lovers for coveted seats in Symphony Hall. The final sale held at this hall this forenoon was attended by many people, despite the bad weather. Seats on sale today were the lower cost ones, the face value of which is $10, for the series of twenty-four Saturday evening concerts.

Opening sales were made in row K K on the floor with premiums ranging from $10 up to $15, and by the time R R was reached one could get places for as low as $6.50 and and $7, also, in the few seats in row S S, tucked away in the extreme right and left corners of the hall, from which, however, one can hear very well. The premium of $15 was therefore the highest paid today for the floor seats.

In the first balcony, seats in the rear rows sold at prices ranging from $7, as the minimum, to $14.50 as the maximum premium. These are all excellent seats and command an unbroken view of the stage. Seats directly in front of them, the face value of which is $18 instead of $10, brought relatively higher premiums at yesterday's sale, yet are probably no better situated for the hearing of music.

The two rows of side seats in the second balcony on the right of the hall sold at premiums ranging from $10 to $20.50 for the front row and at prices averaging about $10 premium for the second row in this part of the hall. Directly across in the left of the second balcony front seats brought as high as $21, the highest price today, and many sold for around $15 and $17. In the second row, side, the prices ran from $8.50 up and many seats went at that price and at about $10.

The sale did not occupy as much time as previous sales this week and, unlike other days, was confined merely to a morning session. Good prices have been obtained at the four days' sales and they compare very favorably with those of other years. This is the second year that the face value of seats, to which all premiums are added, have been $18 and $10, as against the prices of previous seasons, $12 and $7.50, respectively.

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DR. KARL MUCK HERE WITH MANY NOVELTIES

Is Ready for the Season and Opposed to Lessening Number of Concerts in Season's Programme.

Dr. Karl Muck is in Boston again with a host of musical novelties for the symphony orchestra, which he is to conduct for another year.

In a talk with The Boston Herald at the Empire Hotel last night, the conductor said he was opposed to diminishing the number of concerts now given every season by the orchestra, on the ground that "the present arrangement gives the utmost opportunity for hearing all classes of music."

Dr. Muck, when questioned as to the likelihood of his being able to extend his stay, declined to express an opinion, saying: "You know that doesn't depend upon me."

But several visitors who called on the conductor last night announced their belief that, if properly urged, Emperor William would be glad to "lend" Dr. Muck to Boston for another 12 months.

Dr. Muck's promised novelties for the Symphony orchestra concerts will be taken from the works of H. Bischoff, D'Indy, Hadley, Reger, Bossi, Loeffler, Schjelderup, Ertel, Boehe, Reznicek, Hugo Kaun, Szekles, Humperdinck, Cesar Franck and Pfitzner.

The first concert will be as follows: J. S. Bach, suite in D major; Mozart, Symphony in G minor; Beethoven, Symphony No. 6 (Pastorale).

The new members of Dr. Muck's orchestra are: Carl Wendeling, concertmeister; Czerwonky, 2d concertmeister; Ribasch, violin; Rennert, violin; Theodorovicz, violin; Scheurer, viola; Kautzenbach, 'cello; Agnesy and Huber, contra bass; Stumpf, bass clarinet; Litke, bassoon; Carl Schmid, horn; Kandler, tympani; Lorenz, tuba.

Dr. Muck left Boston last May and went directly to Berlin, where he conducted three times at the opera.

Then, with Mrs. Muck, he went to his summer home in Dobelbad, Styria, where he stayed until the middle of September, going occasionally to Berlin, Dresden and Vienna on business for the orchestra.

Dr. and Mrs. Muck sailed from Bremen on Sept. 24, reached New York on Tuesday and arrived in Boston at 6 o'clock last night.

...view of the coming of the Bos... Symphony orchestra on January ...he first visit here for a number of ..., a number have tried to recall ...date of their last concert here. A ...c lover who saves all programs ...given us two programs, one hav... ...o date, but Mr. Wilhelm Gericke ...r the conductor, it must have been ...en 1884 and 1889, his first term ...rector. There were three con... ...given at this time—Thursday ..., April 15; Friday afternoon, ...16, and Friday evening, April ... were under the management ... Orpheus club. The soloists ...me. Fursch-Madi, Mr. D. M. ..., Mr. Adamoski, Annie Louise ..., Mr. Franz Kneisel and Mr. ...ese. The other program bears ...e of May 5, 1890, also under ...pices of the Orepheus club. ...ductor was Arthur Nikisch, ...oloists were Mme. Steinbach... ...pprano, and Mr. C. M. Loef... ...inist. We give the program ...an item of interest:

.....Overture, "Sakuntala."
...ria, "Thou May'st Learn to ..." from "Die Entfuehrung aus ...il.
...me. Steinbach-Jahns.
...honie Espagnole for violin ...estra.
...Mr. C. M. Loeffler.
.....Suite "Peer Gynt," Op. 46
...Songs With Piano.
.....
.....
.....
...e. Steinbach-Jahns.
...Symphony No. 1 in B Flat

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SATURDAY, OCTOBER 5, 1907
BOSTON EVENING TRANSCRIPT.

A NOTE ABOUT SYMPHONIES

A WORD THAT IS COMMONPLACE IN BOSTON

Yet It Stands for a Form That Has Kept Its Vitality Well Into a Second Century —What Persuaded the Earlier Composers to Adopt It and What Preserves It—The Eighteenth Century Conditions That Really Gave It Birth—Some Interesting Reflections by Joseph Bennett and Vernon Blackburn Apropos of Mozart and Beethoven Next Week

A week hence, the Symphony Concerts begin for their twenty-seventh year and with a programme that bears out their name. Two of the classic symphonies—Mozart's in G-minor and Beethoven's "Pastoral"—stand upon it. Thereafter for nearly seven months, with the exception of an occasional week when the orchestra is absent or tone-poems and like modern pieces make the programme, the public of the Symphony Concerts may hear a symphony every Friday and every Saturday. The word—if not the thing behind it— has grown so familiar that it passes almost unheeded. It is as much a formula as "there will be an intermission" and the like on the familiar pages of the programme book. The symphony may be old or may be new. The programme always notes the fact; and the listener's ears, if not his eyes, speedily recognize the distinction. But who as he makes it happens to think that these reiterated symphonies follow a musical form that is now more than a century old and that in spite of time and change still keeps much of its vitality. Mr. Joseph Bennett, in the leisure of retirement from the routine of reviewing has been reflecting on all this in the London Daily Telegraph. Now, perhaps, when our Symphony Concerts, with the word in their very name, are about to begin is the time to reprint some of his reflections.

"When a musical form has lasted far into its second century," Mr. Bennett begins, "we may confidently expect to find signs of wear and tear. It has been through all those years subject to the spirit of change; at the mercy even of a single individual, should one arise of sufficiently commanding genius, and this above all when the period of its original freshness lies far back, and men have forgotten or become careless of its primitive significance and claims. This statement applies to the orchestral symphony as much as to any other model shaped in the past and still usable, though mayhap, much battered by successive tinkerings. Indeed, of all that the history of music offers as proper objects of contemplation, nothing is more fascinating in its interest than the story of the symphony. We become absorbed in watching the early formative processes, operating through the middle decades of the eighteenth century, with all the impressiveness of the inevitable, and finding rest only when Haydn and Mozart, absolute masters of absolute music, had put their final touches to the structure so patiently built by successive hands. The effect upon us is strengthened when we consider that the question mainly at issue was not what the composer should say, but how he should express himself in terms recognizable as those of art. The 'gray fathers' of music were artists before all. They made for themselves rules and regulations as rigid as those which ordered their conduct in the social life of a formal age. Why not? Music, as we now understand the term, was young, and had to be brought under the reign of order if only for the sake of its own status. The desultory may show a full head, but connection must proceed from a thoughtful one. So our old masters perceived, and the form of classic symphony was devised accordingly. In its ultimate shape it is a supreme example of connection, and that even in the contrast of its movements. Contrast was more needful, perhaps, than comparison, and the framers of symphonic form in this also obeyed Nature's law.

"Why did the pioneers of musical form thus entangle themselves in bonds of their own creation? The explorer of an African forest cannot avoid being tied up now and then, but why should any man make fetters for his own limbs? By way of reply, I need only indicate the exceeding value of restraint in all art, more especially in the art of music, the very nature of which offers temptations to extravagance, and even to a sort of vagabondage, that makes its victim liable to indictment as having no visible means of artistic subsistence. But the conclusive answer to the argument of bonds is found in the work done by the men who submitted to them. Haydn and Mozart, as those who had perfected the form, do not surprise us when they keep within its limits; but they had a contemporary and survivor from whose bold and daring genius anything in the nature of revolt and revolution might have been expected. Schindler once remonstrated with Beethoven on account of some 'consecutive fifths.' 'The greatest masters disapprove them,' said Schindler. 'And I,' responded Beethoven, 'I approve them.' The point is that Beethoven was content with the established order found ready to his hand, and worked his miracles of sound in general accordance with the regulations in that case made and provided. So with his successors till recent times. How is that for the symphonic form of classic days?

"I have introduced the name of Beethoven somewhat prematurely, because that master really belonged to, or at any rate anticipated, a more modern development of the art than either Haydn or Mozart lived to see. But let me dwell for a moment upon the conditions under which the symphonic form spent its first years. It should be remembered that music, in all its manifestations of higher rank than the folk-tune, appealed only to the 'better' classes of society—to the people whose social life was regulated by the strictest rules, who were in every sense and in an extreme degree artificial, who made art merely the minister of a transient pleasure, and whom serious thought on any other subject than themselves and their personal concerns passed by on the opposite side of the way. From this soil sprang, as by a process of Nature, an order of music altogether in keeping. Can we wonder that in the decades immediately preceding the French Revolution music was refined and polished to the last degree? Was it not as a matter of course that the art kept itself in touch with the noble ladies and gallant men who in graceful procession passed across the stage of social life? And what art it was; albeit consecrated to a state of things so frivolous as to seem unworthy!

"In Mozart's last years—those of the 'Requiem' and the three great symphonies—a new note sounded, one which, if it had any effect at all, say that of an earth 'trembling' in California, could hardly have been understood as a portent. But even this sign of emotion in musical utterance was absolutely subordinate, and probably passed without serious notice. If so, the fact may be excused. Even a fine gentleman of the period sometimes showed himself to be a man, and escaped ostracism. In the so-called 'Jupiter' symphony of Mozart we have, maybe, the completest utterance, not only of the master, but of the school in which, as a symphonist, he taught. It is not humanity which speaks to us there; it is pure art; music in its most absolute and abstract form. There is a real danger of forgetting, so accustomed are we to see music pass before us, chained to the triumphal car of a poet or a programme, on her way to what fate may order. No doubt many composers are kept outside the Eden of absolute music by the fiery sword of Richard Wagner, who issued an edict to the effect that symphonies, after Beethoven, were impossible. It must be said that he spoke after experiment, and knew the exact strength of the impossibility."

Here Mr. Bennett may end, and another English reviewer of very different standards, tastes and expression may continue the tale. A few years ago in London the late Vernon Blackburn heard a symphony by Mozart and a symphony by Beethoven in the same concert, as we shall do here in Boston. The experience set him reflecting on the symphonies of the two composers, in the long years that have passed since they made them, and next day he wrote in the Pall Mall Gazette: "Hypothesis has long been as favorite a game to the speculative philosopher as is (shall we say?) ping-pong to the domestic sportsman of today (1901). Listening the other night at the Queen's Hall to a performance of symphonies by Beethoven and Mozart, it occurred to us somewhat vividly how very much more important it was to the history of art that Beethoven should have been born rather than Mozart. We say to the history of art, not to its treasury; in a word, without the advent of Mozart modern music, with very little modification would, we can scarcely doubt, be in very much the same position as we find it now. Without the appearance of Beethoven, however, it is not easy to realize what modern music would be. A curious thought, one is immediately inclined to say; and in spite of a certain superficial conclusion which might be obvious to any one who just looked at the facts as they stand, this truth by no means necessarily implies that Beethoven ranks (just on account of this truth) in a higher position than Mozart.

Mozart, then, finished a school. He was the last and the greatest of the musicians (unless we bracket with him John Sebastian Bach, who was, however, born in 1685) who made the eighteenth century so great a musical age. He was not necessary. It is a grand possession of the world that we have in him so exquisite a genius to admire, to love, and in a certain sense to learn from; but Beethoven stands not as the completion of a school of the past, but as in truth the new seer of the music that was to follow. It is not easy to think, for example, what Wagner would have been had there been no Beethoven before him; which implies, of course, that it is still less easy to perceive what any of the great musicians of the nineteenth century and the present would have been for precisely the same reason. The past, upon which Beethoven laid his mighty hand, and upon which he stopped, as it were, before he sought the province ahead of him, would have been enough in itself had there been no such supreme culmination of the eighteenth century school as is to be found in Mozart. It is not easy exactly to disentangle all the threads of influence which separate one school from another; but the fact remains that very often, no less in the history of musical than in that of other arts, we could much better afford, in the long run, to lose one consummate artist who completes an age than to lose an artist, even possibly of not so great a mould (though he would have great hardihood who would assert this in connection with Mozart), who foreruns something that is to come.

It is a very curious question; but in this answer seems to lie the explanation of why those who are most forward—in the slang phrase, up-to-date—in their musical admirations will ever be inclined to belittle the genius of the composer of "Figaro's Wedding," where they would deem it blasphemy to say anything save words of the deepest enthusiasm in connection with the creator of the Seventh Symphony. The fact is, though they are scarcely able to appreciate the matter themselves, that they feel the sense of discipleship involved in Wagnerism, to use the phrase for a mere convenience, and all the modern school of music when they consider the influence of Beethoven; with equal unconsciousness they feel an untrammelled sense in considering the work of Mozart. Therefrom springs up an equally unconscious hero-worship, the object of which assuredly deserves every fragment of praise and reverence, but the hidden and intuitive reason for which, quite apart from natural and well-founded admiration, is centred in a cause of which they are themselves ignorant, and which in this small theory we have attempted to explain."

CONCERTS NEXT WEEK

The Symphony Concerts begin for the twenty-ninth year next Friday afternoon and next Saturday evening in Symphony Hall. The appointed time—2.30 in the afternoon and eight in the evening—and the general arrangements remain as they have long stood. Dr. Muck returns for a second year as the conductor of the orchestra, and as already set forth at length in this column, there has been a considerable change in the personnel of the orchestra from the concert master through nearly a fifth of its membership. Dr. Muck begins agreeably with the classic and familiar already noted elsewhere in this paper—Beethoven's "pastoral symphony," Mozart's symphony in G minor, numbered 550 in Köchel's catalogue, and a suite by Bach in D major.

BOSTON TRAVELER, SATURDAY, OCTOBER 5, 1907.

SYMPHONY OPENING.

Next week brings the first of the Symphony concerts, the rehearsal beginning at 2:30 o'clock on Friday afternoon and the concert at 8 o'clock on Saturday evening. With an auction sale which showed as gratifying results as that of last year, with the brightest of prospects in all the cities the orchestra will visit, there seems to be no doubt that the coming season will be one of the best in the history of the organization. Dr. Muck has returned well rested and keen for his work.

Many new faces will be seen in the orchestra and it is the belief that the orchestra has been materially strengthened by the changes. Much is expected of the new concert-master, Mr. Wendling, for he has brought to America a fine reputation. Of Mr. Czerwonky, also, gratifying reports have come from abroad, and later in the season an opportunity will be given the patrons of the orchestra to hear him as a soloist. As last year, Dr. Muck begins his season conservatively and classically. Bach, Mozart and Beethoven are the great names on it.

— SATURDAY, OCTOBER 5, 1907
BOSTON EVENING RECORD,

BOSTON SYMPHONY ORCHESTRA.

Next week brings the first of the symphony concerts, the public rehearsal beginning at 2:30 p.m. on Friday and the concert at 8 p.m. on Saturday. Many new faces will be seen in the orchestra and it is the belief that the orchestra has been materially strengthened by the changes. Much is expected of the new concert-master, Mr. Wendling, for he has brought to America a fine reputation. Of Mr. Czerwonky, also, gratifying reports have come from abroad and later in the season an opportunity will be given the patrons of the concerts to hear him as a soloist. As last year Dr. Muck begins his season conservatively and classically. Bach, Mozart and Beethoven are the great names on it. It is:

J. S. Bach—Suite in D major.
W. A. Mozart—Symphony in G minor.
L. van Beethoven—Symphony, No. 6 "Pastoral."

From .....
Address .....
Date .....

Carl Wendling, of Stuttgart, the new concert master of the Boston Symphony Orchestra, and successor to Professor Willy Hess, arrived in America on the 25th and went immediately to Boston. Mr. Wendling has made a most favorable impression upon all those who have met him. He is a tall, well-made and good-looking man of 32 and speaks most excellent English. An Alsatian by birth, he was born in Strassburg in 1875. After a course of study in the Strassburg Conservatory he went to Berlin, where he worked under the instruction of Joachim for three and one-half years.

Returning to Strassburg, he taught for a year in the Conservatory, and in 1899 he went to Meiningen, where he was concert master of the celebrated Meiningen Orchestra under Steinbach for four years. From Meiningen he went to Stuttgart as concert master in the Royal Theatre there, which position he now holds, as he is in this country on a year's leave of absence. Since 1903 he has been concert master of the Wagner Festival performances in Bayreuth. In 1903 Hans Richter summoned him to London to be concert master of the special performances of the "Ring" at Covent Garden, and in 1904 and 1905 he was concert master at Covent Garden under Richter at all the performances of German opera. Mr. Wendling is married, but his family did not accompany him to this country.

From NEW YORK EV'G POST
Address .....
Date OCT 5 1907

Dr. Muck brought nine new players from abroad for the Boston Symphony Orchestra. Among them was Carl Wendling of Stuttgart, who has secured a year's leave of absence from the Court Theatre to serve as the concertmaster of the famous Boston band.

Paderewski will give three concerts in New York the coming season, one of them with the Boston Orchestra; the other two, recitals. He will give altogether about eighty concerts. So far as New York is concerned, his concerts will be, with the operas and the Philharmonic concerts, the most interesting things to look forward to.

[17]

From EAGLE
Address Brooklyn, N. Y.
Date OCT 5 1907

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The Oratorio Society of New York has commenced its rehearsals for its thirty-fifth season, 1907-1908. The society will sing at its first concert, on December 4, "The New Life" (founded on Dante's "Vita Nuova"), by E. Wolf Ferrari, a work written about six years ago and never performed in America, and Brahms' "Song of Destiny" ("Schicksalslied"). At the second concert and public rehearsal, at Christmastide, "The Messiah" will be given as usual, and at the third concert, on Holy Thursday, April 16, 1908, Bach's "St. Matthew Passion." Persons with good voices and a fair ability to read from notes may now be admitted to membership. Applications will be considered by the conductor, Dr. Frank Damrosch, at any Thursday evening rehearsal at Chamber Music Hall, Carnegie Hall.

The Russian Symphony Society ...

Newspaper Cutting Bureau in the World

From .....
Address .....
Date OCT 5- 1907

Soloists With Orchestras.

Orchestras will always have a certain number of soloists in a series of concerts, not only to give variety to their programs, but to admit any performance of important works which call for a solo artist. There is, however, a general tendency today among the better established orchestras to cut down the number of soloists. There is a great and rapidly growing body of concert-growers who sympathize decidedly with the modern conductor that a soloist more often than not breaks the symmetry and destroys the balance of a symphony program, and such persons are even now in the large majority of those to whom an orchestra must look for steady support. On the other hand, by cutting down the number of soloists an orchestra is enabled to concentrate the money set aside for this purpose on a few of the greatest artists available. The Boston Symphony Orchestra has taken a lead in this matter. Last season it tried what many considered the hazardous experiment of radically reducing the number of its assistant artists, not merely in Boston, but wherever it played. The result was surprising. Not only was there no falling off in attendance when no soloist was announced, but in New York, a typical illustration, the largest receipts of the season were at two concerts where the orchestra was alone. The experiment was so successful that for the present season a schedule has been arranged whereby in Boston there will be soloists on 12 out of the 24 programs. In New York and the other cities where series of concerts are given the proportion of concerts with soloists will be a little greater; but in many of the cities where only one concert is given there will be no assisting artist. It is very significant of the trend of the times that most of the cities in the Middle West which the Boston Symphony will visit next January have had it specified in the contracts that they want only the orchestra and no soloist.

From NEW YORK MAIL
Address .....
Date OCT 5- 1907

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THE CLEVELAND NEWS

ARTISTS ARE PUBLIC SERVANTS

They Should Be Taught to Know Their Places and to Respect Those Who Provide Their Bread and Butter

(BY ARCHIE BELL)

AN announcement comes from Boston that soloists are to be clipped from the concerts of the Boston symphony orchestra, owing to the fact that "a rapidly growing body of concert goers sympathize decidedly with the modern conductor that a soloist more often than not breaks the symmetry and destroys the balance of a symphony program." This is foxy. It might be swallowed whole. I understand they have swallowed it in Boston. The schedule of 24 concerts for the Hub includes only 12, or one-half, in which concert soloists will appear.

I beg to suggest, however, that Cleveland patrons of music do not stand for this treatment. "Symmetry and balance" are excellent qualities for an orchestra program, but we have had several experiences with visiting orchestral organizations, proving that without a soloist our concerts would have been pretty tame affairs—and, flatly, not worth the money.

Concerts minus the star soloists may be all very well where patrons of the symphony are also patrons of the opera. One would rather hear Sembrich, Gadski, Melba or Schumann-Heink in opera than in concert. But these stubborn songbirds and their managers refuse to twitter in Cleveland, to the operatic background, so those who have our concerts in charge should make it a point to agree to no contract which permits a visiting orchestra to appear here without some soloist, under the bluff statement that a singer breaks up symmetry and balance of programs.

This pretension is a bald lie. Soloists cost money—lots of it. Without them a manager looks after the "symmetry and balance" of his pocketbook rather than his program. The people usually pay a certain price to hear an orchestra with a big soloist thrown in for good measure, or in some instances this is reversed and the orchestra comes as good measure. When the orchestra comes alone, it can play no better and be no more valuable than when it is supported by a Melba or a Gadski. Prices will remain the same. Where, then, does the money go that would pay $700 to Gadski, $1,000 to Melba or $1,000 to Paderewski? The answer is easy. It goes to the orchestra which is not a paying institution and which has suddenly acquired a desire to preserve "balance and symmetry" in programs.

Last season I saw the check for $2,030 to Madam Marcella Sembrich for her Cleveland concert. It takes a good many admission tickets to make up an amount like that. We have to pay high prices to hear these people; but when we pay high prices we should not be bunkoed by an esthetic pill concocted in Bosting.

If they take soloists away from orchestral concerts, let them reduce prices. We pay too much as it is, compared to prices in some cities.

Suppose Manager Kline of the Opera House should announce that for the purpose of preserving the "balance" of next week's bill Miss Phoebe Davis would not appear as Anna in "Way Down East" and that the audience would be obliged to imagine that they had heard and seen her.

Suppose Mr. Daniels at Keith's should announce that, for the same purpose, he would leave out his headliner (who, incidentally, costs a lot of money), or that Mr. Glaser should decide to present "Sherlock Holmes" without scenery. These departures would be quite as fair as the Boston suggestion, so far as Cleveland is concerned. Would people tolerate it?

The Hubbites doubtless contend that in Europe the symmetry of programs beats ours. Over there the public goes to hear a symphony and perhaps one or two additional numbers, and goes away satisfied with the brief program. Yea, verily, but it is possible to get a fairly good seat for that concert for 25 to 75 cents. And as Americans feel a necessity for importing orchestra conductors and musicians galore for the organizations in this country, it cannot be argued that the concerts over there are not as good as here. Of course, they are notoriously better, for conductors who are not money mad or afflicted with ego-mania do not come to America to accept the soft berths meted out to them.

It is pretty bad advertisement of America that we must go to Europe for our music. Even the staid and steady Boston symphony commits a greater breach of tact and patriotism in this matter than it could possibly do by allowing a soloist to appear upon its programs.

Emil Paur of the Pittsburg orchestra established a rule a year ago that soloists appearing upon his programs could not respond to encores. He was reluctant in allowing Gadski to sing again at the request of a Cleveland audience at Grays' armory.

When will these hifalutin "artists" realize that they are merely paid servants of the public, and that without the public's dollars they would be fiddling for a living in a restaurant or teaching young pupils in some attic studio? The bellboy in the hotel and the porter on the Pullman brushes your coat and thanks you for the dime, at the same time endeavoring to make you comfortable and better off for his treatment.

The "artist" who serves the public in a similar capacity at $2 per, instead of 10 cents, attempts to dictate, even insults your intelligence, and as in the present instance, endeavors to sneak out of doing and allowing to be done that for which you pay him. This is notoriously true of dramatic as well as musical stars.

The dear old public is like the truckman's horse. It stands the beating and draws the heavy load, while if it once found its own strength and superiority it could be the master and do things.

I have heard people in an audience gush and smirk because Frau Flubdub or Signor Foolemi was so condescending and liberal as to respond to an encore or two. Why, bless their dear gushing souls, if an audience was wise it would make Paderewski play and Melba sing till they fell in a faint if it wanted to do so. These people are public servants. They need the public worse than the public needs them. The earth was revolving all right before these people were born and will go on just the same after they are dead.

Some day we shall be wise enough to order our entertainers to do as we want them to do, just as we order our butcher or barber to do his work.

Although a circular letter received by me from the Boston symphony orchestra management says that contracts for the "middle west" specify that no soloists shall appear on its concert programs, the local managers of the Fortnightly series are announcing a splendid assortment of soloists from Paderewski to Maud Powell, and as no two will appear on one occasion, it is fair to presume that the Boston scheme will not work in Cleveland.

The interesting announcement was made today that the fifth concert in the series will be given by the Thomas orchestra and the Oberlin Musical union, who will render Elgar's "Dream of Gerontius," with Herbert Witherspoon, Edward Johnson and Christine Miller, soloists.

From INQUIRER.
Address
Date OCT 6 - 1907

Boston Symphony Orchestra

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From Meiningen he went to Stuttgart as concert-master in the Royal Theatre there, which position he now holds as he is in this country on a year's leave of absence. Since 1903 he has been concert-master of the Wagner Festival performances in Bayreuth. In 1903 Hans Richter summoned him to London to be concert-master of the special performances of the "Ring" at Covent Garden, and in 1904 and 1905 he was concert-master at Covent Garden under Richter at all the performances of German opera. Mr. Wendling is married, but his family did not accompany him to this country.

Next Wednesday, October 9, marks the limit of time given to subscribers to last year's concerts in the Academy of Music to renew their subscriptions and secure the seats they had last season. The general public season sale will open a week from tomorrow, Monday, October 14.

From
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Date

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BOSTON SUNDAY GLOBE—OCTOBER 6, 1907.

Symphony Concerts Begin This Week.

Bright Promises for the 27th Season of the Orchestra.

M[illegible]en's Violin Recital —Coming Events.

Th's week brings the first of the Symphony concerts, the public rehearsal beginning at 2:30 o'clock, Friday afternoon and the concert at 8 o'clock Saturday evening. With an auction sale which showed as gratifying results as that of last year, with the brightest of prospects in all the cities the orchestra will visit, there seems to be no doubt that the coming season will be one of the best in the history of the organization. Dr Muck has returned well rested and keen for his work. Incidentally he has brought with him a great packing case full of new music, which during the course of the season will be submitted to the judgment of Boston's public. Some of the names of the composers are quite unknown in this country except to those who delve into the doings of German orchestral festivals. Others are new works by better known men. At any rate, the Boston tradition of catholicity of programs will be maintained.

Many new faces will be seen in the orchestra and it is the belief that it has been materially strengthened by the changes. Much is expected of the new concert master, Mr Wendling, for he has brought to America a fine reputation. Of Mr Czerwonky, also, gratifying reports have come from abroad and later in the season an opportunity will be given the patrons of the concerts to hear him as a soloist. As last year, Dr Muck begins his season conservatively and classically. Bach, Mozart and Beethoven are the great names on it. It is as follows: Bach, suite in D major; Mozart, Symphony in G minor; Beethoven, Symphony [illegible] "Pastoral."

From
Address
Date

Kommende Konzerte und Notizen.

Herr Carl Wendling, der neue Konzertmeister des Bostoner Symphonie-Orchesters an Stelle des ausgeschiedenen Herrn Willy Heß, wurde 1875 in Straßburg im Elsaß geboren. Nach der Absolvirung seiner musikalischen Studien daselbst begab er sich nach Berlin, wo er unter Joachim 3½ Jahre arbeitete, um hierauf 4 Jahre hindurch im Straßburger Konservatorium als Professor thätig zu sein. Von da ging er nach Meiningen, woselbst er 4 Jahre lang als Konzertmeister des berühmten Meininger Orchesters unter Steinbach fungirte. Seine nächste Station war Stuttgart, wo er die Stelle eines Konzertmeisters an der königlichen Oper inne hat; er gehört diesem Institut noch an und weilt in Boston auf einjährigem Urlaub. Seit 1903 lieh er seine werthvolle Kraft den Bayreuther Festspielen, von 1903 bis 1905 wirkte er auch im Londoner Covent Garden Theater unter Hans Richter als Konzertmeister. Die Abonnenten der Bostoner, welche ihre vorjährigen Sitze nicht bis zum 9. Oktober erneuert haben, gehen dieses Rechts verlustig. Die allgemeine Subskription beginnt am 14. Oktober.

From
Address

PHILADELPHIA BRIEFS

Carl Wendling, of Stuttgart, the new concert master of the Boston Symphony Orchestra, and successor to Prof. Willy Hess, arrived in America on the 25th, and went immediately to Boston. Mr. Wendling has made a most favorable impression upon all those who have met him. He is a tall, well-made and good-looking man of 32, and speaks excellent English. He was born in Strassburg in 1875. After a course of study in the Strassburg Conservatory he went to Berlin, where he worked under Joachim for three years and a half. Returning to Strassburg he taught for a year in the Conservatory, and in 1899 he went to Meiningen, where he was concert master of the celebrated Meiningen Orchestra under Steinbach for four years. From Meiningen he went to Stuttgart as concert master in the Royal Theatre there, which position he now holds, as he is in this country on a year's leave of absence. Since 1903 he has been concert master of the Wagner Festival performance in Bayreuth. In 1903 Hans Richter summoned him to London to be concert master of the special performance of the "Ring" at Covent Garden, and in 1904 and 1905 he was concert master at Covent Garden under Richter at all the performances of German opera. Mr. Wendling is married, but his family did not accompany him to this country.

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te OCT 6- 1907

Boston Symphony Orchestra.

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From
Address
Date

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Last year's subscribers to the Washington concerts of the Boston Symphony Orchestra have until next Saturday, October 12, in which to renew their subscriptions and secure the seats they held last year. The general public season sale will open at the ticket office of T. Arthur Smith, 1411 F street, Tuesday morning, October 15. All communications regarding the renewal of subscriptions should be addressed to Mrs. Katie Wilson Greene, 1123 16th street northwest.

SUNDAY HERALD---BOSTON, OCTOBER 6, 1907

MUSIC NOTES.

The programme of the first concerts of the Boston Symphony Orchestra, Friday afternoon and Saturday evening, Dr. Muck conductor, will be as follows: Bach's suite in D major, Mozart's symphony in G minor, Beethoven's "Pastoral"

From ...
Address ...
Date ...

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Address ...
Date ...

Orchestras will always have a certain number of soloists in a series of concerts, not only to give variety to their programs, but to admit one performance of important works which call for a solo artist. There is, however, a general tendency today among the better established orchestras to cut down the number of soloists. The Boston Symphony Orchestra has taken a lead in this matter. Last season it tried the experiment of radically reducing the number of its assistant artists, not merely in Boston, but wherever it played. The result was surprising. Not only was there no falling off in attendance when no soloist was announced, but in New York, a typical illustration, the largest receipts of the season were at two concerts where the orchestra was alone. The experiment was so successful that for the present season a schedule has been arranged whereby in Boston there will be soloists on twelve out of the twenty-four programs. In New York and the other cities where series of concerts are given the proportion of concerts with soloists will be a little greater, but in many of the cities where only one concert is given there will be no assisting artist. It is very significant of the trend of the times that most of the cities in the middle west which the Boston Symphony will visit next January have had it specified in the contracts that they want only the orchestra and no soloist.

The First Established and Most Complete Newspaper Cutting Bureau in the World
From BALTIMORE, MD.
Address ...
Date OCT 6- 1907

Carl Wendling, of Stuttgart, who is to succeed Willy Hess as concert master of the Boston Symphony Orchestra, has reached Boston. He speaks excellent English, and although only 32 years old has already attained a great reputation. Although he has signed with the Symphony Orchestra for an indefinite period he is, as a matter of fact, only borrowed, for officially he still remains the concert master of the Royal Theater at Stuttgart, and is in America only on leave of absence.

BOSTON SUNDAY POST,
OCTOBER 6.

THE SYMPHONY ORCHESTRA

This week brings the first of the Symphony concerts, the public rehearsal beginning at 2:30 o'clock on Friday afternoon and the concert at 8 o'clock on Saturday evening. With an auction sale which showed as gratifying results as that of last year, with the brightest of prospects in all the cities the orchestra will visit, there seems to be no doubt that the coming season will be one of the best in the history of the organization. Dr. Muck has returned well rested and keen for his work. Incidentally he has brought with him a great packing case full of new music which during the course of the season will be submitted to the judgment of Boston's public.

Many new faces will be seen, and it is the belief that the orchestra has been materially strengthened by the changes. Much is expected of the new concert master, Mr. Wendling, for he has brought to America a fine reputation. Of Mr. Theodowsky, also, gratifying reports have come from abroad, and later in the season opportunity will be given the patrons of the concerts to hear him as a soloist. As last year Dr. Muck begins the season conservatively and classically. Bach, Mozart and Beethoven are the composers on the programme. It is as follows:

Bach—Suite in D major.
Mozart—Symphony in G minor.
Beethoven—Symphony, No. 6,

From ...
Address PHILADELPHIA, PA.
Date OCT 7- 1907

The Boston Symphony Quartette has had most flattering success on a short trip in the West. The trip was necessarily short as the members of the quartette had to return to Boston for the rehearsals of the Boston Symphony Orchestra.

From RECORD
Address PHILADELPHIA, PA.
Date OCT 7- 1907

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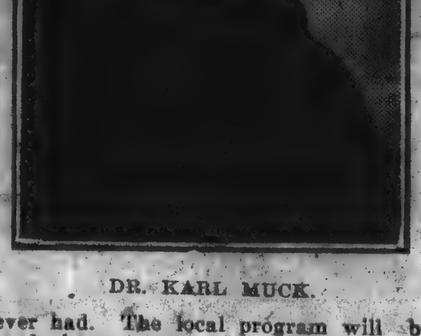
The sale of seats for the orchestra's concerts in Boston has been the greatest ever had. The local program will be made known next week, when the sale will open at No. 1115 Chestnut street.



DR. KARL MUCK.

The New York Press
NEW YORK CITY.
Date OCT 7- 1907

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From ...
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Date OCT - 7 1907

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BOSTON EVENING TRANSCRIPT,
MONDAY, OCTOBER 7, 1907

Here in Boston

It seems that satirical humor flavors Noren's "Kaleidoscope" variations, one of the new pieces by the younger German composers that Dr. Muck is to play at the Symphony Concerts in the course of the season. Several of the variations, according to German newspapers, "touch up" [illegible]

[19]

BOSTON EVENING RECORD,
TUESDAY, OCTOBER 8, 1907

SHIFTS ARE MADE IN SYMPHONY ORCHESTRA

Dr. Muck Has Some New Men and Instituted Other Changes Among the Players at First Rehearsal.

The first regular rehearsal of the Boston Symphony Orchestra yesterday morning was the occasion for numerous shifts in the personnel by Dr. Muck. These shifts have given rise to rumors of discontent among the players.

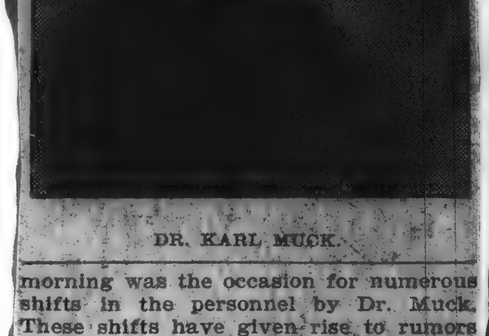
As far as can be learned, there is no jealousy shown Dr. Muck's recent importations. It was fully understood that during the absence of Mr. Hess for one year his place would be taken by Herr Wendling, and that the position lately resigned by Adamowski would be filled by Cerwonky.

There were also some changes made in the rear rows.

With regard to the actual changes there will be 12 new men. The two violinists already mentioned, Mr. Theodowich, two new second violins, one more in violas and 'cellos each and two new men for the basses are the string changes.

For the wind M. Lenow is engaged permanently as second oboe player, Mr. Brooks takes the piccolo part. The horn section is increased to eight, two players on each part.

Minor changes have been made in the rest of the orchestra.



DR. KARL MUCK.

The First Established and Most Complete Newspaper Cutting Bureau in the World
From TRIBUNE
Address PROVIDENCE, R. I.
Date OCT 6- 1907

SYMPHONY ORCHESTRA CONCERT MASTER.

Carl Vendling, the new concert master of the Boston Symphony Orchestra, and successor of Prof. Villy Hess, has made a most favorable impression upon all those who have met him, and the feeling is that his coming will be in the nature of a decided acquisition to the orchestra. Although he is but thirty-two years old, his career has been most important. He is a pupil of Joachim, with whom he studied for three and a half years. He is an Alsatien and native of Strassburg.

For four years he was the concert master of the celebrated Meiningen Orchestra when Fritz Steinbach, now of Cologne, was the conductor. From there he went to Stuttgart as concert master, which position he now holds, for he is in America on a year's leave of absence. Mr. Wendling was especially chosen by Hans Richter to be the concert master at Covent Garden at the special performances of Wagner "Ring", in 1903, 1904 and 1905, and since 1903 he has been concert master at the festival performances in Bayreuth. Mr. Vendling in addition to his French and German speaks excellent English.

The First Established and Most Complete Newspaper Cutting Bureau in the World
From PUBLIC LEDGER
Address PHILADELPHIA, PA.
Date OCT 8- 1907

Dr. Karl Muck arrived recently in this country on the Kronprinz Wilhelm. He brings the scores of no fewer than 15 symphonies, all of which are new to American audiences.

From ...
Address PROVIDENCE, R. I.
Date OCT 6- 1907

SYMPHONY PRICES.

What They Indicate as to Country's Prosperity.

(From the Lowell Courier-Citizen.)

Boston's Symphony concerts generally manage to furnish a pretty fair indication, by means of their advance sales of seats, as to the public's general prosperity. By that we do not mean that much is to be judged from the higher prices commanded by the better seats in the hall, because those go always to people of large wealth whose attachment to certain specific locations on the floor is so great that they will pay almost any sum to retain them as a matter of family pride—and they can, of course, afford any sum likely to be paid for such without the slightest question.

Hence it is not the record-breaking prices that tend to show the condition of public prosperity, but the general trend of the bidding by those of more modest means, their numbers at the sale, etc., these persons constituting the great rank and file of the public that is neither rich nor poor—just well-to-do. If these turn out in good numbers, bid well for seats and generally remain until they are satisfied, it is pretty safe to say that they feel they can well afford it, and that business therefore is in pretty good shape generally. If they generally bid so as further to advance the general level of prices for these seats, it is a pretty safe indication that business is on the increase, and that the average person has rather more money for pleasuring than before.

As a matter of fact, at the sale which opened on Monday the quotations seem neither to have advanced nor fallen off very appreciably—so that one might reason from it that things strike the average patron as being at least steady, so far as affects the amount he or she is able to devote to hearing good music. Of course one must bear in mind one thing—namely, that often people will retain luxuries beyond their means rather than give them up when means dwindle. It is notorious that men cut off their tobacco bills last of all when they are in reduced circumstances. But also a Symphony ticket isn't of such moment as that, as a rule; and one who feels that he cannot go above a certain price for a seat generally will not or will stay away if he feels he cannot afford the pleasure at all for that year.

Thus, we believe the maintenance of steady Symphony prices among those who love music but have small incomes is a fairly accurate indication that these small investors have no fear of undue slackening in general business, and certainly an indication that no slackening has already manifested itself.

Newspaper Cutting Bureau in the World
From ...
Address ...
Date OCT - 7 1907

Boston Symphony Orchestra.

Mrs. Katie Wilson Greene, local manager of the Boston Symphony concerts, reports that the limit set for renewals of old subscriptions is Saturday, October 12. The books will be opened to the general public for new subscriptions at the ticket office of T. Arthur Smith, 1411 F street, on Tuesday, October 15. All applications should be sent to Mrs. Katie Wilson Greene, 1126 Sixteenth street northwest. The concerts will be given as last year on Tuesday afternoons, November 5, December 3, January 7, February 18, and March 17, at 4:30. The first concert in November and the last concert in March will be purely orchestral. At the December concert Paderewski will be the soloist; at the January concert, Teresa Carreno, and at the February concert, Fritz Kreisler

From DISPATCH
Address COLUMBUS, O.
Date OCT 6-

The date for the Boston Symphony Orchestra is January 30. Already a large number of subscriptions have been received. The seats will be reserved in the order of the receipt of the subscriptions. The prices will range from $3 to $1. The full orchestra will be in Columbus, and [illegible] the same program that is [illegible] New York, Chicago and [illegible]

Carl Wendling, of Stuttgart, the new concert master of the Boston Symphony Orchestra, and successor to Prof. Willy Hess, arrived in America on the 25th of September, and went immediately to Boston. Mr. Wendling has made a most favorable impression upon all those who have met him. He is a tall, well-made, and good-looking man of thirty-two, and speaks most excellent English.

Last year's subscribers to the Washington concerts of the Boston Symphony Orchestra have until next Saturday, October 12, in which to renew their subscriptions and secure the seats they held last season.

From ...

Address ... PHILADELPHIA, PA

Date ... OCT 6- 1907

Carl Wendling, of Stuttgart, the new concertmaster of the Boston Symphony Orchestra, and successor to Professor Willy Hese, arrived in America late last month and is now in Boston. Wendling is a tall, well-made and good-looking man of 32 and speaks English excellently. He was born in Strassburg in 1875, and, after a course of study in the Strassburg Conservatory, went to Berlin, where he studied under Joachim for three years and a half. Returning to Strassburg, Wendling taught for a year in the Conservatory, and in 1899 went to Meiningen, where he was concertmaster of the celebrated Meiningen Orchestra, under Steinbach, for four years. From Meiningen he went to Stuttgart as concertmaster in the Royal Theatre there, which position he now holds, as he is in this country on a year's leave of absence. Since 1903 he has been concertmaster of the Wagner Festival performances in Bayreuth. In 1903 Hans Richter summoned Wendling to London to be concertmaster of the special performances of the "Ring" at Covent Garden, and in 1904 and 1905 he was concertmaster at Covent Garden, under Richter, at all the performances of German opera. Wendling is married, but his family did not accompany him to this country.

Next Wednesday, October 9, marks the limit of time given to subscribers to last year's concerts in the Academy of Music to renew subscriptions and to secure the seats held last season. The general public season sale will open a week from to-morrow.

* * *

From ...

Address ...

Date ... OCT 6- 1907

Orchestras will always have a certain number of soloists in a series of concerts, not only to give variety to their programs, but to admit one performance of important works which call for a solo artist. There is, however, a general tendency today among the better established orchestras to cut down the number of soloists. The Boston Symphony Orchestra has taken a lead in this matter. Last season it tried the experiment of radically reducing the number of its assistant artists, not merely in Boston, but wherever it played. The result was surprising. Not only was there no falling off in attendance when no soloist was announced, but in New York, a typical illustration, the largest receipts of the season were at two concerts where the orchestra was alone. The experiment was so successful that for the present season a schedule has been arranged whereby in Boston there will be soloists on twelve out of the twenty-four programs. In New York and the other cities where series of concerts are given the proportion of concerts with soloists will be a little greater, but in many of the cities where only one concert is given there will be no assisting artist. It is very significant of the trend of the times that most of the cities in the middle west which the Boston Symphony will visit next January have had it specified in the contracts that they want only the orchestra and no soloist.

The First Established and Most Complete Newspaper Cutting Bureau in the World

From ... BALTIMORE, MD.

Address ...

Date ... OCT 6- 1907

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BOSTON SUNDAY POST,
OCTOBER 6.

THE SYMPHONY ORCHESTRA

This week brings the first of the Symphony concerts, the public rehearsal beginning at 2:30 o'clock on Friday afternoon and the concert at 8 o'clock on Saturday evening. With an auction sale which showed as gratifying results as that of last year, with the brightest of prospects in all the cities the orchestra will visit, there seems to be no doubt that the coming season will be one of the best in the history of the organization. Dr. Muck has returned well rested and keen for his work. Incidentally he has brought with him a great packing case full of new music which during the course of the season will be submitted to the judgment of Boston's public.

Many new faces will be seen, and it is the belief that the orchestra has been materially strengthened by the changes. Much is expected of the new concert master, Mr. Wendling, for he has brought to America a fine reputation. Of Mr. Czerwonky, also, gratifying reports have come from abroad, and later in the season an opportunity will be given the patrons of the concerts to hear him as a soloist. As last year Dr. Muck begins his season conservatively and classically. Bach, Mozart and Beethoven are the great names on the programme. It is as follows:

J. S. Bach—Suite in D major.
W. A. Mozart—Symphony in G minor.
L. van Beethoven—Symphony, No. 6, "Pastoral."

From ...

Address ...

Date ...

—The Boston Symphony Quartette has had most flattering success on a short trip in the West. The trip was necessarily short as the members of the quartette had to return to Boston for the rehearsals of the Boson Symphony Orchestra.

From ...

Address ...

Date ...

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The sale of seats for the orchestra's concerts in Boston has been the greatest ever had. The local program will be made known next week, when the sale will open at No. 1115 Chestnut street.

DR. KARL MUCK.

The New York Press
NEW YORK CITY.

Date ... OCT 7- 1907

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From ...

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Date ... OCT 7 1907

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MONDAY, OCTOBER 7, 1907

Here in Boston

It seems that satirical humor flavors Noren's "Kaleidoscope" variations, one of the new pieces by the younger German composers that Dr. Muck is to play at the Symphony Concerts in the course of the season. Several of the variations, according to the German newspapers, "touch up" the idiosyncrasies of eminent composers

[19]

BOSTON EVENING RECORD,
TUESDAY, OCTOBER 8, 1907

SHIFTS ARE MADE IN SYMPHONY ORCHESTRA

Dr. Muck Has Some New Men and Instituted Other Changes Among the Players at First Rehearsal.

The first regular rehearsal of the Boston Symphony Orchestra yesterday morning was the occasion for numerous shifts in the personnel by Dr. Muck. These shifts have given rise to rumors of discontent among the players.

As far as can be learned, there is no jealousy shown Dr. Muck's recent importations. It was fully understood that during the absence of Mr. Hess for one year his place would be taken by Herr Wendling, and that the position lately resigned by Adamowski would be filled by Cerwonky.

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Minor changes have been made in the rest of the orchestra.

When the Symphony Orchestra met for its first regular rehearsal Monday morning it was noticed that the desk of the second bassoon was not occupied.

The reason was found in a letter Dr. Muck had received from the new man he had engaged for the position.

The man was a member of the Musicians' union and had sent the union his resignation on accepting the position with the "scab" Symphony orchestra. But when he was told he would never be again received into the union, after much deliberation he finally decided to give up the orchestra position and stay with the union.

DR. KARL MUCK.

The First Established and Most Complete Newspaper Cutting Bureau in the World

From ...

Address ... PHILADELPHIA, PA

Date ... OCT 6- 1907

Dr. Karl Muck arrived recently in this country on the Kronprinz Wilhelm. He brings the scores of no fewer than 15 symphonies, all of which are new to American audiences.

From ... PROVIDENCE, R. I.

Address ...

Date ... OCT 6- 1907

SYMPHONY PRICES.

What They Indicate as to Country's Prosperity.

(From the Lowell Courier-Citizen.)

Boston's Symphony concerts generally manage to furnish a pretty fair indication, by means of their advance sales of seats, as to the public's general prosperity. By that we do not mean that much is to be judged from the higher prices commanded by the better seats in the hall, because those go always to people of large wealth whose attachment to certain specific locations on the floor is so great that they will pay almost any sum to retain them as a matter of family pride—and they can, of course, afford any sum likely to be paid for such without the slightest question.

Hence it is not the record-breaking prices that tend to show the condition of public prosperity, but the general trend of the bidding by those of more modest means, their numbers at the sale, etc., these persons constituting the great rank and file of the public that is neither rich nor poor—just well-to-do. If these turn out in good numbers, bid well for seats and generally remain until they are satisfied, it is pretty safe to say that they feel they can well afford it, and that business therefore is in pretty good shape generally. If they generally bid so as further to advance the general level of prices for these seats, it is a pretty safe indication that business is on the increase, and that the average person has rather more money for pleasuring than before.

As a matter of fact, at the sale which opened on Monday the quotations seem neither to have advanced nor fallen off very appreciably—so that one might reason from it that things strike the average patron as being at least steady, so far as affects the amount he or she is able to devote to hearing good music. Of course one must bear in mind one thing—namely, that often people will retain luxuries beyond their means rather than give them up when means dwindle. It is notorious that men cut off their tobacco bills last of all when they are in reduced circumstances. But also a Symphony ticket isn't of such moment as that, as a rule; and one who feels that he cannot go above a certain price for a seat generally will not, or will stay away if he feels he cannot afford the pleasure at all for that year.

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The First Established and Most Complete Newspaper Cutting Bureau in the World

From ...

Address ... Baltimore, Md.

Date ... OCT 8- 1907

SYMPHONY ORCHESTRA CONCERT MASTER.

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From ... BOSTON

Address ...

Date ...

The date for the Boston Symphony Orchestra is January 30. Already a large number of subscriptions have been received. The seats will be reserved in the order of the receipt of the subscriptions. The prices will range from $3 to $1. The full orchestra will be in Columbus, and present the same program that is presented in New York, Chicago and Cincinnati.

From ...

Address ...

Date ...

Boston Symphony Orchestra.

Mrs. Katie Wilson Greene, local manager of the Boston Symphony concerts, reports that the limit set for renewals of old subscriptions is Saturday, October 12. The books will be opened to the general public for new subscriptions at the ticket office of T. Arthur Smith, 1411 F street, on Tuesday, October 15. All applications should be sent to Mrs. Katie Wilson Greene, 1126 Sixteenth street northwest. The concerts will be given as last year on Tuesday afternoons, November 5, December 3, January 7, February 18, and March 17, at 4:30. The first concert in November and the last concert in March will be purely orchestral. At the December concert Paderewski will be the soloist; at the January concert, Teresa Carreno, and at the February concert, Fritz Kreisler

From ...

Address ...

Date ...

Carl Wendling, of Stuttgart, the new concert master of the Boston Symphony Orchestra, and successor to Prof. Willy Hess, arrived in America on the 25th of September, and went immediately to Boston. Mr. Wendling has made a most favorable impression upon all those who have met him. He is a tall, well-made, and good-looking man of thirty-two, and speaks most excellent English.

Last year's subscribers to the Washington concerts of the Boston Symphony Orchestra have until next Saturday, October 12, in which to renew their subscriptions and secure the seats they held last year.

Newspaper Cutting Bureau in the World
From
Address
Date OCT 6 1907

...SICIANS

MME. SCHUMANN-HEINK.

She will sing at Memorial hall October 25 at the Maennerchor benefit.

Orchestras will always have a certain number of soloists in a series of concerts, not only to give variety to their programs, but to admit one performance of important works which call for a solo artist. There is, however, a general tendency today among the better established orchestras to cut down the number of soloists. There is a great and rapidly growing body of concert goers who sympathize decidedly with the modern conductor, that a soloist more often than not breaks the symmetry and destroys the balance of a symphony program, and such persons are even now in the large majority of those to whom an orchestra must look for steady support. On the other hand, by cutting down the number of soloists an orchestra is enabled to concentrate the money set aside for this purpose on a few of the greatest artists available.

The Boston Symphony orchestra has taken a lead in this matter. Last season it tried what many considered the hazardous experiment of radically reducing the number of its assistant artists, not merely in Boston, but wherever it played. The result was surprising. Not only was there no falling off in attendance when no soloist was announced, but in New York, a typical illustration, the largest receipts of the season were at two concerts where the orchestra was alone. The experiment was so successful that for the present season a schedule has been arranged whereby in Boston there will be soloists on twelve out of the twenty-four programs. In New York and the other cities where series of concerts are given, the proportion of concerts with soloists will be a little greater, but in many of the cities where only one concert is given there will [illegible] It is significant of the trend [illegible] times that most of the cities in the middle west which the Boston Symphony will visit next January have had it specified in the contracts that they want only the orchestra and no soloist.

An unusual number of new faces will be seen in the Boston Symphony orchestra next season. The year's leave of absence given to the concert master, Professor Willy Hess, and the resignation of Mr. Timothee Adamowski will bring two new men to the first desk of the violins. In Prof. Hess's place will be Karl Wendling, concert master of the Court Theater of Stuttgart and of the Bayreuth Festival theater. In Mr. Adamowski's place will be Mr. Julius Thornberg of Copenhagen. The vacancy in the first violins caused by the death of Mr. Arnold Moldauer will be filled by Mr. Theodorowicz, who left the orchestra several seasons ago to be second violin of the Kneisel quartet. A new viola will share the first desk of that section of the orchestra with Mr. Emile Ferir, in place of Mr. Max Zach, who has been appointed conductor of the St. Louis Choral Symphony society. There will be a new bass clarionet in place of Mr. Frietsche, who died last spring, a new bassoon, two new horns, thus giving the orchestra a full complement of eight, and a new tuba. There will be some other minor changes in the string choir.

Carl Vendling, the new concert master of the Boston Symphony orchestra and successor of Professor Willy Hess, has made a most favorable impression upon [illegible] and the

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[illegible] nature of a decided acquisition to the orchestra. Although he is but thirty-two years old, his career has been most important. He is a pupil of Joachim, with whom he studied for three and a half years. He is an Alsatian and a native of Strasburg. For four years he was the concert master of the celebrated Meiningen orchestra when Fritz Steinbach, now of Cologne, was the conductor. From there he went to Stuttgart as concert master, which position he now holds, for he is in America on a year's leave of absence. Mr. Wendling was especially chosen by Hans Richter to be the concert master at Covent Garden at the special performances of Wagner "Ring" in 1903, 1904 and 1905, and since 1903 he has been concert master at the Festival performances in Bayreuth. Mr. Wendling in addition to his French and German, speaks most excellent English.

This orchestra wil be heard in Columbus the 30th of January at Memorial hall.

From N. Y. EV'G SUN
Address
Date

New Yorkers who are not "old subscribers" to the Boston Symphony Orchestra here, are told that Mr. Heck at Carnegie Hall will open the Boston sale for newcomers at the box office next Monday morning at 9 o'clock. The subscription for the seats hitherto sold at the medium price of $7.50 has been raised to $9. Otherwise the prices remain the same as in past years.

Boston's sale last week was an auction; as usual, the event of the year. Again matinée rehearsals had the call. The highest single seat was sold for $98, while a block of four seats on the centre aisle brought $93 apiece, or a total of $372 for the four. The last matinée seats were sold, the auction lasting till long after sunset.

Boston's highest premium of $80, to which was added the regular $18 price of the seat, was made soon after lunch in the early afternoon. The lowest premium bid was $5 for a single seat in the front row on the orchestra floor. The "best families" were there, but the newspapers said that ticket brokers did most of the talking.

NEW YORK EV'G POST
From
Address
Date

The Boston Orchestra in Brooklyn.

Under the direction of Dr. Muck, five concerts will be given by the Boston Symphony Orchestra at the Baptist Temple, Brooklyn, on November 9, December 6, January 10, 21, March 20. At the first and fifth of these there will be no soloists. Paderewski will play at the second, Carreño at the third, Kreisler at the fourth. The novelties to be presented will be chosen from the following list: New symphonies by Henry K. Hadley and Bischoff; d'Indy's "Wallenstein" symphony; Reger's "Variations"; Bossi's "Intermezzo Goldoniani"; a new work for piano and orchestra by Loeffler; a symphonic poem by Ertel; another by Boehe; an orchestral piece by Schjelderup; suites by Reznicek and Hugo Kaun; a serenade by Szekles; Humperdinck's overture, "Heirat wider Willen"; César Franck's "Redemption," and Pfitzner's overture, "Christelflein."

From N. Y. EV'G SUN
Address
Date

Another Western discovery: Ten times will Paderewski play with orchestra. It was said his only appearances would be seven with the Boston Symphony, three with the Pittsburg and two with the Theodore Thomas Orchestra of Chicago. To this list he has added one appearance with the Minneapolis Symphony Orchestra in Minneapolis on Jan. 17.

The Minneapolis Orchestra is one of the most prosperous in the Middle West, and one which is doing extraordinarily good work in the cause of music.

From NEW YORK EV'G POST
Address
Date OCT 12 1907

[illegible] engagements on the Pacific Coast.

Attention is called to the fact that the subscription price of the seats for the Boston Symphony Orchestra's Carnegie Hall concerts, hitherto sold for $7.50, has been raised to $9. Otherwise, the prices remain as before. The dates and soloists have already been mentioned in this column.

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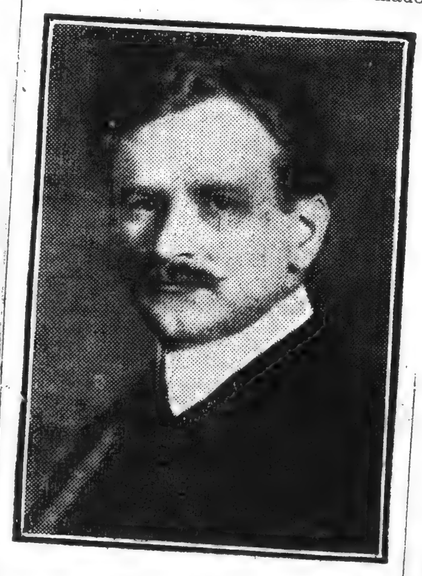
Newspaper Cutting Bureau in the World
From TIMES.
Address Brooklyn, N. Y.
Date OCT 12 1907

When Dr. Karl Muck, conductor of the Boston Symphony Orchestra, arrived in Boston, last week, he brought with him a stout packing case, so heavy that it required the strength of two husky porters to handle it. Dr. Muck remarked apologetically that the weight was due to a new score by Max Reger, which it contained, among other things. In all, Dr. Muck has brought over fourteen new works, which he is to present during the coming season. In the list of composers is one American, Henry Hadley, one adopted American, Charles Martin Loeffler, and several names which are new to this country. The list of novelties is as follows: H. Bischoff, Symphony; Henry Hadley, Symphony; Mox Reger, Variations; Bossi, "Intermezzo Goldoniani"; Loeffler, Orchesterstruck; Schjelderup, orchesterstuck; Ertel, Symphonie Poem; Boehe, Symphonie Poem; Renicek, "Suite"; Hugo Kaun, "Suite"; Szekles, "Serenade"; d'Indy-Wallenstein, Symphony; Humperdinck, Overture; "Heirat rider Willen"; Franck, "Redemption"; Pfitzner, Overture, "Christelfiein." In addition to these will doubtless be played some novelties which Dr. Muck had sent to Boston during the summer.

The orchestra will return to Brooklyn slightly larger than it was last year, its total membership now being ninety-eight, instead of ninety-six, the additional members completing the two quartets of horns. Hitherto the orchestra has had but six. But a sixth of its membership is new this season, and various shifts have been made among other members. There will be five new first violins, three new second violins, one new viola, one new 'cello, two new double basses, a new bass clarinet, a new bassoon, two new horns, a new tuba and some new men in the percussion section. Some of these changes have been made necessary by the death and resignations of old members. The others have been made because of the necessity of keeping the orchestra up to the high standard, and the pension fund of the orchestra is now making retirements of older members possible, with a minimum of hardship to them. Since last spring death has deprived the orchestra of the services of Arnold Moldauer, for many years one of its best first violins, and of Otto Frietsche, its bass clarinet. Prof. Willy Hess, for three years the concert master, is spending the winter abroad on a year's leave of absence. Timothee Adamowski and his brother, Josef Adamowski, resigned, in order to give more time to their work in chamber music, and Max Zach, who shared the first desk of the violas with Mr. Ferir, resigned to become the conductor of the St. Louis Choral Symphony Society. The other changes were made according to the wishes and advice of Dr. Muck, who personally selected all the new members.



CARL WENDLING.
New Concert Master of Boston Symphony Orchestra.

In Prof. Hess' place will be found Carl Wendling, concert master of the Court Theatre of Stuttgart, a young violinist who ranks among the great concert masters of the Continent. Although he is but 32 years old, he has been for four yearse concert master at Meiningen, under Steinbach, and for the same length of time concert master at Stuttgart. He has been concert master at Bayreuth for the last three Wagner festivals, and for three seasons was concert master of the German performances at Covent Garden, under Richter. His colleague at the first desk, the successor of Timothee Adamowski, is Richard Czerwonky, of Berlin, a pupil of Joachim, and a solo violinist of high rank in Germany. In place of Mr. Moldauer is Julius Theodorowicz, formerly a member of the orchestra, and for the last several years the second violin of the Kneisel Quartet. The other new first violins are Alexander Ribarsch, of Vienna, and William Traupe, who has been transfersred from the second section. Mr. Zach's successor is Karl Scheurer, of Berlin, and Josef Adamowski's successor is Arthur Kautsenbach, also of Berlin. The new first horn is Karl Schmid, of Vienna

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The Philharmonic concerts by the Boston Symphony Orchestra constitute not only a leading characteristic function in Brooklyn, but also its chief social function. Many of those who attend the concerts have been subscribers since the early days of Theodore Thomas' conductorship in Brooklyn, and all of the regular subscribers have been members of the Philharmonic Society for a term of years. The Board of Directors of the Philharmonic Society is as follows: Carll H. De Silver, President; Henry N. Whitney, Alexander E. Orr, George H. Prentiss, John F. Praeger, John E. Leech, John S. Frothingham, James L. Morgan, Crowell Hadden, William H. Wallace, Henry F. Noyes, Thomas R. French, John J. Pierrepont, Franklin W. Hooper, George H. Southard, Robert B. Woodward, Martin Joost, A. Augustus Healy, Lowell M. Palmer, Frederick S. Parker, Walter H. Crittenden, Gates D. Fahnestock, Charles A. Schieren, Horace J. Morse and Charles J. Peabody.

With the Philharmonic Society, which maintains a nominal existence, is associated the Brooklyn Institute of Arts and Sciences, and more particularly its Music Department, the officers and the Executive Committee of which comprise: R. Huntington Woodman, President; Arthur Claassen, First Vice President; Perlee V. Jervis, Second Vice President; John Hyatt Brewer, Secretary; H. Brooks Day, Librarian; R. Huntington Woodman, Samuel A. Baldwin, John Hyatt Brewer, F. A. M. Burrell, Arthur Claassen, H. Brooks Day, James H. Downs, Carl Fique, Walter Henry Hall, Franklin W. Hooper, Perlee V. Jervis, Miss Alice M. Judge, Mrs. Frank M. Lupton and Graham Reed.

Associated with the Philharmonic Society and the Institute is the Women's Auxiliary Board, comprising some three hundred and fifty women, who are prominent in the musical and social life of Brooklyn. Of these ladies the following constitute the Executive Committee of the Board: Mrs. Camden C. Dike, Mrs. John S. Frothingham, Mrs. E. J. Grant, Mrs. A. Augustus Healy, Mrs. Otto Heinigke, Mrs. Charles B. Hewitt, Mrs. Franklin W. Hooper, Mrs. Andrew Jacobs, Mrs. Henry I. Judson, Mrs. J. Elliott Langstaff, Mrs. Paul Lichtenstein, Mrs. Frank M. Lupton, Mrs. Henry R. Mallory, Mrs. Lowell M. Palmer, Mrs. Charles F. Pray, Mrs. George H. Prentiss, Mrs. Thomas Prosser, Miss Marion J. Terry, Mrs. John Van Buren Thayer and Mrs. George W. Wingate. With these organizations are associated some two thousand two hundred and sixty-nine members of the Music Department of the Institute, who give the principal support to the Institute's musical undertakings.

Newspaper Cutting Bureau in the World
From
Address
Date OCT 12 1907

PADEREWSKI AND MELBA.

Will Be Soloists At Boston Symphony Concerts.

Only four more days remain for last year's subscribers to the concerts of the Boston Symphony Orchestra to renew their subscriptions and secure their former seats, the limit of time for renewals being next Friday, October 17. The books will then be closed until Monday, October 21, when they will be open to the general public subscription sale. As already has been announced, the Orchestra will give five concerts in the Lyric, on Wednesday evenings, November 6, December 4, January 8, February 19 and March 18. Three soloists are announced. At the December concert Paderewski will play, at the January concert Teresa Carreno and at the February concert Mme. Melba.

Newspaper Cutting Bureau in the World
From
Address
Date OCT 12 1907

The public sale for the Boston Symphony's five concerts will open next Monday morning.

It is possible that this will be the last season of the orchestra under the conductorship of Dr. Karl Muck. His present leave of absence is for but one year, though every effort will be made to retain him. The orchestra is now composed of ninety-eight musicians, two more than last year, and possesses two quartettes of horns.

Paderewski will be the soloist at the December concert. Teresa Carreno in January, and Melba will make her appearance with the orchestra in February, her only one in this city this season. Novelties to be presented include new symphonies by Henry K. Hadley and Bischoff; d'Indy's Wallenstein symphony; Reger's variations; Bossi's Intermezzo Goldoniani; a new work for piano and orchestra by Loeffler; a symphonic poem by Ertel; another by Boehe; an orchestral piece by Schjelderup; suites by Reznicek and Hugo Kaun; a serenade by Szekles; Humperdinck's overture "Heira Wider Willen"; Caesar Franck's "Redemption"; and Pfitzner's overture "Christelflein."

HERALD
OCT 12 1907

Carl Wendling, the new concert master of the Boston Symphony Orchestra, and successor of Prof. Willy Hess, has made a most favorable impression upon all who have met him, and the feeling is that his coming will be in the nature of a decided acquisition to the orchestra. Although he is but thirty-two years old, his career has been most important. He is a pupil of Joachim, with whom he studied for three and a half years. He is an Alsatian and a native of Strasburg. For four years he was the concert master of the celebrated Meiningen Orchestra, when Fritz Steinbach, now of Cologne, was the conductor. Thence he went to Stuttgart as concert master, which position he now holds, for he is in America on a year's leave of absence. Mr. Wendling was especially chosen by Hans Richter to be the concert master at Covent Garden at the special performances of Wagner's "Ring" in 1903, 1904, and 1905, and since 1903 he has been concert master at the festival performances in Baireuth. Mr. Wendling, in addition to his French and German, speaks most excellent English.

NEW YORK HERALD
(See other side.)
Address ..... BROOKLYN EDIT
Date ..... OCT 12 190

Plan Boston Orchestra Concerts

First Will Be Held on November 8—Weddings, Engagements and Society News.

Five concerts in Brooklyn by the Boston Symphony Orchestra, the first of which will be held on the evening of November 8, promise to be among the leading musical events of the winter in this borough, despite the fact that again they will be held in the Baptist Temple, until the new Academy of Music is finished. The Brooklyn Institute, under whose auspices, together with the Philharmonic Society and the Woman's Auxiliary Board, the orchestra comes here, announces that the subscription sale of seats for these concerts will take place Wednesday evening, October 23, in the Art Building, in Montague street.

There will be no soloist at the first concert, and none at one other, but in December M. Paderewski will make his only Brooklyn appearance with the orchestra. The other dates are December 6, January 10, February 21 and March 20.

The Boston manager has sent word that several novelties in musical compositions will be introduced into this season's programmes.

Dr. Karl Muck will conduct as heretofore, but Mr. Willy Hess' place as concertmeister will be filled by Mr. Carl Wendling, who comes from Stuttgart.

Many of those who attend the concerts have been subscribers since the early days of Theodore Thomas' conductorship in Brooklyn, and all of the regular subscribers have been members of the Philharmonic Society for years. The directors of the Philharmonic Society are:—Carl H. De Silver, president, and Henry N. Whitney, Alexander E. Orr, George H. Prentiss, John F. Praeger, John E. Leech, John S. Frothingham, James L. Morgan, Crowell Hadden, William H. Wallace, Henry F. Noyes, Thomas R. French, John J. Pierrepont, Franklin W. Hooper, George H. Southard, Robert B. Woodward, Martin Joost, A. Augustus Healy, Lowell M. Palmer, Frederick S. Parker, Walter H. Crittenden, Gates D. Fahnestock, Charles A. Schieren, Horace J. Morse and Charles J. Peabody.

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With these organizations are associated 2,269 members of the music department of the institute who make Brooklyn a music centre.

From .....
Address .....
Date .....

The Boston Symphony Orchestra expresses regret that it cannot extend its New York performances beyond the usual five Thursday evenings and Saturday afternoons, beginning on Nov. 7. This is in response to a very general request for an extension of the series. The public subscription opens on Monday at Carnegie Hall. Seats hitherto sold for $7.50 will cost $9. Otherwise the prices remain the same. The orchestra this season will consist of ninety-eight players under Dr. Karl Muck, with Carl Wendling as concert master. There will be no soloist at the November and March pair of concerts. In December Van Rooy will sing in the evening and Paderewski will play in the afternoon, Teresa Carreno in the evening and Carl Wendling in the afternoon are announced for January. Kreister will play at the evening concert in February.

Establi ...8

From NEW YORK MAIL
Address .....
Date Oct 12, 1907

ORCHESTRAL CONCERTS WILL SOON BEGIN

The opening orchestral concert is just twenty-one days away, and thereafter musical events will occur at the rate of three or four daily.

Monday, new subscribers to the New York symphony series can obtain their tickets at Carnegie Hall and at 1 West Thirty-fourth street. Mr. Walter Damrosch has prepared twenty programs full of most interesting promises.

There will be a Dvorak programme, and one devoted to Liszt, the distinctive feature of which will be his "Faust" symphony. Josef Hofmann will be the soloist upon this occasion. One of the original offerings will be made December 1st, when Mr. Damrosch will show how family life has been described by the different composers. This will give him an opportunity to present again the domestic symphony of Richard Strauss, strictly as programme music, something from which Strauss always wanted to get away, and from which he should get away if we are expected to take this work seriously.

Wagner was much happier in his "Siegfried Idyll," which was written as a tribute to Cosima on the birth of their son, Siegfried. This will also have a place on "The Family" programme. For the performance of "Eugen Onegin" and for the final concert of the Beethoven cycle, the New York Symphony orchestra will have the co-operation of the chorus from the Oratorio Society, and in exchange Frank Damrosch will have the orchestra for his regular series of oratorio concerts. The opening concerts of the New York Symphony will be given Saturday afternoon, November 2nd and following Sunday afternoon, November 3rd.

* * *

The first concerts of the Boston Symphony Orchestra will be given Thursday evening, November 7, and the following Saturday afternoon. According to the custom established last year, there will be no soloists at the first pair of concerts nor at the fifth. The orchestra will have a membership of ninety-eight instead of ninety-six, the additional men completing the two quartet of horns. Professor Willy Hess is in Europe on a leave of absence, the Adamowski brothers resigned to give more time to chamber music and Max Zach resigned to become the conductor of the St. Louis Choral Symphony Society. Dr. Muck personally selected all the new members and will have the task of reorganizing the great orchestra. In addition to Carl Wendling, who replaces Hess, will be Richard Czerwonky, of Berlin, as the successor of Timothee Adamowski. Moldauer will be replaced by Theodorowicz, formerly a member of the orchestra and recently second violin of the Kneisel Quartet. The soloists at the concerts include Anton Van Rooy and Paderewski, in December. Teresa Carreno and Carl Wendling will be the soloists here at the January concerts, Kreisler will be the soloist for the evening concert in February. Dr. Muck must have searched Germany throughout for novelties, as when he arrived in Boston he brought with him a packing case of heavy that it required the strength of two husky porters to handle it. Dr. Muck remarked apologetically that the weight was due to a new score by Max Reger, among other things.

The "other things" included new symphonies by Henry K. Hadley and H. Bischoff; d'Indy's Wallenstein Symphony, a new work for piano and orchestra by Loeffler, a symphonic poem by Ertel, an orchestral number by Schjelderup, a symphonic poem entitled "Taormina," by Boehe, suites by Reznicek and Hugo Kaun, a serenade by Szekles, Humperdinck's Overture, "Heirat Wider Willen;" Cesar Franck's "Redemption" and Pfitazner's overture, "Christelflein."

EMILIE FRANCES BAUER.

From .....
Address .....
Date .....

Carl Wendling, this season's concert-master of the Boston Symphony Orchestra, is a pupil of Joachim, with whom he studied for three and a half years. He is an Alsatian and native of Strassburg. For four years he was the concert-master of the celebrated Meiningen Orchestra, when Fritz Steinbach, now of Cologne, was the conductor. From there he went to Stuttgart as concert-master, which position he now holds, for he is in America on a year's leave of absence. Mr. Wendling was especially chosen by Hans Richter to be the concert-master at Covent Garden at the special performances of Wagner "Ring" in 1903, 1904, and 1905, and since 1903 he has been concert-master at the festival performances in Bayreuth.

From CITIZEN
Address .....
Date OCT 12 1907

Estab ...84

The public subscription sale for the Brooklyn concerts of the Boston Symphony Orchestra will open at the Art Building, No. 174 Montague street, on Wednesday evening, Oct. 23, at 8 o'clock. The usual quota of five concerts will be given in the Baptist Temple, the dates being Friday evenings, Nov. 8, Dec. 6, Jan. 10, Feb. 21 and March 20.

The coming season should be even more successful than last year's which artistically as well as financially surpassed anything the orchestra has ever had in Brooklyn. The advent of Dr. Earl Muck as its conductor unquestionably filled a long felt want, and now as Dr. Muck is more familiar with his orchestra and with his geniuses even more artistical work may be expected this year. Absolutely no plans have been made regarding the conductorship of the orchestra for 1908-1909. It is the hope of the management that Dr. Muck may be retained for one or more additional seasons and nothing will be done until this is settled finally one way or the other.

The orchestra's total membership now being ninety-eight instead of ninety-six, the additional members completing the two quartets of horns. Various shifts have been made among other members. There will be five new first violins, three new second violins, one new viola, one new 'cello, two new double basses, a new bass clarinet, a new bassoon, two new horns, a new tuba and some new men in the percussion section.

Since last spring Arnold Moldauer, for many years one of its best first violins, and Otto Frietsone, its bass clarinet, have died. Professor Willy Hess, for three years the concert-master, is spending the winter abroad on a year's leave of absence. Timothee Adamowski and his brother, Josef Adamowski, resigned in order to give more time to their work in chamber music and Max Zach, who shared the first desk of the violas with Mr. Ferir, resigned to become the conductor of the St. Louis Choral Symphony Society. The other changes were made according to the wishes and advice of Dr. Muck, who personally selected all the new members.

In Professor Hess' place will be found Carl Wendling, concert-master of the Court Theatre of Stuttgart, a young violinist, who ranks among the great concert-masters of the Continent. Although he is but thirty-two years old he has been for years concert-master at Meiningen under Steinbach and for the same length of time concert-master at Stuttgart. He has been concert-master at Bayreuth for the last three Wagner festivals and for three seasons was concert-master of the German performances at Covent Garden under Richter. His colleague at the first desk, the successor of Timothee Adamowski, is Richard Czerwonky, of Berlin, a pupil of Joachim and a solo violinist of high rank in Germany. In place of Mr. Moldauer is Julius Theodorowicz, formerly a member of the orchestra and for the last several years the second violin of the Kneisel Quartet. The other new first violins are Alexander Ribarach, of Vienna, and William Traupe, who has been transferred from the second section. Mr. Zach's successor is Earl Scheurer, of Berlin. The new first horn is Karl Schmid, of Vienna.

There will be no soloists at the first and fifth concerts—in November and March. At the December concert the assisting artist will be Paderewski. At the third concert in January the soloist will be Teresa Carreno, unquestionably the greatest of women pianists. For February Fritz Freisler has been engaged.

The novelties in the line of compositions to be presented will be chosen from the following list: New symphonies by Henry K. Hadley and Bischoff; D'Indy's Fallenstein symphony, Reger's Variations, Bossi's Intermezzo Goldoniani, a new work for piano and orchestra by Loeffler, a symphonic poem by Ertel, another by Boehe, an orchestral piece by Schjelderup, suites by Reznicek and Hugo Kaun, a serenade by Szekles, Humperdinck's overture, "Heirat wider Willen," Cesar Franck's "Redemption" and Pfitzner's overture, "Christelflein." It is likely that this list will be added to before the end of the season.

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From .....
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Date OCT 12 1907

Buffalo is to have the pleasure of hearing the two greatest orchestras in America this season, for the Boston Symphony Orchestra, Dr. Karl Muck, conductor, gives a concert at Convention Hall on Monday evening, Januay 27th, and the New York Symphony Orchestra, Walter Damrosch, conductor, plays here on Friday evening, January 3d. The soloists at the Boston Symphony concert will probably be Carl Wendling of Stuttgart, who has secured a year's leave of absence from the Court Theatre to serve as concertmaster for Boston during the absence of Professor Willy Hess abroad. Mr. Damrosch will have a singer for his soloist, but the selection has not been made. Both of these orchestra concerts are under the local management of Mrs. Mai Davis Smith.

Estab ...84

From .....
Address .....
Date OCT 12 1907

Establis...

The Boston Symphony Orchestra's season of five Monday evening concerts, under the direction of Dr. Karl Muck, will be opened at the Academy of Music on Monday, November 4, the remaining dates being December 2, January 6, February 17 and March 16. Among several changes in the personnel of the orchestra will be a new concertmeister, Carl Wendling, who comes from Stuttgart, where for four years he held the same position at the Court Theatre under Carl Pohlig. He has also held other important positions in European musical circles. Following last season's plan, there will be no soloist at the first and last concerts. At the December concert Paderewski will play with the orchestra, the soloists in January and February being, respectively, Teresa Carreno and Mme. Melba.

[21]

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Establish

World of Music

The public subscription sale for the Brooklyn concerts of the Boston Symphony Orchestra will open at the Art Building, 174 Montague street, on Wednesday evening, Oct. 23, at 8 o'clock. The usual quota of five concerts will be given in the Baptist Temple, the dates being Friday evenings, Nov. 8, Dec. 6, Jan. 10, Feb. 21 and March 20. The coming season should be even more successful than last year's, which artistically as well as financially surpassed

DR. CARL MUCK,
Conductor Boston Symphony Orchestra

anything the Orchestra has ever ha in Brooklyn. The advent of Dr. Kar Muck as its conductor unquestionabl filled a long felt want, and now as Di Muck is more familiar with his orches tra and with his geniuses even mor artistical work may be expected thi year. Much to the gratification of al music-lovers, Dr. Muck has been al lowed by the German Emperor an addi tional leave of absence of one year which assures his presence during 1907 1908 at any rate, and perhaps here is a proper place to say that absolutely no plans have been made regarding the conductorship of the Orchestra for 1908-1909. It is the hope of the management that Dr. Muck may be retained for one or more additional seasons and nothing will be done until this is settled finally one way or the other. The Orchestra will return to Brooklyn slightly larger than it was last year, its total membership now being ninety-eight instead of ninety-six, the additional members completing the two quartets of horns. Hitherto the orchestra has had but six. Since last spring death has deprived the orchestra of the services of Arnold Moldauer, for many years one of its best first violins, and of Otto Frietsche, its bass clarinet. In Prof. Hess' place will be found Carl Wendling, concert-master of the Court Theatre of Stuttgart, a young violinist who rangs among the great concert-masters of the Continent. Although he is but 32 years old, he has been for four years concert-master at Meiningen under Steinbach, and for the same length of time concert-master at Stuttgart. He has been concert-master at Bayreuth for the last three Wagner festivals, and for three seasons was concert-master of the German performances at Covent Garden under Richter. His colleague at the first desk, the successor of Timothee Adamowski, is Richard Czerwonky, of Berlin, a pupil of Joachim and a solo violinist of high rank in Germany. In place of Mr. Moldauer is Julius Theodorowicz, formerly a member of the orchestra and for the last several years the second violin of the Kneisel Quartet. The other new first violins are Alexander Ribarsch, of Vienna, and William Traupe, who has been transferred from the second section. Mr. Zach's successor is Karl Scheurer, of Berlin, and Josef Adamowski's successor is Arthur Kautzenbach, also of Berlin. The new first horn is Karl Schmid, of Vienna. Following last year's plan there will no soloists at the first and fifth concerts—in November and March; but the quality of the three soloists for the other concerts is unusually high. At the December concert the assisting artist will be Paderewski. This will be his only appearance with orchestra in Brooklyn. Last year he was promised, but the promise could not be kept because of his failure to come to America. This year there is no question of his coming, as he reaches America the end of this month for a tour of the whole country, which will last until May. At the third concert in January the soloist will be Teresa Carreno, the greatest of women pianists. For the fourth, in February, Fritz Kreisler has been engaged. Kreisler, it is generally admitted, is to-day the greatest of violin virtuosos, and his appearance with the Boston Symphony will be an event of no little importance. The novelties to be presented will be chosen from the following list: New symphonies by Henry K. Hadley and Bischoff; d'Indy's Wallenstein symphony; Reger's variations; Bossi's Intermezzo Goldoniani; a new work for piano and orchestra by Loeffler; a symphonic poem by Ertel; another by Boehe; an orchestral piece by Shjelde-

Kaun; a serenade by Szekles; Humperdinck's overture, "Heirat wider Willen;" Cesar Franck's overture "Redemption;" and Pfitzner's overture "Christelflein." It is likely that this list will be added to before the end of the season.

FIVE NOTABLE CONCERTS BY SYMPHONY ORCHESTRA

Organization With Dr. Muck as Conductor Will Appear In Baptist Temple.

FAMOUS ARTISTS TO ASSIST.

Public Subscription Sale Opens October 23—Carl Wendling, New Concert Master.

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The coming season should be even more successful than last year's, which, artistically as well as financially, surpassed anything the orchestra has ever had in Brooklyn. The advent of Dr. Karl Muck as its conductor unquestionably filled a long felt want and now as Dr. Muck is more familiar with his orchestra and with his geniuses, even more artistic work may be expected this year.

The orchestra will return to Brooklyn slightly larger than it was last year, its total membership now being ninety-eight instead of ninety-six, the additional members completing the two quartets of horns. Hitherto the orchestra has had but six. But a sixth of its membership is new this season and various shifts have been made among other members. There will be five new first violins, three new second violins, one new viola, one new 'cello, two new double basses, a new bass clarionet, a new bassoon, two new horns, a new tuba and some new men in the percussion section. Some of these changes have been made necessary by the death and resignation of old members.

Since last spring death has deprived the orchestra of the services of Arnold Moldauer, for many years one of its best first violins, and of Otto Frietsche, its bass clarionet. Professor Willy Hess, for three years the concert master, is spending the winter abroad on a year's leave of absence. Timothee Adamowski and his brother Josef Adamowski, resigned in order to give more time to their work in chamber music and Max Zach, who shared the first desk of the violas with Mr. Ferir, resigned to become the conductor of the St. Louis Choral Symphony Society. The other changes were made according to the wishes and advice of Dr. Muck, who personally selected all the new members.

In Professor Hess's place will be found Carl Wendling, concert master of the Court Theater of Stuttgart, a young violinist who ranks among the great concert masters of the continent. Although he is but 32 years old he has been for four years concert master at Meiningen under Steinbach and for the same length of time concert master at Stuttgart. He

Teresa Carreno.

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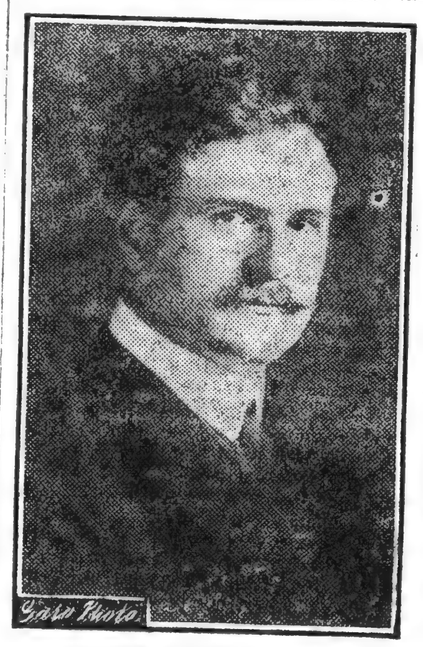
The Philharmonic Concerts by the Boston Symphony Orchestra constitute not only a leading characteristic function in Brooklyn, but also its chief social function. Many of those who attend the concerts have been subscribers since the



Carl Wendling,
Concert Master.

early days of Theodore Thomas' conductorship in Brooklyn, and all of the regular subscribers have been members of the Philharmonic Society for a term of years. The board of directors of the Philharmonic Society is as follows: Carll H. De Silver, president; Henry N. Whitney, Alexander E. Orr, George H. Prentiss, John F. Praeger, John E. Leech, John S. Frothingham, James L. Morgan, Crowell Hadden, William H. Wallace, Henry F. Noyes, Thomas R. French, John J. Pierrepont, Franklin W. Hooper, George H. Southard, Robert B. Woodward, Martin Joost, A. Augustus Healy, Lowell M. Palmer, Frederick S. Parker, Walter H. Crittenden, Gates D. Fahnestock, Charles A. Schieren, Horace J. Morse, Charles J. Peabody.

With the Philharmonic Society is associated the Brooklyn Institute of Arts and Sciences, and more particularly its Music Department. Associated with the Philharmonic Society and the institute is the Women's Auxiliary Board, comprising some three hundred and fifty women who are prominent in the musical and social life of Brooklyn. Of these women the following constitute the executive committee of the board: Mrs. Camden C. Dike, Mrs. John S. Frothingham, Mrs. E. J. Grant, Mrs. A. Augustus Healy, Mrs. Otto Heinigke, Mrs. Charles B. Hewitt, Mrs. Franklin W. Hooper, Mrs. Andrew Jacobs, Mrs. Henry I. Judson, Mrs. J. Eliott Langstaff, Mrs. Paul Lichtenstein, Mrs. Frank M. Lupton, Mrs. Henry R. Mallory, Mrs. Lowell M. Palmer, Mrs. Charles F. Pray, Mrs. George H. Prentiss, Mrs. Thomas Prosser, Miss Marion J. Terry, Mrs. John Van Buren Thayer, Mrs. George W. Wingate.

With these organizations are associated some two thousand two hundred and sixty-nine members of the music department of the Institute who make Brooklyn the musical center that it is.

From SUN
Address
Date

When Dr. Carl Muck reached Boston last week he had with him a stout packing case so heavy that it required the strength of two husky porters to handle it. Dr. Muck remarked apologetically that the weight was due to a new score by Max Reger, which it contained, among other things. In all Dr. Muck has brought over fourteen new works which he is to present during the coming season. In the list of composers is one American, Henry Hadley; one adopted American, Charles Martin Loeffler, and several names which are new to this country.

The list of novelties is as follows: H. Bischoff, Symphony; Henry Hadley, Symphony; Max Reger, Variations; Bossi, "Intermezzo Goldoniani"; Loeffler, Orchesterstück; Schjelderup, Orchesterstück; Ertel, Symphonie Poem; Boehe, Symphonie Poem; Reznicek, Suite; Hugo Kaun, Suite; Szekles, Serenade; d'Indy-Wallenstein, Symphony; Humperdinck, Overture, "Heirat wider Willen"; Franck, "Redemption"; Pfitzner, Overture, "Christelflein." In addition to these will doubtless be played some novelties which Dr. Muck had sent to Boston during the summer.

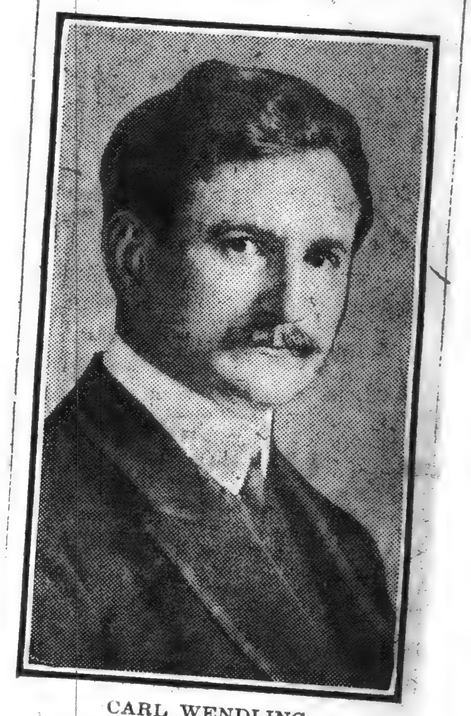
[22]

From
Address
Date
OCT 13 1907

MEN AND MUSIC FOR BOSTON ORCHESTRA

Concert Master Comes From Stuttgart, Where He Was for Years Under Pohlig.

ACADEMY DATES FIXED



CARL WENDLING
New concertmaster of Boston Orchestra.

Boston Symphony Orchestra dates at the Academy of Music are November 4, December 2, January 6, February 17 and March 16. The band has been increased to ninety-eight, by the addition of two horn players, there being a double quartet in this department.

The new concert master, Carl Wendling, comes from Stuttgart, where he held a similar position for four years, under Conductor Pohlig, the new musical director of the Philadelphia Orchestra. Richard Czerwonky, of Berlin, solo violinist and pupil of Joachim, takes the place of assistant concert master vacated by the resignation of Timothee Adamowski. Arthur Kautzenbach, also of Berlin, succeeds Josef Adamowski.

There will be no soloists at the first and fifth concerts. Paderewski in December, Teresa Carreno in January and Melba in February are the only solo engagements.

New music announced by Conductor Morek includes new symphonies by Henry K. Hadley and Bischoff; d'Indy's Wallenstein symphony; Reger's variations; Bossi's intermezzo Goldoniani; a new work for piano and orchestra by Loffler; a symphonic poem by Ertel; another by Boehe; an orchestral piece by Schjelderup; suites by Reznicek and Hugo Kaun; a serenade by Szekles; Humperdinck's overture, "Heirat wider Willen"; Cesar Franck's "Redemption," and Pfitzner's overture, "Christelflein."

The First Established and Most Complete Newspaper Cutting Bureau in the World
From
Address
Date OCT 13 1907
Estab 1884

Announcement is made that Buffalo is to have the Boston Symphony and the New York Symphony orchestras this winter, both coming in January to Convention Hall under the local management of Mrs. Mai Davis Smith.

Friday, January 3d, is the date for the New York Symphony's concert, Walter Damrosch conductor. Mr. Damrosch will have a singer for soloist, but the selection has not yet been made.

The Boston Symphony Orchestra plays in Convention Hall on Monday evening, January 27th, Dr. Karl Muck conductor. The soloist at this concert will probably be Carl Wendling of Stuttgart, who has secured a year's leave of absence from the Court Theater to serve as the concertmeister for the Boston orchestra during the absence of Prof. Willy Hess abroad.

The First Established and Most Complete Newspaper Cutting Bureau in the World

From ... PHILADELPHIA PA

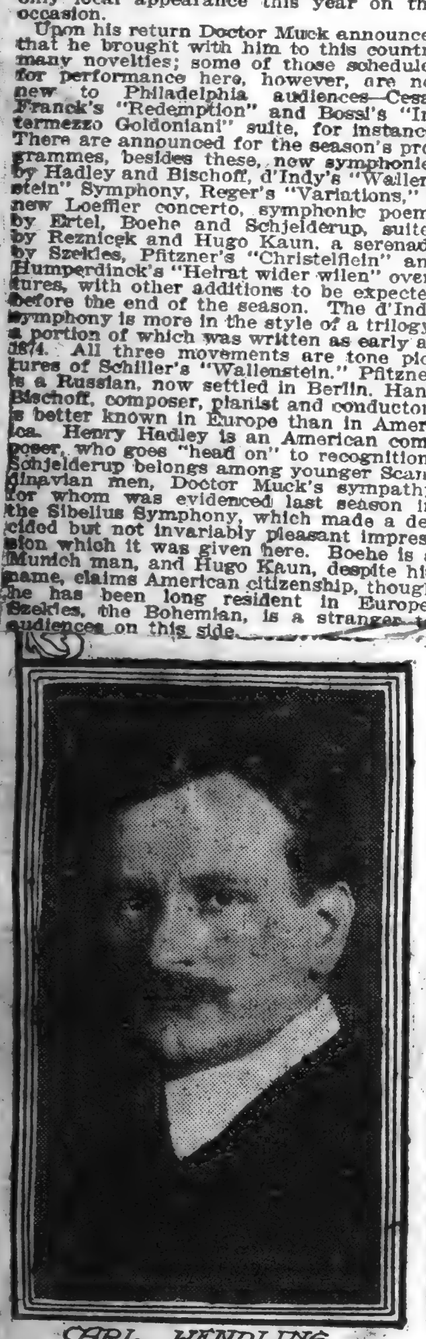
Address ...

Date ...

BOSTON SYMPHONY ORCHESTRA

Public sale for the local concerts of the Boston Symphony Orchestra opens tomorrow. The usual series of five concerts will be given, the dates being November 4, December 2, January 6, February 17 and March 16. Dr. Karl Muck has made a place for himself in the musical interests of Philadelphia, and his increasing familiarity with his orchestra and American conditions give reason to suppose that more may still be expected from the artistic point of view. No plans looking toward a successor to Doctor Muck are being made, it being the hope of the Boston management that a further extension of his present leave of absence may be allowed by the German Emperor. The orchestra returns to Philadelphia with a slight increase in membership, this being now 98 men, the additional musicians completing two quartets of horns. A sixth of the entire membership is new, however, and there will be a general shifting of desks, with five new first and three new second violins, one new viola and 'cello each, two new double basses, a new bass clarinet, a new double bassoon, two new horns, a new tuba and some new men in the percussion section. Some of these changes have been made necessary by death, resignation or the retirement of aged members, the orchestra's pension fund taking care of the latter. There will be no soloist at the first and fifth concerts, those in November and March. For the other three the soloist is exceptionally strong—Paderewski in December (his only Philadelphia appearance with orchestra), Theresa Carreno in January, and in February Madam Melba, who will make her only local appearance this year on this occasion.

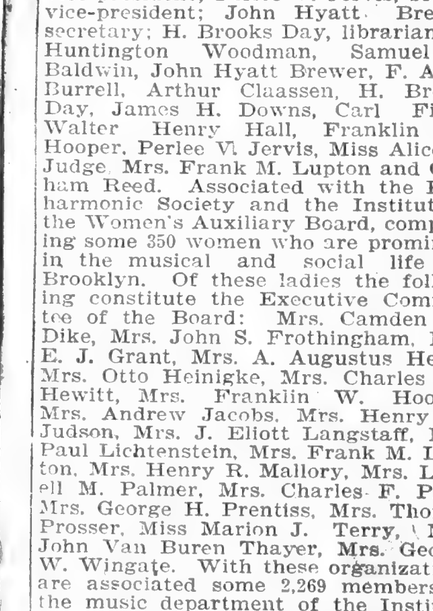
Upon his return Doctor Muck announced that he brought with him to this country many novelties; some of those scheduled for performance here, however, are not new to Philadelphia audiences—Cesar Franck's "Redemption" and Bossi's "Intermezzo Goldoniani" suite, for instance. There are announced for the season's programmes, besides these, new symphonies by Hadley and Bischoff, d'Indy's "Wallenstein" Symphony, Reger's "Variations," a new Loeffler concerto, symphonic poems by Ertel, Boehe and Schjelderup, suites by Reznicek and Hugo Kaun, a serenade by Szekles, Pfitzner's "Christelfiein" and Humperdinck's "Heirat wider wilen" overtures, with other additions to be expected before the end of the season. The d'Indy symphony is more in the style of a trilogy, a portion of which was written as early as 1874. All three movements are tone pictures of Schiller's "Wallenstein." Pfitzner is a Russian, now settled in Berlin. Hans Bischoff, composer, pianist and conductor, is better known in Europe than in America. Henry Hadley is an American composer, who goes "head on" to recognition. Schjelderup belongs among younger Scandinavian men, Doctor Muck's sympathy for whom was evidenced last season in the Sibelius Symphony, which made a decided but not invariably pleasant impression which it was given here. Boehe is a Munich man, and Hugo Kaun, despite his name, claims American citizenship, though he has been long resident in Europe. Szekles, the Bohemian, is a stranger to audiences on this side.



CARL WENDLING

SOLOISTS AND CONCERTMEISTER OF THE BOSTON SYMPHONY

The Philharmonic concerts by the Boston Symphony Orchestra constitute not only a leading characteristic function in Brooklyn, but also its chief social function. Many of those who attend the concerts have been subscribers since the early days of Theodore Thomas' conductorship in Brooklyn, and all of the regular subscribers have been members of the Philharmonic Society for a term of years. The Board of Directors of the Philharmonic Society is as follows: Carll H. De Silver, president; Henry N. Whitney, Alexander E. Orr, George H. Prentiss, John F. Praeger, John E. Leech, John S. Frothingham, James L. Morgan, Crowell Hadden, William H. Wallace, Henry F. Noyes, Thomas R. French, John J. Pierrepont, Franklin W. Hooper, George H. Southard, Robert B. Woodward, Martin Joost, A. Augustus Healy, Lowell M. Palmer, Frederick S. Parker, Walter H. Crittenden, Gates D. Fahnestock, Charles A. Schieren, Horace J. Morse, Charles J. Peabody. With the Philharmonic Society is associated the Brooklyn Institute of Arts and Sciences, and more particularly its Music Department, the officers and the Executive Committee of which comprise: R. Huntington Woodman, president; Arthur Claassen, first vice-president; Perlee V. Jervis, second vice-president; John Hyatt Brewer, secretary; H. Brooks Day, librarian; R. Huntington Woodman, Samuel A. Baldwin, John Hyatt Brewer, F. A. M. Burrell, Arthur Claassen, H. Brooks Day, James H. Downs, Carl Fique, Walter Henry Hall, Franklin W. Hooper, Perlee V. Jervis, Miss Alice M. Judge, Mrs. Frank M. Lupton and Graham Reed. Associated with the Philharmonic Society and the Institute is the Women's Auxiliary Board, comprising some 350 women who are prominent in the musical and social life of Brooklyn. Of these ladies the following constitute the Executive Committee of the Board: Mrs. Camden C. Dike, Mrs. John S. Frothingham, Mrs. E. J. Grant, Mrs. A. Augustus Healy, Mrs. Otto Heinigke, Mrs. Charles B. Hewitt, Mrs. Franklin W. Hooper, Mrs. Andrew Jacobs, Mrs. Henry I. Judson, Mrs. J. Eliott Langstaff, Mrs. Paul Lichtenstein, Mrs. Frank M. Lupton, Mrs. Henry R. Mallory, Mrs. Lowell M. Palmer, Mrs. Charles F. Pray, Mrs. George H. Prentiss, Mrs. Thomas Prosser, Miss Marion J. Terry, Mrs. John Van Buren Thayer, Mrs. George W. Wingate. With these organizations are associated some 2,269 members of the music department of the Institute who make Brooklyn the musical centre that it is.



TERESA CARRENO

MELBA

"ROMEIKE" NEW YORK

The First Established and Most Complete Newspaper Cutting Bureau in the World

From ... LONDON COMMERCIAL

Address ... NEW YORK

Date ... OCT 14 1901

THE public subscription sale for the New York concerts of the Boston Symphony Orchestra opened at the box office of Carnegie Hall this morning at 9 o'clock. Attention is called to the fact that the subscription prices of the seats hotherto sold for $7.50, has been raised to $8. Otherwise prices remain the same as in part years. The usual five evening and five afternoon concerts will be given in Carnegie Hall—the evening concerts on Thursdays, Nov. 7, Dec. 5, Jan. 9, Feb. 20, and March 19; the afternoon concerts on Saturdays, Nov. 9, Dec. 7, Jan. 11, Feb. 22, and March 21. Dr. Muck has been allowed by the German emperor an additional leave of absence of one year, which assures his presence as conductor for this season, and it is the hope of the management that he may be retained for one or more additional seasons. The orchestra will return to New York slightly larger than it was last year, with a total membership of ninety-eight, instead of ninety-six. The additional members complete the two quartets of horns. Hitherto the orchestra has had only six horns. Important changes have also been made in the membership of the orchestra. There will be five new first violins, three new second violins, one new viola, one new 'cello, two new double basses, a new bass clarinet, a new bassoon, two new horns, a new tuba, and some new men in the percussion section. Some of these changes have been made necessary by the death and resignations of old members. The others have been made because of the necessity of keeping the orchestra up to its high standard, and the pension fund of the orchestra is now making retirements of older members possible with a minimum of hardship to them.

Since last spring death has deprived the orchestra of the services of Arnold Moldauer, for many years one of its best first violins, and of Otto Frietsche, its bass clarinet. Professor Willy Hess, for three years the concert-master, is spending the winter abroad on a year's leave of absence. Timothée Adamowski and his brother Josef Adamowski resigned in order to give more time to their work in chamber music, and Max Zach, who shared the first desk of the violas with Mr. Férir, resigned to become the conductor of the St. Louis Choral Symphony Society. The other changes were made according to the wishes and advice of Dr. Muck, who personally selected all the new members.

In Professor Hess's place will be found Carl Wendling, concert-master of the Court Theatre of Stuttgart, a young violinist who ranks among the great concert-masters of the continent. Although he is but thirty-two years old he has been for four years concert-master at Meiningen under Seinbach, and for the same length of time concert-master at Stuttgart. He has been concert-master at Bayreuth for the last three Wagner festivals and for three seasons was concert-master of the German performances at Covent Garden under Richter. His colleague at the first desk, the successor of Timothée Adamowski, is Richard Czerwonky of Berlin, a pupil of Joachim and a solo violinist of high rank in Germany. In the place of Mr. Moldauer is Julius Theodorowicz, formerly a member of the orchestra, and for the last several years the second violin of the Kneisel Quartet. The other new first violins are Alexander Ribarsch of Vienna and William Traupe, who has been transferred from the second section. Mr. Zach's successor is Karl Scheurer of Berlin, and Josef Adamowski's successor is Arthur Kautzenbach, also of Berlin. The new first horn is Karl Schmidt of Vienna.

In accordance with the plan of last year, there will be no soloist at the first and fifth pairs of concerts—in November and March. In December the soloists will be Anton Van Rooy in the evening, and Paderewski in the afternoon. This will be Paderewski's only appearance with orchestra in New York. At the January concerts the evening soloist will be Teresa Carreño, and the afternoon soloist Carl Wendling, the new concert master of the orchestra. Fritz Kreisler will be the soloist for the evening concert in February. The soloist for the afternoon concert in February will be announced later.

The novelties to be presented will be chosen from the following list: New symphonies by Henry K. Hadley and Bischoff; d'Indy's "Wallenstein" symphony; Reger's Variations; Bossi's "Intermezzo Goldoniani"; a new work for piano and orchestra by Loeffler; a symphonic poem by Ertel; a symphonic poem, "Taormina," by Boche; an orchestral piece by Schjelderup; suites by Reznicek and Hugo Kaun; a serenade by Szekles; Humperdinck's overture, "Heirat wider Willen"; César Franck's "Redemption," and Pfitzner's overture "Christelfiein." It is likely that additions will be made to this list before the end of the season.

From ... NEW YORK SUN

Address ...

Date ... OCT 14 1901

MUSIC AND MUSICIANS.

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Following last year's plan there will be no soloist at the first and fifth pairs of concerts in November and March. In December the soloists will be Anton Van Rooy in the evening and Mr. Paderewski in the afternoon. This will be Mr. Paderewski's only appearance with the orchestra in New York. At the January concerts the evening soloist will be Teresa Carreno and the afternoon soloist Carl Wendling, the new concert master of the orchestra. Fritz Kreisler will be the soloist for the evening concert in February and the soloist for the afternoon concert will be announced later.

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From ... TIMES

Address ...

Date ... OCT 13 1901

Established ...

Both the Boston Symphony Orchestra and the Philadelphia Orchestra will hold their concerts this season at the New National, the former beginning Tuesday afternoon, November 5, at 4:30, and the latter following the same month, opening the series Tuesday afternoon, November 19.

Cutting Bureau
WASHINGTON
OCT 13 1907

The public subscription sale for the Washington concerts of the Boston Symphony Orchestra will open at the ticket office of T. Arthur Smith, 1411 F street, on Tuesday morning, October 15, at 9 o'clock. The usual quota of five afternoon concerts will be given, the dates being November 5, December 3, January 7, February 18, and March 17. As in the past two seasons the concerts will begin at 4:30 o'clock.

Last season, the second since the orchestra returned to Washington, was in every respect the most successful it has ever had in this city. The advent of Dr. Karl Muck as its conductor was questionably an important element in attracting so large a public at each of the concerts. The subscription for the coming season is large, showing that Washington, with all its diverse musical interests, has room for this orchestra. Artistically, even more may be expected. Dr. Muck, much to the gratification of all music lovers, has been allowed by the German Emperor an additional leave of absence of one year, which assures his presence during 1907-08 at any rate. And, perhaps, here is a proper place to say that absolutely no plans have been made regarding the conductorship of the orchestra for 1908-09. It is the hope of the management that Dr. Muck may be retained for one or more additional seasons, and nothing will be done until this is settled finally, one way or the other.

When the orchestra appears here at its November concert, many new faces will be seen, for a sixth of the membership has been changed, and various shifts have been made among other members. There will be five new first violins, three new second violins, one new viola, one new 'cello, two new double basses, a new bass clarinet, a new bassoon, two new horns, a new tuba, and some new men in the percussion section. Some of these changes have been made necessary by the death and resignations of old members. The others have been made because of the necessity of keeping the orchestra up to its high standard, and the pension fund of the orchestra is now making retirements of older members possible with a minimum of hardship to them.

Since last spring death has deprived the orchestra of the services of Arnold Moldauer, for many years one of its best first violins, and of Otto Frietsche, its bass clarinet. Prof. Willy Hess, for three years the concert-master, is spending the winter abroad on a year's leave of absence. Timothee Adamowski and his brother, Josef Adamowski, resigned in order to give more time to their work in chamber music, and Max Zach, who shared the first desk of the violas with Mr. Ferir, resigned to become the conductor of the St. Louis Choral Symphony Society. The other changes were made according to the wishes and advice of Dr. Muck, who personally selected all the new members.

In Prof. Hess' place will be found Carl Wendling, concert-master of the Court Theater of Stuttgart, a young violinist who ranks among the great concert-masters of the continent. His colleague at the first desk, the successor of Timothee Adamowski, is Richard Czerwonky, of Berlin, a pupil of Joachim and a solo violinist of high rank in Germany. In place of Mr. Moldauer is Julius Theodorowicz, formerly a member of the Kneisel Quartet. The other new first violins are Alexander Ribarsch, of Vienna, and William Traupe, who has been transferred from the second section. Mr. Zach's successor is Karl Scheurer, of Berlin, and Josef Adamowski's successor is Arthur Kautzenbach, also of Berlin. The new first horn is Karl Schmid, of Vienna.

Following last year's plan, there will be no soloists at the first and fifth concerts—in November and March; but the quality of the three soloists for the other concerts is unusually high. At the December concert the assisting artist will be Paderewski. This will be his only appearance with orchestra in Washington. At the third concert, in January, the soloist will be Teresa Carreno, unquestionably the greatest of woman pianists. For the fourth, in February, Fritz Kreisler has been engaged. Kreisler, it is generally admitted, is to-day the greatest of violin virtuosos.

The novelties to be presented will be chosen from the following list; new symphonies by Henry K. Hadley and Bischoff; d'Indy's Wallenstein symphony, Roger's Variations, Bossi's Intermezzo Goldoniani, a new work for piano and orchestra by Loeffler, a symphonic poem by Ertel, another by Boehe, an orchestral piece by Schjelderup, suites by Reznicek and Hugo Kaun, a serenade by Szekles, Humperdinck's overture, "Heirat Wider Willen;" Cesar Frank's "Redemption," and Pfitzner's overture, "Christelflein."

From COLUMBUS, O.
Address
Date OCT 13 1907

The Boston Symphony orchestra will be here on January 30 in Memorial hall. The prices will range from $3 to $1. Mrs. Ella May Smith has already received a number of subscriptions, and it behooves every one who wishes to hear this famous organization to send in their order for tickets early. The full orchestra, under the direction of Dr. Karl Muck, will appear.

Estab 1884

New York Tribune
154 Nassau St.
Date OCT 13 1907

The public subscription sale for the New York concerts of the Boston Symphony Orchestra will open at the box office of Carnegie Hall to-morrow morning at 9 o'clock. Attention is called by the management to the fact that the subscription price of the seats hitherto sold for $7 50 has been raised to $9; otherwise the prices remain the same as in past years. The usual quota of five evening and five afternoon concerts will be given. The evening concerts will be on Thursdays, November 7, December 5, January 9, February 20 and March 29, while the matinees will be given on the following Saturday afternoons, November 9, December 7, January 11, February 22 and March 21, the place being, as usual, Carnegie Hall. The orchestra will return to New York slightly larger than it was last year, its total membership now being ninety-eight instead of ninety-six, the additional members completing the two quartets of horns. Hitherto the orchestra has had only six. But one-sixth of its membership is new this season and various shifts have been made among other members. There will be five new first violins, three new second violins, one new viola, one new 'cello, two new double basses, a new bass clarinet, a new bassoon, two new horns, a new tuba and some new men in the percussion section. Some of these changes have been made necessary by the death or resignation of old members. The others have been made because of the necessity of keeping the orchestra up to its high standard, and the pension fund of the orchestra is now making retirements of older members possible with a minimum of hardship to them.

Following last year's plan, there will be no solo performer at the first and fifth pairs of concerts—in November and March. In December the soloists will be Anton Van Rooy in the evening and Paderewski in the afternoon. This will be Paderewski's only appearance with orchestra in New York. At the January concerts the evening soloist will be Teresa Carreño and the afternoon soloist Carl Wendling, the new concert master of the orchestra. Kreisler will be the soloist for the evening concert in February, and the soloist for the afternoon concert will be announced later. The novelties to be presented will be chosen from the following list: New symphonies by Henry K. Hadley and Bischoff; d'Indy's "Wallenstein" symphony; Reger's Variations; Bossi's Intermezzo Goldoniani; a new work for pianoforte and orchestra by Loeffler; a symphonic poem by Ertel; another "Taormina" by Boehe; an orchestral piece by Schjelderup; suites by Reznicek and Hugo Kaun; a serenade by Szekles; Humperdinck's overture to "Heirat wider Willen"; César Franck's "Redemption," and Pritzner's overture "Christelflein."

From
Address
Date

Boston Symphony Orchestra.

The public subscription sale for the Washington concerts of the Boston Symphony Orchestra will open at the ticket office of T. Arthur Smith, 1411 F street, on Tuesday morning, October 15, at 9 o'clock. The usual quota of five afternoon concerts will be given, the dates being November 5, December 3, January 7, February 18, and March 17. As in the past two seasons the concerts will begin at 4:30 o'clock.

Dr. Muck, much to the gratification of all music lovers, has been allowed by the German Emperor an additional leave of absence of one year, which assures his presence during 1907-1908 at any rate. And perhaps here is a proper place to say that absolutely no plans have been made regarding the conductorship of the orchestra for 1908-1909. It is the hope of the management that Dr. Muck may be retained for one or more additional seasons, and nothing will be done until this is settled finally, one way or the other.

Following last year's plan there will be no soloists at the first and fifth concerts—in November and March; but the quality of the three soloists for the other concerts is unusually high. At the December concert the assisting artist will be Paderewski. This will be his only appearance with orchestra, in Washington. Last year he was promised, but the promise could not be kept because of his failure to come to America. This year there is no question of his coming, as he reaches America the end of this month for a tour of the whole country, which will last until May. At the third concert in January, the soloist will be Teresa Carreno, unquestionably the greatest of women pianists. For the fourth, in February, Fritz Kreisler has been engaged. Kreisler, it is generally admitted, is to-day one of the greatest of violin virtuosos, and his appearance with the Boston Symphony will be an event of no little importance.

Estab 1884

NEW YORK TIMES
OCT 13

THE BOSTON SYMPHONY.

THE Boston Symphony Orchestra will during the coming season give the the usual quota of ten concerts in two series of five each in Carnegie Hall. The first series will be on the following Thursday evenings: Nov. 7, Dec. 5, Jan. 9, Feb. 20, and March 19. The second series will be given on Saturday afternoons, Nov. 9, Dec. 7, Jan. 11, Feb. 22, and March 21. Dr. Karl Muck will be the conductor, and among the soloists will be Anton Van Roy, Teresa Carreño, Fritz Kreisler, Carl Wendling, and Paderewski. This will be Paderewski's only appearance in New York with an orchestra. The subscription sale will open at the box office of Carnegie Hall on Monday morning, Oct. 14. Renewals by last year's subscribers are now being made.

From
Address
Date OCT 13 1907

Dr. Muck, the conductor of the Boston Symphony Orchestra, brought over with him from Europe a stout packing case, so heavy, the reports go, that it required the strength of two husky porters to carry it. He remarked, apologetically, that the weight was due to a new score by Max Reger which it contained, among other things. In all, he brought over fourteen new works which he will play in America this season. He will hardly play more than five of these in Washington. Among the novelties are works by one American composer, Henry Hadley, an American by adoption, though Alsatian by birth, Charles Martin Loeffler; and Hugo Kaun, a German, who lived many years in Milwaukee, and then left the country in disgust because he could not obtain a fair recognition for his compositions. In the list there are also several German composers, some of them followers of Richard Strauss; another one, Max Reger, a bitter opponent of Strauss; and a third, Hans Pfitzner, a man with an individual style of his own, uninfluenced by either Reger or Strauss. The French school is represented by Cesar Frank and d'Indy, although the "Wallenstein Symphony" by the latter is too early a work to be indicative of his mature style. Norway will have a hearing in a work by Schjelderup, and Marco Enrico Bossi will be Italy's musical delegate. Hermann Bischoff's "Symphony in E," a work which has been analyzed in the German Musical Magazines, "Die Musik," has also been included in the list. This work was first performed at Essem.

A large number of these new orchestral works will be found at the music division in the Library of Congress. The list is as follows: Hermann Bischoff, symphony; Henry Hadley, symphony (probably his newest symphony No. 3, not yet published); Max Reger, "Variations;" Bossi, "Intermezzo Goldoniani;" Loeffler, "Orchesterstueck;" Ertel, symphonic poem; Boehe, symphonic poem; Reznicek, symphony; Humperdinck, overture, "Heirat wider Willen;" Franck, "Redemption;" Pfitzner, overture, "Christelflein." In addition, it is stated there will doubtless be played some novelties which Dr. Muck sent to Boston during the summer.

Which of these works will be selected for the nation's capital? It would seem only reasonable that those composers who were born in America or those who have resided here long enough to catch the American spirit should be able to write compositions more suitable for the American audience than those writers who have never set foot on our shores. Henry Hadley, who won the Paderewski prize for his symphony, "The Seasons," is now being acclaimed in Germany, and residents of our city ought to have at least an opportunity of hearing one of his works. Interest is felt here, also in the work of Hugo Kaun, for one of his chamber music pieces was much enjoyed here last year. We remember Loeffler as a former member and soloist of the Boston Symphony Orchestra; and Dr. Gloetzner, of this city, has aroused our interest in Max Reger. Surely we ought to hear the works of these four men, and as many others as practicable.

Estab 1884
From
Address
Date OCT 13 1907

Kommende Konzerte und Notizen.

Die Leitung des Bostoner Symphonie-Orchesters theilt mit, daß es leider, ungeachtet zahlreicher Anregungen, nicht möglich war, für New York eine Extra-Serie von Konzerten zu veranstalten, wie es auf Grund der beispiellosen Nachfrage nach Billéts sich als wünschenswerth herausgestellt hätte. Anmeldungen zu Abonnements werden von morgen, Montag, an an der Kasse in Carnegie Hall entgegengenommen. Die New Yorker Konzerte der berühmten Bostoner Vereinigung finden statt: an den Donnerstag Abenden des 7. November, 5. Dezember, 9. Januar, 20. Februar und 19. März und an folgenden Samstag Nachmittagen: 9. November, 7. Dezember, 11. Januar, 22. Februar und 21. März. Dr. Karl Muck, der auch in diesem Jahr an der Spitze des Orchesters steht, kündigt folgende Novitäten an: Symphonien von H. Bischoff, Henry Hadley, einem Amerikaner, und die „Wallenstein"-Symphonie von Vincent d'Indy. „Variationen" von Max Reger; „Intermezzi Goldoniani" von Bossi; Orchesterstück von Löffler und Schjelderup; je ein symphonisches Poëm von Ertel und Boehe; eine Suite von Kaun und eine solche von Resnicek; Serenade von Szekles, die Humperdinck'sche Ouverture zur komischen Oper „Die Heirath wider Willen", „Redemption" von Franck und die Ouverture „Christelflein" von Pfitzner. — Die Brooklyner Konzerte der Bostoner finden im Baptist Temple an folgenden Freitag Abenden statt: 8. November, 6. Dezember, 10. Januar, 21. Februar und 20. März. Der Vorverkauf beginnt am 23. Oktober im Art Building, 174 Montague Str., Brooklyn.

From
Address
Date

Renewal of interest in the forthcoming concerts of the Boston Symphony Orchestra is brought about from the fact that the public sale of seats will begin to-morrow. The concerts are scheduled for Monday evenings as follows: November 4, December 9, January 6, February 17 and March 16 at the Academy of Music.

There are in the orchestra this season 98 men, which is two more than last season, the additional members completing the two quartets of horns. About one-sixth of the membership of the orchestra is new, but Dr. Karl Muck, who has been granted by the Kaiser an additional leave of absence of one year, will again be the conductor. All the new members of the orchestra were selected by Dr. Muck personally. Professor Willy Hess, the concert master, who is abroad on a year's leave of absence, has been succeeded by Carl Wendling. For four years Wendling was concert master at the Court Theatre, Stuttgart, under Pohlig, the new conductor of the Philadelphia Orchestra. Other new comers in the Boston orchestra are Richard Czerwonky, solo violinist, successor to Timothee Adamowski, now devoting himself to chamber music, and Julius Theodorowicz, for the last few years second violin of the Kneisel Quartet, successor to the late Arnold Moldauer. New first violinists are Alexander Ribarsch, of Vienna, and William Traupe, transferred from the second section. Max Zach, who resigned to become the conductor of the St. Louis Choral Symphony Society, has been succeeded by Karl Scheurer, of Berlin; and Arthur Kantzenbach, also of Berlin, has succeeded Josef Adamowski. Karl Schmid, of Vienna, is the new first horn player.

Following last year's plan there will be no soloist at the first and fifth concerts. At the December concert Paderewski will play with the orchestra, and this will be his only appearance with an orchestra in Philadelphia during his tour of America. Teresa Carreno will play with the orchestra at the January concert, and in February the soloist will be Melba, who will then make her only appearance of the year in this city.

The novelties to be presented will be chosen from the following list: New symphonies by Henry K. Hadley and Bischoff; d'Indy's Wallenstein symphony; Reger's variations; Bossi's Intermezzo Goldoniani, a new work for piano and orchestra by Loeffler; a symphonic poem by Ertel; another by Boehe; an orchestral piece by Schjelderup; suites by Reznicek and Hugo Kaun; a serenade by Szekles; Humperdinck's overture "Heirat Wider Willen;" Cesar Franck's "Redemption," and Pfitzner's overture "Christelflein." It is likely that this list will be extended before the end of the season.

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ess
OCT 13 1907

Concert Dates Announced By Symphony Orchestra

The public subscription sale for the Washington concerts of the Boston Symphony Orchestra will open at the ticket office of T. Arthur Smith, 1411 F street, Tuesday morning, October 15, at 9 o'clock. The usual quota of five afternoon concerts will be given, the dates being November 5, December 3, January 7, February 18, and March 17. As in the past two seasons, the concerts will begin at 4:30 o'clock.

The advent of Dr. Karl Muck as its conductor was unquestionably an important element in attracting so large an audience at each concert. Prof. Willy Hess, for three years the concert master, is spending the winter abroad on a year's leave of absence. Timothee Adamowski and his brother, Josef Adamowski, resigned in order to give more time to their work in chamber music, and Max Zach, who shared the first desk of the violas with Mr. Ferir, resigned to become the conductor of the St. Louis Choral Symphony Society. The other changes were made according to the wishes and advice of Dr. Muck, who personally selected all the new members.

In Prof. Hess' place will be found Carl Wendlind, a concert master of the Court Theater of Stuttgart, a young violinist who ranks among the great, has been concert master at Bayreuth for the last three Wagner festivals. There will be no soloists at the first and fifth concerts—in November and March, but the quality of the three soloists for the other concerts is unusually high. At the December concert the assisting artist will be Paderewski.

From DISPATCH.
Address COLUMBUS, O.
Date OCT 13 1907

Miss Marjorie Booth has gone to Chicago to continue her vocal studies.

The Boston Symphony orhcestra subscriptions are coming in rapidly. Columbus concert-goers are aware of the value of this magnificent body of musicians and will give it a royal welcome.

Dr. Karl Muck will [illegible] Parties from Springfield, London, Granville, Newark, Chillicothe, Delaware and many nearby towns are being formed.

Estab 1884

[24]

From ..... From .....

Address ..... Address .....

Date ..... OCT 13 1907 Date .....

Oscar Hammerstein signed by cable yesterday a 2-year contract with the celebrated French ma[illegible] director, Andre Charlier, who will s[illegible] for this country from Cherbourg the 30th inst. on the Augusta Victoria, and who has been specially engaged to conduct the French repertoire at the [illegible] Opera House. M. Charlier will direct from the Opera Ho[illegible]bels where he has been ch[illegible]orchestra for the past five years. It is an interesting fact of the modern French school that his reputation has been established and he has conducted [illegible]s with much success in the principal opera houses of France and Belgium and elsewhere in Europe. M. Charlier is a personal friend of Massenet, who has personally commended him he has received for his masterly interpretation of the works of that composer.

When Dr. Karl Muck reached Boston last week he brought with him a stout packing case, so heavy that it required the strength of two husky porters to handle it. Dr. Muck remarked, apologetically, that the weight was due to a new score by Max Roger which it contained, among other things. In all, Dr. Muck has brought over fourteen new works which he is to present during the coming season. In the list of composers is one American, Henry Hadley, one adopted American, Charles Martin Loeffler and several names which are new to this country. The list of novelties is as follows: H. Bischoff, symphony; Henry Hadley, symphony; Max Reger, variations; Bossi, "Intermezzo Goldoniani;" Loeffler, orchesterstuck; Schjelderup, orchesterstuck; Ertel, symphonic poem; Boehe, symphonic poem; Reznicek, suite; Hugo Kaun, suite; Szekles, serenade; d'Indy-Wallenstein, symphony; Humperdinck, overture, "Heirat Wider Willen;" Franck, "Redemption;" Pfitzner, overture "Christelflein.' In addition to these will doubtless be played some novelties which Dr. Muck had sent to Boston during the summer.

An error was made in a previous announcement concerning Paderewski's plans for the coming season. It was said that his only appearances with orchestra in America would be seven with the Boston Symphony, three with the Pittsburg and two with the Theodore Thomas Orchestra of Chicago. To this list should be added one appearance with the Minneapolis Symphony Orchestra in Minneapolis on January 17. The Minneapolis Orchestra is one of the most prosperous in the Middle West and one which is doing extraordinarily good work in the cause of music.

From ..... NEW YORK EV'G POST

Address .....

Date ..... OCT 17 19

Speculators Outwitted in Boston.

The management of the Boston Symphony Orchestra has devised a scheme by which speculators have little chance to do business at the symphony concerts in that city. As is generally known all the seats in Symphony Hall for Friday afternoon rehearsals and Saturday evening concerts are sold at auction at the beginning of the season, with the exception of the 505 seats in the second balcony on Friday afternoons. These have been used for admissions at twenty-five cents each since the beginning of the concerts in 1881. It long ago became evident that the purpose of Mr. H. L. Higginson to provide cheap seats for students, and the like, would be defeated if tickets for them were sold in the ordinary fashion, for as seats go in Symphony Hall for the Boston Symphony concerts, the second balcony could easily be sold out at the rate of $1 or $1.50, as they are among the best seats in the hall. To defeat the speculators, therefore, it was decided some years ago to sell no tickets, but to have the people pay cash for the seats as they enter. There are 505 seats and only 505 persons are admitted, and each of them pays his quarter as he enters the hall. Every Friday afternoon during the season, no matter what the weather may be, there is a long queue two or three hours before the doors open. When a popular soloist like Melba or Paderewski is to appear, the waiters begin to arrive as early as eight o'clock in the morning, bring their campstools, their books, and their lunches, and make themselves as comfortable as possible.

The annual route book of the Boston Symphony Orchestra, which has just been published, shows that this famous organization will give an even hundred concerts this year, considerably less than the total in past years. It is understood that the policy of the management of the orchestra in the future will be to cut down as much as possible the number of the smaller concerts given outside of Boston. This is due to the belief that the hardship of travel these "one-night stands" entail more than offset the financial benefit which comes from these concerts. In the past it has been the custom of the orchestra to give two concerts on the way home from its monthly visit to New York, Philadelphia, Baltimore, Washington, and Brooklyn, at least four times in the winter. This year only one concert will be given, and the number of concerts in the smaller cities of New England, for which the orchestra had to make special trips, has been cut down entirely. Outside of its regular series of concerts in Boston, Cambridge, Providence, Worcester, New York, Brooklyn, Philadelphia, Baltimore, and Washington, the orchestra will give one concert in each of the following cities: Waterbury, Conn.; Newark, N. J.; Detroit, Indianapolis, Columbus, [illegible]

Boston Symphony Orchestra.

Only four more days remain for last year's subscribers to the concert of the Boston Symphony Orchestra to renew their subscriptions and secure their former seats, the limit of time for renewals being next Friday, October 17. The books will then be closed until Monday, October 21, when they will be open to the general public subscription sale. As already has been announced, the orchestra will give five concerts in the Lyric on Wednesday evenings, November 6, December 4, January 8, February 19 and March 18. Three soloists are announced. At the December concert Paderewski will appear; at the January concert, Teresa Carreno, and at the February concert, Mme. Melba. In respect to Paderewski and Melba, this appearance will give Baltimore its only opportunity to hear the former with orchestra and the only opportunity to hear Melba at all, as she is not to give any concerts this year. Note should be taken also of the announcement that the prices of single tickets will be increased at the December and February concerts, when Paderewski and Melba appear. All communication regarding subscriptions should be sent to W. A. Albaugh, 109 North Charles street.

The New York Press
NEW YORK CITY.
OCT 14 1907
Date .....

Public subscription sale of seats for the concerts of the Boston Symphony Orchestra in this city will open in the box office of Carnegie Hall to-day at 9 a. m. The subscription price of the seats hitherto sold for $7.50 has been raised to $9. Otherwise, the prices remain the same as in past years. The usual quota of five evening and five afternoon concerts will be given. The evening concerts will be given on November 7, December 5, January 9, February 20 and March 20, and the matinees on November 9, December 7, January 11, February 22 and March 21, all in Carnegie Hall. The orchestra will return to New York slightly larger than it was last year, its total membership now being ninety-eight. In Willy Hess's place as concert master will be Carl Wendling, who held a similar post in Bayreuth at the last three Wagner festivals and for three seasons was concert master of the German performances in Covent Garden under Richter. The successor of Timothée Adamowski is Richard Czerwonky of Berlin. In place of Moldauer is Julius Theodorowicz, for several years second violin of the Kneisel Quartet. In December the soloists will be Anton Van Rooy in the evening and Paderewski in the afternoon. This will be Paderewski's only appearance with orchestra in New York. Orchestral novelties will be chosen from the following list: New symphonies by Henry K. Hadley and Bischoff, D'Indy's Wallenstein symphony, Reger's Variations, Bossi's Intermezzo Goldoniani, a new work for piano and orchestra by Loeffler, a symphonic poem by Ertel, another "Taormina" by Boehe, an orchestral piece by Schjelderup, suites by Reznicek and Hugo Kaun, a serenade by Szekles, Humperdinck's "Heirat wider Willen," Cesar Franck's "Redemption" and Pfitzner's overture, "Christelflein."

...ress .....

...Date ..... OCT 13 1907

FOR MUSICAL BUFFALO.

The rapid strides Buffalo has made along musical lines, during the past two seasons, has been the subject of congratulation and deserving comment.

Local teachers, instrumental and vocal artists, with the musical organizations, have each contributed their share toward bringing about this result and establishing the present harmonious relations.

So high has become the standard that managers and artists clamor for a Buffalo booking and are disappointed if unsuccessful in the effort.

As a result, Buffalonians are to hear during the coming season the Boston, New York and Pittsburg orchestras, which are the best in the country; Paderewski, Pachman, the latter the world's greatest Chopin interpreter; Kubelik, the wizard of the violin, and the great Calve.

Truly there is reason for congratulation. Few cities will have such a brilliant array of vocal and instrumental talent for the season of 1907-'08.

From .....

Address .....

Date .....

America's two greatest orchestras, the Boston Symphony and the New York Symphony, are to be heard in Buffalo in January at Convention Hall. The date for the New York Symphony Orchestra concert will be Friday evening, Jan. 3, Walter Damrosch conducting. A singer will be the soloist, but the artist has not yet been fully determined upon.

Monday evening, Jan. 27, is the date selected for the appearance of the Boston Symphony Orchestra, Dr. Karl Muck, conductor. The soloist will in all probability be Carl Wendling of Stuttgart, who has secured a year's leave of absence from the Court Theater to serve as concertmeister with the Boston Orchestra during the absence of Prof. Willy Hess abroad. Mrs. Mai Davis is the local manager for both orchestras.

INQUIRER,

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Boston Symphony Orchestra

The public sale for the Philadelphia concerts of the Boston Symphony Orchestra will open at Miss Harris' ticket office, 1115 Chestnut street, tomorrow at 9 o'clock. The usual quota of five concerts will be given, the dates being Monday evenings, November 4, December 2, January 6, February 17 and March 16, the place being, as usual, the Academy of Music.

The orchestra will return to Philadelphia slightly larger than it was last year, its total membership now being ninety-eight, instead of ninety-six, the additional members completing the two quartets of horns. Hitherto the orchestra has had but six. But a sixth of its membership is new this season and various shifts have been made among the other members. There will be five new first violins, three new second violins, one new viola, one new 'cello, two new double basses, a new bass clarinet, a new double bassoon, two new horns, a new tuba and some new men in the percussion section. Some of these changes have been made necessary by the death and resignation of old members. The others have been made because of the necessity of keeping the orchestra up to its high standard, and the pension fund of the orchestra is now making retirement of older members possible with a minimum of hardship to them.

There will be no soloist at the first and fifth concerts, in November and March. At the December concert Paderewski will play with the orchestra and this will be his only appearance with the orchestra in Philadelphia during his tour of America. Teresa Carreno will play with the orchestra at the January concert, and in February the soloist will be Mme. Melba.

JOURNAL—SATURDAY, OCTOBER 12, 1907

MUSICAL NOTES

Manager Mudgett announces that Rudolph Ganz will make his final appearance in recital program in this city before returning to Europe at Chickering Hall on Monday afternoon, Nov. 4.

The Boston Symphony Orchestra will give its usual quota of six concerts in Sanders Theater at Harvard University during the coming winter. The dates for them are: Thursday evenings, Oct. 24, Nov. 14, Dec. 19, Jan. 23, March 12 and April 23. The period for renewals of last year's subscribers will expire on Wednesday, Oct. 16, and the public sale for new subscribers will open at Seaver's book store in Harvard square. Among the soloists who will appear during the season are Mrs. Helen Allen Hunt, Mme. Olga Samaroff, Carl Wendling and Louis Bachner.

The first soloist of the year at the Symphony concerts will be Rudolph Ganz, the Swiss pianist, who made so favorable an impression when he played with the orchestra in this city two years ago. Since then he has given several recitals in Boston and has won a very appreciative audience. He will play next week Liszt's concerto in A major, less well known than the one in E flat, but by many considered the greater work of the two.

The season of pianoforte recitals will open at Chickering Hall, Monday afternoon, Oct. 28, when Mme. Olga Samaroff will make her first appearance of the season. The sale of seats will open at the box office in Symphony Hall next Friday.

BOSTON TRAVELER, SATURDAY, OCTOBER 12, 1907.

The first soloist of the year at the Symphony concerts will be Rudoif Ganz, the Swiss pianist, who made so favorable an impression when he played with the orchestra in this city two years ago. Since then he has given several recitals in Boston, and has won a very appreciative audience. He will play Liszt's oCncerto in A major, less well known than the one in E flat, but by many it is considered the greater work of the two.

This second programme, to be given next Friday afternoon and Saturday evening, also brings the first novelty of the season, and one which will be listened to with great interest. It is a symphonic work in thre parts entitled "Wallenstein," which its composer, Vincent d'Indy, calls a trilogy after Schiller. The second part of the work, which has the sub-title of I. Piccolonini, was performed by Pasdeloup in Paris as long ago as 1874. The final number on the programme will be Wagner's Kaisermarsch.

The Boston Symphony Orchestra will give its usual quota of six concerts in Sanders Theatre, at Harvard University, during the coming winter. The dates for them are Thursday evenings, Oct. 24, Nov. 14, Dec. 19, Jan. 23, March 12 and April 23. Among the soloists are who will appear during the season are Mrs. Helen Allen Hunt, contralto; Mme. Olga Samaroff, pianist; Carl Wendling, violinist, and Louis Bachner, pianist.

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...BUFFALO, N.

OCT 13 1907

Two January concerts that will attract widespread interest are announced by Mrs. Mai Davis Smith, who brings the New York Symphony Orchestra to Convention Hall on Friday evening, January 3d, and the Boston Symphony Orchestra on Monday evening, January 27th. Walter Damrosch, conductor of the New York Symphony Orchestra, will have a singer for his soloist, but the selection is not yet made. For the Boston Symphony's concert, Dr. Karl Muck, conducting, the soloist will probably be Carl Wendling of Stuttgart, who has secured a year's leave of absence from the Royal Theater to serve as concertmeister in Boston during the absence abroad of Professor Willy Hess.

From .....

Address .....

...BUFFALO, N.

OCT 13 1907

Date .....

Two superb concerts are announced for January under the local management of Mrs. Mai Davis Smith, who presents the New York Symphony Orchestra on Friday evening, January 3d, and the Boston Symphony Orchestra on Monday evening, January 27th, both at Convention Hall.

For the New York Symphony Orchestra concert, Walter Damrosch conducting, the soloist will be a singer who has not yet been selected. The soloist at the Boston Symphony concert will probably be Carl Wendling of Stuttgart, who has secured a year's leave of absence from the Royal Theater to serve as concertmeister for Boston during the absence abroad of Willy Hess. This will be Buffalo's first opportunity of hearing Boston's splendid new conductor, Dr. Karl Muck.

OCTOBER 13, 1907

BOSTON SUNDAY POST,

MUSIC AND MUSICIANS

When Dr. Karl Muck reached Boston last week he brought with him a stout packing case so heavy that it required the strength of two husky porters to handle it. Dr. Muck remarked apologetically that the weight was due to a new score by Max Roger, which it contained among other things. In all Dr. Muck has brought over 14 new works which he is to present during the coming season. In the list of composers is one American, Henry Hadley; one adopted American, Charles Martin Loeffler, and several names which are new to this country. The list of novelties is as follows: H. Bischoff, symphony; Henry Hadley, symphony; Max Roger, variations; Bossi, "Intermezzo Goldoniani"; Loeffler, Orchesterstuck; Schjelderup, Orchesterstuck; Ertel, Symphonie Poem; Boehe, Symphonie Poem; Reznicek, "Suite"; Hugo Kaun, "Suite"; Szekles, "Serenade"; d'Indy-Wallenstein, symphony; Humperdinck, overture "Heirat Wider Willen"; Franck, "Redemption"; Pfitzner, overture "Christelflein." In addition to these will doubtless be played some novelties which Dr. Muck had sent to Boston during the summer.

It is an interesting fact that despite the slump in stocks, and especially in copper, which hit Boston unusually hard, prices this year ruled higher than ever.

SECOND CONCERT OF BOSTON SYMPHONY ORCHESTRA

This week's Symphony programme, the second of the series in Symphony Hall, brings the first novelty of the year, d'Indy's Wallenstein Symphony. The composer calls it a symphonic trilogy after Schiller. This is one of the distinguished French composer's early works. As early as 1874 the overture "I Piccolomini" was played at one of the Pasdeloup concerts in Paris. Later this overture was incorporated into the larger work as the second movement. It is interesting to know that the idea of this work came to d'Indy during his sojourn in Weimar, where he formed for some time one of the Liszt circle.

To Rudolph Ganz falls the honor of being the first soloist of the season. His appearance with the orchestra in March, 1906, created a most favorable impression, which has been increased since that time by his several recitals in Boston. He will play Liszt's Concerto in A major, not so well known as the one in E flat, but by many regarded as the greater work. The third and last number on the programme will be Wagner's "Kaisermarsch."

CAMBRIDGE CONCERTS

The Boston Symphony Orchestra will give its usual quota of six concerts in Sanders Theatre at Harvard University during the coming winter. The dates for them are Thursday evenings, Oct. 24, Nov. 14, [illegible], March 12 and April 23. The period for renewals of last year's subscribers will expire on Wednesday, Oct. 16, and the public sale for new subscribers will open at Seaver's book store in Harvard square. Among the soloists who will appear during the season are Mrs. Helen Allen Hunt, contralto; Mme. Olga Samaroff, pianist; Carl Wendling, violinist, and Louis Bachner, pianist.

SATURDAY, OCTOBER 12, 1907

MUSIC LOVERS LONG IN LINE

Stand Many Hours to Get Symphony Seats.

Millinery Display is Feature of First Rehearsal.

New Members of Orchestra Able Musicians.

The broad steps of Symphony hall, Huntington av side, were for several hours yesterday banked with fall millinery of many shades, surmounting dainty tailor mades, and all in honor of the first public rehearsal of the Boston Symphony orchestra's 27th season.

The profusion of living decorations extended south along the sidewalk as far as the children's hospital, and was for the most part resplendent in autumnal brilliancy, excepting where the somber black of masculine dress refused absolutely to blend itself into the general color scheme.

No season's opening is complete without the throng of waiters. It is they who think that time is money, but also that the gain is theirs when, after the exercise of much patience, they are admitted—at least 505 are admitted—to the upper balcony for just 25 cents.

At 9:30 yesterday morning the economical enthusiasts began forming a line and as the minutes grew to hours had increased it to wide proportions. It was a great day to be outdoors. The sun was friendly and made everybody feel better by its warm smiles.

There were jolly girls, fresh from the conservatory—music conservatory, of course, though they bloomed like roses—serious-minded teachers, studious musicians, demure maiden ladies, placid mothers and grave-looking men of all ages.

Jostling? Not a bit of it. There was much conversation, but all allegretto. It might have provided a theme for a good composer. At any rate it was pleasant to hear. Music cases—rolls are tabooed—violin boxes, textbooks, shopping bags, some candy boxes and a good supply of newspapers were also in line and helped to add interest to the attractive picture.

Just at 1:30 the big center door was swung open and slowly and decorously the crowd filed into the hall. It was like a primary school at the close of the morning recess; no noise, no shoving and no rush. It seemed that each was willing to take the place that the right of possession gave and there was not a single effort to break the regularity and evenness of the procession There were men on hand to prevent just that thing, but they really didn't have much to do.

At 1:42 the man at the door had counted the 505th admission and the 506th in line, with at least 100 more in the rear, was turned away.

Subscribers and holders of tickets for that particular rehearsal did not begin to arrive much before 2 o'clock. However, all who had planned to be there had reached their seats before the doors were closed, and the concert was begun at 2:30.

There were a few vacant seats. It wasn't because they hadn't been sold. O, no, the people who have subscribed for them haven't come back to town yet, but they will probably be there next time.

The "regulars" were there. Some had their old seats and some didn't. They looked about, each to see one another and to reassure themselves that another season was to be auspiciously opened, not exactly because they were there, but because the "atmosphere" was quite the same.

It seems that the appeal that the women in the audience refrain from wearing large hats has had some effect. The number of "obstructionists" yesterday was comparatively small. Of course there was no end of hats, but fortunately these were no larger than the prevailing style demands. One man who has been attending rehearsals for many years, commented upon that fact, and felt that it should be duly recognized by the press.

Dr Karl Muck, the conductor, received much applause when he came forward to take up his baton. No one has ever said that the handclapping at a Friday afternoon rehearsal was "thunderous." Yesterday it was just the same as ever, and there was no record of anyone splitting a glove.

There have been changes in the personnel of the orchestra. The permanent addition of two men to complete the double quartet of horns has been brought about, and 14 new men to fill the places of others have been engaged, making actually 16 changes.

The new members are nearly all from abroad, and are Dr Muck's personal choice. This gives one the right to assume that they are men of highest ability. In fact, it was proved yesterday afternoon.

Carl Wendling, formerly concert master of the Court theatre of Stuttgart and of the Wagner festival theatre of Bayreuth, has succeeded Mr Hess as concert master. He is regarded as one of the very few great concert masters of the world.

BOSTON DAILY TRIBUNE
SATURDAY MORNING
OCTOBER 12, 1907

SYMPHONY AUDIENCE AGAIN GREETS DR. MUCK

NEW FACES SEEN IN ORCHESTRA AT FIRST "REHEARSAL" OF THE SEASON.

Karl Muck, Symphony Leader.

By Wilder D. Quint

At Symphony Hall yesterday afternoon, the 27th season of Boston's great and superb orchestra opened with the first of the so-called "rehearsals." The word is time-honored misnomer, for in every respect these Friday afternoon offerings are as much concerts as those of Saturday evening. Imagine the excitement among the fair beings who make up the great bulk of "rehearsal" audiences, if Dr. Muck should suddenly command his men to cease playing for instruction in some fine point of interpretation, or should play some one movement of a symphony over three or four times!

But if the afternoon concerts differ in no essential from those of the night, not so the listeners. The "rehearsal crowd," is notoriously chilly, and so it happened that when Dr. Muck appeared from out the familiar doorway and walked to his undecorated music-stand, the applause that greeted him was decorous; nothing more. Tonight it will probably be tumultuous, at least if the cordial way in which leave was taken of the conductor at the final concert of last season counts for anything in the way of prophecy.

Change in the Personnel.

But even apart from Dr. Muck, the first thing that comes home to the habitual symphony-goer is the change in the personnel of the orchestra. Not since the days of the early 80s, when Gericke so ruthlessly weeded out the men selected by Henschel, has there been such an alteration in a single summer.

There are strangers scattered about in all departments of the band. The front desk of the first violins is entirely new, Hess and the long-familiar Adamowski being replaced by Wendling and Czerwonky. From this same section death has taken Moldauer and to it has returned Theodorowizc after several years with the Kneisel quartet. Zach is missed from the violas and Joseph Adamowski from the 'cellos. There are two new horn players and various other pilgrims from abroad, all of whom may reasonably be supposed to be of fine and acceptable calibre. Men and times change, but the Boston Symphony Orchestra may be trusted to go on its way without shadow of turning.

Nor has Dr. Muck changed. He last year won the reputation of being a great conductor, and a poor maker of programs. Both elements stood out in yesterday's concert. Its composition was of the one style sort that offered little variety and finally became cloyingly monotonous. A Bach suite, a Mozart symphony and a Beethoven symphony; those were the ingredients. Contrast, which makes even a mediocre concert sometimes interesting, was almost entirely absent. Nor could it be said that the program was "educational" in showing the development of music, for the Mozart symphony which came in the middle is greater in every respect—in inspiration, in beauty, in emotion and in workmanship—than the jolly Beethoven pastoral that followed it.

Much Beautiful Playing.

But there was much beautiful playing during the afternoon, and some admirably strong and poetic interpretatiton. The familiar Bach suite in D major, a swollen affair at best, when played by a big modern orchestra, went well enough (though it has been played with more precision and finish at these concerts) and it gave us a small opportunity to hear Mr. Wendling, the new concert-master. His style is broad and his tone rich, but appears to be less pure and lovely than that of either Hess or Kneisel. However, of his calibre we can judge better later on.

Dr. Muck read, and the men played the Mozart G minor symphony with a passionate fervor that made it immensely effective. It was modernized, yet not vulgarized; colored with no little freedom, yet never abused. There was less of the elegance of the salon than usual, and the greatness of the composer suffered nothing thereby. The playing was for the most part superfine in quality, although the horns in their passage at the end of the andante were a trifle uncertain and ragged.

The rollicking Beethoven "Pastoral" symphony, a tour de force of joy which once, however, comes perilously near to depicting a snooze by the brookside, was given in virile and breezy style that doubtless delighted the nature-lovers present. "Pleasant thoughts that awaken on arriving in the country," is Beethoven's own tag for the opening movement. Change the "in" to "from" and you have a very excellent sentiment for the entire concert. There were evidences that many listeners had just reached town, and certainly Dr. Muck's choice of subjects aroused pleasant thoughts, if nothing else.

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Last week was a busy one in Symphony Hall, Boston, as the seats for the Boston Symphony concerts were sold at auction. On the seats for these concerts an arbitrary upset price is set for the season, $18 and $10, according to location. The seats are auctioned in the order they are situated in the hall, the bid being a premium to be added to the upset price. For the public rehearsals on Friday afternoons the 505 seats in the second balcony are not sold at auction, these being reserved for door sale at 25 cents each. Every seat is sold for the season except about 50, which the management holds out to sell to casual visitors.

BOSTON SUNDAY GLOBE
OCTOBER 13, 1907

MUSICAL MATTERS

Symphony Concerts Begin Again.

First Program Interesting, But Devoid of Novelties.

Calve's Recital Saturday —Current Comment.

Dr Muck opened the 27th season of Symphony concerts Friday afternoon with a severe and conservative program in which J. S. Bach was represented by his D major suite for orchestra, followed by Mozart's G minor symphony with the "Pastoral" sympnony by Beethoven for the final number. Classical, dignified and befitting the formal beginning of Boston's new musical year the familiar selections were received with the usual manifestations of deep and sincere satisfaction expressed by pattering plaudits from the audience that filled Symphony hall and departed not until the long program was finished. Dr Muck's welcome was cordial, and at the close of the concert the usual rush was kept up for a while and the conductor given further proofs of appreciation by the slowly out-going throng.

This year there are a dozen or more new men in the orchestra. Mr Carl Wendling is the new concert master, and the other artists are scattered through the different instrumental groups. All of them are experienced players and we would have suspected from the performances at the first rehearsal and concert that they were not old associates of their fellow-members. Of course Dr Muck led his forces over familiar ground; but the results fairly disarmed criticism, for the ensemble work was up to the usual high standard of the orchestra—and that is not surpassed by any other orchestra, foreign or domestic.

The five numbers of the Bach suite each received its proper definition, the strongly accentuated measures being given smoothly and with a beautiful clarity of tone. This was specially shown in the string contingents, to which a large part of the dance themes are allotted.

In the glorious G minor symphony Mozart's thematic material seems at times almost too delicate for exposition by a full orchestra, but that is not saying that the pianissimo passages were not given with exquisite grace and daintiness by the lighter strings and woodwinds. They were, and the heavier strings in the second movement developed the concealed melody in admirable fashion. The modulated finale too was worked up skilfully. The various reiteration of themes in the last movement were generally smooth in attack. In Beethoven's familiar "Pastoral" symphony Dr Muck attempted no new "reading." The so-called "atmosphere" was carefully preserved, the quaint episode in the third movement was well played by the oboes, bassoons and other woodwinds and the thunderstorm was sufficiently vehement in character to make a not too noisy interruption to the dance music. The interpretation of the whole work calls for commendation.

This week's program, the second of the series, brings the first novelty of the year, d'Indy's "Wallenstein" symphony. The composer calls it a symphonic trilogy after Schiller, and it is one of the distinguished French composer's early works. Rudolph Ganz will be the soloist, playing Liszt's piano concerto in A major, which is not so well known as the one in E-flat, but by many regarded as the greater work. The third and last number will be Wagner's "Kaisermarsch."

BOSTON EVENING TRANSCRIPT,
WEDNESDAY, OCTOBER 16, 1907

A correspondent, renewing the discussion of the hour at which the Symphony Concerts and the theatres of the first class might most conveniently begin for their public, writes us as follows: "In your remarks about the change of time of the performance at one of the theatres, you use the expression "metropolitan cities." I have before me the list of bookings of the Symphony Orchestra for the current season. Certainly we in Boston can claim to be as metropolitan as the cities I mention below, yet the concerts in all these cities begin at 8.15. The list is: Baltimore, Waterbury, Worcester, Newark, Providence, Buffalo, Detroit, Indianapolis, Columbus, Cincinnati, Troy and Hartford. Of course we do not claim to be as metropolitan as Greater New York or Philadelphia (?); but it does seem to me, if the cities I have mentioned are metropolitan enough to have the concerts begin at a seasonable hour, it is rather absurd that the same arrangement should not have been made for Boston."

Mr. Max Zach, long one of the first viola players of the Symphony Orchestra, one of the conductors at the "Pop" concerts, and an accomplished musician generally, who has made nearly his whole career in Boston, left town on Sunday for St. Louis to begin his work as the conductor of the Symphony and Choral Concerts there. He appears first [illegible] his new public on Nov. 12.

BOSTON MONDAY MORNING ADVERTISER,

MUSICAL MATTERS

THE SYMPHONY CONCERT.

Programme.

Bach—Suite in D minor.
Mozart—Symphony in G minor.
Beethoven—Pastoral Symphony.

There was a sound of symphony by night.
The Bay State's capital had gathered then
Her critics and her music-fiends, and bright
The lamps shone o'er wise women and lank men;
And Dr. Muck beat happily, and when
Music arose with all its mingled sweets,
People forgot the higher price of seats,
And each felt glad that he had come again.

If there was not much novelty in the programme there certainly was enough in the orchestra. The Adamowskis had left an aching void that could scarcely be filled to the immediate satisfaction of Bostonians, but the advent of Mr. Wendling, the new "concert-meister" successfully covered the Hessian retreat. There were not only many new faces in the ranks, but some of the old ones were found in new places. There had been several changes made in the seating of the men, of the advantage of which we shall be able to judge later on. Dr. Muck is evidently desirous of leaving his mark on the orchestra, of adding new life to its membership and eliminating all traces of fossilization.

Nevertheless the ensemble of the opening concert was not so smooth as it has been heretofore. There were many points of individual excellence, the bassoon, the oboe and the first horn all made a good record in the pastoral symphony, but the violin tones were rough and the brasses at times noisy and not perfectly together. Something like this is to be expected of an orchestra that has been partially made over, and we expect these faults to disappear very soon, but they were in evidence in the dainty Mozart symphony and in the Bach Overture.

Bach's Suite made a good opening of the season, better than that "Dedication of the House" overture with which Henschel used to begin the series. Possibly Wagner's "Greeting to the Hall" would make an appropriate number for a first concert. "Dich theure Halle" would appeal to many who had bought high-priced season tickets.

We recall the Bach Suite being applauded to the echo when it was last performed here. The monotony of key hampers the work somewhat, but its clear melodies and noble counterpoint overcome this defect. The final Gigue might have been more rollicking.

The gem of the concert seemed to be the G minor symphony, for this is Mozart's best orchestral work. It may not be as ambitious as his "Jupiter Symphony," but it is infinitely sweeter, more spontaneous and poetic. Dr. Muck did not individualize the work, but read it in a strong and manly fashion, which however did not obscure its pathos and delicacy. The finale was particularly strong, its contrasts being very effectively made.

The Pastoral does not seem to grow upon us. It is an uneven symphony. Its first movement is filled with good intellectual development and does not attempt the landscape-painting which fills the next two movements. The work is interesting historically, since it shows how "programme-music" began, for, although there were definite pictures attempted in instrumental music before Beethoven, this is the first important effort to make it speak a definite language.

Yet some of the touches seem archaic. That poultry trio of nightingale, quail (without toast) and cuckoo, has been obliterated by the bleating of Richard Strauss' sheep ("Don Quixote") and the whinneyings of Wagner's race-horses in "Die Walkuere." The second movement, "The Brook," is prolix. Beethoven must have had Tennyson's brook in his mind—"Men may come and men may go, but I go on forever!" Yet some good musicians (Mr. Gericke for example) consider this part the gem of the symphony.

The thunder-storm is one of the great instances of tone-painting and was an epoch-making movement when it appeared. Wagner, St. Saens, Berlioz, Rossini, Verdi, and a host of others have since tried their hand at tempest-making without having surpassed this spell of bad weather. Some may object that the lightning comes after the thunder in this, or that there is not even an umbrella-motive in its measures, but it remains one of the strong pictures in the musical art-gallery.

If Dr. Muck did not attain the standard in the Bach Suite which Boston has had in past performances, he certainly excelled in this storm movement. It was, all in all, the best performance of this number that we can recall. The wind piped on the piccolo, the rain fell on the violins, the tumult grew on the trombones, and it was in every way an exciting bit of modern music executed in a modern manner.

Per contra the Thanksgiving at the end fell off a trifle, and was, like the beginning of the concert, somewhat rough, with poor ensemble and tone-quality. We repeat that this is to be condoned in a first concert of the season, and that the conductor ought to be allowed time to get his new material into shape; for our orchestra is fast becoming like the boy's jack-knife, which first received a new blade and afterwards a new handle. Is it our old orchestra?

Louis C. Elson.

[26]

BOSTON EVENING TRANSCRIPT.
SATURDAY, OCTOBER 12, 1907

THE SYMPHONY CONCERT

AN AGREEABLE BEGINNING OF THE NEW SEASON

Bach, Mozart and Beethoven Make the First Programme and the Performance Renews and Confirms Some of the Best Traits of the Orchestra and the Conductor—The "Pastoral" Symphony Dramatized—A Warm Welcome for Dr. Muck and an Untoward Incident — Concerts Next Week—The Kneisel Series—Other Musical News

The twenty-seventh series of Symphony Concerts and the second year of Dr. Muck's conductorship began yesterday afternoon in Symphony Hall; while for the first time within recent memory there had been a considerable change in the personnel of the orchestra. The audience, as usual, filled the hall to the last seat, and rustled with pleasant interest in itself and its own whereabouts, as the way is at the first concert of a new season. It amused itself also with a scrutiny of the new faces in the front rank of the band (and perhaps with recollections of the old), and it received the conductor warmly, as warmth goes at an afternoon concert, when he came first to his place. Its applause was much less hearty as one item on the programme followed another, and towards the end came unexpected signs of the presence of a new public impatient under a succession of suite, symphony, and symphony, and plainly unaccustomed to the unwritten code of the afternoon concerts. All who frequent them know that departures are sometimes many at each pause toward the end of the concerts. They were unusually so yesterday, and for the first time in two years of experience, they continued while the orchestra was actually playing. The departing brushed through long rows of occupied seats, rustled down the aisles, swung the doors audibly. Such an incident, with its disregard of the rest of the audience, is novel at the Symphony Concerts. Dr. Muck did not hide his just irritation, and resentful looks and words were many. The concert was indeed long—a full two hours; the pieces were familiar classics, but the performance of all three was stimulating pleasure, and through it all played some of the most admirable qualities of Dr. Muck's conducting. The three pieces were:

Bach: Suite in D major, No. 3, for Orchestra.
Mozart: Symphony in G minor (K. 550).
Beethoven: Symphony in F major, No. 6, "Pastoral," Op. 68.

It is a new and a stirring sensation to hear the orchestra again after its five months of silence. The ear of memory is not the ear of the body, and the liveliest recollection may not summon the full measure of the splendors and the subtleties of which the band is capable. Subtleties were fewer, yesterday, than they sometimes are; but splendors were many. From beginning to end of the concert, from the new first violins through the new double-basses, the orchestra was alertly alive. It sprang to its work, to its music, to its conductor's will. So far as a single concert may disclose, the new players—or, perhaps, the causes that have brought some of them to their new posts—are a distinctly animating force. The new fire, elasticity and responsiveness, the larger intensity and the larger power that Dr. Muck has been cultivating in the orchestra were in full and free, but never uncontrolled or unproportioned, play. The rich sonority of tone at the beginning of Bach's suite was thrilling. The glorified dance-tunes with which it ends went in lusty life. The brightness of the tone in the first and the last movements of Mozart's symphony flashed on the ear as warm, clear light upon the eye. The pulsing voice of the orchestra in Mozart's and equally in Beethoven's andante lifted either to pure song, seemingly upspringing from itself. Beethoven's symphony began in a warm sonority that was orchestral tone spontaneous, alive, elastic. At the end the band sang with full-throated breadth. Throughout the string choir played with a glowing vivacity and responsiveness that gave its brilliance new animation and suppleness. The voices of the wind choir kept their familiar, pure and sensitive beauty, and their old artistry in the weaving of instrumental detail. The band has played with a more chiselled smoothness, and a more edgeless euphony. It has been in rehearsal only a week, and the fulness of some of its qualities only time and association may bring. The pleasure of yesterday was the new or the seemingly new vivacity and elasticity of its tone, the songful quality with which it intensified it, and the ordered and responsive power with which it gave it eloquence. Clearly Dr. Muck is printing himself upon the orchestra. It plays now in his image and in the image of no other conductor.

The subtlety of the afternoon—and it was not a subtlety so clear and keen was the impression of it—was the distinctive and sympathetic quality of tone that Dr. Muck and his men brought to each of the three pieces. Their voice with Bach's suite was not their voice with Mozart's symphony. Their voice with Beethoven was not their voice with either of the other two. They spoke in the "overture" that begins the suite, with a sturdy, square-toed pomp of tone; they sang the succeeding air with a large and easy simplicity; and lusty and hearty were the succeeding dances. The suite was indeed the music of the robust old Cantor—a large two-fisted man in spite of all the pedants and the idealists—as Cothen and Leipzig and other German towns knew him when he walked their streets. The conductor and the band passed to Mozart's symphony and straightway the lusty largeness of their striding tone vanished. Through all the symphony it was of a lighter body and of a finer suppleness. [illegible] clear brightness through the [illegible] flowed serenely fluttered in the fragments of it. Elegance was its trait in the graces of the scherzo, and it was vivacity itself in the finale. Again it had taken body, shape, color, voice, from the intrinsic and distinctive qualities of the music and so expressed and differentiated it. Then Beethoven, and with him, as Dr. Muck and his men played the "Pastoral" symphony, came a larger, deeper, richer, warmer-colored tone. It was eloquent in itself; it was emotionally expressive; a touch of exaltation amplified it. Once more the tone was of the matter and the manner of the music. Once again Dr. Muck had confirmed one of the most admirable and unobtrusive of his abilities —that by which he differentiates each piece from all the rest, isolates its essentials, like a musical chemist, and plays it, so to say, in itself and its own kind.

Throughout, indeed, in another respect this same quality had been in notable play. The rediscovery of Bach is a pastime that is now nearly two hundred years old, and each rediscoverer in the joy of his "find" will have it that Bach always and everywhere is emotional in the modern sense. Yet he did much sturdy music-making for no other purpose than to exercise his calling and make his living. No doubt a man of his lusty temperament got some emotions out of the process and the feeling that was in him for his work went into the fruit of it. All that, however, does not make this particular suite in D and much other of Bach's music emotional as we of 1907 understand the word, and it is stupid to try to twist it so. Dr. Muck's poised intelligence easily avoided this pitfall. He played the suite no less sturdily than, with any modern orchestra, it seems to have been written. Almost as many will have Mozart emotional in the modern sense as well; but if ever there was a child of his time it was he, and the eighteenth century was not emotional as the nineteenth and the twentieth are. Mozart had a temperament, as the sedate and the sprightly of Vienna and Salzburg have recorded of him in many another thing than music. When he wrote, he had feeling for his work and presumably the process stirred him. But try to clothe his music with our self-conscious, sharp-edged, uneasy emotions and forthwith it is distorted, dulled, stiffened. Again Dr. Muck's keen responsiveness to the underlying spirit, the essential and peculiar characteristics kept Mozart's symphony Mozart's.

Then, when the conductor came to Beethoven and the "Pastoral" symphony, he could be as eloquent, as emotional, as dramatic even, as he would. The music invites it, the response of his audience is equally quick and full. And yesterday Dr. Muck did more than make the symphony musically eloquent. He fairly dramatized it. The dramatic thrill, the emotional vivacity that he gave the first movement were like a new sensation. Perhaps he gained it by a brisk and sharp pace and accent at which some purists will quarrel, as they will with the slow pace and long accents of the succeeding andante, but it gave an irresistible animation to the one, and the voice of mounting human song to the other. The same dramatizing quality in conducting and in performance made the scherzo humanly and humorously alive. The storm was more vivid than many an overwrought "tone picture" of yesterday, and the finale, again with the appropriate dramatic sense, swelled richly and deeply to its close. "The Pastoral" is the most human of Beethoven's symphonies; Dr. Muck and his men dramatized its humanity, and at every turn the music seemed to justify them. It is hard to recall when it has seemed so to sound with its own voice. H. T. P.

Concerts Next Week

For the second pair of Symphony concerts, on Friday afternoon and Saturday evening next, at Symphony Hall, Dr. Muck has put the first new composition of the season on his programme—d'Indy's symphonic trilogy, "Wallenstein." The music is new to Boston, but in itself it is twenty or thirty years old. Mr. d'Indy wrote the second part of it in 1874, and ten years later revised it and made it a section of the trilogy. Schiller's three classic Germany plays, "Wallenstein's Camp," "Die Piccolomini," and "Wallenstein's Death," suggested the music; for d'Indy was more a romancist in those days than he is now. The first and the third parts of the music bear Schiller's titles; the second part is labelled "Max and Thecla," with "Die Piccolomini" for a sub-title. The three pieces are opulently and amply scored and representative melodies bind them together against the background of Schiller's plays which the composer assumes in the minds of his hearers. The other numbers of the programme are Wagner's thunderous "Kaisermarsch" in its orchestral arrangement and Liszt's concerto in A major for piano and orchestra—the less familiar of the composer's two concerts, and the one that Mr. Apthorp once happily characterized as "The Life and Adventures of a Melody." Next week Mr. Rudolph Ganz, one of the most interesting and distinctive of the younger pianists, will play the piano part, appearing for the first times with the Symphony Orchestra.

The annual series of six concerts by the Symphony Orchestra in Sanders Theatre at Cambridge will begin on Thursday evening, Oct. 24, and continue through the Thursday evenings of Nov. 14, Dec. 19, Jan. 23, March 12 and April 23. The programme as usual will be made from those of recent concerts in Boston; Dr. Muck will conduct; and the assisting singers and virtuosi will be Mrs. Helen Allen Hunt, the excellent contralto; Mme. Samaroff, the familiar pianist; Mr. Wendling, the first violin of the orchestra; and Louis Bachner for another pianist. Subscribers to the similar concerts of last season may retain their seats by application at Kent's book shop in Cambridge until Wednesday next, Oct. 16. On the following Saturday, Oct. 19, seats not so taken will be sold at the same place.

[27]

SUNDAY HERALD — BOSTON.
OCTOBER 13, 1907

SYMPHONY CONCERT BELOW STANDARD

First Programme of 27th Season Made up of Familiar Compositions.

By PHILIP HALE.

The first concert of the 27th season of the Boston Symphony orchestra, Dr. Karl Muck conductor, took place last night in Symphony Hall. The programme was as follows:

Suite in D major, No. 3, for orchestra....Bach
Symphony in G minor.....Mozart
"Pastoral" symphony, No. 6.....Beethoven

Dr. Muck was welcomed heartily and there was liberal applause after various movements of the three familiar compositions. It may also be said that the applause was at times generous, for the performance as a whole was below the standard of the orchestra in the matter of euphony and also of precision.

It is not necessary at this time to inquire too anxiously into the causes of the falling off in quality of tone, in decision of attack and in finesse of ensemble. There are several new players; the former members have been scattered through the summer; there has been little time for rigorous rehearsal. The compositions by Bach and Mozart are admirably suited to the purpose of exhibiting as in white light any shortcomings in essentals of perfect ensemble.

That there was too often an absence of precision might perhaps have been expected in view of the circumstances, but that there should have been so often a lack of the delightful tonal quality, the euphony that has made this orchestra distinguished above other orchestras, was indeed a surprise. It is enough to repeat that the concert was the first of the season, and that there had not been sufficient rehearsal.

New Members Men of Pith.

For, however desirous Dr. Muck may be to obtain dramatic contrasts, however zealous he may be in his striving after forcible accentuation, he has shown in the past his care for quality and proportion of tone. The new members of the orchestra are said to be men of pith, and as soon as all the players are accustomed to each other and earnest individualities are blended in ensemble, there will be no doubt a full display of the qualities that have long set this orchestra apart from others and won for it the highest praise.

The works chosen for performance are familiar to all. A certain rigidity in the singing of the Bach aria arose probably from fear of falling into the slough of sentimentalism. The feature of Mozart's symphony last night was Dr. Muck's interpretation of the minuet, which was unusually effective, as was in a little less degree his reading of the andante. His conception of the "Pastoral" was sane and fresh, but in all the works performed, as I have said, the orchestra was not heard in its old-time tonal beauty or splendor.

The programme of the concert this week will be as follows: "Wallenstein," triology, after the dramatic poem of Schiller, Vincent d'Indy; Liszt's concerto in A major for pianoforte (Mr. Rudolph Ganz, pianist); Wagner's "Emperor's" march. The triology of d'Indy is one of the early works of this distinguished composer. It was begun in 1873 and completed about 1881. One of the movements was played in Paris as early as 1874, but the triology as a whole was not performed till 1885. The three movements are entitled: "Wallenstein's Camp"; "Max and Thekla"; "The Death of Wallenstein." Mr. Seidl brought out the triology in New York in 1888.

BOSTON TRAVELER, FRIDAY.
OCTOBER 18, 1907

THE management of the Boston Symphony orchestra has devised a scheme by which speculators have little chance to do business at the Symphony concerts. All the seats in Symphony Hall for Friday afternoon rehearsals and Saturday evening concerts are sold at auction at the beginning of the season, with the exception of the 505 seats in the second balcony on Friday afternoons. These have been used for admissions at 25 cents each since the beginning of the concerts in 1881. It long ago became evident that the purpose of Mr. H. L. Higginson to provide cheap seats for students and the like would be defeated if tickets for them were sold in the ordinary fashion. It was decided some years ago to sell no tickets, but to have the people pay cash for the seats as they enter. Only 505 persons are admitted, and each of them pays his quarter as he enters the hall. Every Friday afternoon there is a long line two or three hours before the doors open at 1:30, and it is very seldom, indeed, that there are not many more waiting than can be admitted.

THURSDAY, OCTOBER 17, 1907
BOSTON EVENING TRANSCRIPT.

MUSIC AND DRAMA

A NOTE ON D'INDY'S "WALLENSTEIN"

The Music of His Youth That Is to Be Played for the First Times Here at the Next Symphony Concerts—A Romantic d'Indy—Wisdom as It Flies—Mr. Belasco Opens His New Theatre in New York —Augustus Thomas Writes a New Play for John Mason—Antoine's Blow at a Cherished Tradition—Musical News of the Hour

Mr. d'Indy's symphonic trilogy, "Wallenstein," which Dr. Muck and the Symphony Orchestra are to play for the first times in Boston at the concerts of tomorrow and Saturday, belongs to an earlier time than does most of his music that our audiences have heard, and to an unfamiliar aspect of his temperament and talents. The composer was a mature youth of twenty-three when he began the music in 1874; he was barely thirty when he completed it in 1880; and for much of the intervening time he was still pursuing his studies at the Conservatory and with César Franck. In those days, too, he journeyed much into Germany; sought the acquaintance of Liszt and of Brahms; heard Wagner's operas at Bayreuth, when they were new and strange; pondered long over Schumann; read and reread the romantic, fateful and shadowy tragedies and tales of Schiller and his kind; and gazed intently at the pictures of the German artists of the middle ages. Mr. d'Indy's temperament was deeply and soberly romantic in those years, as it is, with an added austerity even now. Schumann and Wagner stirred him musically. Schiller and Goethe penetrated and seized his imagination. He loved exaltation and mystery, as he loves them still; but he courted as well a romantic vigor and picturesqueness that have turned graver with the advancing years. Comparatively concrete ideas and impressions kindled him then as abstract moods and imaginins wake in him now in his music.

With d'Indy so minded and so occupied, it is easy to see how Schiller's three plays of "Wallenstein's Camp," "Die Piccolomini," and "Wallenstein's Death" stirred his imagination to music. His first composition to come to actual performance was an overture to "Die Piccolomini," which he afterwards remodelled generally and rewrote minutely to make the second part of the troligy. There it is re-named "Max and Thecla," after the son of Octavio Piccolomini and the daughter of Wallenstein, whose hapless love—since they are the children of bitter and pursuing enemies—makes the lyric and the gentle episode in Schiller's plays. In the same fashion, Mr. d'Indy has made it the contrasting portion of his musical trilogy, between his "tone-picturing" of "Wallenstein's Camp"—the first part—and the tragic close in "Wallenstein's Death." Max is young, high-hearted, ardent, alike in his devotion to Thecla, to Wallenstein and to his father. From the father he learns Wallenstein's treachery, struggles not to believe; and when he must believe, struggles again with Wallenstein's appeals for silence. To and fro in this tragedy goes his love for Thecla, and it is easy to believe that behind d'Indy's music lies the scene in "Die Piccolomini" in which they open their tortured hearts to each other.

For the tragic aspect of his symphonic drama, Mr. d'Indy has sought, seemingly, the march of destiny upon Wallenstein to his ruin, and he would put into his music something of the might of the man, as Schiller conceives him, and of the fateful mystery of his fall. The third part of the music runs in such mood of oncoming and irresistible fate. Equally over against it and the lyric episode of Max and Thecla stands the richly colored, changeful and animated music that would catch the atmosphere of "Wallenstein's Camp." It is romantic, almost chivalrous, writing and in it Mr. d'Indy is already imaginative and resourceful in illusive instrumental colors. In the scene of Max and Thecla play the characteristic depth and sincerity of pure emotion that were to flower in his later work; while in the final episode is not a little of the large and austere power, the deep and mysterious voice, of the second symphony or of "The Stranger," his music-drama that we in America have still to know. "Wallenstein," however, belongs to the seventies, and then even for Mr. d'Indy, Wagner was near, new and overshadowing. No wonder that sometimes he has written in the idiom of Baireuth.

From NEW YORK MAIL
Address
Date OCT 19 1907

The Boston Symphony orchestra has reduced materially the number of concerts to be given this season, following a policy to cut down the smaller concerts outside of Boston. Dr. Muck learned as much about "one-night stands" as he cares to, and, believing that one hundred concerts are enough for any organization, this decision was upheld. Outside of the regular series in Boston, New York, Brooklyn, Philadelphia, Washington, Baltimore, Worcester, Providence and Cambridge, the orchestra will give one concert in Waterbury, Conn.; Newark, Buffalo, Detroit, Indianapolis, Columbus, Troy, Hartford, and two in Cincinnati. In addition to these, the two regular pension fund concerts will be given in Boston.

EMILIE FRANCES BAUER.

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BOSTON SYMPHONY.

Public Sale For Concerts Will Open On Monday.

The public sale of seats for the Baltimore concerts of the Boston Symphony Orchestra will open at Albaugh's ticket office, 109 North Charles street, on Monday morning next at 9 o'clock. The usual quota of five concerts will be given, the dates being November 6, December 4, January 8, February 19 and March 18, the place being as usual, the Lyric.

OCTOBER 19, 1907.

SYMPHONY ORCHESTRA GIVES 'WALLENSTEIN'

The second rehersal of the Symphony Orchestra yesterday afternoon introduced an interesting novelty "Wallenstein," a trilogy after Schiller, by Vincent D'Indy, a work which has been performed in other American cities, but never in Boston. Rudolph Ganz, who is pleasantly remembered as soloist at these concerts the season before last, was heard in the Liszt concerto in A major no 2, for pianforte. The program closed with the ponderous "Kaisermarsch" of Wagner.

D'Indy conducted the Boston Symphony at a series of concerts two seasons ago and it is rather remarkable that he did not perform the "Wallenstein" trilogy of that time. It is tone painting of high order, especially the second movement, "Max and Thekla," depicting love and death. The first movement describing camp life, faithfully depicts the wild jollity, savageness, and general confusion of the German encampment, while the last number typifying the "Death of Wallenstein" is merely a solemn dirge behind a scurrying of conspirators.

Ganz was given a gratifying reception and played the intricate and dazzling concerto with a brilliancy which was enhanced by the superb orchestral setting.

Dr. Muck conducted in a manner to bring out and emphasize every shade and color of the D'Indy tone poem, while he led the band in the "Emperor's March" with all the enthusiasm of the ardent Wagnerite. The playing of the orchestra was all that could be desired.

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OCT 15 1907

Dr. Muck's propensities are again shown in the arrangement of programmes for the opening concerts of the Boston Symphony orchestra in its home city October 11. The first included the Bach suite in D major, the Mozart symphony in G minor and the Beethoven pastoral, No. 6. While this is superb in its fitness, there will be those who, in the face of such a programme, will long for a bit of tabasco. On the other hand, the programme of this week opens with the symphony trilogy, "Wallenstein," by D'Indy, played for the first time in this country, and the Wagner kaisermarsch, between which Rudolph Ganz will play Liszt's concerto in A major for piano. It is evident that Dr. Muck prefers to draw a dividing line between classic and modern. While these are Boston programmes, it is safe to believe that "coming events cast their shadows before."

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From ... N...G SUN

Address ...

Date ...

Ticket speculators are always with us thanks to mere man, who wants the best seat at the latest popular attraction, and always wants it late. The management of the Boston Symphony Orchestra has devised a scheme by which speculators have little chance to do business at the symphony concerts in that town.

As is generally known, all the seats in Symphony Hall for Friday afternoon rehearsals and Saturday evening concerts are sold at auction at the beginning of the season, with the exception of the 505 seats in the second balcony on Friday afternoons. These have been used for admissions at 25 cents each since the beginning of the concerts in 1881. It long ago became evident that the purpose of Mr. H. L. Higginson to provide cheap seats for students and the like would be defeated if tickets for them were sold in the ordinary fashion, for as seats go in Symphony Hall for the Boston Symphony concerts the second balcony could easily be sold out at the rate of $1 or $1.50, as they are among the best seats in the hall.

To defeat the speculators, therefore, it was decided some years ago to sell no tickets, but to have the people pay cash for the seats as they enter. There are 505 seats and only 505 persons are admitted, and each of them pays his quarter as he enters the hall. Every Friday afternoon during the season, no matter what the weather may be, there is a long queue two or three hours before the doors open at 1:30, and it is very seldom indeed that there are not many more waiting than can be admitted.

When a popular soloist like Melba or Paderewski is to appear, the "waiters" begin to arrive as early as 8 o'clock in the morning, bring their camp stools, their books and their lunches, and make themselves as comfortable as possible, to the great edification of the rubber neck wagons.

Frankly, here in New York, where grand opera has the stage centre, our orchestras would rather see the ticket speculators at their door than the "S. R. O." sign. They do not precede, they rather follow, prosperity.

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AMERICAN

OCT 20 1907

Boston Symphony Orchestra.

The public sales of the Baltimore concerts of the Boston Symphony Orchestra will open at Albaugh's ticket office, 109 North Charles street, tomorrow (Monday) morning, October 21, at 9 o'clock. The usual quota of five concerts will be given, the dates being November 6, December 4, January 8, February 19 and March 18, the place being, as usual, the Lyric. The season 1906-1907 was the most successful the orchestra has ever had in Baltimore, and there is every reason to believe that the coming winter will be even more so.

The advent of Dr. Karl Muck, the conductor, added much to the interest of the concerts, and now that he has become familiar with his orchestra and with his audience, even more may be expected from the artistic point of view. Much to the gratification of all music lovers, Dr. Muck has been allowed by the German Emperor an additional leave of absence of one year, which assures his presence during 1907-1908, at any rate, and, perhaps, here is a proper place to say that absolutely no plans have been made regarding the conductorship of the orchestra for 1908-1909. It is the hope of the management that Dr. Muck may be retained for one or more additional seasons, and nothing will be done until this is settled finally one way or another.

The orchestra will return to Baltimore slightly larger than it was last year, its total membership now being 98, instead of 96, the additional members completing the two quartets of horns. Hitherto the orchestra has had but six. But a sixth of its membership is new this season, and various shifts have been made among the other members. There will be five new first violins, three new second violins, one new viola, one new cello, two new double basses, a new bass clarinet, a new double bassoon, two new horns, a new tuba and some new men in the percussion section. Some of these changes have been made necessary by the death and resignation of old members. The others have been made because of the necessity of keeping the orchestra up to its high standard.

Following last year's plan, there will be no soloist at the first and fifth concerts—in November and March. For the other three concerts the solo material is extraordinarily strong. At the December concert Paderewski will play with the orchestra, and this will be his only appearance with orchestra in Baltimore during his tour of America. Teresa Carreno will play with the orchestra at the January concert, and in February the soloist will be Mme. Melba, who will then make her only appearance of the year in this city.

The novelties to be presented will be chosen from the following list: New symphonies by Henry K. Hadley and Bischoff; d'Indy's Wallenstein symphony; Reger's variations; Bossi's intermezzo, "Goldoniani;" a new work for piano and orchestra by Loeffler; a symphony poem by Ertel; another by Boehe; an orchestral piece by Schjelderup; suites by Reznicek and Hugo Kaun; a serenade by Szekles; Humperdinck's overture, "Heirat wider Willen;" Cesar Franck's "Redemption," and Pfitzner's overture, "Christelflein." It is likely that this list will be added to before the end of the season.

...spaper Cutting Bureau in the World

From ...

Address ...

OCT 20 1907

The public sales of the Baltimore concerts of the Boston Symphony Orchestra will open at Albaugh's tomorrow morning. The usual quota of five concerts will be given, the dates being November 6, December 4, January 8, February 19 and March 13. They will be given at the Lyric as usual.

The season 1906-1907 was the most successful the orchestra has ever had in Baltimore, and there is every reason to believe that the coming winter will be even more so.

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Newspaper Cutting Bureau in the World

From ...

HER OCT 20 1907

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Date ...

The annual route book of the Boston Symphony Orchestra, which has just been published, shows that this famous organization will give an even hundred concerts this year, considerably less than the total in past years. It is understood that the policy of the management of the orchestra in the future will be to cut down as much as possible the number of smaller concerts given outside of Boston. This is due to the belief that the hardship of travel these "one-night stands" entail more than offsets the financial benefit which comes from these concerts. In the past it has been the custom of the orchestra to give two concerts on the way home from its monthly visit to New York,

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Institute Announces Five Boston Symphony Concerts

David Bispham and Bessie Bell Collier Are on This Week's Music Programme—Hofmann Coming.

Probably the most interesting musical function this week will be a recital by David Bispham, baritone, and Miss Bessie Bell Collier, violinist, accompanied by Harold O. Smith and Miss Grace Collier.

The recital will be given in Association Hall, Bond and Fulton streets, on Thursday evening.

On Thursday evening, October 31, the opening piano recital of the season will be given in the Baptist Temple by Josef Hofmann.

The Brooklyn Philharmonic Society and the Brooklyn Institute announce five concerts by the Boston Symphony Orchestra, with Dr. Karl Muck as director. The dates selected are, November 8, December 3, January 10, February 21, and March 20.

Many Changes in Orchestra.

The orchestra will return to Brooklyn slightly larger than it was last year, its total membership now being ninty-eight instead of ninety-six, the additional members completing the two quartets of horns. Hitherto the orchestra has had six. But a sixth of its membership is new this season and various shifts have been made among other members.

There will be five new first violins, three new second violins, one new viola, one new 'cello, two new double basses, a new bass clarinet, a new bassoon, two new horns, a new tuba and [illegible] new men in the percussion section. Some of these changes have been made necessary by the death and resignation of old members. The others have been made because of the necessity of keeping the orchestra up to its high standard and the Pension Fund of the orchestra is now making retirements of older members possible with a minimum of hardship to them.

Since last spring death has deprived the orchestra of the services of Arnold Moldauer, for many years one of its best first violins, and of Otto Frietsche, its bass clarinet. Professor Willy Hess, for three years the concert master, is spending the Winter abroad on a year's leave of absence. Timothee Adamowski and his brother, Josef Adamowski, resigned in order to give more time to their work in chamber music, and Max Zach, who shared the first desk of the violas with Mr. Perir, resigned to become the conductor of the St. Louis Choral Symphony Society. The other changes were made according to the wishes and advice of Dr. Muck, who personally selected all the new members.

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OCT 19 1907

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Brooklyn, N. Y.

OCT 21 1907

The management of the Boston Symphony Orchestra has devised a scheme by which speculators have little chance to do business at the symphony concerts in that city. As is generally known, all the seats in Symphony Hall for Friday afternoon rehearsals and Saturday evening concerts are sold at auction at the beginning of the season, with the exception of the 505 seats in the second balcony on Friday afternoons. These have been used for admissions at 25 cents each, since the beginning of the concerts in 1881. It long ago became evident that the purpose of H. L. Higginson to provide cheap seats for students and the like, would be defeated if tickets for them were sold in the ordinary fashion, for as seats go in Symphony Hall for the Boston Symphony concerts, the second balcony could easily be sold out at the rate of $1 or $1.50, as they are among the best seats in the hall. To defeat the speculators, therefore, it was decided some years ago to sell no tickets, but to have the people pay cash for the seats as they enter. There are 505 seats and only 505 persons are admitted, and each of them pays his quarter as he enters the hall. Every Friday afternoon during the season, no matter what the weather may be, there is a long queue two or three hours before the doors open at 1:30, and it is seldom indeed that there are not many more waiting than can be admitted. When a popular soloist like Melba or Paderewski is to appear, the waiters begin to arrive as early as 8 o'clock in the morning, bring their camp stools, their books, and their lunches, and make themselves as comfortable as possible, to the great edification of the rubberneck wagons.

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...e Oct. 20, 1907.

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A New Concert-Master

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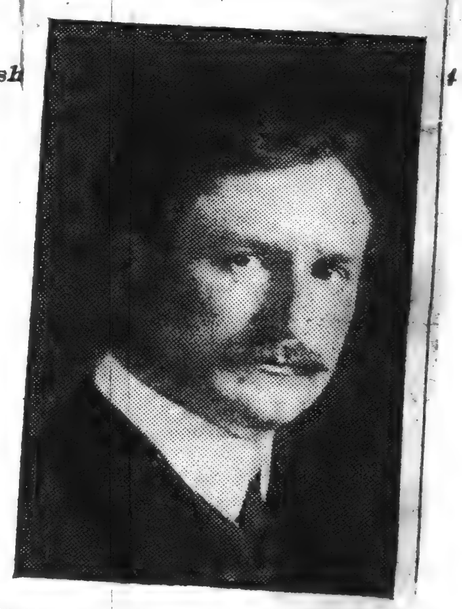

Mr. Carl Wendling, who succeeds Prof. Willy Hess with the Boston Symphony Orchestra. Mr. Wendling comes from Stuttgart, where for four years he has been the concert-master at the Court Theatre. Although he is but 32 years old, he has been for four years concert-master under Steinbach, in addition to his services in Stuttgart. He has been concert-master at Bayreuth for the last three festivals, and for three seasons held that position in the German performances at Covent Garden under Richter.

Newspaper Cutting Bureau in the World

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EAGLE
Brooklyn, N. Y.
OCT 19 1907

The opening sale of the seats for the Philharmonic concerts by the Boston Symphony Orchestra will be held next week. There will be five concerts on Friday evenings at the Baptist Temple. Dr. Karl Muck conducts the ninety-eight musicians and the soloists are artists of the highest rank. M. Paderewski, the world famous pianist, appears in December, Mme. Teresa Carreno on January 10 and Fritz Kreisler on February 21. The orchestra will present many novelties—new symphonies by Henry K. Hadley and Bischoff, d'Indy's "Wallenstein" symphony, Cesar Franck's "Redemption" and Pfitzler's overture "Christelflwin," as well as other numbers. The first concert will be Friday evening, November 8. The series is under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute of Arts and Sciences.

From RECORD
Address PHILADELPHIA
Date OCT 20 1907

—The management of the Boston Symphony Orchestra has devised a plan by which speculators have little chance to do business at the symphony concerts in that city. It long ago became evident that the purpose to provide cheap seats for students and others would be defeated if tickets were sold in the ordinary fashion. To defeat the speculators, therefore, it was decided some years ago to sell no tickets, but to have the people pay cash as they enter. There are 505 seats, and only 505 persons are admitted, and each of them pays his quarter as he enters the hall.

Boston Symphony

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Adresse : Cours Vincennes
Signé :

— De New-York : M. Hammerstein, directeur du Manhattan Opera, a l'intention de créer des établissements similaires dans toutes les grandes villes des États-Unis : Philadelphie, Chicago, Boston, Washington, Cincinnati et Saint-Louis. Dans toutes ces villes, M. Hammerstein a entamé, pour l'acquisition de terrains, des négociations qui sont sur le point d'aboutir. L'ouverture de l'Opéra de Philadelphie est même assurée déjà pour le mois de novembre de l'année prochaine. Tous ces opéras ne seront pas exclusivement des succursales de celui de New-York. Il va sans dire que les « stars » de l'ensemble de New-York y donneront des représentations, mais les établissements seront indépendants les uns des autres et chacun aura sa troupe à lui.

— Les New-Yorkais vont, au courant de la saison qui commence, être littéralement gavés de musique. Les directeurs des deux Opéras, MM. Conried et Hammerstein, qui se font une concurrence acharnée, non seulement augmenteront le nombre de leurs représentations hebdomadaires, mais joueront pendant vingt semaines, au lieu de dix-huit. D'autre part, il y aura des concerts à n'en plus finir : la Philharmonie de New-York, sous la direction de M. Wassili Safonow, en annonce provisoirement seize; l'Orchestre symphonique de Boston, que dirige M. Karl Muck, en donnera dix; l'Orchestre symphonique de M. Walter Damrosch, vingt-huit; l'Orchestre russe de M. Modeste Altschuler, six, et celui de M. Volpe, trois. Et l'on annonce des tournées de violonistes, de pianistes et d'enfants prodiges par douzaines.

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Newspaper Cutting Bureau in the World

New York Times

From ...

Address ...

Date OCT 20 1907

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In Prof. Hess's place as concert master will be found Carl Wendling, concert master of the Court Theatre of Stuttgart. His colleague at the first desk, the successor of Timothée Adamowski, is Richard Czerwonky of Berlin. In place of Mr. Moldauer is Julius Theodorowicz, formerly a member of the orchestra, and for the last several years the second violin of the Kneisel Quartet.

Following last year's plan there will be no soloist at the first and fifth pairs of concerts—in November and March. In December the soloists will be Anton Van Rooy in the evening and Paderewski in the afternoon. This will be Paderewski's only appearance with orchestra in New York.

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The First Established and Most Complete Newspaper Cutting Bureau in the World

TELEGRAPH

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OCT 19 1907

Date ...

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PUBLIC LEDGER

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Address ...

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From TRIBUNE
Address PROVIDENCE
Date OCT 13 1907

When Dr. Karl Muck reached Boston last week he brought with him a stout packing case, so heavy that it required the strength of two husky porters to handle it. Dr. Muck remarked apologetically that the weight was due to a new score by Max Regor, which it contained, among other things. In all, Dr. Muck has brought over 14 new works which he is to present during the coming season. In the list of composers is one American, Henry Hadley, one adopted American, Charles Martin Loeffler and several names which are new to this country.

The list of novelties is as follows: H. Bischoff, Symphony; Henry Hadley, Symphony; Max Reger, variations; Bossi, "Intermezo Goldoniani;" Loeffler, Orchesterstuck; Schjelderup, Orchesterstuck; Ertel, Symphonie Poem; Boehe, Symphonie Poem; Reznicek, "Suite;" Hugo Kaun, "Suite;" Szekles, "Serenade;" d'Indy-Wallenstein, Symphony; Humperdinck, overtures, "Heirat wider Willen;" Franck, "Redemption;" Pfitzner, overture "Christelflein." In addition to these will doubtless be played some novelties which Dr. Muck had sent to Boston during the summer.

From STAR.
Address ...
Date OCT 20 06

The public subscription sale for the Washington concerts of the Boston Symphony Orchestra opened at the new ticket office of Mr. T. Arthur Smith, 1411 F street, Tuesday morning last, and the sale of seats has been something unprecedented. The usual quota of five afternoon concerts will be given, the dates being November 5, December 3, January 7, February 18 and March 17, and they will occur at the National Theater at 4:30 in the afternoon. Dr. Muck, who was to conduct the orchestra again during the present season, has brought over a number of new compositions, some of which, it is expected, will be presented at the Washington concerts. Among them is a symphony by Henry Hadley, a symphony by Hermann Bischoff; "Intermezzo Goldoniani," by Bossi; "Orchesterstueck," by Charles Martin Loeffler; "Variations," by Max Reger; two symphonic poems, one by Ertel, the other by Boehe; "Redemption," Caesar Franck; "Symphony," Reznick; overture, "Heirat wider Willen," by Humperdinck, and overture, "Christelflein," by Pfitzner. Mr. Henry Hadley is the American composer who won the Paderewski prize for his symphony, "The Seasons," and residents of this city ought to have an opportunity of hearing at least one of his works played by the orchestra. There will be no soloists at the first and fifth concerts, but Paderewski will assist at the December concert, it being his only appearance with orchestra in this city during the present season. At the concert in January the soloist will be Teresa Carreno, the female Rubinstein, and unquestionably the greatest of woman pianists. For the fourth concert, in February, Fritz Kreisler, the violin virtuoso, has been engaged.

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EAGLE
[illegible], N. Y.
OCT 19 1907

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From .....
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—The management of the Boston Symphony Orchestra has devised a plan by which speculators have little chance to do business at the symphony concerts in that city. It long ago became evident that the purpose to provide cheap seats for students and others would be defeated if tickets were sold in the ordinary fashion. To defeat the speculators, therefore, it was decided some years ago to sell no tickets, but to have the people pay cash as they enter. There are 505 seats, and only 505 persons are admitted, and each of them pays his quarter as he enters the hall.

Es ... 1884

M Boston Symphony

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VOIR AU DOS

Journal Le Menestral
Date : Fevrier
Adresse : Rue Vivienne
Signé :

TS

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Newspaper Cutting Bureau in the World

From New York Times
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Dr. Karl Muck has been engaged as conductor for the season of 1907-08, and Mr. Wendell Heinemann will be the assistant conductor. Dr. Muck has been granted by the German Emperor an additional leave of absence of one year, which assures his presence during 1907-08. No plans have been made concerning the conductorship of the orchestra for 1908-09. It is the hope of the management that Dr. Muck may be retained for one or more additional seasons, and nothing will be done until this is settled finally one way or the other.

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Es ... 1884

[29]

From ..... OCT 20 19

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...ork, 1884

From ..... HARLEM LOC

Address ..... NEW YORK CITY

Date ..... OCT 19 1907

The Boston Symphony Orchestra, with many new faces in its ranks and conducted by Dr. Carl Muck, will appear this year on the following dates: Nov. 7-9, Dec. 5-7, Jan. 9-11, Feb. 20-22, March 19-21. Many new and interesting works are promised, including a new symphony by the American, Henry Hadley.

The dates of the Philharmonic Society's concerts are: Nov. 15-16, Nov. 29-30, Dec. 13-14, Jan. 3-4, Jan. 24-25, Feb. 7-8, Feb. 28-29, March 13-14. Wassili Safonoff will again be the conductor.

Josef Hofman, the great pianist, will appear in recital at Carnegie Hall, Saturday afternoon, Oct. 26. His program is a highly interesting one, including Beethoven's last Sonata Op. 111, twenty-five of Chopin's preludes, the great Schumann Fantasia, and a group of Liszt pieces.

Established ...

From ..... TIMES

Address ..... BROOKLYN, N. Y.

Date ..... OCT 19 1907

The opening sale of seats for the Brooklyn concerts of the Boston Symphony Orchestra, which have been duly heralded, will be held next week. The first concert will be on the evening of Friday, November 8, with an exclusive orchestral programme. Paderewski, Mme. Teresa Carreno and Fritz Kreisler will be the soloists at the second, third and fourth concerts, respectively.

...ork, 1884

The First Established and Most Complete Newspaper Cutting Bureau in the World

From .....

Address ..... PHILADELPHIA, PA

Date ..... OCT 20 1907

Boston Symphony Orchestra

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Newspaper Cutting Bureau in the World

From ..... BULLETIN

Address ..... PHILADELPHIA, PA

Date ..... OCT 19 1907

The Boston Symphony Orchestra will this winter give its usual five concerts in the Academy of Music, on Monday evenings, November 4, December 2, January 6, February 17, and March 16. Three soloists are announced, Paderewski, whose only appearance here with orchestra it will be; Melba, who, it is said, will make no other appearance in Philadelphia this season, and Teresa Carenna, the pianist. There will be no soloist at the first and fifth concerts.

Established ...

OCTOBER 19, 1907

Symphony Draws Large Gathering

Society Leaders Turn Out in Force at Rehearsal—Mme. Calve to Sing Today.

A large and handsome gathering turned out for the Symphony rehearsal yesterday, the scene to be duplicated today, when Calve sings. Noted in the throng were Mrs. Edwin Upton Curtis, a picture in smart fall attire; Mrs. F. Gordon Dexter, just home from abroad; Mrs. Francis Lee Higginson, Sr., Mrs. Francis Lee Higginson, Jr., the Misses Julia and Barbara Higginson, Mrs. James Jackson, her daughter, Mrs. George C. Lee, Jr., Mrs. Frederic Converse, Mrs. Wallace Goodrich, Mrs. Frederick Warren, Mrs. Charles H. Greenleaf, Mrs. T. P. Gooding, Mrs. William P. Fay, Mrs. Henry Howard Fay, Mrs. F. R. Comee, Mrs. G. H. Francis, Miss Alice Gardiner, Mrs. Roger Wolcott and daughter Cornelia, Mrs. Hugh Whitney, Mrs. Arthur Astor Carey, Mrs. Karl Muck, Mrs. Franz Zerrahn, Mrs. F. R. Nourse, Mrs. Henry Parker Quincy, Mrs. John L. Thorndike, Mrs. Nathan Matthews, Mrs. George Stoddard, Mrs. Nason Hamlin, Mrs. George Mumford, Mrs. S. Reed Anthony, Mrs. Walter Scott Fitz, Mrs. Neal Rantoul and daughter, Miss Forbes, Mrs. De Ford Bigelow, Mrs. Matthew Luce, Jr., Mrs. R. D. Whittier, Mrs. Cabot Morse, Miss Grace Edwards, Mrs. Horatio Lamb, Mrs. William Whitman, Mrs. James L. Storrow, Mrs. S. J. Mixter, Mrs. Curtis Guild, Miss Leslie Lindsay, Mrs. Albert Nickerson, Mrs. Frederic Richardson, Mrs. Arthur W. Blake, Mrs. A. Forbes Conant, Miss MacNichol, Mrs. S. Henry Hooper, Mrs. William Gaston, Mrs. Auster Potter and Mrs. William T. Councilman. Many men attended.

BOSTON JOURNAL—SATURDAY

OCTOBER 19, 1907

WENDLING SYMPHONY SOLOIST NEXT WEEK

Dr. Muck has placed three familiar works on his program for next week's concerts, and the novelty will be found in the first appearance as soloist of Mr. Carl Wendling, the new concert-master of the orchestra. Mr. Wendling was a pupil of Joachim, and has brought to this country an enviable reputation as a virtuoso. He has chosen for his introductory work one of the most difficult of the violin concertos, that by Brahms. The first number of the program will be Schumann's overture "Genoveva," and the last will be Mendelssohn's "Scotch" symphony, a work which has not appeared on the symphony program for some years.

BOSTON JOURNAL—SATURDAY, OCTOBER

THE LONGY CLUB

The membership of the Longy Club of accomplished virtuosi on wind instruments is unchanged—it is pleasant to announce—for the new season. The flutes are Mr. Daniel Maquarre and Mr. Brooks; the oboes, Mr. Longy himself and Mr. Lenom; the clarinets, Mr. Grisez and Mr. Mimart; the horns, Mr. Hain and Mr. Lorbeer; the bassoons, Mr. Sadony and Mr. Helleberg; while Mr. de Voto remains the pianist. Again, too, the club will give three concerts in Potter Hall on the evenings of Mondays, Nov. 18, Dec. 30 and Feb. 10. As usual, too, Mr. Longy has made his interesting discoveries in music, old and new, for wind instruments, and his programmes will consist almost wholly of pieces not hitherto heard here. Among them are a quintet for flute, oboe, clarinet, bassoon and piano by Alberic Magnard, the French composer, whose high reputation in Paris is at last making its way across the Atlantic; a "dix-tuor" for the full club—two flutes, two oboes, two clarinets, two horns and two bassoons by Georges Enesco, the young Roumanian composer, who has made his way swiftly and deservedly in Paris—a piece that Mr. Longy finds a little masterpiece in its kind; a "chamber symphony" for a small orchestra of piano, flute, oboe, clarinet, horn, bassoon, violins, viola, 'cello and double bass, by another interesting and rising young composer, Wolf Ferrari; a quintet by Mr. Dolmetsch in the delicate archaic manner that he loves for flute, oboe, clarinet, horn and bassoon; a suite for the full club by Jules Monquet; a sextet for piano, flute, oboe, clarinet, bassoon and horn by Alfonso Falconi; a little piece for clarinet and piano by Mr. Messager, a composer still with all his work as director of the Opéra in Paris; a set of waltzes for piano, flute, oboe and clarinet by Jacques Ehrhart; and what seems a curious piece by Gustav Bumcke—"Der Spaziergang" for flute, oboe, English horn, clarinet, bassett horn, waldhorn, bassoons and harp. So much for the newer composers. From their elders and from the classics Mr. Longy has chosen Glinka's "Trio Pathétique" for piano, clarinet and bassoon, and Mozart's "Quartetto Concertante" for oboe, clarinet, horn and bassoon. He is planning also to revive Mr. Loeffler's rhapsodies for oboe, viola and piano; Huré's "Pastoral" for flutes, oboe, English horn, clarinets, horn and bassoons, and Pierné's "Pastoral Variations in the Antique Style" flute, oboe, clarinet, horn, bassoon and trumpet. In every respect a notable list, with the flavor of things rare and delicate that has been characteristic of the Longy Club from its beginning.

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The Symphony Orchestra gives the first of its series of concerts in Cambridge, on Thursday evening next, at eight o'clock, in the Sanders Theatre. Dr. Muck will conduct; there will be no assisting soloist; and the programme is slightly abridged from that of the first pair of concerts in Boston—the overture from Bach's suite in D major, Mozart's symphony in G minor; and Beethoven's "Pastoral" symphony.

From ..... JOURNAL

Address ..... PROVIDENCE, R. I.

Date ..... OCT 20 1907

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...ork, 1884

BOSTON JOURNAL—MONDAY, OCTOBER 21, 1907

SUNDAY HERALD---BOSTON, OCTOBER 20, 1907.

SYMPHONY PLAYS D'INDY WORK WELL

"Wallenstein's Camp," an Early Trilogy, in Orchestra's Best Manner.

BY PHILIP HALE

The programme of the second concert of the Boston Symphony orchestra, Dr. Muck conductor, given last night in Symphony Hall was as follows:

"Wallenstein," Trilogy.....D'Indy
Concerto in A major for piano.....Liszt
The Emperor's March.....Wagner

D'Indy's "Wallenstein" was played for the first time in this city, yet it is one of the composer's earliest compositions, and Mr. Seidl brought out the whole trilogy in New York nearly 20 years ago.

When d'Indy began to compose his tribute to Schiller—this was in 1873—he was under the influence of German masters. When his overture to "The Piccolomini" now in a greatly revised form, the second movement of the trilogy, was first played in Paris, it was thought to be too Schumannesque, and it may interest some to know that in 1873 d'Indy became acquainted with Brahms' "German Requiem," which impressed him so deeply that he made a pilgrimage and finally found Brahms who happened to be in a churlish mood, as though "No Frenchmen need apply" were his vacation motto. (Later Brahms was a warm admirer of Bizet.)

D'Indy was then, perhaps, Germanized rather than d'Indyized. He was an eager reader of Goethe, Schiller, Uhland, E. T. A. Hoffman, but especially of Schiller, whose "Song of the Bell" tempted him to the composition that took the prize offered by the city of Paris. He felt the quality in Schiller that Coleridge described as "hearty." And in the "Wallenstein" dramas he saw at once the material for three symphonic poems. "Wallenstein's Camp" naturally suggested descriptive music, which might serve as a contrast to the love music of Max and Thekla and to the death and the apotheosis of the hero.

"The Camp" Most Popular.

"Wallenstein's Camp" is the movement that has evidently been the most popular of the three, but in poetic and dramatic matter and also in the form of expression it is inferior to the other two movements. It is plausibly animated, there are sharply contrasted episodes, but the themes themselves are not salient. The development is generally conventional and the pages are not always firmly knit together. The Capuchin's Sermon is only solemnly humorous, humorous in answer to expectation. Yet there are interesting moments in the movement, and [illegible]

The music for Max and Thekla might be music for any lovers whose passion is cooled by death. If the chief themes be, as some say, typical of the two characters, it would seem as though d'Indy had been more fortunate in his portraiture of Thekla, though her theme is still more effectively used in the final movement, where the "thought of Thekla" is the episode in which emotion rises to its height, as far as this composition is concerned. D'Indy is almost never sensuous, and even in his comparatively youthful music there is meditative devotion rather than sensuous rhapsody. The close of this movement is beautiful in its simplicity, in its tragic reserve.

The opening of "The Death of Wallenstein" may or may not have the astrological import that Imbert attributed to it—"strange chords characterize the influence of the stars on human destiny." We all know that Wallenstein was a devout astrologer, but whether these chords are astrological or not, does not matter; they are wondrously impressive and they prepare the hearer for the tragic ending. Let each reader of Schiller's tragedy find what he can in d'Indy's music, which is without a programme: as absolute music, the movement would be equally eloquent. As I have said, the reappearance of Thekla's theme is finely imagined. The apotheosis is unusually stirring, and the ending is dignified, heroic, without vulgar pomp and ceremony.

Performance Creditable.

It is a pleasure to add that the performance was generally worthy of the orchestra in its best estate, in matters of technical detail, in euphony, in rhetorical spirit. The music was evidently appreciated and enjoyed. The applause was hearty after each movement; and at the end Dr. Muck was recalled.

Dr. Muck is to be thanked for making us acqainted with the chief work of d'Indy's earlier period. The trilogy does not reveal the great master who wrote the superb second symphony or the dazzling "Istar" variations, though there are occasional hints at his coming; but it is a serious composition that shows the purity and nobility of his artistic aim, an aim from which he has never swerved either in concert hall or opera house. It is to be hoped that Dr. Muck will soon let us hear d'Indy's latest works, "The Summer Day on the Mountain" and "Souvenirs."

The other feature of the concert was the excellent performance of Liszt's concerto, the second one, which was long a stumbling block both to pianists and hearers. But that which in Liszt's lifetime was to his contemporaries foolishness is now accepted as a corner-stone and many have built on it. The performance of Mr. Ganz was fleet and brilliant. His force was sufficient and sound did not degenerate into noise. The one phrase that is often sentimentalized was played with true sentiment. The whole performance was that of a virtuoso-musician.

The programme of the concert this week will be as follows: Schumann's overture to "Genoveva"; Brahm's violin concerto; Mendelssohn's Symphony in A minor, "Scotch." Mr. [illegible] the new concert master of the [illegible] will make his [illegible] soloist in the [illegible]

D'INDY'S "WALLENSTEIN" AT SYMPHONY CONCERT

Two things made Saturday night's Symphony concert memorable. One was the first performance here of the trilogy, "Wallenstein," by D'Indy. The other was the splendid example of piano playing given by Rudolph Ganz in Liszt's Concerto in A major, No. 2.

It shows the conservatism, if you please, of Symphony programme makers that the "Wallenstein" should have taken nearly twenty years to reach Boston. In its complete form, the trilogy was played in Paris, and also in New York, in 1888. The first movement, "Wallenstein's Camp," had also been heard in the West before we heard it here last week. The work is based on Schiller's tragedy, dealing with the career of the Duke of Friedland, most famous of the imperial generals in the Thirty Years' War, who dreamt of resuscitating the Byzantine empire and who was assassinated after the Emperor of whom he wished to make another Alexander the Great had jealously deposed him on the charge of treason.

Impressive Performance.

The "Camp" movement is a vivid picture of soldiery made boisterous by success and confidence. The second movement, "Max and Thekla," being largely a description of a love scene, is softer in mood, and, though D'Indy carefully eschews all sentimental outbursts, nevertheless the result, as a whole, is quite entrancing. The third movement, "The Death of Wallenstein," brings back the camp, with its restlessness and wildness, and the death of the hero is rather suggested than described.

The performance by the orchestra of the trilogy was impressive throughout; whether in the din of the camp or in the calmer, sweeter passages of the romantic second movement, fine style and keen sympathy were always present. At the close of the work the players, as well as Dr. Muck himself, were compelled to bow to the enthusiasm of the audience.

"Riotous" Liszt Concerto.

The concerto that Mr. Ganz chose for the evening abounds in almost insurmountable difficulties; it is one long brilliant improvization or rhapsody, demanding perfect mastery of rhythm and technique, and, at the same time, an imagination equal to giving color to the constantly shifting themes. "Never," has been said of the concerto, "has ever Liszt rioted more unreservedly in fitful orgies of flashing color. Mr. Ganz's performance was worthy of the work. Not only did the young Swiss artist meet every demand, but he gave signs of a reserve that was hardly less impressive than the actual performance itself. His was a brilliant feat in every respect.

To close the concert the orchestra gave Wagner's "Kaisermarsch" in perfect form. It was a glorious night for both soloist and orchestra.

The program of this week's concert is as follows: Schumann's [illegible] "Genoveva," Brahms' [illegible]

[30]

From ..... BOSTON JOURNAL—SATURDAY, OCTOBER 19, 1907.

Address ..... OCT 20 1907

The annual route book of the Boston Symphony Orchestra, which has just been published, shows that this famous organization will give an even hundred concerts this year, considerably less than the total in past years. It is understood that the policy of the management of the orchestra in the future will be to cut down as much as possible the number of the smaller concerts given outside of Boston. This is due to the belief that the hardship of travel these "one night stands" entail more than offsets the financial benefit which comes from these concerts. In the past it has been the custom of the orchestra to give two concerts on the way home from its monthly visit to New York, Philadelphia, Baltimore, Washington and Brooklyn, at least four times in the Winter. This year only one concert will be given, and the number of concerts in the smaller cities of New England for which the orchestra had to make special trips, has been cut down entirely.

ork, 1884

From ..... MARLEE. LOC

Address ..... NEW YORK CIT

Date .....

Established

The Boston Symphony Orchestra, with many new faces in its ranks and conducted by Dr. Carl Muck, will appear this year on the following dates: Nov. 7-9. Dec. 5-7. Jan. 9-11. Feb. 20-22. March 19-21. Many new and interesting works are promised, including a new symphony by the American, Henry Hadley.

The dates of the Philharmonic Society's concerts are: Nov. 15-16, Nov. 29-30. Dec. 13-14. Jan. 3-4. Jan. 24-25. Feb. 7-8. Feb. 28-29. March 13-14. Wassili Safonoff will again be the conductor.

Josef Hofman, the great pianist, will appear in recital at Carnegie Hall, Saturday afternoon, Oct. 26. His program is a doubly interesting one, including Beethoven's last Sonata Op. 111, twenty-five of Chopin's preludes, the great Schumann Fantasia, and a number of his own pieces.

From ..... TIMES

Address ..... [illegible] N. Y.

Date ..... OCT 19 1907

Symphony Draws Large Gathering

Society Leaders Turn Out in Force at Rehearsal—Mme. Calve to Sing Today.

A large and handsome gathering turned out for the Symphony rehearsal yesterday, the scene to be duplicated today, when Calve sings. Noted in the throng were Mrs. Edwin Upton Curtis, a picture in smart fall attire; Mrs. F. Gordon Dexter, just home from abroad; Mrs. Francis Lee Higginson, Sr., Mrs. Francis Lee Higginson, Jr., the Misses Julia and Barbara Higginson, Mrs. James Jackson, her daughter, Mrs. George C. Lee, Jr., Mrs. Frederic Converse, Mrs. Wallace Goodrich, Mrs. Frederick Warren, Mrs. Charles H. Greenleaf, Mrs. T. P. Gooding, Mrs. William P. Fay, Mrs. Henry Howard Fay, Mrs. F. R. Comee, Mrs. G. H. Francis, Miss Alice Gardiner, Mrs. Roger Wolcott and daughter Cornelia, Mrs. Hugh Whitney, Mrs. Arthur Astor Carey, Mrs. Karl Muck, Mrs. Franz Zeerahn, Mrs. F. R. Nourse, Mrs. Henry Parker Quincy, Mrs. John L. Thorndike, Mrs. Nathan Matthews, Mrs. George Stoddard, Mrs. Nason Hamlin, Mrs. George Mumford, Mrs. S. Reed Anthony, Mrs. Walter Scott Fitz, Mrs. Neal Rantoul and daughter, Miss Forbes, Mrs. De Ford Bigelow, Mrs. Matthew Luce, Jr., Mrs. R. D. Whittier, Mrs. Cabot Morse, Miss Grace Edwards, Mrs. Horatio Lamb, Mrs. William Whitman, Mrs. James L. Storrow, Mrs. S. J. Mixter, Mrs. Curtis Guild, Miss Leslie Lindsay, Mrs. Albert Nickerson, Mrs. Frederic Richardson, Mrs. Arthur W. Blake, Mrs. A. Forbes Conant, Miss MacNichol, Mrs. S. Henry Hooper, Mrs. William Gaston, Mrs. Auster Potter and Mrs. William T. Councilman. Many men attended.

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E. The opening sale of seats for the Brooklyn concerts of the Boston Symphony Orchestra, which have been duly heralded, will be held next week. The first concert will be on the evening of Friday, November 8, with an exclusive orchestral programme. Paderewski, Mme. Teresa Carreno and Fritz Kreisler will be the soloists at the second, third and fourth concerts, respectively.

, 1884

The Largest Established and Most Complete Newspaper Cutting Bureau in the World

From .....

Address .....

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ork, 1884

Newspaper Cutting Bureau in the World

From ..... BULLETIN

Address ..... PHILADELPHIA, PA

Date ..... OCT 19 1907

Establis

The Boston Symphony Orchestra will this winter give its usual five concerts in the Academy of Music, on Monday evenings, November 4, December 2, January 6, February 17, and March 16. Three soloists are announced, Paderewski, whose only appearance here with orchestra it will be; Melba, who, it is said, will make no other appearance in Philadelphia this season, and Teresa Carenna, the pianist. There will be no soloist at the first and fifth concerts.

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[30]

D'INDY'S "WALLENSTEIN" AT SYMPHONY CONCERT

Two things made Saturday night's Symphony concert memorable. One was the first performance here of the trilogy, "Wallenstein," by D'Indy. The other was the splendid example of piano playing given by Rudolph Ganz in Liszt's Concerto in A major, No. 2.

It shows the conservatism, if you please, of Symphony program-makers that the "Wallenstein" should have taken nearly twenty years to reach Boston. In its complete form, the trilogy was played in Paris, and also in New York, in 1888. The first movement, "Wallenstein's Camp," had also been heard in the West before we heard it here last week. The work is based on Schiller's tragedy, dealing with the career of the Duke of Friedland, most famous of the Imperial generals in the Thirty Years' War, who dreamt of resuscitating the Byzantine empire and who was assassinated after the Emperor of whom he wished to make another Alexander the Great had jealously deposed him on the charge of treason.

Impressive Performance.

The "Camp" movement is a vivid picture of soldiery made boisterous by success and confidence. The second movement, "Max and Thekla," being largely a description of a love scene, is softer in mood, and, though D'Indy carefully eschews all sentimental outbursts, nevertheless the result, as a whole, is quite entrancing. The third movement, "The Death of Wallenstein," brings back the camp, with its restlessness and wildness, and the death of the hero is rather suggested than described.

The performance by the orchestra of the trilogy was impressive throughout; whether in the din of the camp or in the calmer, sweeter passages of the romantic second movement, fine style and keen sympathy were always present. At the close of the work the players, as well as Dr. Muck himself, were compelled to bow to the enthusiasm of the audience.

"Riotous" Liszt Concerto.

The concerto that Mr. Ganz chose for the evening abounds in almost insurmountable difficulties; it is one long, brilliant improvization or rhapsody, demanding perfect mastery of rhythm and technique, and, at the same time, an imagination equal to giving color to the constantly shifting themes. "Never," it has been said of the concerto, "has even Liszt rioted more unreservedly in fitful orgies of flashing color. Mr. Ganz's performance was worthy of the work. Not only did the young Swiss artist meet every demand, but he gave signs of a reserve that was hardly less impressive than the actual performance itself. His was a brilliant feat in every respect.

To close the concert the orchestra gave Wagner's "Kaisermarsch" in perfect form. It was a glorious night for both soloist and orchestra.

The program of this week's concert is as follows: Schumann's Overture to "Genoveva," Brahms' Concerto in D major, for violin and orchestra; and Mendelssohn's "Scotch" symphony. Mr. Wendling, the new concert master, will

...at the Symphony

...Recitals by Sembrich, Samaroff, Kreisler and Others.

...Events of the Near Future—Gossip.

The program for the second of the season's Symphony concerts included the D'Indy trilogy "Wallenstein," after Schiller's dramatic poem; Liszt's A major piano concerto, Rudolph Ganz, soloist, and Wagner's "Emperor's March." The trilogy, which was performed in New York some nine years ago, was given for the first time in this city and it would have been welcome at this, for it is a work of splendid contrasts, the instrumentation is elaborate and suggests vividly incidents in Schiller's poem. The thematic material is abundant and in many instances a single instrument is used with marked effect in illustrating episodes that later on are developed in larger musical form. The first movement is supposed to depict life in camp and in the ever-changing keys are found lively dance tunes, here and there a whiff of "Venusberg" airs; satirical measures by woodwinds, the beautiful "Wallenstein" motif and a musical riot by the full orchestra. This part was given with fine animation and brilliancy, the strange modulations and key variations being managed smoothly and the parts allotted the woodwinds showing up in good rhythm and harmony.

In the second part the premonitions of the tragedy are admirably worked out, and the horn playing was very beautiful and then came a fine bit of work between the violin and cello, followed by strings and clarinet in a love motif. The somber finale dwindling to pianissimo, was very effective The confusion of camp and Wallenstein's death made up the last movement, which, from the continuously abrupt deviations from the key, is hardly as satisfying as the earlier movements, although colored and orchestrated in a masterly manner. The whole work was intensely interesting, and in the interpretation there were but few moments when the orchestra displayed any lack of unanimity in ensemble playing.

Mr Ganz, who appeared as soloist in the Liszt A major concerto for piano, won high favor last season with the orchestra and at his several recitals. His performance of the Liszt piece was admirable throughout. He showed a thorough understanding and an evident sympathy for his work, and with the prime object to give a faithful interpretation of the master's composition. His display of technical ability was sufficient to make the cadenza and supplementary measures brilliant and dashing, and with the exception of a bit of uncertainty twixt piano and orchestra at the close of the movement the soloist and associate players were in perfect accord Mr Ganz was very cordially received. Later in the season he will be heard here in recital and concert. The "Emperor's March" was performed by Dr Muck's men in the proper spirit, as was to be expected. The novelty of this week's concert will be the appearance as soloist of Carl Wendling, the new concert master of the orchestra. Mr Wendling will play Brahms' concerto for the violin. The other two works on the program are Schumann's overture, "Genoveva," and Mendelssohn's "Scotch" symphony.

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OCTOBER 20, 1907

BOSTON SUNDAY POST.

SYMPHONY CONCERT

BY OLIN DOWNES

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It might well be asked why Dr. Muck, in his zealous search for novelties during the past summer, should elect to give us a specimen of D'Indy's early and immature period in preference to such a work as the "Jour d'ete dans La Montaine." The latter composition has not been heard in this city; it represents the composer's latest development, and would go farther toward gratifying the curiosity of many interested ones who heard the B flat symphony two years ago than the "Wallenstein" Trilogy.

As might be expected, there is weakness of invention, development that is often labored and thin spun. We hear the voices of other gods with remarkable frequency. Wagner and Schumann predominate, especially the first, from the "Dutchman" to the "Ring des Niblungen." There is occasional sensuousness that, strangely enough, reminds one of Tschaikowsky.

With all its deficiencies, however, this music has some vital qualities. A certain freshness of treatment, an original point of view exists throughout. It is unquestionably the work of one saturated with thoughts of Schiller's great drama. The composer displays an acute feeling for the sonorities and bewildering tone refractions of the modern orchestra.

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The last section, "The Death of Wallenstein," is effective, pompous, and rather theatrical. One wishes here, however, that the composer, who writes in rather conventional strains, had, instead, endeavored to portray the last tremendous moments of Schiller's drama. Here, and in the preceding movement, it is as though he were constrained by a too definite programme in mind.

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The announcement of a recital at Chickering Hall on Monday afternoon, Nov. 4, by Rudolph Ganz, has been received with great interest. This Swiss pianist holds a well-recognized position with the Boston musical public, and this occasion will be his last appearance in this city before his return to Europe.

BOSTON EVENING TRANSCRIPT

SATURDAY, OCTOBER 19, 1907

THE SYMPHONY CONCERT

The Moral of the Incidents of Last Week—D'Indy's "Wallenstein" for the First Time—Interesting and Significant Music—Mr. Ganz's Playing

The Symphony Concert of yesterday afternoon seemed the moral of those of last week and of their incidents. Not within recollection have departures from an afternoon concert been so few, and they were noiseless. Nearly the whole audience stayed to the end, and all of it listened with steady interest. Throughout, indeed, it seemed highly pleased. Rarely has unfamiliar music received more applause at an afternoon performance than did Mr. d'Indy's "Wallenstein." The vivid "tone-picture" of Wallenstein's camp in the first movement gave easy pleasure in its brightness, variety and animation; but there were equal interest and applause for the graver episodes of the loves of Max and Thecla and of Wallenstein's death that followed. Indeed, the audience was warmer toward Mr. d'Indy's trilogy than it was to Rudolph Ganz, the pianist of the day and to Liszt's second concerto—"The Life and Adventures of a Melody." Mr. Ganz played it with an unusually just mingling of delicacy and brilliance. He did not refine away the kaleidoscopic brightness and changefulness of the music, nor did he harden it into the metallic glint of a mere show piece. The beauty and the smoothness of his tone saved him from the one pitfall, and the air of magical improvisation that he gave to his playing saved him from the other. He tempered the unabateable brilliance of the concerto with truly poetic imagination, and the result seemed close to the matter and the manner of Liszt's music. Yet the applause might have been heartier.

As for the orchestra, the strange mischances of last Saturday had seemingly left little trace behind. True, such music as Mr. d'Indy's or Liszt's might often hide many of the shortcomings that Mozart's a week ago had left naked to the world. But, time and again, in both the trilogy and the concerto, the orchestra recalled its familiar beauty, mellowness and delicacy of tone, its fineness of shading and its nicety of euphony. Clearly, Dr. Muck had been watchful of quality and adjustment of tone, and as clearly his men were suror of themselves and of the new conditions of their playing. In the main the band renewed its finer qualities and kept its new largeness and elasticity of eloquent voice. In detail the programme was:

D'Indy: "Wallenstein," Trilogy, after the Dramatic Poem of Schiller, op. 12. First time in Boston.
Liszt: Concerto in A major, No. 2, for Pianoforte. (Mr. Ganz.)
Wagner: The Emperor's March.

It was hard to listen to Mr. d'Indy's "Wallenstein"—the youthful d'Indy of the seventies—and not try to find in it appropriate tokens of the d'Indy of today. They were not lacking, and they were interesting to discover and to hear. Even in those days of mature youth he toiled incessantly at his music until he had brought it as closely to his ideal as he might, and he spent seven years in the writing of "Wallenstein." So early he had begun to be resourceful and imaginative in the development and the transformation of melodies, making them serve his poetic or dramatic purpose, yet respecting them musically. Already he was skilled in the use of the orchestra and sensitive to the expressive possibilities of each group of instruments. He had begun to make form primarily the vehicle for the ideas, the emotions, the imaginings that he would convey; yet nowhere is the structure or the substance of "Wallenstein" uncertain or vague. Youthful music, as the trilogy is, it is also music of a mature and reflective youth, and often in it are tokens of the large eloquence, the grave intensity of idea and expressioon, the characteristic exaltation of the d'Indy that we know in his music today. The depth of feeling and of expression that was to come speaks in the second part of the trilogy; and the sombre fatefulness and mystrilogy; the sombre fatefulness and mystery of the music of "Wallenstein's Death" is almost of the d'Indy of full maturity. In those days, however, he looked more willingly, perhaps more sympathetically, on the lightness, brightness and even the rudeness of life, and in the same mood he made "tone-pictures," as the musical dialect runs nowadays, of them.

From beginning to end, "Wallenstein" is programme music in its larger and more imaginative sense. It implies in its hearers some acquaintance with the three plays of Schiller on which it is based, and some sympathy with the mood of them. Musically, sundry characterizing motives, like that which figures the might of Wallenstein himself, binds them together, while out of their transformations, interplay and contrast spring equally the musical and the dramatic content of the trilogy. The first part, "Wallenstein's Camp," is tone-picturing and nothing else. The soldiers and the camp-followers are in rude play or in rude dance. The Capuchin monk preaches his sermon on the bassoons and in fugue. In other instruments the soldiers mock and confound him. They sweep into their tumult. Enter Wallenstein and the motive that typifies his might and power subdues al the rest. The camp bows to his master. Throughout it is elastic, highly colored, warmly pictorial, genuinely romantic music. The second part of the trilogy sings the traits ad the loves of Max, the son f Piccolimini, and Thecla, the daughter f Wallenstein. Nw the music has the ardr f the youth,, and now the tenderness of the girl. Again the note of oncoming and oppressing fate, struck even in the scene of the camp overshadows it. Or again through it struggles the characteristic melody of Wallerstein weighing down an dembittering the passion of the lovers. The end is piteous, lamenting. The fate that pursues Wallenstein has caught and slain the lovers as well. The music is searching and poignant; the fire and prue intensity of Mr. d'Indy is in it. It makes the passionate sang and the

[illegible] the note of fate. Each resonance of the composer—melody, instrumentation, transformation, modulation serves single-heartedly his poetic and ramatic ends. In the final part fate strides. It rises out of ominous orchestral forebodings; it cuts its way through orchestral tumults; it recalls haunting memories; it descends upon Wallenstein and chushes him. Again the music goes out in piteous lament as into darkness. And steadily it has held its sombre and mysterious eloquence. H. T. P.

From ..... YOGUE

Address ..... NEW YORK CITY

Date ..... OCT 24 1907

THE Boston Symphony Orchestra's personnel has undergone many changes since last year, while the total membership has been increased from ninety-six to ninety-eight. There will be five new first violins, three new second violins, one new viola, one new 'cello, two new double basses, a new bass clarinet, a new bassoon, two new horns, a new tuba, and some new men in the percussion section.

Prof. Willy Hess, former concert master, is abroad on a year's leave of absence. The two Adamowskis resigned in order to give more time to their Chamber Music work and Max Zach, of the first violas, resigned to become conductor of the St. Louis Choral Symphony Society. The new concert master of the Boston orchestra is Carl Wendling, a pupil of Joachim, who comes to this country on a year's leave of absence from Stuttgart where he holds a similar position. Wendling was also concert master at Meiningen for four years under Steinbach, and filled the same post at Covent Garden under Richter from 1903—1905 and at the festival performances in Bayreuth since 1903. Julius Theodorowicz, formerly one of the first violins of the orchestra, and for several years past the second violin of the Kneisel Quartet, has returned to his old place.

In accordance with last season's plan there will be no soloists at the first and fifth pairs of concerts in November and March. In December the soloists will be Anton Van Rooy, in the evening and Paderewski in the afternoon.

Estab... rk, 1884

From ..... PROVIDENCE, R. I

Address .....

Date ..... OCT 20 1907

CALVARY BAPTIST CHURCH.

The musical portion of the services at the Calvary Baptist Church to-day will be as follows: 10:45 a. m.—Prelude, selected; anthem, "Out of the Deep," Lansing; response, "When Morning Gilds the Skies," Barnby; offertory, in E-flat, Mozart; contralto solo, selected; postlude, Grand Choeur, in D, Bossi. Evening, 7:15, Organ Recital—(a) "Wedding Music," West; (b) Larghetta, Buck; anthem, "O Taste and See," Marston; response, "There Is Resting Bye and Bye," Havens; offertory, Pastoral in A, Reinberger; soprano and bass duet, selected; postlude, Largo, Lachner. Helen L. Ames, soprano; Bessie Hanna, contralto; Ernest Ruether, tenor; Charles H. Everett, bass and director; C. LeRoy Grinnell, organist.

Estab... , 1884

The orchestra of sixty gathered by Henry W. Savage for his production of Puccini's "Madam Butterfly" at the Providence Opera House early in November is notable for a number of new features. The Puccini score calls for much that was not required in old grand opera orchestration and Mr. Savage has endeavored to reach this impressionistic touch of the Goliath of the modern Italian school of grand opera, by employing many new instruments not generally known in this country.

To produce much of the Japanese and other effects, Mr. Savage has imported a new instrument called the celeste, to be used for the first time in America. This is made by Muestral, of London, and consists of a series of bells in two octaves of the chromatic scale, tuned to normal pitch with a keyboard similar to that of a piano and played like it.

Another new instrument—purely Japanese—is a set of gongs tuned to intone a diminished G. This is used in the accentuated passages of the Buddhist marriage rite and in the hari-kari scene. There is also a double set of tympani in sets of three tambours—quite unusual.

A viola di gamba and a viol d'amore was employed not long ago by Charles Loeffler of Boston Symphony fame, in his symphonic poem, The Death of Tintagiles." He used it in an obligato with the orchestra. Both of these instruments are obsolete as far as general use is concerned, but Puccini has revived them in order to catch a Japanese flavor.

There is said to be only two vola d'amores in America. The celeste is strictly a modern instrument and was used first in Tschaikowsky's "Cause Voisette" ("The Nutcracker"), a series of six character dances of old France. An orchestra of sixty players is necessary for the "Madam Butterfly" performances.

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From ..... GLOBE COMMERCIAL INTELL...

Address .....

Date .....

SOMETHING rare and strange is always to be expected of Dr. Muck in the way of a programme and he is true to his colors in the programme for the first pair of local concerts of the Boston Symphony Orchestra, which take place Thursday evening, Nov. 7, and Saturday afternoon, Nov. 9, in Carnegie Hall. For the evening concert he will revert to his liking for Bruckner by presenting the ninth (unfinished) symphony of the Viennese pedagogue, after which he will lead Bach's B minor suite for flute and strings, and Beethoven's neglected overture "Leonore No. 1." The afternoon programme will consist of two symphonies—Mozart's in [illegible] and Beethoven's

BOSTON EVENING RECORD,
OCTOBER 20, 1907

Rudolph Ganz, Soloist at the Symphony

Recitals by Sembrich, Samaroff, Kreisler and Others.

Other Events of the Near Future—Gossip.

The program for the second of the season's Symphony concerts included the D'Indy trilogy "Wallenstein," after Schiller's dramatic poem; Liszt's a major piano concerto, Rudolph Ganz, soloist, and Wagner's "Emperor's March." The trilogy, which was performed in New York some nine years ago, was given for the first time in this city and it would have been welcome ere this, for it is a work of splendid contrasts, the instrumentation is elaborate and suggests vividly incidents in Schiller's poem. The thematic material is abundant and in many instances a single instrument is used with marked effect in illustrating episodes that later on are developed in larger musical form. The first movement is supposed to depict life in camp and in the ever-changing keys are found lively dance tunes, with here and there a whiff of "Venusburg" airs; satirical measures by woodwinds, the beautiful "Wallenstein" motif and a musical riot by the full orchestra. This part was given with fine animation and brilliancy, the strange modulations and key variations being managed smoothly and the parts allotted the woodwinds showing up in good rhythm and harmony.

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THE SYMPHONY CONCERT

The Moral of the Incidents of Last Week —D'Indy's "Wallenstein" for the First Time—Interesting and Significant Music —Mr. Ganz's Playing

The Symphony Concert of yesterday afternoon seemed the moral of those of last week and of their incidents. Not within recollection have departures from an afternoon concert been so few, and they were noiseless. Nearly the whole audience stayed to the end, and all of it listened with steady interest. Throughout, indeed, it seemed highly pleased. Rarely has unfamiliar music received more applause at an afternoon performance than did Mr. d'Indy's "Wallenstein." The vivid "tone-picture" of Wallenstein's camp in the first movement gave easy pleasure in its brightness, variety and animation; but there were equal interest and applause for the graver episodes of the loves of Max and Thecla and of Wallenstein's death that followed. Indeed, the audience was warmer toward Mr. d'Indy's trilogy than it was to Rudolph Ganz, the pianist of the day and to Liszt's second concerto—"The Life and Adventures of a Melody." Mr. Ganz played it with an unusually just mingling of delicacy and brilliance. He did not refine away the kaleidoscopic brightness and changefulness of the music, nor did he harden it into the metallic glint of a mere show piece. The beauty and the smoothness of his tone saved him from the one pitfall, and the air of magical improvisation that he gave to his playing saved him from the other. He tempered the unabateable brilliance of the concerto with truly poetic imagination, and the result seemed close to the matter and the manner of Liszt's music. Yet the applause might have been heartier.

As for the orchestra, the strange mischances of last Saturday had seemingly left little trace behind. True, such music as Mr. d'Indy's or Liszt's might often hide many of the shortcomings that Mozart's a week ago had left naked to the world. But, time and again, in both the trilogy and the concerto, the orchestra recalled its familiar beauty, mellowness and delicacy of tone, its fineness of shading and its nicety of euphony. Clearly, Dr. Muck had been watchful of quality and adjustment of tone, and as clearly his men were surer of themselves and of the new conditions of their playing. In the main the band renewed its finer qualities and kept its new largeness and elasticity of eloquent voice. In detail the programme was:

D'Indy: "Wallenstein," Trilogy, after the Dramatic Poem of Schiller, op. 12. First time in Boston.
Liszt: Concerto in A major, No. 2, for Pianoforte. (Mr. Ganz.)
Wagner: The Emperor's March.

It was hard to listen to Mr. d'Indy's "Wallenstein"—the youthful d'Indy of the seventies—and not try to find in it appropriate tokens of the d'Indy of today. They were not lacking, and they were interesting to discover and to hear. Even in those days of mature youth he toiled incessantly at his music until he had brought it as closely to his ideal as he might, and he spent seven years in the writing of "Wallenstein." So early he had begun to be resourceful and imaginative in the development and the transformation of melodies, making them serve his poetic or dramatic purpose, yet respecting them musically. Already he was skilled in the use of the orchestra and sensitive to the expressive possibilities of each group of instruments. He had begun to make form primarily the vehicle for the ideas, the emotions, the imaginings that he would convey; yet nowhere is the structure or the substance of "Wallenstein" uncertain or vague. Youthful music, as the trilogy is, it is also music of a mature and reflective youth, and often in it are tokens of the large eloquence, the grave intensity of idea and expressioon, the characteristic exaltation of the d'Indy that we know in his music today. The depth of feeling and of expression that was to come speaks in the second part of the trilogy; and the sombre fatefulness and mystrilogy; the sombre fatefulness and mystery of the music of "Wallenstein's Death" is almost of the d'Indy of full maturity. In those days, however, he looked more willingly, perhaps more sympathetically, on the lightness, brightness and even the rudeness of life, and in the same mood he made "tone-pictures," as the musical dialect runs nowadays, of them.

From beginning to end, "Wallenstein" is programme music in its larger and more imaginative sense. It implies in its hearers some acquaintance with the three plays of Schiller on which it is based, and some sympathy with the mood of them. Musically, sundry characterizing motives, like that which figures the might of Wallenstein himself, binds them together, while out of their transformations, interplay and contrast spring equally the musical and the dramatic content of the trilogy. The first part, "Wallenstein's Camp," is tone-picturing and nothing else. The soldiers and the camp-followers are in rude play or in rude dance. The Capuchin monk preaches his sermon on the bassoons and in fugue. In other instruments the soldiers mock and confound him. They sweep into their tumult. Enter Wallenstein and the motive that typifies his might and power subdues al the rest. The camp bows to his master. Throughout it is elastic, highly colored, warmly pictorial, genuinely romantic music. The second part of the trilogy sings the traits ad the loves of Max, the sn f Picclimini, and Thecla, the daughter f Wallenstein. Nw the music has the ardr f the youth,, and now the tenderness of the girl. Again the note of oncoming and oppressing fate, struck even in the scene of the camp overshadows it. Or again through it struggles the characteristic melody of Wallerstein weighing down an dembittering the passion of the lovers. The end is piteous, lamenting. The fate that pursues Wallenstein has caught and slain the lovers as well. The music is searching and poignant; the fire and prue intensity of Mr. d'Indy is in it. It makes the passionate sang and the piteous dirge of the lovers. It continues the note of fate. Each resonance of the composer—melody, instrumentation, transformation, modulation serves single-heartedly his poetic and ramatic ends. In the final part fate strides. It rises out of ominous orchestral forebodings; it cuts its way through orchestral tumults; it recalls haunting memories; it descends upon Wallenstein and chushes him. Again the music goes out in piteous lament as into darkness. And steadily it has held its sombre and mysterious eloquence.

H. T. P.

From ..... YOGUE, NEW YORK

Address .....

Date ..... OCT 26 1907

THE Boston Symphony Orchestra's personnel has undergone many changes since last year, while the total membership has been increased from ninety-six to ninety-eight. There will be five new first violins, three new second violins, one new viola, one new 'cello, two new double basses, a new bass clarinet, a new bassoon, two new horns, a new tuba, and some new men in the percussion section.

Prof. Willy Hess, former concert master, is abroad on a year's leave of absence. The two Adamowskis resigned in order to give more time to their Chamber Music work and Max Zach, of the first violas, resigned to become conductor of the St. Louis Choral Symphony Society. The new concert master of the Boston orchestra is Carl Wendling, a pupil of Joachim, who comes to this country on a year's leave of absence from Stuttgart where he holds a similar position. Wendling was also concert master at Meiningen for four years under Steinbach, and filled the same post at Covent Garden under Richter from 1903—1905 and at the festival performances in Bayreuth since 1903. Emil Theodorowicz, formerly one of the first violins of the orchestra, and for several years past the second violin of the Kneisel Quartet, has returned to his old place.

In accordance with last season's plan there will be no soloists at the first and fifth pairs of concerts in November and March. In December the soloists will be Anton Van Rooy, in the evening and Paderewski in the afternoon.

From .....

Address .....

Date .....

CALVARY BAPTIST CHURCH.

The musical portion of the services at the Calvary Baptist Church to-day will be as follows: 10:45 a. m.—Prelude, selected; anthem, "Out of the Deep," Lansing; response, "When Morning Gilds the Skies," Barnby; offertory, in E-flat, Mozart; contralto solo, selected; postlude, Grand Choeur, in D, Bossi. Evening, 7:15, Organ Recital—(a) "Wedding Music," West; (b) Larghetta, Buck; anthem, "O Taste and See," Marston; response, "There is Resting Bye and Bye," Havens; offertory, Pastoral in A, Reinberger; soprano and bass duet, selected; postlude, Largo, Lachner. Helen L. Ames, soprano; Bessie Hanna, contralto; Ernest Ruether, tenor; Charles H. Everett, bass and director; C. LeRoy Grinnell, organist.

The orchestra of sixty gathered by Henry W. Savage for his production of Puccini's "Madam Butterfly" at the Providence Opera House early in November is notable for a number of new features. The Puccini score calls for much that was not required in old grand opera orchestration and Mr. Savage has endeavored to reach this impressionistic touch of the Goliath of the modern Italian school of grand opera, by employing many new instruments not generally known in this country.

To produce much of the Japanese and other effects, Mr. Savage has imported a new instrument called the celeste, to be used for the first time in America. This is made by Muestral, of London, and consists of a series of bells in two octaves of the chromatic scale, tuned to normal pitch with a keyboard similar to that of a piano and played like it.

Another new instrument—purely Japanese—is a set of gongs tuned to intone a diminished G. This is used in the accentuated passages of the Buddhist marriage rite and in the hari-kari scent. There is also a double set of tympani in sets of three tambours—quite unusual.

A viola di gamba and a viol d'amore was employed not long ago by Charles Loeffler of Boston Symphony fame, in his symphonic poem, "The Death of Tintagiles." He used it in an obligato with the orchestra. Both of these instruments are obsolete as far as general use is concerned, but Puccini has revived them in order to catch a Japanese flavor.

There is said to be only two vola d'amores in America. The celeste is strictly a modern instrument and was used first in Tschaikowsky's "Cause Voisette" ("The Nutcracker"), a series of six character dances of old France. An orchestra of sixty players is necessary for the "Madam Butterfly" performances.

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From ..... GLOBE

Address ..... COMMERCIAL ST.

Date .....

SOMETHING rare and strange is always to be expected of Dr. Muck in the way of a programme, and he is true to his colors in the programmes for the first pair of local concerts of the Boston Sympony Orchestra, to take place Thursday evening, Nov. 7, and Saturday afternoon, Nov. 9, in Cymegie Hall. For the evening concert he will revert to his liking for Bruckner by presenting the ninth (unfinished) symphony of the Viennese pedagogue, after which he will lead Bach's B minor suite for flute and strings, and Beethoven's neglected overture "Leonore No. 1." The afternoon programme will consist of two symphonies—Mozart's in G minor and Beethoven's Sixth ("Pastoral").

[31]

From INDIANAPOLIS, IND

Address

Date OCT 20

Schumann-Heink's American Home

Mme. Schumann-Heink's home at Stamac, N. J., is built on the heights of Cauldwell Mountain, overlooking the Passaic valley. The rich green valley lies below and before the house, and the Passaic River passes like a silver thread through the trees. Off on the distant mountain opposite lies Boonton and to the right back between two hills is the "Silk City" Paterson.

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The entrance leads into a large, high room, upon which the dining room adjoins, and it is fitted with easy chairs, lounges and cushioned window benches. The music room is chiefly adorned with Mme. Schumann-Heink's grand piano, and upon the walls hang paintings, golden laurel wreaths and precious mementoes. Everywhere are reminders of past triumphs, photographs of crowned heads and men and women eminent in art, politics, science and medicine, all with their autographs and complimentary sentiments. Such men as Hans von Bulow and Johannes Brahms, who coached the young artist and studied with her, are here represented. A framed letter of the former written March 10, 1887, on the occasion of a public protest appearing in one of the Hamburg, Germany, papers of the time in which "Many opera-goers in the name of true art," demanded a more frequent appearance of Frau Schumann-Heink, "who possesses so glorious a voice," hangs on the wall. Von Bulow wrote: "Yes, it is as the inclosed clipping states. In the interest of Mozart (underlined), I shall request Herr Director Pollini to intrust with you as many as possible in the operas for which I have directly and especially contracted next season. You may always depend upon the just and worthy ears of yours respectfully in highest esteem.

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The family group in the picture accompanying is composed of Mme. Schumann-Heink, Henry, who is now nearly 21, and who is a student in the Massachusetts Institute of Technology, Boston; Hans, 18, who is in the watch and clock manufacturing in Ansonia, Conn.; Walter, 19 years of age, an artist, with the firm of Baumgarten, in New York; Ferdinand, now 14, who is a student in the Montclair Military Academy, while the child nearest Mme Schumann-Heink is Mitsie, and next to her is George Washington, who was born in New York shortly after Mme. Schumann-Heink made a first visit to America with the Metropolitan Opera Company.

From JOURNAL

Address

Date OCT 20 1907

The Boston Symphony is announced for Jan. 20. Here is one of the great treats of the musical season. The other is Marcella Sembrich.

More musicians in the already musical family of the Homers. Tuesday [illegible] were added to the family of Mme. Louise Homer, the opera contralto, and Sydney Homer, composer.

Carl Gantvoor, baritone of Cincinnati, who has sung in Columbus several times, is again singing leading baritone roles with the Savage Opera company. He opens this week in New York with "Madame Butterfly," singing the role of Sharpless in that opera.

[32]

From PROVIDENCE, R. I.

Address

Date OCT 20 1907

Some Coming Musical Events.

Providence to Have Its Usual Three Symphony Concerts.—Other Local Announcements.

THE Boston Symphony Orchestra will give its usual quota of three concerts in Providence this year. The dates are Tuesday, Nov. 19, Tuesday, Dec. 31, and Wednesday, Feb. 12. The management of the orchestra has decided to cut down the number of out of town concerts this year and in the future, and for some time it was a question whether Hartford or Providence should lose two of the three concerts in the past allotted to these citis, but it was finally decided to give Providence its usual three and give Hartford but one.

The soloist at the first concert in Providence will be Olga Samaroff. The other soloists will be announced in due time, likewise the particulars regarding the renewals of subscriptions to the sale of seats for the winter.

From [illegible] EAGLE

Address Brooklyn, N. Y.

Date OCT 26 1907

HOFMANN WILL PLAY HERE NEXT WEEK

Promises of a Fine Series by the Boston Symphony Orchestra.

OPERA ONLY ONE WEEK AWAY,

At Hammerstein's Manhattan House. Sembrich to Sing Here November 14.

The Brooklyn Institute is particularly fortunate in its musical star for the coming week, and as it is to be the only appearance of Joseph Hofmann in Brooklyn this season, the concert at the Baptist Temple next Thursday evening will be of more than ordinary interest. Mr. Hofmann will play several of Chopin's including his Mazurka, B flat minor, and Scherzo, in the same key. Another number is the overture from "Tannhaeuser."

In full the programme comprises:

Sonata, Opus 3	Beethoven
Scherzo, B minor	Mendelssohn
Variations	Raff
Fantasie Impromptu	Chopin
Mazurka, B flat minor	Chopin
Scherzo, B flat minor	Chopin
Barcarole	Rachmaninoff
Prelude, G minor	Rachmaninoff
Etude, C sharp minor, Opus 42	Scriabine
Poeme d'Amour	Scriabine
Overture, "Tannhaeuser"	Wagner-Liszt

The Boston Symphony Orchestra will open its twentieth season in Brooklyn on Friday evening, November 8, at the Baptist Temple. There will be five concerts given in November, December, January, Feburary and March. The first and last will be devoted solely to orchestral work; the soloists at the others being, M. Paderewski, Mme. Carreno and Fritz Kreisler. The orchestra consists of ninety-eight members, an increase of two over last year and there are several changes in the membership, notably that of Carl Wendling, who has assumed the position of concert master in the place of Professor Hess, who is abroad on a year's leave. Mr. Wendling, though only 32 years of age, ranks among the great concert masters abroad. He has been concert master at the three last Wagner festivals at Bayreuth, for three seasons at Convent Garden under Richter, four years at Meiningen under Stuttgart and concert master at the Court Theater of Stuttgart. Another acquisition is Julius Theodorowicz, well known for his fine work as second violin with the Kneisel Quartet. Many new works will be presented under the admirable directorship of Karl Muck. An orchestral piece by Schjelderup new symphonies by Henry Hadley and Bischoff, d'Indy's Wallenstein Symphony and symphonic poems by Ertel and Beehe. The advance sale for these concerts is unusually large this year, Brooklyn people liking Karl Muck and being cheered on by the thought of having him lead the orchestra in the new Academy next year.

Saturday afternoons will be set aside for the New York Symphony Orchestra, which as usual is under the fine leadership of Walter Damrosch. The first concert will be given November 23, and four others will follow, one each month, excepting February. The soloists are Josef Hofmann, Mme. Bloomfield Zeisler, M. Emilio de Gogorza, David Mannes, and there will be one all Wagner programme.

The announcement of a song recital by Mme. Sembrich, at the Baptist Temple, on the evening of November 14, under the auspices of the Brooklyn Institute of Arts and Sciences, adds another famous artist to [illegible] for the year. The full

From NEW YORK

Address

Date OCT 11

DAMROSCH'S FIRST CONC[illegible] OF HIS LONG SEAS[illegible]

It Will Be Given Next Saturday Evening, with Fritz Kreisler [illegible] Soloist—Sale of Seats for the Boston Symphony Thurs[illegible] Series Larger Than Ever—Paderewski's Arrival.

Confronted by so many orchestral concerts we find ourselves wondering where the conductors will find works that have not been "done to death" without duplicating other programmes. It seems, however, that programme making shows the same individuality that is to be found in everything else related to real art. For instance the first programme to be given by Walter Damrosch and the New York Symphony orchestra is absolutely typical of Mr. Damrosch, and shows the study he has given the situation.

From past seasons we know the attractiveness and the interest surrounding every offering, and this season he promises as well. His organization will be first on the platform, opening next Saturday evening. Fritz Kreisler, the violinist, will make his first appearance in the Brahms concerto, while the orchestral offerings will be Wagner's prelude to Lohengrin, Schumann's Symphony No. 4 in D minor, Andante and Scherzo from Debussy's string quartet, for string orchestra and Chabrier's Espana. This orchestra opens the longest season of orchestral concerts ever given in New York, and there is little doubt that the public appreciates this fact judging from the subscriptions already received for the series.

* * *

The following Tuesday New York will have the opportunity to measure the ability of Carl Pohlig, whose reception in Philadelphia was most flattering. This will be a concert of "first appearances," as in addition to Herr Pohlig we will hear for the first time Richard Buhlig, who also selects Brahms as a medium in which to present himself in his American debut.

Buhlig will play the second concerto as his only number. Karl Klein, another young American, will appear for the first time in his home city in Tschaikowsky's violin concerto. The orchestral numbers to be given by the Philadelphia orchestra will be Heirath wieder willen, a new overture, by Humperdinck, and the Beethoven fifth symphony.

* * *

The sale of Boston Symphony seats for Thursday nights is larger than it was last year and for Saturday afternoons it is about the same. The first pair of concerts to be given in Carnegie hall Thursday evening and Saturday afternoon will have no soloists, but will trust to the programme and to their presentation to satisfy the audience. Thursday night's offering will include Bruckner's ninth (unfinished) symphony; Bach's Suite [illegible] minor for flute and string orchestra and Beethoven's overture Leonore, No. 1. The programme of Saturday will consist of two symphonies: Mozart's in C minor and Beethoven's Pastoral.

Paderewski is on the Augusta Victoria due to-day. He will play his first recital at Carnegie hall next Saturday afternoon. The programme has not yet been announced, but as his general scheme of programme making is well known, the public are willing to take him on trust. In this particular America is different from Europe. There, the importance lies in what work is to be performed, here, in who is to perform it. Paderewski will give another recital at Carnegie hall November 23, and his only appearance with orchestra in New York will be on Saturday afternoon, December 7, with the Boston Symphony orchestra.

* * *

Jan Kubelik will sail from Bremen next Tuesday (October 29), arriving in New York November 6. He will be accompanied by his wife, the Countess Czaky-Szell, who, not dreading a long and hard trip, will go with her husband, who is due to play one hundred and twenty-five concerts. In the party to arrive will be Ludwig Schwab, who was his accompanist last season and who will again act in this capacity. The opening concert will be given at the Hippodrome Sunday evening, November 10, with the assistance of the Russian Symphony orchestra and Modest Altschuler.

* * *

Anna M. Schirmer has returned from Europe, where she spent all summer in Switzerland, at the villa of her former teacher, Mme. L. Cappiani, in Rodi Fiesso. She has been taking a supplementary course of this well known teacher in the development of voice and the art of singing. Her New York studio is at 147 West Seventy-first street.

* * *

Victor Herbert will open his series of popular concerts to-morrow night at the Broadway theatre. His programme will include the Carnival Romain by Berlioz and a number of his own compositions.

EMILIE FRANCES BAUER.

From [illegible] SUN

Address

Date

Here's Music for Comfort.

The music season is here. Mr. BISPHAM was in Brooklyn last night, JOSEF HOFMANN comes to Manhattan to-morrow. Mr. PADEREWSKI, due ashore even now, will play just seven days later to one of the great, tumultuous assemblies of the year, with Mme. SEMBRICH to follow.

One week away, are symphony and opera, under the initiatory auspices of Mr. WALTER DAMROSCH'S orchestra, Saturday nights and Sundays, and Mr. OSCAR HAMMERSTEIN'S second annual "first Monday." Twenty-four box holders, named to-day for the New Manhattan season, indicate that New York's opera war is not without its social following on either side. It is made clear that the golden horseshoe of five-and-three stockholders in the Metropolitan establishment, reopening a fortnight hence, is more than ever solid in allegiance to the returned impresario, Mr. HEINRICH CONRIED.

The day brings a curious word of comfortable assurance on one point. "The present disastrous slump in the stock market seems to have had no effect whatever on the subscription of the Boston Symphony Orchestra at Carnegie hall. At sea for the moment is Mr. SAPONOFF of the Philharmonic, which with the Russian and other societies will make up last of all. There are substantial grounds for optimism in the box offices. But the temples of art are no far from Wall Street wires to-day that [illegible] were in the consulship of [illegible] leon of the telephone, that [illegible] drew the lightning of [illegible] from a single wire.

From [illegible]

Address BALTIMORE, MD.

Date OCT 23 1907

MUSIC

Current Happenings And Comments On Matters Of Interest—Artists Who Are To Appear At The Peabody.

The approaching season promises a repletion of musical provision for Baltimore. Dr. Muck will bring the Boston Symphony Orchestra to us for five evenings; the Philadelphia organization, under its new conductor (Herr Pohlig from Stuttgart, who, if we may credit his European reputation, will blend that admirable body of artists into a real orchestra), will give five concerts; Mr. Randolph has extended the Peabody series to fifteen performances; the Bach Choir will continue its fruitful career; the Oratorio Society will sing large choral works; the newly organized Kneisel Quartette will give us five afternoons, and we are promised numerous visits from solo artists of good repute. The Peabody series, together with the Kneisels, occupy each and every Friday afternoon from November 1 to March 20, inclusive, omitting only the Friday in the Christmas holidays.

EAGLE

Address Brooklyn, N. Y.

Date OCT 26 1907

The season of Boston symphony concerts will open on Friday evening, November 8, when the first concert will be given in the Baptist Temple. Dr. Muck has arranged a most catholic programme, as the three works to be played represent three great periods of music, the ultra-classical, the neo-romantic and the modern. Brooklyn will hear for the first time Vincent d'Indy's symphonic trilogy "Wallenstein," which had its first performances in Boston on the 18th and 19th, when it won the enthusiastic approval of all that heard it. The second number will be Bach's suite in B minor, for flute and string orchestra and the last number will be Schumann's

From INDIANAPOLIS, IND.

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Date

The Boston Symphony is announced for Jan. 20. Here is one of the great treats of the musical season. The other is Marcella Sembrich.

More musicians in the already musical family of the Homers. Tuesday [illegible] were added to the family of Mme. Louise Homer, the opera contralto, and Sydney Homer, composer.

Carl Gantvoor, baritone of Cincinnati, who has sung in Columbus several times, is again singing leading baritone roles with the Savage Opera company. He opens this week in New York with "Madame Butterfly," singing the role of Sharpless in that opera.

[32]

From

Address

Date OCT 20 1907

Some Coming Musical Events.

Providence to Have Its Usual Three Symphony Concerts.—Other Local Announcements.

THE Boston Symphony Orchestra will give its usual quota of three concerts in Providence this year. The dates are Tuesday, Nov. 19, Tuesday, Dec. 31, and Wednesday, Feb. 12. The management of the orchestra has decided to cut down the number of out of town concerts this year and in the future, and for some time it was a question whether Hartford or Providence should lose two of the three concerts in the past allotted to these citis, but it was finally decided to give Providence its usual three and give Hartford but one.

The soloist at the first concert in Providence will be Olga Samaroff. The other soloists will be announced in due time, likewise the particulars regarding the renewals of subscriptions to the sale of seats for the winter.

From

Address

Date OCT

HOFMANN WILL PLAY HERE NEXT WEEK

Promises of a Fine Series by the Boston Symphony Orchestra.

OPERA ONLY ONE WEEK AWAY,

At Hammerstein's Manhattan House. Sembrich to Sing Here November 14.

The Brooklyn Institute is particularly fortunate in its musical star for the coming week, and as it is to be the only appearance of Joseph Hofmann in Brooklyn this season, the concert at the Baptist Temple next Thursday evening will be of more than ordinary interest. Mr. Hofmann will play several of Chopin's including his Mazurka, B flat minor, and Scherzo, in the same key. Another number is the overture from "Tannhaeuser."

In full the programme comprises:

Sonata, Opus 3	Beethoven
Scherzo, B minor	Mendelssohn
Variations	Raff
Fantasie Impromptu	Chopin
Mazurka, B flat minor	Chopin
Scherzo, B flat minor	Chopin
Barcarole	Rachmaninoff
Prelude, G minor	Rachmaninoff
Etude, C sharp minor, Opus 42	Scriabine
Poeme d'Amour	Scriabine
Overture, "Tannhaeuser"	Wagner-Liszt

The Boston Symphony Orchestra will open its twentieth season in Brooklyn on Friday evening, November 8, at the Baptist Temple. There will be five concerts given in November, December, January, Feburary and March. The first and last will be devoted solely to orchestral work; the soloists at the others being, M. Paderewski, Mme. Carreno and Fritz Kreisler. The orchestra consists of ninety-eight members, an increase of two over last year and there are several changes in the membership, notably that of Carl Wendling, who has assumed the position of concert master in the place of Professor Hess, who is abroad on a year's leave. Mr. Wendling, though only 32 years of age, ranks among the great concert masters abroad. He has been concert master at the three last Wagner festivals at Bayreuth, for three seasons at Convent Garden under Richter, four years at Meiningen under Stuttgart and concert master at the Court Theater of Stuttgart. Another acquisition is Julius Theodorowicz, well known for his fine work as second violin with the Kneisel Quartet. Many new works will be presented under the admirable directorship of Karl Muck. An orchestral piece by Schjelderup new symphonies by Henry Hadley and Bischoff, d'Indy's Wallenstein Symphony and symphonic poems by Ertel and Beehe. The advance sale for these concerts is unusually large this year, Brooklyn people liking Karl Muck and being cheered on by the thought of having him lead the orchestra in the new Academy next year.

Saturday afternoons will be set aside for the New York Symphony Orchestra, which as usual is under the fine leadership of Walter Damrosch. The first concert will be given November 23, and four others will follow, one each month, excepting February. The soloists are Josef Hofmann, Mme. Bloomfield Zeisler, M. Emilio de Gogorza, David Mannes, and there will be one all Wagner programme.

The announcement of a song recital by Mme. Sembrich, at the Baptist Temple, on the evening of November 14, under the auspices of the Brooklyn Institute of Arts and Sciences, adds another famous artist to their list for the year. The full programme will be announced later.

From

Address

Date

MUSIC

Current Happenings And Comments On Matters Of Interest—Artists Who Are To Appear At The Peabody.

The approaching season promises a repletion of musical provision for Baltimore. Dr. Muck will bring the Boston Symphony Orchestra to us for five evenings; the Philadelphia organization, under its new conductor (Herr Pohlig from Stuttgart, who, if we may credit his European reputation, will blend that admirable body of artists into a real orchestra), will give five concerts; Mr. Randolph has extended the Peabody series to fifteen performances; the Bach Choir will continue its fruitful career; the Oratorio Society will sing large choral works; the newly organized Kneisel Quartette will give us five afternoons, and we are promised numerous visits from solo artists of good repute. The Peabody series, together with the Kneisels, occupy each and every Friday afternoon from November 1 to March 20, inclusive, omitting only the Friday in the Christmas holidays.

Address

Date OCT 26 1907

The season of Boston Symphony concerts will open on Friday evening, November 8, when the first concert will be given in the Baptist Temple. Dr. Muck has arranged a most catholic programme, as the three works to be played represent three great periods of music, the ultra-classical, the neo-romantic and the modern. Brooklyn will hear for the first time Vincent d'Indy's symphonic trilogy "Wallenstein," which had its first performances in Boston on the 18th and 19th, when it won the enthusiastic approval of all that heard it. The second number will be Bach's suite in D minor, for flute and string orchestra and the last number will be Schumann's overture "Gene-

From NEW YORK MAIL

Address

Date OCT 26 1907

DAMROSCH'S FIRST CONCERT OF HIS LONG SEASON

It Will Be Given Next Saturday Evening, with Fritz Kreisler as Soloist—Sale of Seats for the Boston Symphony Thursday Series Larger Than Ever—Paderewski's Arrival.

Confronted by so many orchestral concerts we find ourselves wondering where the conductors will find works that have not been "done to death" without duplicating other programmes. It seems, however, that programme making shows the same individuality that is to be found in everything else related to real art. For instance the first programme to be given by Walter Damrosch and the New York Symphony orchestra is absolutely typical of Mr. Damrosch, and shows the study he has given the situation.

From past seasons we know the attractiveness and the interest surrounding every offering, and this season he promises as well. His organization will be first on the platform, opening next Saturday evening. Fritz Kreisler, the violinist, will make his first appearance in the Brahms concerto, while the orchestral offerings will be Wagner's prelude to Lohengrin, Schumann's Symphony No. 4 in D minor, Andante and Scherzo from Debussy's string quartet, for string orchestra and Chabrier's Espana. This orchestra opens the longest season of orchestral concerts ever given in New York, and there is little doubt that the public appreciates this fact judging from the subscriptions already received for the series.

* * *

The following Tuesday New York will have the opportunity to measure the ability of Carl Pohlig, whose reception in Philadelphia was most flattering. This will be a concert of "first appearances," as in addition to Herr Pohlig we will hear for the first time Richard Buhlig, who also selects Brahms as a medium in which to present himself in his American debut.

Buhlig will play the second concerto as his only number. Karl Klein, another young American, will appear for the first time in his home city in Tschaikowsky's violin concerto. The orchestral numbers to be given by the Philadelphia orchestra will be Heirath wieder willen, a new overture, by Humperdinck, and the Beethoven fifth symphony.

* * *

The sale of Boston Symphony seats for Thursday nights is larger than it was last year and for Saturday afternoons it is about the same. The first pair of concerts to be given in Carnegie hall Thursday evening and Saturday afternoon will have no soloists, but will trust to the programme and to their presentation to satisfy the audience. Thursday night's offering will include Bruckner's ninth (unfinished) symphony; Bach's Suite in B minor for flute and string orchestra and Beethoven's overture Leonore, No. 1. The programme of Saturday will consist of two symphonies: Mozart's in C minor and Beethoven's Pastoral.

Paderewski is on the Augusta Victoria, due to-day. He will play his first recital at Carnegie hall next Saturday afternoon. The programme has not yet been announced, but as his general scheme for programme making is well known, his public are willing to take him on trust. In this particular America is different from Europe. There, the importance lies in what work is to be performed, here, in who is to perform it. Paderewski will give another recital at Carnegie hall November 23, and his only appearance with orchestra in New York will be on Saturday afternoon, December 7, with the Boston Symphony orchestra.

* * *

Jan Kubelik will sail from Bremen next Tuesday (October 29), arriving in New York November 6. He will be accompanied by his wife, the Countess Czaky-Szell, who, not dreading a long and hard trip, will go with her husband, who is due to play one hundred and twenty-five concerts. In the party to arrive will be Ludwig Schwab, who was his accompanist last season and who will again act in this capacity. The opening concert will be given at the Hippodrome Sunday evening, November 10, with the assistance of the Russian Symphony orchestra and Modest Altschuler.

* * *

Anna M. Schirmer has returned from Europe, where she spent all summer in Switzerland, at the villa of her former teacher, Mme. L. Cappiani, in Rodi Fiesso. She has been taking a supplementary course of this well known teacher in the development of voice and the art of singing. Her New York studio is at 147 West Seventy-first street.

* * *

Victor Herbert will open his series of popular concerts to-morrow night at the Broadway theatre. His programme will include the Carnival Romain by Berlioz and a number of his own compositions.

EMILIE FRANCES BAUER.

From N. Y. EV'G SUN

Address

Date

Here's Music for Comfort.

The music season is here. Mr. BISPHAM was in Brooklyn last night, JOSEF HOFMANN comes to Manhattan to-morrow. Mr. PADEREWSKI, due ashore even now, will play just seven days later to one of the great, tumultuous assemblies of the year, with Mme. SEMBRICH to follow.

One week away are symphony and opera, under the initiatory auspices of Mr. WALTER DAMROSCH'S orchestral Saturday nights and Sundays, and Mr. OSCAR HAMMERSTEIN'S second annual "first Monday." Twenty-four bor[illegible]ers, named to-day for the New Manhattan season, indicate that New York's opera war is not without its social following on either side. It is made clear that the golden horseshoe of five-and-thirty stockholders in the Metropolitan establishment, reopening a fortnight later, is more than ever solid in allegiance to the returned impresario, Mr. HEINRICH CONRIED.

The day brings a curious word of comfortable assurance on one point: "The present disastrous slump in the stock market seems to have had no effect whatever on the subscription of the Boston Symphony Orchestra at Carnegie Hall." At sea for the moment is Mr. SAFONOFF of the Philharmonic, which with the Russian and other societies will start up last of all. There are substantial grounds for optimism in the box offices. But the temples of art are no further from Wall Street wires to-day than they were in the consulship of that Napoleon of the telephone, that Franklin who drew the lightning of stocks and [illegible] from a single wire. Mr. MAURICE [illegible]

NEW YORK MAIL
OCT 26 1907

Leading Conductors of an Important Musical Season

WALTER DAMROSCH.
New York Symphony Orchestra.

MODEST ALTSCHULER.
Russian Symphony Orchestra.

WASSILI SAFONOFF.
New York Philharmonic Society.

GUSTAV MAHLER.
The New Conductor for the Metropolitan.

THE development of orchestral music in this country has been one of the most interesting phases of its musical life, and it has taken time and personal effort as well as much financial consideration. There is a powerful dividing line between those who love music for itself, and those who love opera. The latter appeals to the senses and carries the hearer into a realm of music in which he may or may not feel at home, but the glamour will call forth enjoyment and interest whether the music does or not.

The love of orchestral music is more deeply seated, bringing into play entirely different emotions, and while the influence of orchestra may not be as widespread as that of opera, it makes for more serious musical atmosphere and the deepening of a national artistic culture.

The Philharmonic society has spent over sixty-five years trying to bring the masterpieces of the musical world before New York audiences. It has passed through all stages of success and failure. With the advent of Wassili Safonoff, the venerable old society took on fresh vigor, and through the sturdy Russian it pulsates not only with American spirit but with the sturdiness of the conductor's remarkable personality. "Scratch a Russian and you find a tartar," said Safonoff; "I am a Cossack without scratching." Born in the Cossack village of Itsyursk, in the Caucasus, Safonoff is a fine type of the power and temperament of the Russian. He is a perfectly healthy musician, and every note under his direction attests the truth of this.

The Boston Symphony orchestra, entering its twenty-second season in New York, has left its imprint upon the musical life of the city. This orchestra is synonymous with all that is greatest and best in the entire musical world. Dr. Karl Muck has come to us from Germany—a great man and a great conductor. He is almost ascetic in devotion to high ideals, and to this is added a desire to exclude the soloist, for the tendency of the latter is to throw a programme out of balance. This season the Boston organization will use but one-half the number of soloists that it has done heretofore, which means that Dr. Muck will come just half way to meet the supposed demand of the public.

Walter Damrosch is probably more nearly an American than any one wielding a great baton. Picking up the work begun by his illustrious father, Dr. Leopold Damrosch, he has forged to the front not only for himself but for the orchestra known as the New York Symphony, which, through his efforts, has been placed in an enviable position. Mr. Damrosch is a man of force and of determination, and these elements, in addition to genuine musicianship and artistic aims, have given New York a close approach to a permanent organization devoted exclusively to orchestral work.

The Russian Symphony orchestra began its work with about three dozen members from the New York and Philharmonic orchestras, who were graduates of Russian conservatories. These men, as a labor of love, organized for the purpose of playing music of their own country. Modest Altschuler, who had been a conductor in Russia, was elected to the same office here, and, strange to relate, the audiences grow at the rate of 50 per cent. advance yearly, the following, instead of being foreign, as might have been expected, being almost entirely American.

Gustav Mahler, who will come to the Metropolitan opera house early in December, is one of the most important musical forces that America has enjoyed in many years. Mahler is equally great as conductor of opera and symphony, and is no stranger as composer, having figured on the orchestral programmes as early as 1905. He is foremost not only among composers of to-day, but he has no rival at the baton in Europe.

Another stranger in this country is Carl Pohlig, who will direct the Philadelphia orchestra, first appearing under the direction of Steinway & Sons at Carnegie hall on the afternoon of Election day, in conjunction with the first American hearing of Richard Buhlig, a young American pianist. Pohlig is a man of standing and reputation in Europe, and is a valuable acquisition to the musical life of this country.

Walter Rothwell is a favorite in New York and throughout the country. It is interesting to note that this talented young conductor, who has proven himself a giant in his art, entered his career as assistant conductor and chorusmaster under Mahler in 1895 in Hamburg.

Campanini will again have the destiny of the Manhattan opera under his lead. His achievements of last year are sufficiently significant.

The season now just beginning will unquestionably be the most notable in the history of music in this country. Not only will the two opera organizations make more new productions than ever before, but in concert and orchestral work the winter will be a memorable one. The announcement that Victor Herbert's new opera, on which he is now engaged, will also be presented toward the close of the season should give an impetus to the movement for better things in musical composition by American composers, more especially of a lighter nature.

WALTER ROTHWELL.
Conductor for Mr. Savage.

CLEOFANTE CAMPANINI.
Musical Director at Manhattan Opera House.
Copyright by Mishkin.

DR. KARL MUCK.
Boston Symphony Orchestra.

CARL POHLIG.
The Philadelphia Orchestra.

From AMERICAN
Address BALTIMORE, MD
Date
Seats for Symphony Orchestra.
The sale of seats for the five concerts to be given at the Lyric by the Boston Symphony Orchestra, opened at Albaugh's, North Charles street, yesterday morning. The demand for the choice seats was unusually large. The first of the concerts will be given on November 6, but there will be no soloists at the opening concert.
Estab 1884

From
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Date OCT 23 1907
Felix Weingartner has apparently at last really resigned from his post in Berlin, for he is booked as first conductor at the Vienna opera, to take the place of Mahler, who has been engaged by Hammerstein. Weingartner's path in Berlin was rendered thorny by Muck's greater success as a director of opera. After one of his repeated resignations the intendant relieved him of operatic duties and gave him full charge of the Royal Symphony Concerts. In these he has been eminently successful, but he evidently yearned for an opportunity to sway dramatic music as a supreme power. He has now attained this in Vienna. It will be interesting to watch
Estab 1884
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From BULLETIN
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A number of new faces will be seen in the Boston Symphony Orchestra this season. The year's leave of absence given the concert master, Willy Hess, and the resignation of Timothee Adamowski will bring two new men to the first desk of the violins. In Mr. Hess's place will be Karl Wendling, concert master of the Court Theatre of Stuttgart and of the Beyreuth Festival Theatre. Mr. Adamowski's position will be filled by Mr. Theodorowicz, who left the orchestra several seasons ago to be second violin of the Kneisel Quartet. The orchestra will give two
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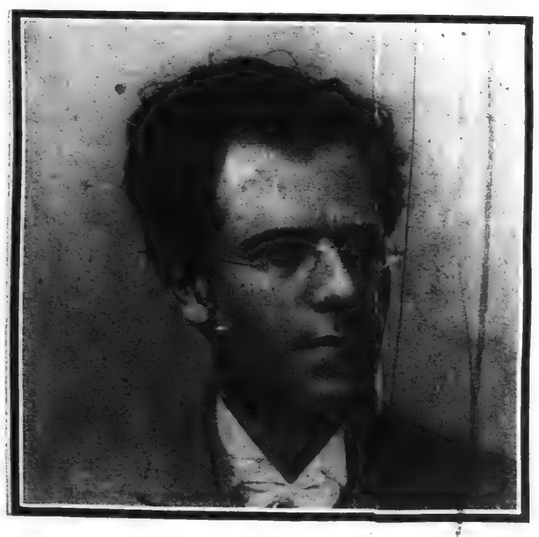

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From NEW YORK WORLD

Address

Date OCT 27 1907

COMING EVENTS IN MUSICAL WORLD.

Paderewski Gives His First Recital of Season Next Saturday at Carnegie Hall.

GREAT ORCHESTRAS PLAN BRILLIANT PROGRAMMES.

Manhattan Opera-House Box Subscribers Greatly Exceed Those of Last Year.

Paderewski's first New York recital will be given in Carnegie Hall next Saturday afternoon at 2.30 o'clock. There will be a typical Paderewski gathering, as the house will be entirely sold out. His second New York recital will be given in Carnegie Hall on Saturday afternoon, Nov. 23.

Paderewski was due to arrive in Hoboken on the Kaiserin Auguste Victoria yesterday, and his first concert will be in Bridgeport, Conn., to-morrow evening. His first and only appearance with orchestra in New York will be on Saturday afternoon, Dec. 7, when he will play with the Boston Symphony Orchestra in Carnegie Hall. His programme for next Saturday afternoon will be announced later.

The sixty-sixth season of the Philharmonic Society will, as usual, consist of eight afternoon and evening concerts, to be given at Carnegie Hall.

Wassily Safonoff, the conductor, has returned from Europe, bringing with him a number of interesting novelties which will be performed during the coming season. Among them are the "Easter" overture by Rimsky Korsakoff, "Das Meer" (The Sea), by Glazounow, and the symphonic poem, "The Sunken Bell," by Vladimir Metzi, grounded on Gerhart Hauptmann's play and performed last spring, under the direction of Mr. Safonoff by the London Symphony Orchestra, when it made a profound impression. The opening concert will be given Nov. 15.

The first pair of concerts by the Boston Symphony Orchestra will take place at Carnegie Hall on Thursday evening, Nov. 7, and Saturday afternoon, Nov. 9, respectively. There will be no soloist. The programme on Thursday night will be Bruckner's Ninth Symphony (unfinished); Bach's Suite in B minor for flute and string orchestra, and Beethoven's Overture Leonore No. 1. The programme for Saturday afternoon will consist of two symphonies, Mozart's in G minor (K 550) and Beethoven's "Pastoral."

Symphony Society's Plans.

The New York Symphony Society will inaugurate the orchestral season next Saturday evening at Carnegie Hall under Walter Damrosch's direction. The occasion will be of double interest, for the opening concert will likewise be the beginning of the largest symphonic series ever provided for New York.

Fritz Kreisler, violin, as soloist, will make his first appearance of the year in the Brahms concerto. Schumann's Fourth Symphony, Chabiar's "Spanish Rhapsodie" and two numbers for string orchestra by Debussy will be the instrumental features of the programme.

The New York Symphony Orchestra starts upon its new season under significant circumstances. It is now New York's first "permanent orchestra," and it remains to be seen how far New York will support the society in its worthy aims.

There were only eight subscribers to the boxes of the Manhattan Opera-House last season. A most emphatic indorsement of the success of this opera-house consists in the fact that this season the subscribers number twenty-four.

The following is a list of the subscribers for the boxes to date: Clarence Mackay, E. H. Titus, Edwin H. Wetherbee, Isaac Guggenheim, F. Lancaster, Robert Graves, Frank Woolworth, F. G. Bourne, Mrs. Samuel Untermyer, Senator W. H. Reynolds, Mrs. Rutherford Stuyvesant, James Gayley, Daniel G. Reid, Frank Tilford, Dr. William T. Bull, Judge E. H. Gray, W. E. Corey, W. E. Reis, E. R. Thomas, W. S. P. Morosini, George C. Boldt, jr.; Edward Wickes, H. G. Campbell, W. B. Dickson.

How Oratorio Society Keeps Young.

Despite its thirty-four years of active work in New York's musical field, the Oratorio Society has managed to keep itself young. By admitting about seventy-five new members every autumn, to replace those who are retired from the chorus or who resign from it, the society has been able to keep its body of tone fresh and supple, and fit to cope with the difficult tasks imposed upon it.

Active work is not in progress on the music for the first concert, to take place Wednesday evening, Dec. 4, in Carnegie Hall. Two compositions new to the society's lists will be sung, and one of these, E. Wolf-Ferrari's cantata, "The New Life," based on Dante's text, will be new to the country. The other will be Brahm's beautiful "Song of Destiny."

The choice of "The New Life" is in line with the policy that has given New York, in the past five years, a chance to hear such novelties as Sir Edward Elgar's "Dream of Gerontius," "The Apostles" and "The Kingdom," Richard Strauss's "Taillefer" and Gabriel Pierne's, "The children's Crusade," which made so deep an impression last season.

The Volpe Symphony Orchestra, Mr. Arnold D. Volpe conductor announces three concerts to be given at Carnegie Hall on the evenings of Nov. 21, Jan. 23 and March 26, with an orchestra of ninety-five. And an increased list of patronesses, including many prominent names. Soloists will be Gerardy, Rudolf Ganz, Jeanne Gourcil and Marie

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NEW YORK HERALD

(See other side.)

Address Brooklyn Edit

Date OCT 27 1907

Although Mr. Volpe promises no orchestral novelties, the works announced for performance indicate a series of interesting programmes.

High praise had been bestowed upon Carl Pohlig, the new conductor of the Philadelphia Symphony Orchestra, who gave his first concerts with that organization last week. New York will have the opportunity to judge for itself about Herr Pohlig and measure his ability in comparison with the many other noted foreign conductors who have been heard here in recent seasons at a concert in Carnegie Hall on the afternoon of Election Day, Nov. 5.

First appearances will be the order of the day, as in addition to Herr Pohlig's debut, Karl Klein, violinist, and Richard Buhlig, pianist, will make their initial American appearances. The programme will include Beethoven's Fifth Symphony and the overture to Humperdink's recent operatic success, "Heirath wider Willen."

From Oard Union

Address Brooklyn, N. Y.

Date OCT 27 1907

Musical Notes.

The Boston Symphony Orchestra will open its twentieth season in Brooklyn on Friday evening, Nov. 8, at the Baptist Temple. There will be five concerts given in November, December, January, February and March. The

FRITZ KREISLER,
Soloist With the Boston Symphony Orchestra.

first and last will be devoted solely to orchestral work, the soloists at the others being M. Paderewski, Mme. Carreno, and Fritz Kreisler. The orchestra consists of ninety-eight members, an increase of two over last year, and there are several changes in the membership, notably that of Carl Wendling, who has assumed the position of concert master in the place of

CARL WENDLING,
Concert Master With the Boston Symphony Orchestra.

Prof. Hess, who is abroad on a year's leave. Mr. Wendling, though only 32 years of age, ranks among the great concert masters abroad. He has been concert master at the three last Wagner festivals at Bayreuth; for three seasons at Covent Garden, under Richter; four years at Meiningen, under Stuttgart, and concert master at the Court Theatre, of Stuttgart. Another acquisition is Julius Thoedorowicz, well known for his fine work as second violin with the Kneisel Quartet. Many new works will be presented under the admirable directorship of Karl Muck. An orchestral piece by Schjelderup, new symphonies by Henry K. Hadley and Bischoff, d'Indy's Wallenstein Symphony, and symphonic poems by Ertel and Boehe. The advance sale for these concerts is unusually large this year.

THERE is a representative list of women on the Women's Auxiliary Board of the Philharmonic concerts which are to be given at the Baptist Temple by the Boston Symphony Orchestra on the evenings of November 8, December 6, January 10, February 21 and March 20. On the Executive Committee are Mrs. Thomas Prosser, chairman; Mrs. Frank M. Lupton, secretary; Mrs. Camden C. Dike, ex officio; Mrs. John S. Frothingham, Mrs. E. J. Grant, Mrs. A. Augustus Healy, Mrs. Otto Heinigke, Mrs. Charles B. Hewitt, Mrs. Franklin W. Hooper, Mrs. Andrew Jacobs, Mrs. Henry I. Judson, Mrs. J. Elliott Langstaff, Mrs. Paul Lichtenstein, Mrs. Henry R. Mallory, Mrs. Lowell M. Palmer, Mrs. Charles F. Pray, Mrs. George H. Prentiss, Miss Marion J. Terry, Mrs. John Van B. Thayer and Mrs. George W. Wingate.

Other members, most of whom will attend the concert, are:—Mrs. George C. Adams, Miss Charlotte L. Affeld, Mrs. George A. Allin, Mrs. H. S. Anderson, Mrs. John Anderson, Mrs. Ross Appleton, Mrs. A. B. Ackins, Mrs. Frank Avery, Mrs. Henry D. Atwater, Mrs. Alexander S. Bacon, Mrs. F. Russell Baker, Miss C. Baldwin, Miss K. Baldwin, Miss M. Baldwin, Mrs. Ira Leo Bamberger, Mrs. C. W. Bangs, Mrs. Charles B. Bartram, Mrs. Edward E. Barr, Mrs. Julia E. Bates, Mrs. William H. Beardsley, Mrs. Joseph E. Becker, Mrs. H. D. Beeckman, Miss Minna Behr, Miss Anna Benedict, Miss Lydia Benedict, Mrs. William Berri, Mrs. Robert A. Black, Mrs. G. C. Blanke, Mrs. John Bleecker, Mrs. Wesley S. Block, Mrs. Sylvester L. Blood, Mrs. Edmund Blunt, Mrs. C. E. Bolles, Mrs. W. B. Boorum, Mrs. William Boughton, Miss A. E. Bowen, Mrs. John Hyatt Brewer, Mrs. H. M. Brigham, Miss A. Brinsmade, Mrs. Edward E. Britton, Mrs. Clotilde Browne, Mrs. Hersey Brown, Mrs. Joseph E. Brown, Mrs. Jonathan Buckley, Mrs. James S. Burke, Mrs. Fred. A. M. Burrell, Mrs. Clark Burnham, Mrs. Devine H. Burtis, Mrs. Rufus Bush, Mrs. G. R. Butler, Miss Mary E. Butterick, Mrs. Nelson G. Carman, Mrs. William J. Carr, Mrs. Isaac H. Cary, Miss Florence Chauncey, Mrs. George W. Chauncey and Mrs. S. B. Chittenden.

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Mrs. Edwin L. Patterson, Mrs. Andrew J. Perry, Mrs. Frederick O. Pierce, Mrs. F. Eugene Pitkin, Mrs. Frederick B. Pratt, Mrs. George D. Pratt, Mrs. Russell Prentiss, Mrs. George A. Price, Mrs. Julius E. Prior, Miss Fay Randall, Mrs. William Ray, Mrs. Frederick Rawollo, Miss Sarah J. Read, Mrs. Lydia T. Redding, Mrs. William C. Redfield, Mrs. Frank Reynolds, Mrs. Clarence H. Riggs, Miss Rose, Mrs. Frederick Rose, Mrs. Gulian Ross, Mrs. Merwin Rushmore, Mrs. James T. Russell, Mrs. Philip Ruxton, Mrs. J. Sidney Sampson, Mrs. Charles A. Schieren, Mrs. C. W. Seamans, Mrs. J. P. Seymour, Mrs. Henry K. Sheldon, Mrs. Harry Rowe Shelley, Mrs. Charles Shepard, Mrs. George H. Southard, Mrs. William A. Spelman, Mrs. George A. Stanton, Mrs. Hiram R. Steele, Mrs. Arthur G. Stone, Mrs. Joseph Sutphin, Mrs. Stephen B. Sturges, Mrs. Alden S. Swan, Mrs. Edwin A. Sweet, Miss Margaret J. Thayer, Mrs. David Thornton, Mrs. John E. Tousey, Mrs. Alexander B. Trowbridge, Mrs. W. M. Tuttle, Mrs. Jerome P. Uptegrove, Mrs. J. P. Warbasse, Mrs. Mary B. Wardell, Mrs. Samuel R. Weed, Mrs. Henri Werlemann, Mrs. Frederick Wesson, Mrs. Alfred T. White, Mrs. C. C. Whitney, Mrs. John O. Williams, Mrs. Alfred F. Wise, Mrs. Henry Hayes Wood, Mrs. Walter C. Wood, Mrs. R. H. Woodman, Mrs. Richard Young and Mrs. William Ziegler.

From NEW YORK SUN

Address

Date OCT 27 1907

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Visiting pianist No. 3, Mr. Paderewski, will give his first New York recital at Carnegie Hall on Saturday afternoon. His second recital is announced for November 23, and his only appearance with orchestra for December 7, when he will be the soloist at a Boston Symphony Orchestra concert in Carnegie Hall. The house for the first recital is already nearly sold out.

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From NEW YORK EV'G POST

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Date OCT 26

As an indication of the steadily increasing interest in this city in music of the best, it is said that the subscription sale for the Boston Symphony Orchestra is the largest in many years. The first concert will be on Monday evening, November 4. There will be no soloist. The feature of the programme will be d'Indy's Symphonic Trilogy, "Wallenstein." Other numbers will be Bach's Suite in D Major and Beethoven's overture, "Leonore," No. 1.

[34]

NEW YORK HERALD
(See other side.)
Address Brooklyn Edit
Date OCT 7 1907

COMING EVENTS IN MUSICAL WORLD.

Paderewski Gives His First Recital of Season Next Saturday at Carnegie Hall.

GREAT ORCHESTRAS PLAN BRILLIANT PROGRAMMES.

Manhattan Opera-House Box Subscribers Greatly Exceed Those of Last Year.

Paderewski's first New York recital will be given in Carnegie Hall next Saturday afternoon at 2.30 o'clock. There will be a typical Paderewski gathering, as the house will be entirely sold out. His second New York recital will be given in Carnegie Hall on Saturday afternoon, Nov. 23.

Paderewski was due to arrive in Hoboken on the Kaiserin Auguste Victoria yesterday, and his first concert will be in Bridgeport, Conn., to-morrow evening. His first and only appearance with orchestra in New York will be on Saturday afternoon, Dec. 7, when he will play with the Boston Symphony Orchestra in Carnegie Hall. His programme for next Saturday afternoon will be announced later.

The sixty-sixth season of the Philharmonic Society will, as usual, consist of eight afternoon and evening concerts, to be given at Carnegie Hall.

Wassily Safonoff, the conductor, has returned from Europe, bringing with him a number of interesting novelties which will be performed during the coming season. Among them are the "Easter" overture by Rimsky Korsakoff, "Das Meer" (The Sea), by Glazounow, and the symphonic poem, "The Sunken Bell," by Vladimir Metzl, founded on Gerhart Hauptmann's play and performed last spring, under the direction of Mr. Safonoff by the London Symphony Orchestra, when it made a profound impression. The opening concert will be given Nov. 15.

The first pair of concerts by the Boston Symphony Orchestra will take place at Carnegie Hall on Thursday evening, Nov. 7, and Saturday afternoon, Nov. 9, respectively. There will be no soloist. The programme on Thursday night will be Bruckner's Ninth Symphony (unfinished); Bach's Suite in B minor for flute and string orchestra, and Beethoven's Overture Leonore No. 1. The programme for Saturday afternoon will consist of two symphonies, Mozart's in G minor (K 550) and Beethoven's "Pastoral."

Symphony Society's Plans.

The New York Symphony Society will inaugurate the orchestral season next Saturday evening at Carnegie Hall under Walter Damrosch's direction. The occasion will be of double interest, for the opening concert will likewise be the beginning of the largest symphonic series ever provided for New York.

Fritz Kreisler, violin, as soloist, will make his first appearance of the year in the Brahms concerto. Schumann's Fourth Symphony, Chabiar's "Spanish Rhapsodie" and two numbers for string orchestra by Debussy will be the instrumental features of the programme.

The New York Symphony Orchestra starts upon its new season under significant circumstances. It is now New York's first "permanent orchestra," and it remains to be seen how far New York will support the society in its worthy aims.

There were only eight subscribers to the boxes of the Manhattan Opera-House last season. A most emphatic indorsement of the success of this opera-house consists in the fact that thi season the subscribers number twenty-four.

The following is a list of the subscribers for the boxes to date: Clarence Mackay, E. H. Titus, Edwin H. Wetherbee, Isaac Guggenheim, F. Lancaster, Robert Graves, Frank Woolworth, F. G. Bourne, Mrs. Samuel Untermyer, Senator W. H. Reynolds, Mrs. Rutherford Stuyvesant, James Gayley, Daniel G. Reid, Frank Tilford, Dr. William T. Bull, Judge E. H. Gray, W. E. Corey, W. E. Reis, E. R. Thomas, W. S. P. Morosini, George C. Boldt, jr.; Edward Wickes, H. G. Campbell, W. B. Dickson.

How Oratorio Society Keeps Young.

Despite its thirty-four years of active work in New York's musical field, the Oratorio Society has managed to keep itself young. By admitting about seventy-five new members every autumn, to replace those who are retired from the chorus or who resign from it, the society has been able to keep its body of tone fresh and supple, and fit to cope with the difficult tasks imposed upon it.

Active work is not in progress on the music for the first concert, to take place Wednesday evening, Dec. 4, in Carnegie Hall. Two compositions new to the society's lists will be sung, and one of these, E. Wolf-Ferrari's cantata, "The New Life," based on Dante's text, will be new to this country. The other will be Brahm's beautiful "Song of Destiny."

The choice of "The New Life" is in line with the policy that has given New York, in the past five years, a chance to hear such novelties as Sir Edward Elgar's "Dream of Gerontius," "The Apostles" and "The Kingdom," Richard Strauss's "Taillefer" and Gabriel Pierne's, "The children's Crusade," which made so deep an impression last season.

The Volpe Symphony Orchestra, Mr. Arnold D. Volpe conductor, announces three concerts to be given at Carnegie Hall on the evenings of Nov. 21, Jan. 23 and March 26, with an orchestra of ninety-five and an increased list of patronesses, including many prominent names. Soloists will be Gerardy, Rudolf Ganz, Jeanne Gourelli and Marie

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Although Mr. Volpe promises no orchestral novelties, the works announced for performance indicate a series of interesting programmes.

High praise has been bestowed upon Carl Pohlig, the new conductor of the Philadelphia Symphony Orchestra, who gave his first concerts with that organization last week. New York will have the opportunity to judge for itself about Herr Pohlig and measure his ability in comparison with the many other noted foreign conductors who have been heard here in recent seasons at a concert in Carnegie Hall on the afternoon of Election Day, Nov. 5.

First appearances will be the order of the day, as in addition to Herr Pohlig's debut, Karl Klein, violinist, and Richard Buhlig, pianist, will make their initial American appearances. The programme will include Beethoven's Fifth Symphony and the overture to Humperdink's recent operatic success, "Heirath wider Willen."

From Standard Union
Address Brooklyn, N. Y.
Date OCT 27 1907

Musical Notes.

The Boston Symphony Orchestra will open its twentieth season in Brooklyn on Friday evening, Nov. 8, at the Baptist Temple. There will be five concerts given in November, December, January, February and March. The

FRITZ KREISLER,
Soloist With the Boston Symphony Orchestra.

first and last will be devoted solely to orchestral work, the soloists at the others being M. Paderewski, Mme. Carreno and Fritz Kreisler. The orchestra consists of ninety-eight members, an increase of two over last year, and there are several changes in the membership, notably that of Carl Wendling, who has assumed the position of concert master in the place of

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Concert Master With the Boston Symphony Orchestra.

Prof. Hess, who is abroad on a year's leave. Mr. Wendling, though only 32 years of age, ranks among the great concert masters abroad. He has been concert master at the three last Wagner festivals at Bayreuth; for three seasons at Covent Garden, under Richter; four years at Meiningen, under Stuttgart, and concert master at the Court Theatre, of Stuttgart. Another acquisition is Julius Thoedorowicz, well known for his fine work as second violin with the Kneisel Quartet. Many new works will be presented under the admirable directorship of Karl Muck. An orchestral piece by Schjelderup, new symphonies by Henry K. Hadley and Bischoff, d'Indy's Wallenstein Symphony, and symphonic poems by Ertel and Boehe. The advance sale for these concerts is unusually large this year.

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Other members, most of whom will attend the concert, are:—Mrs. George C. Adams, Miss Charlotte L. Affeld, Mrs. George A. Allin, Mrs. H. S. Anderson, Mrs. John Anderson, Mrs. Ross Appleton, Mrs. A. B. Atkins, Mrs. Frank Avery, Mrs. Henry D. Atwater, Mrs. Alexander S. Bacon, Mrs. F. Russell Baker, Miss C. Baldwin, Miss K. Baldwin, Miss M. Baldwin, Mrs. Ira Leo Bamberger, Mrs. C. W. Bangs, Mrs. Charles B. Barnum, Mrs. Edward E. Barr, Mrs. Julia E. Bates, Mrs. William H. Beardsley, Mrs. Joseph E. Becker, Mrs. H. D. Beeckman, Miss Minna Behr, Miss Anna Benedict, Miss Lydia Benedict, Mrs. William Berri, Mrs. Robert A. Black, Mrs. G. C. Blanke, Mrs. John Bloecker, Mrs. Wesley S. Block, Mrs. Sylvester L. Blood, Mrs. Edmund Blunt, Mrs. C. E. Bolles, Mrs. W. B. Boorum, Mrs. William Bough-ton, Miss A. E. Bowen, Mrs. John Hyatt Brewer, Mrs. H. M. Brigham, Miss A. Brinsmade, Mrs. Edward E. Britton, Mrs. Clotilde Browne, Mrs. Hersey Brown, Mrs. Joseph E. Brown, Mrs. Jonathan Buckley, Mrs. James S. Burke, Mrs. Fred. A. M. Burrell, Mrs. Clark Burnham, Mrs. Devine H. Burtis, Mrs. Rufus Buss, Mrs. G. R. Butler, Miss Mary E. Butterick, Mrs. Nelson G. Carman, Mrs. William J. Carr, Mrs. Isaac H. Cary, Miss Florence Chapman, Mrs. George W. Chrimmey and Mrs. S. B. Chittenden.

Mrs. Dwight P. Clapp, Miss Sara S. Clapp, Mrs. S. B. Clark, Mrs. Frederick C. Coche, Mrs. David H. Cochran, Mrs. I. Sherwood Coffin, Mrs. George S. Collins, Mrs. George H. Coutts, Mrs. Edward M. Cragin, Mrs. F. W. Crane, Mrs. Jeremiah Crowell, Mrs. Arnold G. Dana, Mrs. Carll H. De Silver, Mrs. Ethan Allen Doty, Mrs. J. H. Dougherty, Miss Dow, Miss D. Dreier, Mrs. H. E. Dreier, Mrs. F. A. Dwight, Mrs. Wm. P. Earle, Mrs. F. H. E. Ebstein, Miss M. Ellers, Mrs. Annie E. Emerson, Mrs. E. T. Everett, Miss Maria B. Fairbanks, Mrs. Charles M. Field, Miss Julia Avery Fish, Mrs. H. Latham Fish, Mrs. Frederick B. Fiske, Mrs. John P. Forbes, Mrs. George S. Frank, Mrs. Thomas R. French, Mrs. John Gibb, Mrs. Walter Gibb, Mrs. Carl Goepel, Mrs. Otto Goepel, Mrs. Charles H. Goodrich, Mrs. Percy R. Gray, Miss Mary A. Guild, Mrs. Crowell Hadden, Mrs. Howard S. Hadden, Miss Ella M. Hall, Mrs. J. B. F. Herreshoff, Mrs. John W. Hesse, Miss Anna S. Higgins, Mrs. William Burr Hill, Mrs. John Hills, Miss Jennie Hinman, Mrs. Frederick W. Hinrichs, Mrs. Edward H. Hobbs, Mrs. J. R. Hodgskin, Mrs. T. Ellett Hodgskin, Mrs. J. W. Hollenback, Mrs. J. S. Hollinshead, Mrs. Josiah P. Howell, Miss Eliza S. Hoxie, Mrs. Calvin E. Hull, Miss F. A. Hunter, Mrs. W. A. Hunter and Mrs. S. E. Huntington.

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Mrs. Edwin L. Patterson, Mrs. Andrew J. Perry, Mrs. Frederick O. Pierce, Mrs. F. Eugene Pitkin, Mrs. Frederick B. Pratt, Mrs. George D. Pratt, Mrs. Russell Prentiss, Mrs. George A. Price, Mrs. Julius E. Prior, Miss Fay Randall, Mrs. William Ray, Mrs. Frederick Rawolle, Miss Sarah J. Read, Mrs. Lydia T. Redling, Mrs. William C. Redfield, Mrs. Frank Reynolds, Mrs. Clarence H. Riggs, Miss Rose, Mrs. Frederick Rose, Mrs. Gulian Ross, Mrs. Marwin Rushmore, Mrs. James T. Russell, Mrs. Philip Ruxton, Mrs. J. Sidney Sampson, Mrs. Charles A. Schieren, Mrs. C. W. Seamans, Mrs. J. P. Seymour, Mrs. Henry K. Sheldon, Mrs. Harry Rowe Shelley, Mrs. Charles Shepard, Mrs. George H. Southard, Mrs. William A. Spelman, Mrs. George A. Stanton, Mrs. Hiram R. Steele, Mrs. Arthur G. Stone, Mrs. Joseph Suplee, Mrs. Stephen B. Sturges, Mrs. Alden S. Swan, Mrs. Edwin A. Sweet, Miss Margaret J. Thayer, Mrs. David Thornton, Mrs. John E. Tousey, Mrs. Alexander B. Trowbridge, Mrs. W. M. Tuttle, Mrs. Jerome P. Uptegrove, Mrs. J. P. Warbasse, Mrs. Mary B. Wardell, Mrs. Samuel R. Weed, Mrs. Henri Werlemann, Mrs. Frederick Wesson, Mrs. Alfred T. White, Mrs. C. C. Whitney, Mrs. John O. Williams, Mrs. Alfred F. Wise, Mrs. Henry Hayes Wood, Mrs. Walter C. Wood, Mrs. R. H. Woodman, Mrs. Richard Young and Mrs. William Ziegler.

[34]

From NEW YORK SUN
Address
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From NEW YORK CITY
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WORLD RENOWNED ARTISTS TO APPEAR AT BROOKLYN INSTITUTE.

That great association of Brooklynites known as the Brooklyn Institute of Arts and Sciences announces through its department of music, a series of concerts, for the forthcoming season, heretofore unparalleled in the history of this city.

The Boston Symphony Orchestra, under the leadership of Dr. Carl Muck, will give a series of concerts. Ignace Jan Paderewski, Mme. Teresa Carreno, Mme. Schumann-Heink, David Bispham, Miss Bessie Collier, Mme. Sembrich, Mme. Gadski, Francis Rogers, Mme. Corinne Rider Kelsey, Miss Janet Spencer, Edward Johnson, Frederick Martin, Mme. Hissem de Moss, Miss Cecilia Winter, Kelly Cole, Charles W. Clark, Josef Hofmann, Fritz Kreisler, Jan Kubelik, Vladimir de Pachmann, Katherine Goodson, and Mark Hambourg are some of the artists that will appear this season.

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HARRY ROWE SHILLEY

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Newspaper Cutting Bureau in the World
From BALTIMORE, MD
Address
Date OCT 26 1907

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CABLE ADDRESS, "ROMEIKE" NEW YORK — NEW YORK

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From ROCKE
NEW YORK CI
Address
Date OCT - 1907

WORLD RENOWNED ARTISTS TO APPEAR AT BROOKLYN INSTITUTE.

That great association of Brooklynites known as the Brooklyn Institute of Arts and Sciences announces through its department of music, a series of concerts, for the forthcoming season, heretofore unparalleled in the history of this city.

The Boston Symphony Orchestra, under the leadership of Dr. Carl Muck, will give a series of concerts. Ignace Jan Paderewski, Mme. Teresa Carreno, Mme. Schumann-Heink, David Bispham, Miss Bessie Collier, Mme. Sembrich, Mme. Gadski, Francis Rogers, Mme. Corinne Rider Kelsey, Miss Janet Spencer, Edward Johnson, Frederick Martin, Mme. Hissem de Moss, Miss Cecilia Winter, Kelly Cole, Charles W. Clark, Josef Hofmann, Fritz Kreisler, Jan Kubelik, Vladimir de Pachmann, Katherine Goodson, and Mark Hambourg are some of the artists that will appear this season.

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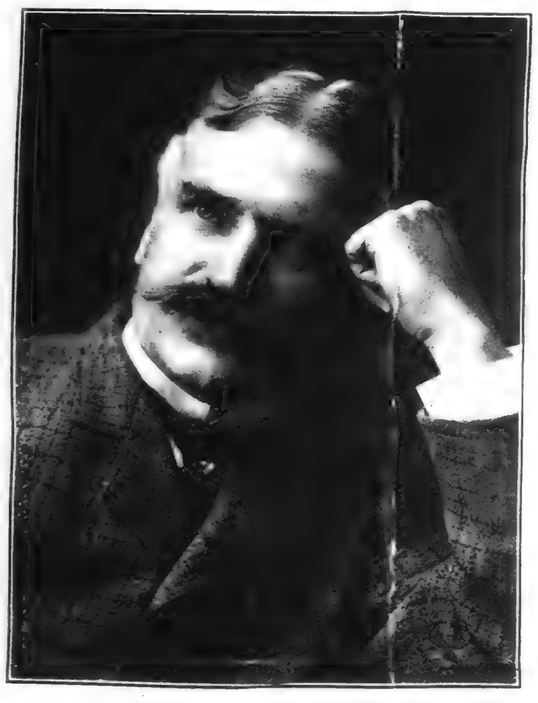

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From Standard Union
Brooklyn, N. Y.
Address
Date OCT 30 1907

Musical Notes.

The annual route book of the Boston Symphony Orchestra, which has just been published, shows that this famous organization will give an even hundred concerts this year, considerably less than the total in past years. It is understood that the policy of the management of the orchestra in the future will be to cut down as much as possible the number of the smaller concerts given outside of Boston. This is due to the belief that the hardship of travel these "one night stands" entail, more than offsets the financial benefit which comes from these concerts. In the past it has been the custom of the Orchestra to give two concerts on the way home from its monthly visit to New York, Philadelphia, Baltimore, Washington and Brooklyn, at least four times in the winter. This year only one concert will be given, and the number of concerts in the smaller cities of New England for which the orchestra had to make special trips has been cut down entirely. Outside of its regular series of concerts in Boston, Cambridge, Providence, New York, Brooklyn, Philadelphia, Baltimore and Washington, the orchestra will give one concert in each of the following cities: Waterbury, Conn.; Newark, N. J.; Buffalo, Detroit, Indianapolis, Columbus, Troy, Hartford, and two in Cincinnati. In addition to these regular concerts the usual two Pension Fund concerts will be given in Boston.

Estab 1884

From STAR
Address NEWARK N.J.
Date

BOSTON SYMPHONY TO GIVE CONCERT HERE.

Famous Orchestral Body Will Play December 9 Under Dr. Muck—Paderewski Here December 17.

Negotiations were closed today for the appearance here on the night of December 9, at Krueger's Auditorium, of the Boston Symphony Orchestra, of which Dr. Karl Muck is director. This will be one of the most important events of the music season this year. The famous orchestra has never before appeared here. The Boston Symphony stands as the highest and best in orchestral music in this country. Frederick N. Sommer, of this city, has the local management.

Paderewski will give a recital here at the same place on the night of December 17. He begins his tour tonight at Bridgeport, Conn. Mr. Sommer is also responsible for his appearance here.

Estab 1884

Newspaper Cutting Bureau, In the World

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Established 1884

From Philadelphia RECORD
Address
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Established 1884

From WASHINGTON, D. C.
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Established 1884

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—Marie Nichols, who is accounted one of the best of American women violinists, secured her first opportunity to put her artistic ability to a serious test when she accompanied the Boston Orchestra on tour in 1901. The following year she went abroad, and, without using her letters of introduction, became a pupil of Halir. In Berlin and London she made a deep impression, and on her return to her own country achieved a series of pronounced successes. Miss Nichols will tour again this season with Clara Clemens, "Mark Twain's" daughter, who has recently entered the concert field.

rk, 1884

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Established

[36]

From Theatre
Address NEW YORK CITY
Date 1907

Then, to abandon the opera stage for the concert platform, there is a welter of orchestral concerts that is amazing in its promise. The Boston Symphony Orchestra, Dr. Carl Muck at its head, is to visit us for ten concerts, while the native Philharmonic Society is to give sixteen concerts of its own under the baton-less batonist Safonoff. Walter Damrosch, conducting the New York Symphony Orchestra, will appear before his audiences often, and Franz X. Arens will conduct his educational concerts for wage-earners and will thus spread the gospel of music among the more lowly in purse. The Russian Symphony Society is again in the field and its leader, Modest Altschuler, announces rousing novelties from the land of the Czar. Then there will be the Symphony Concerts for Young People, conducted by Frank Damrosch, the Musical Art Society and the Oratorio Society. These are present groups of concerts, while the single orchestral affairs will be without number.

BOSTON TRAVELER, SATURDAY, OCTOBER 26, 1907.

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BOSTON SUNDAY GLOBE—OCTOBER 27, 1907.

Carl Wendling Soloist at the Symphony.

Olga Samaroff and Leland Hall to Give Recitals This Week.

Handel and Haydn Fund —Current Gossip.

The third Symphony program introduced as soloist Mr Carl Wendling, the new concert master of the orchestra, in Brahms' D-major concerto for violin and orchestra. Schumann's "Genoveva" overture and Mendelssohn's "Scotch" symphony completed the program. The Brahms number is not specially popular with violinists, for it is not a show piece, despite its brilliant passage work in the final movement, and it appeals mainly to the artist of serious purpose rather than to the performer whose dazzling technique must be given plenty of latitude for display. And Mr Wendling appears to be an earnest, skilled and modest exponent of the composer's intent, and in his interpretation of the Brahams piece be shown great delicacy of expression, fine technical equipment and a quality of tone that, while not big, was sweet and appealing.

The unaccompanied cadenza was deftly executed. The second movement lacked in sonority of tone in the forte parts, but the melodies were very sweetly sung. In the demands of the third movement Mr Wendling's execution was sufficient to surmount all difficulties of bowing and fingering, and this part of his work gave special delight to his auditors, who recalled him several times at the conclusion of his playing.

The somber "Genoveva" music is quite familiar to patrons of these concerts, and as Dr Muck introduced no radical departure from the usual interpretation Schumann's somewhat heavy composition may be considered as having been well performed in traditional style. The hunting calls by the horns and the delightful themes given the wood winds were some of the enlivening episodes that deserve mention.

The orchestra played admirably all the concerto music, although at times a diminution in volume of tone would have been better for the soloist. The "Scotch" symphony was given without a long break between the movements, but the welding together of the four parts did not seem to make the work unduly extended, for the performance was spirited, generally smooth in ensemble and of a character calculated to arouse enthusiasm.

Of course the "Scotch" atmosphere of the trippingly quaint second and fourth parts was, as usual, the best appreciated. And the clarinets and other woodwinds did their work splendidly in the dance measures. In the finale the well-known staccato measures for horns, violas and bassoons were given with resonant and well-contrasted effect and the close of the movement, with the possible exception of too much stress in the brass group, went with commendable vigor and precision.

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BOSTON EVENING TRANSCRIPT. OCTOBER 31, 1907

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In Mr. Gericke's days as the conductor of the Symphony Orchestra, the violin players, first and second, bowed as nearly uniformly as possible. Mr. Gericke was not the martinet on this score that some of the elder conductors—Theodore Thomas, for example—were; but he liked the bowing to be as uniform as the men could conveniently make it, and he accustomed the eyes of his audiences to the sight of the bows rising and falling symmetrically over the thirty violins. Now Dr. Muck, like most of the younger conductors, cares nothing for this uniformity. The violinists may bow as they please, so long as they get the results that he desires. The change in their methods has been particularly obvious this season, and it has provoked more or less comment. Here, accordingly, is Dr. Muck's statement of his faith in the matter: "I do not want my violins to bow together. When they do, it is beautiful to see, but that is not the kind of beauty we are after. I want tone, and I want each one of the violins to be unhampered in securing tone. The men are of different schools and different teachers. Some will play a passage best with the toe of the bow, others with the heel and others with the middle. I want them to play in their own way to secure the best tone and that end cannot be attained by compelling all of them to bow exactly in the same fashion."

Miss Bessie Abott's "operatic concert" announced for Tuesday evening, Nov. 12, at Symphony Hall, has been postponed, and probably abandoned. Miss Abott is a skilful, interesting and promising singer, but as yet she has hardly gained reputation enough in the Metropolitan Opera House to make her widely known outside its public and in Boston, "operatic concerts" [illegible] undoes there is

BOSTON EVENING RECORD. OCTOBER 28, 1907

THE SYMPHONY CONCERT.

(From Mr. Elson's Criticism in the Daily advertiser.)

PROGRAMME.

Schumann......"Genoveva" Overture
Brahms.....Violin Concerto
Soloist, Mr. Carl Wendling.
Mendelssohn.....Scotch Symphony

It was a rather tepid concert, that of Saturday, with little in any of its numbers that would cause the pulse to beat quicker or any auditor to become wildly enthusiastic. In this it was in strong contrast with that of the preceding week which culminated so thrillingly with the Wagner march. The luke-warm character was not the result of the performance, but of the numbers themselves. Even their orchestral tints were all more or less subdued and there was not [illegible] the modern instrumental brilliance present save in the solo part of the concerto and in the clarinette part of the symphony.

But we have had just these half-tinted works played better, and read better, in preceding concerts. For once Dr. Muck's unity of programme was somewhat monotonous.

Mr. Wendling is evidently a musician from top to toe; his phrasing was [illegible] his intonation without flaw, his double stopping (there is much of this in the work) masterly, but his tone was [illegible] for Symphony Hall. The [illegible] first movement was [illegible] and [illegible]

Standard Union

From ..... Brooklyn, N. Y.

Address .....

Date ..... OCT 30 1907

Musical Notes.

The annual route book of the Boston Symphony Orchestra, which has just been published, shows that this famous organization will give an even hundred concerts this year, considerably less than the total in past years. It is understood that the policy of the management of the orchestra in the future will be to cut down as much as possible the number of the smaller concerts given outside of Boston. This is due to the belief that the hardship of travel these "one night stands" entail, more than offsets the financial benefit which comes from these concerts. In the past it has been the custom of the Orchestra to give two concerts on the way home from its monthly visit to New York, Philadelphia, Baltimore, Washington and Brooklyn, at least four times in the winter. This year only one concert will be given, and the number of concerts in the smaller cities of New England for which the orchestra had to make special trips has been cut down entirely. Outside of its regular series of concerts in Boston, Cambridge, Providence, New York, Brooklyn, Philadelphia, Baltimore and Washington, the orchestra will give one concert in each of the following cities: Waterbury, Conn.; Newark, N. J.; Buffalo, Detroit, Indianapolis, Columbus, Troy, Hartford, and two in Cincinnati. In addition to these regular concerts the usual two Pension Fund concerts will be given in Boston.

Estab 1884

Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

BOSTON SYMPHONY TO GIVE CONCERT HERE.

Famous Orchestral Body Will Play December 9 Under Dr. Muck—Paderewski Here December 17.

Negotiations were closed today for the appearance here on the night of December 9, at Krueger's Auditorium, of the Boston Symphony Orchestra, of which Dr. Karl Muck is director. This will be one of the most important events of the music season this year. The famous orchestra has never before appeared here. The Boston Symphony stands as the highest and best in orchestral music in this country. Frederick N. Sommer, of this city, has the local management.

Paderewski will give a recital here at the same place on the night of December 17. He begins his tour tonight at Bridgeport, Conn. Mr. Sommer is also responsible for his appearance here.

Estab 1884

Newspaper Cutting Bureau in the World

From .....

Address .....

Date .....

The subscription sale for the five concerts by the Boston Symphony Orchestra in the Academy of Music, which has been going on for the past two weeks, is the best the orchestra has had in Philadelphia for several years, and shows a great increase over the sale of last year, which in its turn was an improvement over the year before. The first concert will be given on Monday evening, November 4. There will be no soloist and the important item on the programme will be a work which, although it is not new, will be a novelty in this city, d'Indy's symphonic trilogy, "Wallenstein." It had its first performances in Boston on October 18 and 19, and was received with much enthusiasm. The other numbers will be Bach's Suite in D Major and Beethoven's Overture, Leonore, No. 1.

* * *

From ..... RECORD

Address .....

Date .....

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* * *

From ..... H. D. C. R.

Address .....

Date ..... OCT 27 1907

Boston Symphony Orchestra.

The Boston Symphony Orchestra will begin its season in Washington with its first concert in the New National Theater Tuesday afternoon, November 5, and it starts its series with the house practically sold out by subscription. As already announced, there will be no soloist at the first concert. Dr. Muck has arranged a particularly delightful program, which comprises Schumann's overture "Genoveva;" Bach's suite in B minor for flute and string orchestra, and Mendelssohn's Symphony in A minor, known as the "Scotch" Symphony.

Estab 1884

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Estab 1884

The Philadelphia Orchestra has already given four very successful concerts in Philadelphia under the new director, Pohlig. The programmes of the first pair was composed of Beethoven numbers (the overtures "Fidelio" and "Leonore No. 3," and the fifth symphony), and of Wagner selections; "Meistersinger" overture, "Siegfried Idyll," and overture "Tannhauser." The second concerts were devoted to Weber's overture "Oberon," Liszt's concerto in E flat, Hambourg; Haydn's G major symphony, and Liszt's symphonic poem, "Les Preludes."

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Established

From ..... RECORD

Address .....

Date .....

—Marie Nichols, who is accounted one of the best of American women violinists, secured her first opportunity to put her artistic ability to a serious test when she accompanied the Boston Orchestra on tour in 1901. The following year she went abroad, and, without using her letters of introduction, became a pupil of Halir. In Berlin and London she made a deep impression, and on her return to her own country achieved a series of pronounced successes. Miss Nichols will tour again this season with Clara Clemens, Mark Twain's daughter, who has recently entered the concert field.

ork, 1884

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Date ..... OCT 27 1907

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Establish

[36]

From ..... Theatre

Address ..... NEW YORK CITY

Date ..... NOV ... 1907

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BOSTON TRAVELER, SATURDAY, OCTOBER 26, 1907.

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BOSTON SUNDAY GLOBE—OCTOBER 27, 1907.

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BOSTON EVENING TRANSCRIPT. OCTOBER 31, 1907

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BOSTON EVENING RECORD, OCTOBER 28, 1907

THE SYMPHONY CONCERT.

(From Mr. Elson's Criticism in the Daily advertiser.)

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Brahms.....Violin Concerto
Soloist, Mr. Carl Wendling.
Mendelssohn.....Scotch Symphony

It was a rather tepid concert, that of last Saturday, with little in any of its measures that would cause the pulse to beat quicker or any auditor to become wildly enthusiastic. In this it was in strong contrast with that of the preceding week, which culminated so thrillingly with the Wagner march. The luke-warm character was not the result of the performance, but of the numbers themselves, for their orchestral tints were all more or less subdued and there was nothing of the modern instrumental brilliancy present save in the solo part of the concerto and in the clarinette part of the symphony.

But we have had just these neutral tinted works played better, and read better, in preceding concerts. For once Dr. Muck's unity of programme was somewhat monotnous.

Mr. Wendling is evidently a musician from top to toe; his phrasing was sure, his intonation without flaw, his double-stopping (there is much of this in the work) masterly, but his tone was rather light for Symphony Hall. The cadenza of the first movement was filled with embroidery and with double-stopping and had much work in the high positions, but no pizzicato or harmonic work. The ... ness of the artist in high position pass...

BOSTON EVENING TRANSCRIPT,
SUNDAY, OCTOBER 28, 1907

Dr. Muck and Operatic Overtures at the Symphony Concert — Josef Hofmann Gives a Remarkable Recital in New York in Which He Seemed Transformed — Paderewski Returns and Talks of Boston and Other Things—The Amiable Discourse of Mary Garden—Mr. Locke Dramatizes Another Novel—Mr. Ganz's Unusual Programme for His Recital Here—"The Hypocrites" in Boston—Viola Allen Finds a Play by Bernstein—Granville Barker to Come to America

Mr. Wendling, the new concert-master of the orchestra, was as warmly received at the Symphony concert of Saturday as he had been at that of Friday, but he was hardly so heartily applauded at the end of Brahms's concerto. To the first movement he brought a warmer and more expressive tone than he had summoned on the preceding day, but in other respects his playing left the same impressions that it had already given. In its turn, the audience of Saturday seemed as willing and as capable to listen to Mendelssohn's "Scotch" symphony without pause, and again Dr. Muck and his men renewed the vitality of the music. Perhaps here and there they over-renewed it. To try to make Mendelssohn in the "Scotch" symphony, or anywhere else, sound big is to make him sound hollow. To remain alive, his music must sound as nearly as possible as he intended it. Otherwise all its defects, especially in our modern ears, are as emphatic as the orchestra was on occasion on Saturday night. On Friday it found and kept the golden mean. On Saturday it seemed to try to make the slow movement a little more songful and the first movement a little more agitated than they really are. To draw out Mendelssohn's cantilena is to thin it and to over-accent his rhythms is to make them a little monotonous.

The opera behind Schumann's overture to "Genoveva" vanished two generations ago, but Dr. Muck played it, as he plays all operatic overtures, as though the curtain was to rise at the end. He gives them always an expectant, a preparatory air, as though they were only foretelling the moods and suggesting the atmosphere that are to come. "Genoveva," the opera, sought feebly enough the shadowy glow that should clothe romance, as it went to poets and composers along the Rhine seventy years ago. Through the shadows, by the same token, should come the horns of returning knights and the glint of their armor as they ride through the forest. Devotion should caress them with its melody, and enter into its triumphant reward. Schumann loved this sort of romance. Sorry stuff as was the text of "Genoveva," he drew such moods and pictures from it and idealized them in the overture. There at least he need think little of those theatrical requirements that so puzzled him. Such romantic glow and depth, such pictorial and chivalrous quality are in the overture, and Dr. Muck gave them their own voice. He and they even made the listener believe that the curtain ought to rise. But when since the fifties has it ever risen on "Genoveva"?

H. T. P.

The First Established and Most Complete Newspaper Cutting Bureau in the World

From JOURNAL

Address

Date

An unusual number of new faces will be seen in the Boston Symphony Orchestra this season. The year's leave of absence given to the concert master, Prof. Willy Hess, and the resignation of Mr. Timothee Adamowski will bring two new men to the first violin desk. In Prof. Hess's place will be Karl Wendling, concert master of the Court Theatre of Stuttgart and of the Bayreuth Festival Theatre. In Mr. Adamowski's place will be Julius Thomberg of Copenhagen. The vacancy in the first violins caused by the death of Mr. Arnold Moldauer will be filled by Mr. Theodorowicz, who left the orchestra some seasons ago to join the Kneisel Quartet. A new viola will share the first desk of that section with Mr. Emil Ferir. Mr. Max Zach having resigned to become conductor of the St. Louis Choral Symphony Society. There will be a new bass clarinet in place of Mr. Fritsche, who died last spring, a new bassoon, two new horns, thus giving the orchestra a full complement of eight, and a new tuba. There will be some other minor changes in the string choir.

Estab 1884

From N. Y. EV'G SUN

Address

Date OCT 27 19

Karl Muck and the Boston Symphony Orchestra give their first pair of concerts in Carnegie Hall on Thursday evening and Saturday afternoon of next week. There will be no soloist. On Thursday they play Bruckner's ninth symphony ("unfinished"), Bach's suite in B minor, for flute and strings, and what Beethoven called his "Leonore" overture No. 1. The matinée will consist of two symphonies, Mozart's in G minor and Beethoven's "Pastoral."

Estab 84

BOSTON SUNDAY POST,
OCTOBER 27, 1907

BY OLIN DOWNES

At the third Symphony concert of the season the following programme was given:

Overture to "Genoveva".....Schumann
Violin Concerto in D major.....Brahms
Symphony No. 3, "Scotch," in A minor...
Mendelssohn

Mr. Carl Wendling, the new concert meister, was soloist. The Genoveva overture is a characteristically imaginative work, though by no means one of Schumann's strongest. Brahms' concerto shows us the composer in his most tranquil—his enemies would say somnolent—frame of mind. Then Mendelssohn's supremely symmetrical symphony — who could take offence at it? This programme had admirable unity, but it lacked stimulating contrast.

It is hard to conceive of a more appreciative, truly Schumannesque reading of the overture than that given by Dr. Muck on this occasion. The introduction, in particular, was wonderfully played. Each instrument spoke with a supremely appealing voice, and all united in a perfect ensemble to give a peculiar poignancy to those brooding measures. It was a most imaginative and refined interpretation throughout. It might be added that Dr. Muck, with all his objectivism, rarely displays a more acute sense of the intentions of a composer than when conducting a Schumann composition. He is one of the very few who can handle thick and frequently clumsy scores in such a way that we really hear, with our ears as well as our minds, the effects that the composer was striving after.

The nobility of the Brahms concerto becomes more evident with each successive performance. If ever music breathed the exalted peace and the exuberant underlying energy of nature, this work does. Mr. Wendling, who was not always technically secure, interpreted the concerto as an artist feeling the highest reverence toward his art.

His performance was broad, sane and manly; it was also characterized by the utmost fidelity to the spirit of the music. Wendling was heartily applauded as he made his final bow.

The performance of the "Scotch" symphony was a brilliant and traditional one, with the exception of the scherzo, which was taken at an entirely too rapid tempo, with a fine disregard of the direction in the score, "non troppo." This gave rise to several wild scrambles among the horns, though the rest of the orchestra proceeded on their way with joyful virtuosity.

It is true that Mendelssohn was a great man for arpeggios, but in spite of this he did have an idea once in a while. Remarks on the really exquisite beauty of the work would be very trite at this day; but though ultra-moderns may bark, it wil be long before the sheer loveliness of most of this music palls. Even the florid adagio, flowing with a felicitous ease that almost provokes a smile, is very charming, if it is provincial. There is an old fashioned sentimentalism in its lyric measures, a sentimentalism not far from the feelings one might have on taking out some sweet old miniature from a cabinet that still exhales the faint odor of faded rose leaves. Is it entirely to Mendelssohn's discredit that he writes so frankly? Or is it a judgment day crime to compose such a perfect, coherent, inexorably logical opening movement? Let us hope not. True, the finale sounds very thin in these days, and there is a certain smug respectability about the coda which is as the audience's hymn of thanks, "Praise God, now we get out!" All this, and much more! Yet there are very few unprejudiced listeners who will deny that they experience a great deal of fresh pleasure when the Scotch symphony is given, and there can be little question but that the name of now despised Felix Mendelssohn, and his sweet singing, will outlast many of his more ambitious sucessors.

SYMPHONY ORCHESTRA

The fourth Symphony programme which will be played on next Friday afternoon and Saturday evening respectively will present Mme. Schumann-Heink as soloist. She will sing three of Schubert's songs with orchestra. The first will be "The Young Nun," which was orchestrated by Franz Liszt. The second will be "Death and the Maiden," orchestrated by Felix Mottlfi The third will be the "Erl King," orchestrated by Berlioz. The symphony will be Bruckner's ninth, the one which he left unfinished. The other number will be Beethoven's overture "Leonore" No. 1.

BOSTON EVENING TRANSCRIPT,
SATURDAY, OCTOBER 26, 1907

THE SYMPHONY CONCERT

MENDELSSOHN, BRAHMS AND A NEW VIOLINIST

Mendelssohn as the Bellini of Symphonists, and a Performance That Made His "Scotch" Symphony Alive Again—The New Concertmaster Makes His Debut as a Solo Violinist

Dr. Muck made his first venture here with a symphony by Mendelssohn, "The Scotch"; Mr. Wendling, the new concert-master of the orchestra, played the solo part in Brahms's concerto for violin—the third year in succession in which it has stood on its programmes; and Schumann's overture that survives from his forgotten opera of "Genoveva" rounded out the afternoon with still another sort of romantic music at the Symphony Concert of yesterday. From beginning to end the audience was interested and pleased and testified to its pleasure. As Mendelssohn wished, and as his first audience of sixty-five years ago resented, the symphony was played without pause, and the four movements fill forty minutes. It is the custom to lament the decay of attention nowadays, and to compare that faculty in audiences of the present day unfavorably with the receptive capacity of our forefathers. Yet there was not a sign of restlessness through the performance of the "Scotch" symphony yesterday and scarcely an audible departure, while Mendelssohn's hearers half a century ago complained bitterly of the tax that the "Scotch" symphony laid upon their attention. Thus did we of 1907 vindicate our feeble selves, and thus did Mendelssohn's design justify itself. until some cynic whisper hinted that his music is mere pastime nowadays, whereas it was a strenuous thing in the fifties; or even that it was Dr. Muck who was reanimating the symphony until it might defy the years that it has lived and the time that it consumes. The obvious retort was the clapping at the end, when usually there is more thought of motors than of finales. Warmer still was the applause of his hearers for Mr. Wendling. Clearly they heard him gladly; clearly they liked the smooth, sure rectitude with which he played the concerto; and clearly the sober but vital beauty with which Dr. Muck, as he has done often with Brahms, was reclothing the music, stirred the listeners recalled Mr. Wendling many times, and his frank pleasure in the cordiality of his new public was as unforced as his playing. The warm romance of Schumann's overture won hearty response as well, and the whole concert, for the first time this season, took an air of easy and spontaneous enjoyment. Even the orchestra had its smiling fun in the sparkling swiftness with which Dr. Muck sped it through the scherzo of the symphony. From first to last, moreover, the men were in form again—their old form and their new. In detail the programme ran:

Schumann: Overture to "Genoveva," Op. 81.
Brahms: Concerto in D major, for Violin and Orchestra, Op. 77.
Mendelssohn: Symphony No. 3, in A minor, "The Scotch," Op. 56.

Does Mendelssohn seem a little the Bellini of symphonists nowadays? It is as easy to point mockery and poke disdain at "The Scotch, or "The Italian" or "The Reformation" among symphonies as it is at "Norma" or "Sonnambula" or "Puritani" among operas. And the notion is not wholly fanciful of a certain likeness in aim, quality and achievement in the music of the German and the Sicilian. Each, for example, brought their music to what seems, in these days of jagged tonal edges and broken imaginative suggestion, very complete and rounded expression. Mendelssohn labored long at the "Scotch" Symphony. The fear that his purpose might elude him haunted his mind. Yet heard in 1907, the music seems to accomplish its aim with a persuasive nicety of precision. A week ago, at the Castle Square, the music of "Sonnambula" gave this same impression of suave exactness. Mendelssohn and Bellini were alike fastidious in all they wrote, perhaps to the gentility that is the iconoclasts' contemptuous epithet for them both. Equally they loved the murmur of the delicate, edgeless, perfectly rounded phrase. It is an abiding virtue of their music, and in such elegant perfection is quite half its expressiveness. Each could court at need a pensive and gentle melancholy or a light and sparkling animation. Each was a man of sensibility, as the novelists and essayists liked to say in those days; and their fancies played about little imaginings and moods beside those of "Zarathustra" or "Tristan." Each was a gentleman of an excessively elegant world and wrote as such, and it is not quite clear yet whether that quality is of much worth in music-making. No one much liked to have Wagner about, and to dine with Richard Strauss has been accounted tribulation in Berlin.

Moreover, Mendelssohn with his symphonies and Bellini with his operas are alike in their requirement of very perfect and very sympathetic performance if their music is to keep its characteristic and insinuating qualities. Its polished completeness in its own kind demands as polished and complete an artistry in those that perform it. The orchestra that undertakes "The Scotch" must have the same nice precision in its playing as must the singers in their song when they undertake "Sonnambula." The orchestra must be as capable as the singers of a clear and edgeless tone that shall be suavity, sparkle or gentle brooding. Both must turn the polished and flawless phrase, and both must have an unobtrusive air of delicate fastidiousness. Yet no more in music than in man do these qualities connote dulness, and if a performance of "The Scotch" symphony or of "Sonnambula" is dull, by so much does it lack essential virtues. The sparkle of Mendelssohn's scherzo, for example, in the symphony is playful fancy and light animation themselves, and the finale is more truly spirited than some of the laborious strivings of the hour. Spirit, after all, implies ease. The pensive Mendelssohn or the pensive Bellini is far from dull. Their elegiac phrases have a poetic, even an emotional, accent of their own. Witness the melancholy mood that ebbs and flows through the first movement of "The Scotch" or the mournful note of the cantilena and the shadowy instrumental half-tints in the slow movement. Because Mendelssohn's symphony came to precisely this complete and characteristic performance at the hands of Dr. Muck and his men yesterday it was alive again, and with its own enduring and persuasive life. Mendelssohn no less than Bellini may find his voice—or, rather, voices—sixty years after, and they are ingratiating.

Mr. Wendling's performance of the solo part in Brahms's concerto confirmed him as a skilled violinist, an accomplished musician, an able concert-master, but not a fascinating or a stirring virtuoso. It is as easy to decry the virtuoso, especially in perverse mood, as it is Mendelssohn or Bellini. But the virtuoso in his best estate is such because he has a fascination, an individuality, a transmuting and a rhapsodic quality in his playing that distinguishes him from the accomplished, the musicianly, the altogether sane and sensible violinist or pianist. Now it was precisely these virtuoso traits that, Mr. Wendling's playing lacked. It never quite fascinated, it never quite stirred; it never brought the sense of a penetrating personality. It had duly, surely, and unobtrusively the technical virtues of the skilled violinist; it had as well the finer qualities of the intelligent and the discerning musician. Mr. Wendling's tone was clear, warm, undulating and sensitive. Admirable were his continent understanding and his continent expression of his music. Clearly he would be and often he was the voice of Brahms, but since that voice must speak through the violinist it should take individual color and quality from him. Yet it seldom did. Presumably the music was stirring him with the clear emotion that is in Brahms in spite or because of his sobriety. Yet it was hard to feel it in the playing. The individual, the rhapsodic, the transmuting note that are the marks of the born and practised virtuoso were not in Mr. Wendling. The lack of them makes him the abler concert-master, but the less interesting virtuoso. Dr. Muck had more of them, for again he was calling forth, as he did in the symphony last year, the under-glow and the under-fervor that Brahms, even in a concerto, has in his music.

H. T. P.

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Concerts Next Week

For the second time, at the fourth pair of Symphony Concerts, on Friday afternoon and Saturday evening next, in Symphony Hall, Dr. Muck will prove his own faith, and test his audiences, in the music of Bruckner. It was the composer's seventh symphony that he played last year. Now he has chosen the three completed movements of the ninth symphony (in D minor) upon which he was working at his death. For it, following the example of Beethoven, he designed a choral finale, but he could never bring the design to execution. "I undertook a stiff task," he said. "I should not have done it at my age and in my weak condition. If I never finish it, then my 'Te Deum' may be used as a finale. I have nearly finished three movements. This work belongs to my Lord God." The other orchestral number is the first "Leonore" overture of Beethoven. Between the two Mme. Schumann-Heink, the eminent contralto, who has been too long absent from the Symphony Concerts, will sing three of Schubert's masterpieces — "The Young Nun," as scored for orchestra by Liszt; "Death and the Maiden," as scored by Mottl, and "The Erl-King," as scored by Berlioz—an interesting and rather unusual group, as such things go at the Symphony Concerts.

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THE late Theodore Thomas was a great stickler for having all his violins bow exactly alike, and it certainly was a very beautiful and soothing sight to see the bows of the first violins and the second rise and fall with an exactness, it sometimes seemed, of a quarter of an inch. Mr. Gericke did not go so far as Mr. Thomas, but he used to tell the strings of the Boston Symphony Orchestra to keep together as well as they conveniently could, since the public had been educated to like that sort of thing. Dr. Muck, the present conductor of the Boston Symphony Orchestra, flatly says that he does not want his violins to bow together. "It is not so beautiful to look at," he says, "but that is not the kind of beauty we are after. I want tone, and I want each one of the violins to be unhampered in securing tone. They are of different schools and different teachers. Some will play a passage best with the toe of the bow; others with the heel, and others with the middle. I want them to play in their own way to secure the best tone, and that end cannot be attained by compelling all of them to bow exactly in the same fashion."

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BOSTON EVENING TRANSCRIPT
MONDAY, NOVEMBER 4, 1907

MUSIC AND DRAMA

AGAIN A WEEK-END OF MANY THINGS

A Symphony Concert with the Orchestra at Its Best—A Note on Paderewski's New Pieces—Kreisler Reappears in New York—Paris Discovers a New Sensation in a Dramatized Earthquake—Miss Abot to Give Her Concert Here—The Dubious Petulances of Geraldine Farrar — Mrs. Campbell Not to Come to Boston?—Other News of the Day

The listeners of Saturday night, at the Symphony concert, received Bruckner's symphony as attentively and much more warmly than did those of Friday afternoon; but they likewise kept their heartiest and most insistent applause for the singing of Mme. Schumann-Heink. Again she richly earned the many recalls that she received, and recalls that were sincere admiration because, under the rules of the concerts, they could bring no extra pieces. More than on Friday, the song of "The Young Nun" seemed to lie beyond the easy range of her voice and to constrain accordingly the expressiveness of her tones. On the other hand, her singing of "Death and the Maiden" was a little masterpiece in the art of song, alike in the quality of her tone, in the leading of the melody, the adjustment of details, the mingled breadth and fineness of her phrasing, and in the impartment of the mood of the music and of the verse. Throughout a perfect continence ennobled very deep emotion. Indeed the impression of austere tragedy that the song and the singing left behind, almost made "The Erlking" seem musical melodrama. Not within memory has Mme. Schumann-Heink sang in Boston with the full and ordered beauty of tone and the large justice of expression that she showed alike on Friday and on Saturday.

It was indeed an evening of notable performances. Even the waste places in Bruckner's symphony almost blossomed under the playing of Dr. Muck and the band. Time and again, the conduetor seemed to begin where the composer had stopped—to bring to full expression what Bruckner believed that he had put into his music, but that he put into it so clumsily, so hiddenly that it needed such penetrating imagination and expressive power as was in Dr. Muck and his men on Saturday to bring it forth. They martialled Bruckner's climaxes to gradual heights with gathering intensity as well as sonority. They masked and smoothed away his awkwardnesses with beauty of tone. They caught and realized the instrumental poignancies that he heard in vision. They maintained the moods that he by himself could not quite maintain. The increased choir of horns, the changes in the strings justified themselves in the shadowy, tremulous foreboding quality of tone that they gained in the long, expectant, mysterious passages that begin the symphony. The new power of the orchestra spoke in the rising flood of tone with which they brought the principal melody to light. It glowed as Bruckner would have it glow. The sheer virtuosity of the band, more elastic now than it has ever been, played through the scherzo until the music seemed a huge, fantastic improvisation. The beginning of the adagio was moving proof of the new expressive quality in the tone of the strings, and the song of the tubas further on was the deep and serene instrumental voice that Bruckner would draw from them. And so on with detail after detail, even to that wonderful flick of string tone, like a red thread, across the darker voices of the wind choir in the first movement. Throughout the playing was of our new orchestra in its best estate, and it was good to have it go so to other cities.

H. T. P.

The Boston Symphony Orchestra will inaugurate its twenty-third season in Philadelphia at the Academy of Music next Monday evening. There will be no soloist, but a very fine programme will be presented.

The chief work, which will be new to Philadelphia, will be Vincent d'Indy's Symphonic Trilogy, entitled "Wallenstein." Vincent d'Indy, it will be remembered, was brought to America two years ago by the Boston Symphony Orchestra to conduct a series of its concerts, one of which was given in Philadelphia. The composer has drawn his inspiration for the work from Schiller's trilogy of dramas, Wallenstein's Camp, the Piccolomini and Wallenstein's Death. The work is in three movements, and the first and last movement bear the same titles as the corresponding dramas. The second movement, which was originally entitled I Piccolomini, is now called Max and Thekla. The work was begun in 1873-74. It was completed about 1881. The third movement was first performed at a Pasdeloup concert in Paris, March 14, 1880. The first movement, Wallenstein's Camp, was first performed at a concert of the National Society, Paris, April 12, 1880. The first performance of the trilogy complete was at a Lamoureux concert in Paris, March 4, 1888. The trilogy had its first performance in America at one of

Anton Seidl's concerts in Steinway Hall, New York, December 1, 1888.

The other works on the programme will be Bach's Suite in D major, and Beethoven's overture "Leonore," No. 1.

BOSTON DAILY ADVERTISER
NOVEMBER 4, 1907

MUSICAL MATTERS.

The Symphony Concert.

PROGRAMME.

Bruckner...Symphony in D minor, "Unfinished"
Schubert.....Three Songs with Orchestra
Soloist, Mme. Schuman Heink.
Beethoven.....Leonora Overture, No. 1

Bruckner's unfinished symphony is over one hour long! How long it might have been if he had finished it is one of those "ifs" of musical history which we do not wish to ponder on. There is another "Unfinished" symphony, by a composer who has been accused of extreme length—or "divine length"—which seems excessively brief and very melodic by comparison. But your true modern requires an abundance of room to turn around in.

It used to be an adage that "A little knowledge is a dangerous thing!" We believe that this ought to be inverted for the musical composer. In his case it is great knowledge which often becomes dangerous. In the first and last movements of this symphony Bruckner spins out every conceivable device from its figures and is loath to let any possible transformation go unrecorded. As a consequence some parts of this symphony are so evidently machine-work that they might well be labelled—"Manufactured in Vienna and guaranteed under the Pure Music Act. Contains 1-10 of one per cent of poetic inspiration as a preservative."

For all that there are beautiful oases in the desert, and the work grows upon acquaintance. More than this, it is intelligible and its beauties require no guidebook for their revelation. One finds neither the bombast of Mahler nor the vague restlessness of Reger in its measures. In spite of its prolixity it is a work which we would like to hear again—when we have time.

The splendid reading of Dr. Muck made the work take on new life. The first movement was so heartily applauded that after the conductor had bowed the entire orchestra was allowed to rise in response to the enthusiasm.

But there was no such outburst at the end of the almost endless Adagio. This is considered Bruckner's "swan's song." If it be so we can only add that he died a very lingering death. As a rule we distrust composer's "last thoughts." The work known as "Weber's Last Thought" was not composed by Weber at all, but by Reissiger, while Beethoven's puny "Farewell to the Pianoforte," which is also labelled "his last composition," was a valueless composition in a drawing-room album, and was written long before the composer's death.

There are points of wonderful beauty in the Adagio, but there is also a prolixity that is exasperating, so that one is apt to forget the nobler ideas. But the Scherzo is hearty and genuine. It is grotesque at times, rather than playful, and it has some of the rustic hurly-burly which one finds in Bizet's "Farandole." The Trio is in delicate contrast, however, and the movement is not of the extreme length of the other two parts of the symphony. Had Bruckner only condensed himself a little he would not have been far behind his contemporary and rival,—Brahms; but one only needs to compare the symphony of the next concert (Brahms' D major) with this work, to see what a deadly enemy Bruckner was to himself. Dr. Muck and his orchestra deserve especial thanks for the care with which the work was performed; it was almost a revelation.

But one soloist outweighs an entire orchestra when it comes to exciting the public. We consider Mme. Schumann-Heink one of the greatest of artists, but we do not think that she was at her best in this concert. That, however, made no difference to the general public, and she aroused an applause that was as excessive in its length as the Bruckner symphony. Her best work was done in Schubert's "Young Nun" and "Death and the Maiden." Here the breadth and the contrasts were commendable. We were also much impressed with the quiet, but effective, scoring of the latter song, by Felix Mottl. Schubert thought enough of this song to make it the theme of the slow movement of one of his string quartettes. The beautiful violoncello work in the accompaniment deserves chronicling.

But the "Erl-king" seemed too high for the singer's best tones. At times there was a squeezed quality of voice and an evident effort which we do not associate with the grand work which this artist generally achieves. The coaxing of the Erlking was done in a crisp staccato which did not seem fitting to the words, and robbed the final

"Und bist du nicht willig, so brauch ich Gewalt"

of its contrast.

Nevertheless it was quite evident that the audience was not of our way of thinking, for Mme. Schuman-Heink was recalled, with fervor, six distinct and several times.

We found the orchestra rather ragged in the "Leonore, No. 1" overture. They had possibly expended all their effort on Bruckner. We seem to have gained something and lost something in recent months in our symphony concerts. The organization is not of such an astonishing technical excellence as it was. It is no longer "hors concours" in America. There are other bands which today might equal it in ensemble.

We have gained in virility and in freedom of interpretation. Dr. Muck often seizes on the very heart of a composition and reveals it to the audience. The symphony orchestra today is great chiefly through its conductor, but is not supreme in itself any more.

Louis C. Elson.

BOSTON EVENING TRANSCRIPT,
SATURDAY, NOVEMBER 2, 1907

THE SYMPHONY CONCERT

BRUCHNER AGAIN, SCHUBERT AND SCHUMANN-HEINK

Dr. Muck Revives the Unfinished Symphony of the Viennese Composer in a More Successful Venture Than That of Last Year—The Unusual Qualities That Kept the Music Interesting in Spite of the Usual Defects and Limitations—Mme. Schumann-Heink's Singing, Paderewski's and Sembrich's Recital—Other Concerts Next Week

The education of audiences in Bruckner's music makes no faster progress, apparently, in Boston than it does elsewhere. For a decade, at the Symphony Concerts, Mr. Paur Gericke pursued the process fitfully, playing one or another symphony by Bruckner every two years. Dr. Muck is more energetic and persistent. Last winter he put Bruckner's seventh symphony (E major) on one of his programmes, and yesterday he began the afternoon with the three movements that Bruckner completed of a ninth. They are as long, seemingly, as the whole seventh. They continued for a little more than an hour, and the first—let the late-comer beware!—lasts almost thirty minutes. None the less the listeners seemed to hear not only with patience, but with a curiosity that was close to interest, and sometimes to response. The audiences of Friday afternoon have been far more restless at times under some acknowledged masterpiece than they were yesterday under Bruckner's uneven, irritating and debateable symphony. By so much, at least, Dr. Muck may congratulate himself upon the results of his mild crusading for the music of the simple, gentle old man—half the prey of hard circumstance and half unwilling sufferer under his own limitations—whom the conductor in his youth knew and honored. True, the applause at the close of each movement was by no means hearty. Bruckner, however, never mastered the art of unmistakable and inevitable ending. His music only stops. Therefore there was a touch of surprise and unreadiness in each little ripple of applause. Throughout, however, there were no such signs of irritated indifference and impatient weariness as pursued the performance of Bruckner's seventh symphony on a Friday afternoon of last December.

With the coming of Mme. Schumann-Heink, in velvet and plumes that made her look as though she had stepped down from some sumptuous picture, the audience could safely and surely let loose its applause. It welcomed her warmly; it listened with rapt attention; and at the end of the three songs of Schubert that she sang with the orchestra, it recalled her again and again. Her tones were rich, full and warm. She neither exaggerated nor roughened them. The continent surety and roundness of her artistry was not the least part of its mastery. As just and as true was the emotional quality of her singing. The little lyric drama of "The Erlking" is a pitfall of overemphasis, and the musical and the rhapsodical contrasts of "The Young Nun" have their temptations. Sometimes the sheer vigor of Mme. Schumann-Heink's temperament has made her prey to such allurements. Yesterday, she withstood them. Vivid and poignant often, now large and now adroit, was her coloring of her tones, but everywhere the justness of the expression intensified the emotion it would convey. The sombre pity, the darksome tenderness of the music of Death, in "Death and the Maiden," were in her tones. She maintained the mood that Schubert strikes and holds and leads onward and upward into ecstacy in "The Young Nun" and her "Erlking," was piteous legend told and sung, but not acted beyond the just powers of song, in her tones. The vocal and the emotional attributes of her singing were uncommonly even and satisfying in all three of her songs, and she still stands, when exuberance does not lead her astray, in the ripe and ordered richness of matured art. Her songs and the rest of the programme in detail were:

Bruckner: Symphony in D minor, No. 9 (unfinished).
Schubert: "The Young Nun," orchestrated by Franz Liszt.—"Death and the Maiden," orchestrated by Felix Mottl.—"The Erlking," orchestrated by Hector Berlioz.
Beethoven: Overture to "Leonore" No. 1, Op. 138.

Bruckner had no aptitude for titles; and he drew his music from no promptings of the other arts that might have given this or that of his symphonies a name. He labelled only one of them—the fourth (in E-flat major), "The Romantic." Yet in the same vein and as plausibly, the old man, struggling against approaching dissolution as he wrote, might have named the ninth "The Mysterious." Perhaps he did so in his cunning way when he put "feierlich" (solemnly mysterious) over the first and the third movements to suggest the mood of each. For once, seemingly, an insistent mood does run through the music, incapable as Bruckner usually is of sustained thought, emotion, construction and expression. And "feierlich" with its mingled implication of mystery and exaltation does suggest it. The very beginning of the symphony summons it; throughout the first movement it recurs now vague and hesitant, often struggling, but again commanding and poignant. Bruckner keeps it as well through the searching dissonances, the queer harmonies the uncanny figuration of the scherzo. Often there, he writes very innocent music. Again he is as wierdly macabre as though he were a youngster in a Paris attic, eager to find a new shiver and so make an audience heed him. Bruckner, however, thought little of audiences and more probably, he was giving conscious or unconscious play to the vein of peasant susceptibility to uncanny and beckoning sounds that, by his birthright was in him. Thus the scherzo strikes its note of fantastic and fitful mystery; while the final adagio summons the note of a mystery that is deep and awesome. It swells into solemnity as of great and shadowy places and then falls away in to a peaceful and tender close—the mood, though it is expressed in sound, of a still and sheltering place. Was the fourth movement that Bruckner never wrote to be of solemn rejoicing?

For once then, in spite of all the stumblings and lapses of the music, a symphony by Bruckner, incomplete indeed, but still substantial, seemed to have sustained and suggestive mood, and the more for such a responsive and communicative performance as it received from Dr. Muck and his men. Certainly, the stumblings and gropings, the lapses and solecisms, the score of irritating shortcomings that usually beset Bruckner's music, seemed fewer and less trying than they did in the symphony that Dr. Muck chose last year. Equally the passages of noble and almost sustained eloquence, like the intense and solemn climaxes of the first movement; of melodic fascination as in some of the meditative moments between those climaxes; of poignant expressiveness, like the beginning of the adagio; of fantastic imagination, as in parts of the scherzo, and of a grave and ideal beauty, as in many an instant of the close—all these are more numerous and significant than were the similar "purple patches" of the seventh symphony. Time and again, the ninth seems to stir an emotional response and to maintain an absorbing mood that appreciably cloak and lessen the familiar weaknesses and limitations. The music has indeed its empty, dull, irrelevant, confused and perverse moments, but they are less vexing and insistent than they sometimes are. The mood of solemn and exalted mystery with which Bruckner often sought to clothe this last symphony was less labored expression than many another to his pure, detached, idealizing spirit. The common peasant voice, the narrow peasant mind speak less frequently in it. The peasant is indeed in the scherzo, but the imaginative and susceptible peasant. The humbly adoring peasant sings in the finale. In both the idealized Bruckner—Bruckner as at moments he could be and not as he usually was—was writing surprisingly much.

And often in the music there was, or there seemed to be, a shadowy, groping dramatic suggestion, that for an instant gained the vividness and the intensity that Bruckner sought, and then faded and wavered again. This suggestion lay not so much in the melodies or in the development or the decoration of them. It lay, rather, in the instrumental coloring, combinations, contrasts and detail. Many are the measures of a singular beauty or poignancy as so much orchestral sound, and Dr. Muck and his men mellowed the one and heightened the other. Almost always at these moments this undertone of dramatic suggestion recurred. Now, it was the ambition of Bruckner to enrich absolute music on its expressive side with the instrumental significance that Wagner gave his music-dramas. The disciple labored to carry into another field a measure of what the reforming master had done in his own. None the less, he may have forgotten that much of the expressiveness of Wagner's orchestra is due to the printed or audible text, the visible and defined characters, the momentary dramatic action that it is emphasizing or illustrating. A symphony can have no such tangible background to heighten and clarify its instrumental expressiveness. Therefore, when Bruckner tried to attain it in his symphonies, while he did gain new euphony, richness, incisiveness and even an occasional thrill, the result was often groping, confused, vague. He was trying to make his instruments dramatic when there was no drama. But in the scoring of the ninth symphony there is evasive dramatic suggestion, and frequently. Before it is half done, the listener is ready to believe that the simple-minded Bruckner, consciously or unconsciously, set his themes to playing out some shadowy drama of his imagination, as does admittedly the highly intellectual d'Indy. In his second symphony d'Indy brings such a drama almost to expression. In his ninth symphony, especially in the instrumentation, Bruckner was groping toward a similar goal. The Parisian is, the Viennese was, an idealist, and so perhaps to both came such pure and disembodied visions.

H. T. P.

Paper Cutting Bureau of the World

BULLETIN
PHILADELPHIA P
NOV 2- 1907

Dr. Muck, the present conductor of the Boston Symphony Orchestra, flatly says that he does not want his violins to bow together. Theodore Thomas was a stickler at having all his violins bow exactly alike, and Mr. Gericke used to tell the strings to keep together as well as they possibly could, as the public had been educated to like that sort of thing. Dr. Muck, however, makes no such requirement. He admits that his method is not so beautiful to look at, "but that," he says, "is not the kind of beauty we are after. I want tone, and I want each one of the violins to be unhampered in securing tone. They are of different schools and different teachers. Some will play a passage best with the toe of the bow, others with the heel, and others with the middle. I want them to play in their own way to secure the best tone, and that end cannot be attained by compelling all of them to bow in exactly the same fashion."

BULLETIN
PHILADELPHIA P
NOV 2- 1907

The first concert of the season by the Boston Symphony Orchestra at the Academy of Music next Monday evening will have a program of unusual interest. The principal work which Dr. Muck will present is Vincent D'Indy's Symphonic Trilogy, "Wallenstein," a work entirely new to Philadelphia. The composer, who is the leader in the modern French school, has drawn his inspiration from Schiller's trilogy of dramas, "Wallenstein's Camp," the "Piccolomini" and "Wallenstein's Death." The first and last of the three movements bear the same titles as the corresponding dramas. The second movement, which was originally entitled "I Piccolomini," is now called "Max and Thekla." The other works on the program will be Bach's Suite in D-major and Beethoven's "Leonore" overture, No. 1.

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BOSTON
DECEMBER 3, 1907

FOURTH SYMPHONY CONCERT AN EVENT

Interpretation Given of Bruckner's Colossal Symphony.

BY PHILIP HALE

The fourth concert of the Boston Symphony Orchestra took place last night in Symphony Hall. Dr. Muck conducted. The programme was as follows:

Symphony No. 9.....Bruckner
"Young Nun".....Schubert
"Death and the Maiden".....Schubert
"Erl King".....Schubert
Overture, "Leonore, No. 1".....Beethoven

Both the admirers of Bruckner and those that dislike his music lay stress on the fact that he was a born peasant and was essentially a peasant to the day of his death, although the Rector Magnificus of the University of Vienna bowed before him when he presented him with the honorary degree of doctor. The admirers find in Bruckner's peasanthood his strongest characteristics as a composer; the foes find in this peasanthood his salient faults. The former say that by reason of the simplicity and purity of his character, Bruckner was as Paul caught up in the body or out of the body, they cannot tell, to the third heaven, caught up into paradise where he heard unspeakable words, which it was not lawful for him to utter, but it was allowed him to hint at them in music. The latter insist that his peasant naïveté dashed with peasant cunning is revealed in his interminable chatter, in his vague wanderings, in his lack of continuity and cohesion in the expression of thought.

The wretched game of politics is still played with Bruckner. Because he worshipped Wagner and because Brahms, or rather Hanslick, who was to Brahms both elephanteer and thurifer, was opposed to Wagner, the Wagnerites therefore pitted Bruckner against Brahms, and proclaimed the former the great successor to Beethoven in the field of absolute music. As a matter of fact, Brahms was neither bitterly hostile toward Wagner, nor did he sneer at Bruckner. There was room for both Brahms and Bruckner—except in Vienna, and except in the shaggy breasts of Wagnerites. Hanslick is dead, "the executioner of Bruckner," as William Ritter characterizes him, "the man who derided all the true glories of the music of his time for Brahms' sole benefit," but Hanslick in his life time did not kill Bruckner, who had friendly audiences in Vienna before his death, whose fame has steadily grown. And among those conductors who have been instrumental in spreading Bruckner's glory are Dr. Muck, Mr. Nikisch and Mr. Ferdinand Loewe.

In order to appreciate fully and yet with discrimination the indisputable talent, the irregular, uncontrolled genius of Bruckner, it is not necessary to inquire curiously into Bruckner's peasanthood or into the character of his father and mother. It was the theory of Sainte-Beuve that the superior man is found, at least in part, in his parents, and especially in his mother; but I doubt in this instance whether an intimate acquaintance with Therese, the daughter of the innkeeper and administrator Ferdinand Klim at Neuzeng, would explain the inconsistencies and contradictions in her son's music. She was no doubt a strong, lusty woman, and she bore her husband a dozen children. As for Bruckner being a peasant, poor, now rude in behavior and speech and now almost cringing in his desire to be courteous, badly educated, very few of the great composers have been born in rooms of purple hangings, very few have been distinguished for the elegance of their manners or the depth and breadth of their general learning.

Bruckner did not live to complete his ninth symphony, which must necessarily be judged as an incomplete work. It was produced here by Mr. Gericke three years ago last April, and, as is, alas, the common lot, it was left severely alone, so that there could be no corroboration or reversal of the first opinion. Works of this importance should be performed at two concerts in immediate succession.

The symphony was conducted last night by Dr. Muck with firm belief in the composer and with gusto in the accomplishment of a reverential task. In the colossal work are pages of both color and solemn beauty, of dramatic strength, of wild fancy, of infinite sweep and apocalyptic vision. These pages were read by Dr. Muck with illuminative power. Nothing could have been more impressive than the establishment of a mood of contemplation until the first and chief climax of the opening movement was rendered out in its full and awful power.

Melodic passages were sung, not declaimed; declamatory phrases were read with dramatic intensity. The performance of the scherzo, one of the most remarkable movements in all Bruckner's symphonies, music that is now lightly graceful and now demoniacal, was one to be remembered. The reading of the Adagio was highly poetical from the delivery of the opening and poignant theme to the close of quiet grandeur, which has been aptly characterized as the composer's farewell to the world and its pomp and gauds, its vain ambitions and its gnat-like cares.

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BOSTON SUNDAY GLOBE
—NOVEMBER 3 1907.

MUSICAL MATTERS

Mme Schumann-Heink Symphony Soloist.

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The fourth Symphony program began with Bruckner's D minor, or unfinished symphony; then followed a group of Schubert songs, with Mme Schumann-Heink as soloist, and Beethoven's overture, "Leonore," No. 1, for the third and last number. The great contralto returns with her voice apparently unimpaired, her vocal style unchanged, and the splendor of tone and power undiminished. She is still prone to exaggeration which at times mars the beauty of her phrasing, but the fervor of her delivery, the glorious warmth of her declamation and the wonderfully rich and resonant quality of her lower tones enthrall her auditors as in the past.

Her selections were "The Young Nun," "Death and the Maiden" and the familiar "Erlking." She sang them with excellent contrasting effects, deep expression and tenderness, though less intensity would have made the songs sufficiently dramatic. The rapturous applause that greeted the singer's interpretations attested the well-deserved popularity of the distinguished artist, who was recalled many times to the platform.

The accompaniments to madam's songs were thoroughly good, and on account of her big voice the tonal balances twixt singer and orchestra was preserved unusually well. Dr Muck opened his program with the unfinished symphony by Bruckner, an incomplete and bewildering work filled with cross harmonies, dissonants and puzzling modulations and changes in key.

It is a massive composition that seemingly defies an attempt to unravel its significance, save that it typifies the spirit of unrest, doubt and disappointment of a man whose life is embittered by his misfortunes. In the first part there are climaxes and anticlimaxes in profusion, the full orchestra being given numerous fortissimo episodes, with the brasses prominent in almost every instance. Opposing themes by different groups also are frequent. In the second section the violin parts, which are very difficult in scoring, were admirably brought out, the strange character of this movement making it interesting despite the chaotic nature of the scherzo. The violins, too, were very effective in the figurations of the last movement. But the whole work is so puzzling and formless that it does not appeal to the average concert attendant, and its cool reception by the audience was a repetition of the former one some three years ago. The "Leonore" overture was interpreted in a sympathetic manner and won much applause.

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NOVEMBER 3, 1907

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BY OLIN DOWNES

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This is the symphony of which Bruckner said, when its composition was brought to a stop by approaching death, "If I never finish it, then my 'Te Deum' may be used as a finale. . . . This work belongs to my Lord God." And a more pathetically appropriate monument to its creator, who fearlessly, and with the naïveté of a child, committed the thoughts of his soul to his manuscripts in the solitude of his chamber, could hardly be conceived.

Dr. Muck exerted himself to the utmost, and rarely have his searching intelligence, keen perceptions and excellent control of his orchestra manifested themselves to greater advantage. The performance, so far as one might judge on the second hearing of such a colossal work, was a remarkably fine one, a worthy complement to the splendid reading of the seventh symphony last season. All, apparently, that could be said for the composer was said, and other than this, little can be written that essentially differs from the verdict pronounced on the occasion of the first performance.

The same sublimity of thought and pontifical splendor of utterance, the sonority of the orchestra, particularly in the many instances of masterly scoring for the brass choir, gave many passages of the music an impressiveness that, once felt, is never forgotten by the hearer. And again—alas! that it should be so—cheek by jowl with these wondrous conceptions came passages of what one can only call tiresome, incoherent, pedantic twaddle.

The first movement is the most concise of the three. There are few more magnificent passages, moreover, in modern music than the preparation and introduction of the opening theme. As we go on, one glorious moment follows another, and as theme succeeds theme (notably the superbly powerful motive in D minor and the finely contrasted one in A major) there arises in the listener a sense of extraordinary richness of invention and fantasy. We are transported for a time with the sumptuousness of the composer's imagination; but there is dross in the gold, and a full third of the section could well be spared.

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Bruckner, in this his last great work, has not at all strayed from his hero worship of Richard Wagner. The orchestral coloring is often reminiscent and the melodies have frequently a very Wagnerian contour, as in the case of the opening theme of the adagio, which in its first five notes is synonymous with the theme of the introduction of the "Faust Overture." This adagio is of incomparable nobility, and it would surely stand the test of the ages, were it not that, like a millstone around the neck, there is still more of verbosity, of tedious reiteration.

Bruckner unquestionably holds out much to appeal to the modern man, but it is very questionable whether he will ever, with such strangely incongruous virtues and defects, find appreciation with the general musical public. Nevertheless, such great thoughts, such sublime conceptions come but too rarely in these days, whatever their surrounding discrepancies. Let us thank Dr. Muck for uttering such messages.

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Mme. Schumann-Heink's great voice has its peculiar qualities, which are as they have always been. Of her singing it can be said that it was worthy of the songs that she sang, and greater praise hath no man than this. She vocalized with the utmost care and interpreted with an artistic reserve which doubly enhanced the effect of her nobly sincere performances. The various orchestrations were reassuringly discreet and in consonance with the spirit of the text.

Beethoven's first "Leonore" overture brought the concert to an end.

N. Y. EVG. WORLD
NOV 2 - 1907

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NEW YORK WORLD
Address .....
NOV 3- 1907

COMING EVENTS IN MUSICAL WORLD. 1884

A Solid Week of Concerts with Many Notable First Appearances.

DEBUT OF PHILADELPHIA ORCHESTRA AND POHLIG.

Vocal and Instrumental Programme of a High Order for New York Music Lovers.

The first concerts of the Boston Symphony Orchestra will be given in Carnegie Hall next Thursday evening and Saturday afternoon. At neither concert will there be a soloist. Dr. Karl Muck will conduct. The chief item of interest on Thursday night's programme will be Bruckner's unfinished Ninth Symphony. This work is in three movements, its completion having been prevented by Bruckner's death, and although sketches of the last movement are in existence, they give but small evidence of the composer's intentions. The other works on the programme are Bach's suite in B minor for flute and string orchestra, Mr. Andre Maquarre being the flutist, and Beethoven's overture "Leonore No. 1." For Saturday afternoon Dr. Muck is making a very bold innovation. The programme will consist solely of two symphonies, Mozart's in G minor (E. 550), and Beethoven's Sixth, the "Pastoral." At the first concert in Boston this fall he gave these two symphonies and Bach's D major suite, but the programme was found to run over two hours, so for the New York matinee he has cut out the Bach Suite.

NEW YORK EVENING POST
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NOV 3- 1907

BOSTON SYMPHONY ORCHESTRA.

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The first movement was begun in the end of April, 1891, and was finished in October, 1892. The Scherzo was completed on Feb. 15, 1894, but the Trio was finished as early as Feb. 13, 1893. The Adagio was completed on Oct. 31, 1894. The first performance was by the Vienna Academic Wagner Society and the Vienna Concert Society at Vienna on Feb. 11, 1903. The conductor was Löwe, and as an act of piety Bruckner's "Te Deum" was used as a final movement. The work was brought out in Germany in Berlin by the Philharmonic Orchestra under Nikisch on Oct. 26, 1903. Its first performance in America was by the Chicago Orchestra under Theodore Thomas, Feb. 20, 1904. Mr. Gericke performed it in Boston on March 31 and April 2 of the same year.

The other works on the programme are Bachs's Suite in B minor for Flute and String Orchestra, Mr. André Maquarre being the flutist, and Beethoven's overture, "Leonore, No. 1."

Saturday afternoon the programme will consist solely of two symphonies, Mozart's in G minor, (K. 550) and Beethoven's Sixth, the "Pastoral." At his first concert in Boston this Fall he gave these two symphonies and Bach's D major Suite, but the programme was found to run over two hours, so for the New York matinee he has cut out the Bach Suite.

NEW YORK HERALD
(See other side.) NOV 3- 1907
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MUSIC NOTES.

THE Boston Symphony Orchestra begins its season of New York concerts on Thursday evening in Carnegie Hall. Dr. Karl Muck is the conductor, and there will be an absence of soloists. The programme will be made up of Bruckner's Ninth Symphony, Beethoven's "Leonore Overture" and Bach's B minor suite for flute and string orchestra. In the latter number Mr. Andre Maquarre will be the flutist. The Bruckner Symphony is a work of extraordinary importance, its scherzo being reckoned as among the most inter-

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SUNDAY HERALD---BOSTON,
NOVEMBER 3, 1907.

FOURTH SYMPHONY CONCERT AN EVENT

Fine Interpretation Given of Bruckner's Colossal Symphony.

BY PHILIP HALE

The fourth concert of the Boston Symphony Orchestra took place last night in Symphony Hall. Dr. Muck conducted. The programme was as follows:

Symphony No. 9.....Bruckner
"The Young Nun".....Schubert
"Death and the Maiden".....Schubert
"The Erl King".....Schubert
Overture, "Leonore, No. 1".....Beethoven

Both the admirers of Bruckner and those that dislike his music lay stress on the fact that he was a born peasant and was essentially a peasant to the day of his death, although the Rector Magnificus of the University of Vienna bowed before him when he presented him with the honorary degree of doctor. The admirers find in Bruckner's peasanthood his strongest characteristics as a composer; the foes find in this peasanthood his salient faults. The former say that by reason of the simplicity and purity of his character, Bruckner was as Paul caught up in the body or out of the body, they cannot tell, to the third heaven, caught up into paradise where he heard unspeakable words, which it was not lawful for him to utter, but it was allowed him to hint at them in music. The latter insist that his peasant naivete dashed with peasant cunning is revealed in his interminable chatter, in his vague wanderings, in his lack of continuity and cohesion in the expression of thought.

The wretched game of politics is still played with Bruckner. Because he worshipped Wagner and because Brahms, or rather Hanslick, who was to Brahms both elephanteer and thurifer, was opposed to Wagner, the Wagnerites therefore pitted Bruckner against Brahms, and proclaimed the former the great successor to Beethoven in the field of absolute music. As a matter of fact, Brahms was neither bitterly hostile toward Wagner, nor did he sneer at Bruckner. There was room for both Brahms and Bruckner—except in Vienna, and except in the shaggy breasts of Wagnerites. Hanslick is dead, "the executioner of Bruckner," as William Ritter characterizes him, "the man who derided all the true glories of the music of his time for Brahms' sole benefit," but Hanslick in his life time did not kill Bruckner, who had friendly audiences in Vienna before his death, whose fame has steadily grown. And among those conductors who have been instrumental in spreading Bruckner's glory are Dr. Muck, Mr. Nikisch and Mr. Ferdinand Loewe.

In order to appreciate fully and yet with discrimination the indisputable talent, the irregular, uncontrolled genius of Bruckner, it is not necessary to inquire curiously into Bruckner's peasanthood or into the character of his father and mother. It was the theory of Sainte-Beuve that the superior man is found, at least in part, in his parents, and especially in his mother; but I doubt in this instance whether an intimate acquaintance with Therese, the daughter of the innkeeper and administrator Ferdinand Helm at Neuzeng, would explain the inconsistencies and contradictions in her son's music. She was no doubt a strong, lusty woman, and she bore her husband a dozen children. As for Bruckner being a peasant, poor, now rude in behavior and speech and now almost cringing in his desire to be courteous, shabbily educated, very few of the greatest composers have been born in rooms of purple hangings, very few have been distinguished for the elegance of their manners or the depth and breadth of their general learning.

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And yet, in spite of the presence of these inspired pages, in spite of a performance that must long be memorable, there were stretches of waste, there was plodding through sand and desolation. Grant the purely technical interest in Bruckner's treatment of thematic material, it yet remains a fact that his diffuseness, his lack of continuity, his occasionally childish, inconsequential prattle, are revealed in this symphony as in the preceding ones. Only the scherzo is conceived clearly from beginning to end and firmly knit together. Though the results be serious and grievous in the other movements, especially in the [illegible] are forgotten afterward in the [illegible] that which is [illegible] and grandly ex[illegible] of pages [illegible]

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—NOVEMBER 3 [illegible]07.

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NOV 3- 1907

COMING EVENTS IN MUSICAL WORLD. 1884

A Solid Week of Concerts with Many Notable First Appearances.

DEBUT OF PHILADELPHIA ORCHESTRA AND POHLIG.

Vocal and Instrumental Programme of a High Order for New York Music Lovers.

The first concerts of the Boston Symphony Orchestra will be given in Carnegie Hall next Thursday evening and Saturday afternoon. At neither concert will there be a soloist. Dr. Karl Muck will conduct. The chief item of interest on Thursday night's programme will be Bruckner's unfinished Ninth Symphony. This work is in three movements, its completion having been prevented by Bruckner's death, and although sketches of the last movement are in existence, they give but small evidence of the composer's intentions. The other works on the programme are Bach's suite in B minor for flute and string orchestra, Mr. Andre Maquarre being the flutist, and Beethoven's overture "Leonore No. 1." For Saturday afternoon Dr. Muck is making a very bold innovation. The programme will consist solely of two symphonies, Mozart's in G minor (E. 550), and Beethoven's Sixth, the "Pastoral." At the first concert in Boston this fall he gave these two symphonies and Bach's D major suite, but the programme was found to run over two hours, so for the New York matinee he has cut out the Bach Suite.

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BOSTON SYMPHONY ORCHESTRA.

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The first movement was begun in the end of April, 1891, and was finished in October, 1892. The Scherzo was completed on Feb. 15, 1894, but the Trio was finished as early as Feb. 13, 1893. The Adagio was completed on Oct. 31, 1894. The first performance was by the Vienna Academic Wagner Society and the Vienna Concert Society at Vienna on Feb. 11, 1903. The conductor was Löwe, and as an act of piety Bruckner's "Te Deum" was used as a final movement. The work was brought out in Germany in Berlin by the Philharmonic Orchestra under Nikisch on Oct. 26, 1903. Its first performance in America was by the Chicago Orchestra under Theodore Thomas, Feb. 20, 1904. Mr. Gericke performed it in Boston on March 31 and April 2 of the same year.

The other works on the programme are Bachs's Suite in B minor for Flute and String Orchestra, Mr. André Maquarre being the flutist, and Beethoven's overture, "Leonore, No. 1."

Saturday afternoon the programme will consist solely of two symphonies, Mozart's in G minor, (K. 550,) and Beethoven's Sixth, the "Pastoral." At his first concert in Boston this Fall he gave these two symphonies and Bach's D major Suite, but the programme was found to run over two hours, so for the New York matinee he has cut out the Bach Suite.

NEW YORK HERALD
(See other side.)

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MUSIC NOTES.

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THE Boston Symphony Orchestra begins its season of New York concerts on Thursday evening in Carnegie Hall. Dr. Karl Muck is the conductor, and there will be an absence of soloists. The programme will be made up of Bruckner's Ninth Symphony, Beethoven's "Leonore Overture" and Bach's B minor suite for flute and string orchestra. In the latter number Mr. Andre Maquarre will be the flutist. The Bruckner Symphony is a work of extraordinary importance, its scherzo being reckoned as among the most interesting single movements in symphonic literature.

Newspaper Cutting Bureau in the World

NEW YORK EVENING TELEGRAM

(See other side.)

Address .....

Date NOV 2 1907

Strings, Wood, Winds and Brasses,

THE first concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on next Thursday evening and Saturday afternoon. At neither concert will there be a soloist. Dr. Karl Muck will conduct. The chief item of interest on Thursday night's programme will be Bruckner's unfinished "Ninth Symphony."

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For Saturday afternoon, Dr. Muck is making a very bold innovation. The programme will consist solely of two symphonies, Mozart's, in G minor (K. 550), and Beethoven's Sixth, the "Pastoral."

The Philadelphia Symphony Orchestra will be heard in Carnegie Hall on Tuesday afternoon, with Carl Pohlig conducting. The soloists are Karl Klein, violin, and Richard Buhlig, piano.

Elkan's Band will give a second concert at the Lenox Lyceum to-morrow night.

Arnold Foldesy, a young Hungarian 'cellist, who is to make his first American appearance Tuesday evening, at Mendelssohn Hall, is to be assisted by Miss Cecilia Winter, contralto.

Jan Jemkacsy, a young Hungarian violinist, will make his United States and Canadian debut under the management of J. [illegible] concert will take place in Mendelssohn Hall, Saturday evening, November 9. Jan Munkacsy is the nephew of the famous painter, Michael Munkacsy.

Gounod's "Faust" will be given by the Aborn Opera Company at Bailey's Lincoln Square Theatre next week.

Newspaper Cutting Bureau in the World

NEW YORK EV'G POST

NOV 2 1907

There will be no soloist at next week's Thursday evening and Saturday afternoon performances of the Boston Symphony Orchestra, but the Thursday concert will bring an extremely interesting novelty—Bruckner's ninth symphony (unfinished). There will also be a Bach suite and Beethoven's first "Leonore" overture. For Saturday afternoon Dr. Muck is making a bold innovation. The programme will consist solely of two symphonies—Mozart's in G minor (K. 550), and Beethoven's sixth, the "Pastoral." At his first concert in Boston this fall he gave these two symphonies and Bach's D major suite, but the programme was found to run over two hours, so for the New York matinée he has cut out the Bach suite. Apropos this programme may be repeated his remark last year when some persons said that they thought three symphonies on one programme, as he once gave in Cambridge, was too much. He smiled and asked: "If we cannot give three symphonies at Harvard University where can we give them?"

At the Brooklyn concert of the Boston Orchestra, Friday evening, Baptist Temple, Schumann's "Genoveva" overture and a Bach suite will be played besides the symphonic trilogy "Wallenstein" by Vincent d'Indy, one of the earlier and less abstruse works of the eminent Parisian composer. The work was completed in 1881.

NEW YORK MAIL

NOV 2 1907

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The other numbers to be heard Thursday night are Bach's suite in B minor for flute and string orchestra, with Andre Maquarre as flautist. The Leonore overture, No. 1, by Beethoven, will complete the programme. Saturday afternoon Dr. Muck will offer two symphonies—Mozart's in G minor and Beethoven's sixth, commonly known as the Pastoral.

NEW YORK STAATS ZEITUNG

Nachdem gestern Abend das erste Konzert der New Yorker Symphonie-Gesellschaft stattgefunden hat, also das erste Symphonie-Konzert der Saison, kann dieses als in aller Form eröffnet angesehen werden. Am kommenden Donnerstag Abend werden die Bostoner ihr erstes Konzert in Carnegie Hall veranstalten, dem am Samstag Nachmittag das zweite folgen wird. In keinem der beiden Konzerte wirken Solisten mit. Dr. Muck hat als Pièce de résistance des ersten Konzerts Bruckner's unvollendet gebliebene 9. Symphonie gewählt, welche ihre erste Aufführung am 11. Februar 1903 in Wien erlebte. In Amerika hat Theodor Thomas sie zuerst am 20. Februar 1904 in Chicago zur Wiedergabe gebracht. Bach's B-moll-Suite für Flöte und Streicher (Flötist Herr Maquarre) und Beethoven's „Leonoren"Ouverture No. 1" vervollständigen das Programm des Donnerstag-Konzerts. Das Samstags-Konzert besteht nur aus zwei Nummern, Mozart's G-moll und Beethoven's „Pastoral"-Symphonie, ein Programm, dessen Zusammenstellung den Reiz der Neuheit für

New York Tribune.

154 Nassau St.

NOV 3- 1907

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Suite in B minor ..... Bach
André Maquarre, flautist.
Symphony No. 9, in D minor (unfinished) ..... Bruckner
Overture, "Leonore" No. 1 ..... Beethoven

Concert of the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon, November 9:

Symphony in G minor ..... Mozart
Symphony in F, No. 6, "Pastoral" ..... Beethoven

Concert of the Boston Symphony Orchestra in the Baptist Temple, Borough of Brooklyn, Friday evening, November 8:

Symphonic Trilogy, "Wallenstein" ..... d'Indy
Suite in B minor ..... Bach
André Maquarre, flautist.
Overture, "Genoveva" ..... Schumann

Newspaper Cutting Bureau in the World

N. Y. EV'G SUN

NOV 2- 1907

Brooklyn is to hear Karl Muck's chief Boston Symphony novelty, the "Wallenstein" trilogy of D'Indy, at the Baptist Temple on Firday next, while Carnegie Hall has Bruckner's symphony on Thursday and two symphonies, Mozart's and Beethoven's, at the matinée. Apropos of the last pair is repeated a remark of Dr. Muck last year when some persons said that three symphonies on one programme in Cambridge was too much. He smiled and asked: "If we cannot give three symphonies at Harvard University, where can we give them?"

[40]

From .....

Address .....

Date .....

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From NEW YORK WORLD

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On Thursday evening the first concert of the twenty-eighth season of the Boston Symphony Orchestra will be given at Carnegie Hall. Next week come the Philharmonic concerts, the afternoon concert by the Boston Symphony and the Russian Symphony concert.

The Globe AND Commercial Advertiser.

NEW YORK'S GREAT NEWSPAPER.

Date NOV 3- 1907

The Boston Symphony Orchestra will present the following programmes at its first pair of New York concerts Thursday evening, Nov. 7, and Saturday afternoon, Nov. 9, at Carnegie Hall: Thursday evening—Bruckner's ninth symphony (unfinished), Bach's B minor suite for flute and strings, Beethoven's first "Leonore" overture. Saturday afternoon—Mozart's G minor symphony, and Beethoven's Sixth Symphony ("Pastoral").

NEW YORK HERALD

(See other side.) NOV 3- 1907

Address .....

The first of the Boston Symphony Orchestra's matinees will take place on Saturday in Carnegie Hall. Again will there be no soloists, and the programme is decidedly novel in that it is composed only of two symphonies—Mozart's G minor and Beethoven's "Pastoral." Dr. Karl Muck will conduct.

Established London, 1881; New York, 1884

Address NEW YORK TIMES.

Date NOV 3- 1907

The Boston Symphony Orchestra will give a concert at the Baptist Temple in Brooklyn on Friday evening, Nov. 8. There will be no soloist on this occasion. The programme includes d'Indy's Symphonic triology, "Wallenstein," Bach's Suite in B minor, and Schumann's Overture, "Genoveva."

NEW YORK HERALD

(See other side.)

Address .....

Date NOV 3- 1907

MUSIC events for the coming week under the auspices of the Brooklyn Institute of Arts and Sciences are the first of this season's series of concerts by the Boston Symphony Orchestra, on Friday evening in the Baptist Temple, and an organ recital by Scott Wheeler in Plymouth Church on Wednesday evening, November 6.

Newspaper Cutting Bureau in the World

TIMES.

From .....

Address Brooklyn, N. Y.

Date NOV 2 1907

The late Theodore Thomas was a great stickler on having all his violins bow exactly the same and it certainly was a very beautiful and soothing sight to see the bows of the first violins and the second, rise and fall, with an exactness, it sometimes seemed, of a quarter of an inch. Mr. Gericke did not go so far as Mr. Thomas, but he used to tell the strings of the Boston Symphony Orchestra to keep together as well as they conveniently could, as the public had been educated to like that sort of thing. Dr. Muck, the present conductor of the Boston Symphony Orchestra, flatly says that he does not want his violins to bow together. "It is not so beautiful to look at," he says, "but that is not the kind of beauty we are after. I want tone and I want each one of the violins to be unhampered in securing tone. They are of different schools and different teachers. Some will play a passage best with the toe of the bow, others with the heel and others with the middle. I want them to play in their own way to secure the best tone and that end cannot be attained by compelling all of them to bow exactly in the same fashion." Dr. Muck is not alone in this, as nearly all the great conductors of the day believe in giving their violinists the widest latitude in their methods of bowing.

SYMPHONY CONCERTS

FIRST CONCERT NEXT

Sembrich to Give a Recital in Brooklyn Institute.

OTHER LOCAL PROGRAMMES.

New Adelphi Philharmonic Orchestra of Strings to Give Series of Concerts.

The Brooklyn Institute of Arts and Sciences offers a fine series of musical events for the coming month. On Friday evening is the first concert of the Boston Symphony Orchestra at the Baptist Temple. It will be purely an orchestral programme. On Thursday evening, Nov. 14, is the second great song recital of the year, with Mme. Sembrich as the soloist. The Arion Singing Society announces a choral concert on Thursday, the 21st, and the first concert of the New York Symphony will be on the 23d at Baptist Temple. This last event will mark the reappearance of Josef Hofmann, whose recital on Thursday was so well received.

In full, the first Philharmonic concert programme is as follows: "Wallenstein," Trilogy, after the dramatic poem of Schiller, Op. 12 (V. D'Indy); Suite No. 2, in B minor, for flute and strings (J. S. Bach); Overture to "Genoveva," Op. 81 (Schumann).

The coming of Mme. Sembrich is of especial interest to music lovers and to her hosts of admirers in Brooklyn. Her accompanist is Mr. Luckstone and the concert will be given on Thursday evening, Nov. 14, at Baptist Temple. The programme consists of three parts, a group of old airs and songs, a number of classical german lieder and a collection of modern songs.

In full the programme comprises: Old Airs and Songs—Air from "Nozze di Figaro," "Deh vieni non taraar" (Mozart); "Oh! had I Jubal's Lyre" (Handel); "Ein neues andachtiges Kinderwiegen" (David Corner); A Pastoral (Henry Carey). Classical German Lieder—"Liebesbotschaft" (Schubert); "Meine Rose" (Schumann); "Er Ist's" (Schumann); "Glockenthurmers Tochterlein" (Loewe); "Feldeinsamkeit" (Brahms); "Vorschneller Schwur" (Brahms). Miscellaneous Modern Songs—"Mein Leben ertont," "In den weiten breiten luftigen Leinen Kleider," "Als die alte Mutter," "Reingestimmt die Saiten," "Dart des Falken Schwinge," "Zigeuner Melodien" (Dvorak); "The Dark Now Leaves" (Parker); "Love Has Wings" (Rogers).

Although Mr. Daniel Gregory Mason completed his lecture-recital course last Friday evening, he will be heard again at Association Hall next Wednesday afternoon at 4 p. m. when he will explain the Philharmonic programme for Nov. 8. A series of these explanatory talks will precede the concerts. The different lecturers will be announced later.

The first organ recital of the season will be given as in previous years at Plymouth Church. Mr. Scott Wheeler, the well-known organist, of the church will play. The programme for Wednesday evening, Nov. 6, is as follows:

Peluder in B minor, Dethier; Barcarolle, Faulkes; sonate in B flat, Mendelssohn; Allegro con brio; Andante religioso; Allegretto; Allegro Maestoso; Soveig's song, Grieg; Moonshine, MacDowell; Menuett, Boccherini; Fugue in C minor, Bach; Cantilene, Rogers; allegretto grazioso, triumphal march, Hollins.

The ticket office at No. 502 Fulton street will be open on Election day from 8:30 a. m., until 6:30 p. m., for the sale of tickets to Mme. Sembrich's song recital and other events.

Standard Union

Brooklyn, N. Y.

NOV 3- 1907

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For Saturday afternoon Dr. Muck is making a very bold innovation. The programme will consist solely of two symphonies, Mozart's in G minor (K 550), and Beethoven's Sixth, the "Pastoral." At his first concert in Boston this Fall he gave these two symphonies and Bach's D major suite, but the programme was found to run over two hours, so for the New York matinee he has cut out the Bach suite. Apropos of this programme may be repeated his remark last year when some persons said that they thought three symphonies on one programme, as he once gave in Cambridge, was too much. He smiled and asked: "If we cannot give three symphonies at Harvard University, where can we give them?"

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NEW YORK EVENING TELEGRAM
(See other side.)

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The Philadelphia Symphony Orchestra will be heard in Carnegie Hall on Tuesday afternoon, with Carl Pohlig conducting. The soloists are Karl Klein, violin, and Richard Buhlig, piano.

Elliott's Band will give a second concert at the Hippodrome to-morrow night.

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Jan Munkacsy, the young Hungarian violinist, who is the United States and Canada under the management of C. J. Whitehill, will give a concert will take place at Mendelssohn Hall, Saturday evening, November 9. Jan Munkacsy is the nephew of the famous painter, Michael Munkacsy.

Gounod's "Faust" will be given by the Aborn Opera Company at Bonney's Lincoln Square Theatre next week.

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New York Tribune.
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NOV - 1903

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Suite in B minor ..... Bach
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paper Cutting Bureau in the World
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From NEW YORK SUN

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rom NEW YORK WORLD

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The Globe
AND Commercial Advertiser. Est'd 1797
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TIMES

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SYMPHONY ORCHESTRA'S FIRST CONCERT NEXT WEEK

Brooklyn, N. Y.

1

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In full, the first Philharmonic concert programme is as follows: "Wallenstein," Trilogy, after the dramatic poem of Schiller, Op. 12 (V. D'Indy); Suite No. 2, in B minor, for flute and strings (J. S. Bach); Overture to "Genoveva," Op. 81 (Schumann).

The coming of Mme. Sembrich is of especial interest to music lovers and to her hosts of admirers in Brooklyn. Her accompanist is Mr. Luckstone and the concert will be given on Thursday evening, Nov. 14, at Baptist Temple. The programme consists of three parts, a group of old airs and songs, a number of classical german lieder and a collection of modern songs.

In full the programme comprises: Old Airs and Songs—Air from "Nozze di Figaro," "Deh vieni non taraar" (Mozart); "Oh! had I Jubal's Lyre" (Handel); "Ein neues andachtiges Kinderwiegen" (David Corner); A Pastoral (Henry Carey). Classical German Lieder—"Liebesbotschaft" (Schubert); "Meine Rose" (Schumann); "Er Ist's" (Schumann); "Glockenthurmers Tochterlein" (Loewe); "Feldeinsamkeit" (Brahms); "Vorschneller Schwur" (Brahms). Miscellaneous Modern Songs—"Mein Leben ertont," "In den weiten breiten luftigen Leinen Kleider," "Als die alte Mutter," "Reingestimmt die Saiten," "Dart des Falken Schwinge," "Zigeuner Melodien" (Dvorak); "The Lark Now Leaves" (Parker); "Love Has Wings" (Rogers).

Although Mr. Daniel Gregory Mason completed his lecture-recital course last Friday evening, he will be heard again at Association Hall next Wednesday afternoon at 4 p. m. when he will explain the Philharmonic programme for Nov. 8. A series of these explanatory talks will precede the concerts. The different lecturers will be announced later.

The first organ recital of the season will be given as in previous years at Plymouth Church. Mr. Scott Wheeler, the well-known organist, of the church will play. The programme for Wednesday evening, Nov. 6, is as follows:

Prelude in E minor, Dethier; Barcarolle, Faulkes; sonate in B flat, Mendelssohn; Allegro con brio; Andante religioso; Allegretto; Allegro Maestoso; Soveig's song, Grieg; Moonshine, MacDowell; Menuett, Boccherini; Fugue in C minor, Bach; Cantilene, Rogers; allegretto grazioso, triumphal march, Hollins.

The ticket office at No. 502 Fulton street will be open on Election day from 8:30 a. m., until 6:30 p. m., for the sale of tickets to Mme. Sembrich's song recital and other events.

EAGLE
Brooklyn, N. Y.
NOV 2 1907

ORCHESTRA AND OPERA TO OPEN NEXT WEEK

The Boston Symphony Will Give D'Indy's "Wallenstein" Trilogy in Brooklyn.

MANHATTAN OPERA HOUSE

Has a Strong Bill—Fine Orchestral and Other Concerts Pending.

Starting its twentieth season in Brooklyn with one of the largest subscriptions in its history, the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, will give the first concert of the year in the Baptist Temple on Friday evening, November 8, at 8:15 o'clock. In accordance with the announcement made earlier in the season, there will be no soloist at this concert, but Dr. Muck has prepared a programme of more than ordinary interest, the chief work on which will be new to Brooklyn audiences. This is Vincent d'Indy's Symphonic Trilogy entitled "Wallenstein." Vincent d'Indy, it will be remembered, was brought to America two years ago by the Boston Symphony Orchestra to conduct a series of its concerts, one of which was given in Brooklyn, and if the distinguished Frenchman did not leave a deep impression as a conductor, the esteem in which he is held by connoisseurs as a composer was not lessened in the least. D'Indy is the leader of the school of modern French composers that trace their artistic descent from Cesar Franck, and while he does not push his modern tendencies so far as Debussy, he is as far advanced as any men that are writing in Germany.

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Newspaper Cutting Bureau in the World
From NEWS
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Standard Union
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Illustrated TIMES
BUFFALO, N. Y.
NOV 3 - 1907

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TIMES
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[illegible] N. Y. AMERICAN
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Date NOV 3 - 1907

BOSTON ORCHESTRA COMING THIS WEEK

[illegible], 188

Season's First Philharmonic Concert Is Set for Friday Evening.

MME. SEMBRICH HERE SOON

Her Song Recital Is Arranged for Next Week at the Temple.

Easily the most interesting function on the music calendar this week is the first Philharmonic concert by the Boston Symphony Orchestra, which has been set for Friday evening in the Baptist Temple.

The concert will be given under the joint auspices of the Brooklyn Philharmonic Society and the Music Department of the Brooklyn Institute of Arts and Sciences.

This will be the programme:

W. D'Indy ..... "Wallenstein" Trilogy, after the Dramatic Poem of Schiller, Op. 12.
Wallenstein's Camp.
Max and Tekla (The Piccolomini)
The Death of Wallenstein.

J. S. Bach..... Suite No. 2, in B Minor For Flute and Strings. (Hans von Bulow's Arrangement)
Overture; Largo; Allegro;
Rondo; Allegretto expressivo;
Sarabande; Andante;
Bourree I and Bourree II; Allegro molto;
Polonaise with Double; Moderato;
Minuet;
Badinerie; Presto;

Schumann .....Overture to "Genoveva," Op. 81

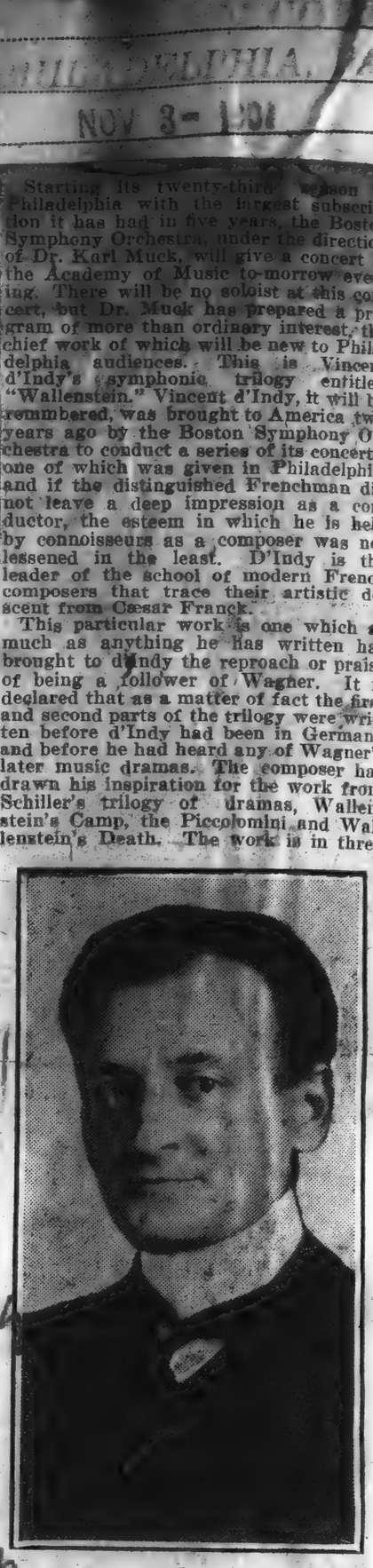
Dr. Karl Muck will be the conductor.

[41]

TIMES
PHILADELPHIA, PA.
NOV 3 - 1907

Starting its twenty-third season in Philadelphia with the largest subscription it has had in five years, the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, will give a concert in the Academy of Music to-morrow evening. There will be no soloist at this concert, but Dr. Muck has prepared a program of more than ordinary interest, the chief work of which will be new to Philadelphia audiences. This is Vincent d'Indy's symphonic trilogy entitled "Wallenstein." Vincent d'Indy, it will be remembered, was brought to America two years ago by the Boston Symphony Orchestra to conduct a series of its concerts, one of which was given in Philadelphia, and if the distinguished Frenchman did not leave a deep impression as a conductor, the esteem in which he is held by connoisseurs as a composer was not lessened in the least. D'Indy is the leader of the school of modern French composers that trace their artistic descent from Cæsar Franck.

This particular work is one which as much as anything he has written has brought to d'Indy the reproach or praise of being a follower of Wagner. It is declared that as a matter of fact the first and second parts of the trilogy were written before d'Indy had been in Germany and before he had heard any of Wagner's later music dramas. The composer has drawn his inspiration for the work from Schiller's trilogy of dramas, Wallenstein's Camp, the Piccolomini and Wallenstein's Death. The work is in three



(Photograph by "Garo.")
DR. KARL MUCK.

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Newspaper Cutting Bureau in the World
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EAGLE
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NOV 2 1907

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Her Song Recital Is Arranged for Next Week at the Temple.

Easily the most interesting function on the music calendar this week is the first Philharmonic concert by the Boston Symphony Orchestra, which has been set for Friday evening in the Baptist Temple.

The concert will be given under the joint auspices of the Brooklyn Philharmonic Society and the Music Department of the Brooklyn Institute of Arts and Sciences.

This will be the programme:

V. D'Indy ..... "Wallenstein" Trilogy, after the Dramatic Poem of Schiller, Op. 12.
Wallenstein's Camp
Max and Tekla (The Piccolomini)
The Death of Wallenstein

J. S. Bach.....Suite No. 2, in B Minor For Flute and Strings. (Hans von Bulow's Arrangement)
Overture; Largo; Allegro;
Rondo; Allegretto expressivo;
Sarabande; Andante;
Bourree I and Bourree II; Allegro molto;
Polonaise with Double; Moderato;
Minuet;
Badinerie; Presto;

Schumann .....Overture to "Genoveva," Op. 81

Dr. Karl Muck will be the conductor.

[41]

NOV 3 - 1907

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This particular work is one which as much as anything he has written has brought to d'Indy the reproach or praise of being a follower of Wagner. It is declared that as a matter of fact the first and second parts of the trilogy were written before d'Indy had been in Germany and before he had heard any of Wagner's later music dramas. The composer has drawn his inspiration for the work from Schiller's trilogy of dramas, Wallenstein's Camp, the Piccolomini and Wallenstein's Death. The work is in three

(Photograph by "Garo.")
DR. KARL MUCK.

movements and the first and last movements bear the same titles as the corresponding dramas. The second movement, which was originally entitled "I Piccolomini," is now called "Max and Thekla." The work was begun in 1873-74. It was completed about 1881. The third movement was first performed at a Pasdeloup concert in Paris, March 14, 1880. The first movement, Wallenstein's Camp, was first performed at a concert of the National Society, Paris, April 12, 1880. The first performance of the trilogy complete was at a Lamoureux concert in Paris, March 4, 1888. The trilogy had its first performance in America at one of Anton Seidl's concerts in Steinway Hall, New York, December 1, 1888. His whole work has been performed in the Chicago Orchestra in 1901, and by the Boston Symphony Orchestra in Boston a fortnight ago, and parts of it have been played by the Chicago and Cincinnati orchestras.

The other works on the program will be Bach's Suite in D major, and Beethoven's Overture, "Leonore" No. 1.

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paper Cutting Bureau in the World
NOV

—The late Theodore Thomas was a stickler on having all his violins bow exactly the same, and it certainly was entrancing to see the bows of the first violins and the second rise and fall with an exactness, it sometimes seemed, of a quarter of an inch. Gericke did not go so far as Thomas, but he used to tell the strings of the Boston Symphony Orchestra to keep together as well as they conveniently could, as the public had been educated to like that sort of thing. Dr. Muck, the present conductor of the Boston Symphony Orchestra, flatly says that he does not want his violins to bow together. "I want tone and I want each one of the violins to be unhampered in securing tone. The men are of different schools and different teachers. Some will play a passage best with the toe of the bow, others with the heel and others with the middle. I want them to play in their own way to secure the best tone, and that end cannot be attained by compelling all of them to bow exactly in the same fashion." Nearly all the great conductors of to-day believe in giving their violinists the widest latitude in their methods of bowing.

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BOSTON SYMPHONY CONCERT

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The orchestra returns to us enlarged and strengthened by the new players, especially chosen by Conductor Carl Muck. Concertmeister Wendling occupied the place of Willy Hess at the first desk, and there were unfamiliar faces in the brass choir. Entering upon his second year of office, the conductor's command of the orchestra is as ever sure, firm, yet elastic, and ready on occasions to give rein to the numerical strength and instrumental diversity which contribute so markedly to the glorious ensemble work in the great climaxes.

No soloist interfered with the unity of programme. This ranged from Bach to Beethoven, and then a longer step to the subtle and intricate harmonies of Vincent d'Indy. D'Indy's Wallenstein symphonic triology is, both in intent and result, programme music of advanced type. The "book" chosen for illustration or for expression in a related medium is a loosely compiled story based upon the Schiller play, the poet furnishing a framework upon which d'Indy wove a tapestry of gorgeous sound. Seven years of work and thought are represented. The mood of both poet and musician was romantic and heroic.

The first movement represents Wallenstein's camp, and is a tone picture of the rough life and the sometimes rougher pleasures of such an existence. It is dominated by great episodes descriptive of Wallenstein's granite personality. This Wallenstein motive overshadows again the lyric second movement, wherein the tragic loves of Max and Thekla find lamentable defeat. The last movement is melancholy and sombre, a dirge of sorrow and death. Each theme in the symphony is not a mere sequence of gracefully related notes, but the result of intellectual search and selection to the end of greater expressive power. Doctor Muck brought from this intricate score an infinity of detail and illuminating effects, the playing of his orchestra being always richly colored, with vivacious utterance for the lighter moods and a spirit of romance that was almost mediaeval for the whole.

The orchestra may have been holding back for the exactions of the D'Indy score which was to follow, but certainly it has played the Bach D major suite with a more ingratiating charm for the overture and the final numbers, though the singing quality of the violins during the famous air for the G string left nothing to be desired. The Beethoven Leonore Overture No. 1 was given dignified presentment.

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The Wagnerian method is very evident in this symphonic form in three parts, which paints with much vividness the various episodes in Schiller's dramas, beginning with the scene in Wallenstein's camp and ending with the death of the hero.

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In addition to the numbers just mentioned last evening's program included Beethoven's "Leonore" Overture No. 1.

As the Boston Symphony Orchestra is the best organization of its kind in America, it is scarcely necessary to say that its playing last evening was superb. Dr. Karl Muck's men show no falling off in the quality of their work—which was much appreciated by the audience.

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NOV 3- 1907

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KARL MUCK
Conductor Boston Symphony.
—Photo by Gare.

Newspaper Cutting Bureau in the World
AMERICAN
BALTIMORE, MD
NOV 3 - 1907

The Lyric Theater.

Starting its twenty-third season in Baltimore with one of the largest subscriptions in its history the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, will give the first concert of the year in the Lyric on next Wednesday evening, at 8:15 o'clock. In accordance with the announcement made earlier in the season, there will be no soloist at this concert, but Dr. Muck has prepared a program of more than ordinary interest, the chief work on which will be new to Baltimore audiences. This is Vincent d'Indy's symphonic trilogy, entitled "Wallenstein." Vincent d'Indy, it will be remembered, was brought to America two years ago by the Boston Symphony Orchestra to conduct a series of its concerts, one of which was given in Baltimore, and if the distinguished French-

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This particular work, it is amusing to note, is one which, as much as anything he has written, has brought to D'Indy the reproach or praise of being a follower of Wagner. As a matter of fact, the first aand second parts of the trilogy were written before D'Indy had been in Germany and before he had heard any of Wagner's later music dramas. When it was played in Boston a fortnight ago it created unquestioned enthusiasm in both audiences that heard it, and many of those who are not in sympathy with the latest developments in French music were heard to wish that D'Indy had pursued his art more in the lines layed out in this than in the lines that he has followed. The other works on the program will be Bach's Suite in D major and Beethoven's overture "Leonore," No. 1.

Newspaper Cutting Bureau in the World
NEWS
BALTIMORE, MD
NOV 3 - 1907

FIRST BOSTON CONCERT

Will Take Place At The Lyric Next Wednesday Evening.

Starting its twenty-third season in Baltimore with one of the largest subscriptions in its history, the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, will give the first concert of the year at the Lyric on next Wednesday evening, at 8.15 o'clock. In accordance with the announcement made earlier in the season, there will be no soloist at this concert, but Dr. Muck has prepared a programme of more than ordinary interest, the chief work on which will be new to Baltimore audiences. This is Vincent d'Indy's Symphonic Trilogy, entitled "Wallenstein." The other works on the programme will be Bach's Suite in D major, Beethoven's overture "Leonore," No. 1.

HERALD
WASHINGTON, D. C.
NOV 3- 1907

The Boston Symphony Orchestra will begin its season with its first concert in the New National Theater on next Tuesday afternoon, with a subscription which is larger than that of last year, and considerably larger than that of the year before, when the orchestra returned to this city, after an absence of several seasons. This means that there are very few desirable seats to be had for the individual concerts, and it means that this organization will have crowded houses each time it comes to the Capital City.

As announced early in the fall, there will be no soloist at this first concert, but, in response to numerous requests from patrons of the orchestra, Dr. Muck has built up a programme which consists entirely of the classics, for Mendelssohn is now reckoned in that category. Last year there were many letters received by Dr. Muck, asking him to put more familiar music on his Washington programmes, and this year it is his purpose to respond to this request so far as it is possible.

The first number will be Schumann's overture, "Genoveva," a wildly romantic work in its day and generation, but, in comparison with the modern Frenchman and the modern Germans, it is almost severe. It embodies many of Schumann's loveliest fancies and has the warmth of feeling and of color that gives to his music its intimate charm.

The second number will be truly classical—Bach's "Suite in B Minor," for flute and string orchestra. This will give Washington an opportunity to hear Mr. Andre Maquarre, who is one of the greatest musicians on the flute that has ever come from France.

The final number will be warmly welcomed, as it is Mendelssohn's Symphony in A minor, better known as the "Scotch Symphony." By one of those curious freaks of fashion and change of taste, Mendelssohn has become an almost forgotten name in symphonic music, having been pushed aside by his more strenuous successors. The concert will begin at 4:30 o'clock p. m.

STAR
NOV 3- 1907

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music, as the wheel goes around, Mendelssohn will come into general favor again.

From
Address
Date NOV 3- 1907

Boston Symphony Concert.

The Boston Symphony Orchestra will open its Washington season on Tuesday afternoon at the National Theater. In accordance with the custom inaugurated last year by Dr. Muck, there will be no soloist, the real virtuosos of the afternoon being the conductor and his players. The programme will include Schumann's overture, "Genoveva," Mendelssohn's "Scotch" symphony, and a suite in B minor by John Sebastian Bach.

[42]

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Date

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NOV 3-

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[42]

PHILADELPHIA PA

NOV 3-

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KARL MUCK
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—Photo by Gare.

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The Lyric Theater.

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This particular work, it is amusing to note, is one which, as much as anything he has written, has brought to D'Indy the reproach or praise of being a follower of Wagner. As a matter of fact, the first aand second parts of the trilogy were written before D'Indy had been in Germany and before he had heard any of Wagner's later music dramas. When it was played in Boston a fortnight ago it created unquestioned enthusiasm in both audiences that heard it, and many of those who are not in sympathy with the latest developments in French music were heard to wish that D'Indy had pursued his art more in the lines layed out in this than in the lines that he has followed. The other works on the program will be Bach's Suite in D major and Beethoven's overture "Leonore," No. 1.

paper Cutting Bureau in the World

HERALD WASHINGTON D C

NOV 3- 1907

The Boston Symphony Orchestra will begin its season with its first concert in the New National Theater on next Tuesday afternoon, with a subscription which is larger than that of last year, and considerably larger than that of the year before, when the orchestra returned to this city, after an absence of several seasons. This means that there are very few desirable seats to be had for the individual concerts, and it means that this organization will have crowded houses each time it comes to the Capital City.

As announced early in the fall, there will be no soloist at this first concert, but, in response to numerous requests from patrons of the orchestra, Dr. Muck has built up a programme which consists entirely of the classics, for Mendelssohn is now reckoned in that category. Last year there were many letters received by Dr. Muck, asking him to put more familiar music on his Washington programmes, and this year it is his purpose to respond to this request so far as it is possible.

The first number will be Schumann's overture, "Genoveva," a wildly romantic work in its day and generation, but, in comparison with the modern Frenchman and the modern Germans, it is almost severe. It embodies many of Schumann's loveliest fancies and has the warmth of feeling and of color that gives to his music its intimate charm.

The second number will be truly classical—Bach's "Suite in B Minor," for flute and string orchestra. This will give Washington an opportunity to hear Mr. Andre Maquarre, who is one of the greatest musicians on the flute that has ever come from France.

The final number will be warmly welcomed, as it is Mendelssohn's Symphony in A minor, better known as the "Scotch Symphony." By one of those curious freaks of fashion and change of taste, Mendelssohn has become an almost forgotten name in symphonic music, having been pushed aside by his more strenuous successors. The concert will begin at 4:30 o'clock p. m.

NOV 3- 1907

Boston Symphony Orchestra.

The Boston Symphony Orchestra will start its season in the New National Theater next Tuesday afternoon at 4:30 with a subscription larger than that of last year and considerably larger than that of the year before, when the orchestra returned to this city after an absence of several seasons. As announced early in the fall, there will be no soloist at this first concert, but in response to numerous requests Dr. Muck has built up a program which consists entirely of the classics, for Mendelssohn compositions are now reckoned in that category. Last year there were many letters received by Dr. Muck asking him to put more familiar music on his Washington programs, and this year it is his purpose to respond to this request so far as it is possible. The first number will be Schumann's overture "Genoveva," a wide-ly romantic work in its day and genera-tion, but in comparison with the modern Frenchmen and the modern Germans it is almost severe. The second number will be truly classical, Bach's suite in B minor, for flute and string orchestra, and will give an opportunity to hear Mr. Andre Maquarre, who is one of the great-est masters of the flute ever brought from France.

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NEWS BOSTON MASS

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ate NOV 3- 1907

FIRST BOSTON CONCERT

Will Take Place At The Lyric Next Wednesday Evening.

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Boston Symphony Concert.

The Boston Symphony Orchestra will open its Washington season on Tuesday afternoon at the National Theater. In accordance with the custom inaugurated last year by Dr. Muck, there will be no soloist, the real virtuosos of the afternoon being the conductor and his players. The programme will include Schumann's overture, "Genoveva," Mendelssohn's "Scotch" symphony, and a suite in B minor by John Sebastian Bach.

POST
WASHINGTON, D. C.
NOV 3- 1907

National—Boston Symphony Orchestra.

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HERALD
WASHINGTON, D. C.
NOV 3- 1907

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Mr. Gericke did not go so far as Mr. Thomas, but he used to tell the strings of the Boston Symphony Orchestra to keep together as well as they conveniently could, as the public had been educated to like that sort of thing. Dr. Muck, the present conductor of the Boston Symphony Orchestra, datly says that he does not want his violins to bow together. "It is not so beautiful to look at," he says, "but that is not the kind of beauty we are after. I want tone, and I want each one of the violins to be unhampered in securing tone. They are of different schools and different teachers. Some will play a passage best with the toe of the bow, others with the heel, and others with the middle. I want them to play in their own way to secure the best tone, and that end cannot be attained by compelling all of them to bow exactly in the same fashion."

Dr. Muck is not alone in this, as nearly all the great conductors of the day believe in giving their violinists the widest latitude in their methods of bowing.

STAR.
NOV 3- 1907

The program for the first Boston Symphony concert will comprise Schumann's overture, "Genoveva," Bach's "Suite in B Minor" and the "Scotch Symphony," by Mendelssohn.

Boston, 1881; New York, 1884

NEWARK, N. J.
NOV 2- 1907

Boston Symphony and Paderewski.

The most important and interesting event that will mark the musical season here will be the concert to be given by the Boston Symphony Orchestra in the Krueger Auditorium, Monday night, December 9. This famous organization, which has no superior and few equals of its kind in the world, never has appeared in this city or near neighborhood, and its coming must be regarded as a red-letter event. Outside of its home city, and New York, Brooklyn, Philadelphia and Baltimore, the Boston Orchestra, of which Dr. Karl Muck is the conductor, is seldom heard, and in [illegible] cities the management is secured [illegible] financial loss by a large subscription [illegible]. Last year, Rochester, N. Y., was the only city besides those regularly visited by it to be included in the tour, and so keen was the interest felt in its appearance there that all the seats in the concert hall were subscribed for [illegible] days after the announcement was made. The inclusion of Newark this season is a cause for congratulation on the part of all who desire to hear this city as perfect and noble [illegible] performances as it is possible [illegible] musicians to give.

TIMES,
WASHINGTON, D. C.
NOV 4- 1907

Symphony Concert At National

The Boston Symphony Orchestra will start its season with its first concert in the new National Theater tomorrow afternoon, with a subscription which is larger than that of last year, and considerably larger than that of the year before, when the orchestra returned to this city after an absence of several seasons.

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Newspaper Cutting Bureau in the World
N. Y. EVG SUN
NOV 6- 1907

Programme makers will do well to take a leaf out of Dr. Karl Muck's American notebook. Next Saturday afternoon, it is true, he is making a bold innovation here. The programme will consist solely of two symphonies, Mozart's G minor and Beethoven's "Pastoral." At his first concert in Boston this fall he gave these two symphonies and Bach's D major suite, but the concert was found to run over two hours, so for the New York matinée he cut out the Bach suite.

Dr. Muck has learned much about New York in his five flying visits last year.

NEW YORK HERALD,
FRIDAY, NOVEMBER 8, 1907.

BOSTON ORCHESTRA PLAYS ARTISTICALLY

Its First New York Concert This Season Is Given in Carnegie Hall Before Large Audience.

LACKS POPULAR INTEREST

Programme Makes No Concession to Public Taste, but Is Presented in Fine Style.

With Dr. Karl Muck at its head, the Boston Symphony Orchestra gave its first New York concert of the season in Carnegie Hall last night. The audience was an enormous and a fashionable one, but it was sparing in its applause.

The reason for the latter circumstance might be found in the fact that the programme contained little or no concession to public taste. It was composed of music by those famous B's in music, Bach, Beethoven and Bouckner. The latter much neglected master was represented by his Ninth Symphony, a work that is unfinished, but still takes an hour to perform.

It was evident the audience took precious little interest in the work, applauding gingerly even the wonderful Scherzo. But the remaining two movements are works that afford more material for study than for enjoyment. There is a beautiful moment to be enjoyed here, especially in the third movement, but the intervals are of uninteresting lengths and obvious unevenness.

Like a breeze of fresh air came the Bach Suite No. 2, the solo flute part being exquisitely played by Mr. Andre Maduarre, first flautist of the orchestra. The final number was Beethoven's "Leonore" No. 1 overture.

Dr. Muck conducted masterfully, and the playing of the orchestra was a joy. During the summer some changes have been made in the personnel, but last night's concert seemed to prove that these changes were if anything for the better.

MORE BRUCKNER PROBLEMS

HIS LAST SYMPHONY GIVEN BY DR. MUCK.

The Boston Orchestra Wastes Its Sweetness on the Desert Air—A Suite by Bach Heard With Relief by a Puzzled and Wearied Audience—Beethoven Also Performed.

The Boston Symphony Orchestra has come to town again. It gave the first concert of its season last night at Carnegie Hall. The programme consisted of Bruckner's unfinished Ninth Symphony, in D minor; Bach's B minor suite for strings and flute, with Andre Maquarre, first flute of the organization, as the solo performer, and Beethoven's first "Leonore" overture. The Bruckner composition was heard for the first time in New York, having been unusually slow among new things in reaching this city.

The first movement of this symphony was begun toward the end of April, 1891. The composer had advanced as far as the completion of the scherzo by February, 1894. The adagio was finished on October 31, 1894. Bruckner died in 1896, leaving some shadowy sketches of the last movement. The first performance of the three parts left by him took place in Vienna in 1903. Bruckner's "Te Deum" was employed as a conclusion to the symphony. The first performance in this country was by the Chicago Orchestra, under Theodore Thomas, on February 20, 1904. It was given in Boston under Mr. Gericke on March 31 and April 2 of the same year.

For the instruction and uplifting of this public Dr. Muck has already produced the seventh symphony of Bruckner, a work which contained at least one movement worthy of a seat before the throne of Beethoven and Brahms, but the three movements heard last night were sorry and depressing companions to the thoughts of Beethoven and Bach with which they were associated.

An analytical description of this composition would be almost as tiresome as the music itself. Rather let the performance pass into the limbo of all sad things with a fleeting record of impressions. The solemn presentation of final and unfinished works by misunderstood masters sometimes palls upon even the most indefatigable listener, and the frequent parade of the *morituri te salutamus* becomes distasteful to delicate sensibilities.

If it be necessary to the preservation of the peace of nations, let us grant that Bruckner was a genius. If we must do so let us admit that he was the champion of Wagnerism in symphonic guise. We cannot by either process rid ourselves of the conviction that he was an artistic ascetic, dwelling in a region of melancholy brooding, shut out from that touch of nature which makes the world kin.

A dreamer of dreams, he was not a seer of visions. A worshipper of ideals, he was not a creator of ideas. He conceived his compositions in the sterility of an emotionless love, brought them to birth in the labor of a stern determination and reared them under the rod of an almost fanatic self-flagellation.

The results were children of fancy, pallid, intellectual, anæmic. Weingartner admired the man for his unswerving devotion to his own unpopular ideals, but sometimes such ideals, as in the case of Wagner's, have in them the potentiality of a world compelling force. Like Emerson's perfect reform, they begin as private opinions and end as such.

But Bruckner's ideals are individual. At least so they seem now. Conductors, carried away by wonder at the rigorous continence of the musical treatment of the theme, the anchoritic abstinence from every thing that can appeal to mere sense and the scholastic hold of all that seems abstruse and abstractly scientific in the art of musical construction labor to endear him to the populace, but the populace, as a part of it did last night, turns a cold shoulder upon it and revels in the simple, hearty, direct utterance of old Bach.

One could well fancy last night that he heard the auditors saying with one accord: "We are sorry that this earnest and hard working person died before he wrote the last movement, but nevertheless we wish that since this had to happen it had happened before he wrote the first." Even the scherzo, which contains some flashes of melodic grace and some sweetness of instrumental diction, did not suffice to lift the lethargy into which the acidulous first movement sank the hearers. The final adagio invited to darkness and slumber, and doubtless there were many who wished that they dared to sleep openly in the sight of men.

We trust that Dr. Muck will spare this public further hearings of Bruckner's demonstrations of thematic theorems with corollaries on harmonic coefficients. There is enough beautiful music to provide New York with entertainment less narcotic. Let these learned proclamations be reserved for the academic consideration of the Bostonians.

After the Bruckner composition the second of Bach's four orchestral "partien" came with a benison of sweetness and light. Mr. Maquarre played the flute part exquisitely and Rudolph Krasselt also commanded praise for his treatment of the 'cello obligato. The arrangement used was that of Dr. von Bülow. The audience signified its pleasure in no uncertain manner.

There was a time when Bach was thought to be somewhat [illegible]

It remains only to be said that Dr. Muck conducted last night with his unfailing insight and that the orchestra, though disclosing some important changes in its ranks, played like the Boston Symphony Orchestra.

NEW-YORK DAILY TRIBUNE.
FRIDAY, NOVEMBER 8, 1907.

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA.

Why Dr. Muck should have exacted a penance from his subscribers at the first concert of this year's series by the Boston Symphony Orchestra it would be difficult to explain. To endure it was sufficient; there is neither desire nor energy left for the inquiry. Few of the subscribers were prepared for the blow, and few for that half of the panacea which came with the concluding number of the programme—the third of the four overtures which Beethoven wrote for his one opera. The other half was reasonably familiar, for it consisted of Bach's Suite in B minor, in which the grand old man of Leipsic, unmindful of the prejudice against the flute which future generations were to feel, gave that mellifluous instrument a leading part. The affliction, which endured an hour by the watch, was Bruckner's unfinished Symphony in D minor. It is a part of history that the composer, feeling his vital forces ebbing away, remarked to a friend that his "Te Deum" might be performed as a concluding number. A pious feeling, with which it would be churlish to quarrel, has prompted a compliance with this suggestion on at least one occasion in Germany; last night it was left for the audience to feel "Te Deum laudamus," that as much of the symphony as was written had been disposed of. The work is not new: it has been given a hearing by the Boston Orchestra in its own city, under Mr. Gericke, and by Mr. Theodore Thomas's band in Chicago, and at a Cincinnati festival. Two of these performances the present reviewer listened to with all the patient interest entailed upon him by duty; and he has never felt disposed to quarrel with the conductors who declined to put it into their schemes. Their reasons were doubtless ample to satisfy their artistic consciences, nor were they, necessarily, influenced by the easy wit which suggested that the symphony, being its composer's ninth and being in the key of Beethoven's ninth, should, like the latter, have a choral ending. But there is no reason why criticism should close its mouth in the presence of this work. There is no reason why—in spite of the simple, unaffected personal character of the composer, of which his champions make so much—it should not say that instead of being dedicated as he wished to the "dear Lord Almighty," it ought to be dedicated to the ineffable merit of the Rule of Three or the arithmetical table of Land or Square Measure. If ever there was a symphony built up by rule of thumb—no less rule of thumb because it is that of a master technician—this is one. In invention of theme it is scarcely worthy of discussion, because when it presents a really pregnant thought that thought is not original. The composer's high imaginativeness has been lauded by no less an authority than Mr. Weingartner, but what praise ought we to have for an imagination which exhausts itself in mere reiteration of a thought—not developing its psychological contents, but simply presenting it over and over again with change of color—not moving it onward through a gamut of emotions, but simply piling it up, block on top of block until the composer's skill is exhausted and the hearer's endurance exhausted? It is a timid criticism which becomes dumb in the presence of a work of art only because it gives evidence of technical mastery. What the entire art-world—not only the musical—is suffering from is too much (heaven save the word!) virtuosity.

It was a fine audience that heard Bruckner's symphony last night, though not as numerous as most of its predecessors last year. It heard the work respectfully, and got all the recompense it could out of the Bach suite and the Beethoven overture. In the former M. Maquarre distinguished himself greatly by his performance of the flute part. He dignified the instrument and put to shame the ancient jests about the want of dignity in the flute. The jests are hoary with age. "What is worse than a flute?" is an old German conundrum, and the popular answer is attributed to Mozart, "Two." "As the Greeks say," remarks Cicero somewhere, "when one cannot play the kithara he takes up the flute." But the flute is a noble orchestral instrument, as all who heard Mr. Maquarre last night will allow. The overture, "Leonore No. 1," ought to be heard more frequently. It is impressed all over with the master's individuality. It has none of the stature of the "Leonore" overtures which preceded it, but it is beautiful; it has character, and why it should not take a place of prominence in the concert lists, it would be difficult to explain. It is the proper introduction to the opera for which it was written.

H. E. K.

Newspaper Cutting Bureau in the World
VOGUE.
NEW YORK
NOV 7- 1907

ADVANCE PROGRAMMES

THE Boston Symphony Orchestra, Dr. Carl Muck, conductor, will give its opening New York concerts at Carnegie Hall, Thursday evening and Saturday afternoon, 7 and 9 November. The programme of the first concert will include Bruckner's unfinished ninth symphony, a Bach suite and Beethoven's first Leonore overture. The matinée programme will be devoted to Mozart's G minor symphony and Beethoven's Pastoral symphony.

[43]

POST

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NOV 3- 1907

National—Boston Symphony Orchestra.

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The second number will be truly classical, Bach's Suite in B minor, for flute and string orchestra, and this will give Washington an opportunity to hear Mr. Andre Maquarre, who is one of the greatest musicians of the flute that has ever been brought from France.

The final number will be warmly welcomed, as it is Mendelssohn's symphony in A minor, better known as the "Scotch" symphony. By one of those curious freaks of fashion and change of taste, Mendelssohn has become an almost forgotten name in symphonic music, having been pushed aside by his more strenuous successors, and not having the might of genius of a Beethoven to hold his own. None the less he has written much pleasing music, and so long as symphonies are played, so long will Mendelssohn hold a warm corner of the heart of the music lovers.

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HERALD

WASHINGTON, D. C.

8

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Mr. Gericke did not go so far as Mr. Thomas, but he used to tell the strings of the Boston Symphony Orchestra to keep together as well as they conveniently could, as the public had been educated to like that sort of thing. Dr. Muck, the present conductor of the Boston Symphony Orchestra, flatly says that he does not want his violins to bow together. "It is not so beautiful to look at," he says, "but that is not the kind of beauty we are after. I want tone, and I want each one of the violins to be unhampered in securing tone. They are of different schools and different teachers. Some will play a passage best with the toe of the bow, others with the heel, and others with the middle. I want them to play in their own way to secure the best tone, and that end cannot be attained by compelling all of them to bow exactly in the same fashion."

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TIMES,

WASHINGTON, D. C.

NOV 4- 1907

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Newspaper Cutting Bureau in the World

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NEW YORK HERALD,

FRIDAY, NOVEMBER 8, 1907.

NOV 3- 1907

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...ton, 1881; New York, 1884

NEW YORK CITY

NOV 2- 1907

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For the instruction and uplifting of this public Dr. Muck has already produced the seventh symphony of Bruckner, a work which contained at least one movement worthy of a seat before the throne of Beethoven and Brahms, but the three movements heard last night were sorry and depressing companions to the thoughts of Beethoven and Bach with which they were associated.

An analytical description of this composition would be almost as tiresome as the music itself. Rather let the performance pass into the limbo of all sad things with a fleeting record of impressions. The solemn presentation of final and unfinished works by misunderstood masters sometimes palls upon even the most indefatigable listener, and the frequent parade of the *morituri te salutamus* becomes distasteful to delicate sensibilities.

If it be necessary to the preservation of the peace of nations, let us grant that Bruckner was a genius. If we must do so let us admit that he was the champion of Wagnerism in symphonic guise. We cannot by either process rid ourselves of the conviction that he was an artistic ascetic, dwelling in a region of melancholy brooding, shut out from that touch of nature which makes the world kin.

A dreamer of dreams, he was not a seer of visions. A worshipper of ideals, he was not a creator of ideas. He conceived his compositions in the sterility of an emotionless love, brought them to birth in the labor of a stern determination and reared them under the rod of an almost fanatic self-flagellation.

The results were children of fancy, pallid, intellectual, anæmic. Weingartner admired the man for his unswerving devotion to his own unpopular ideals, but sometimes such ideals, as in the case of Wagner's, have in them the potentiality of a world compelling force. Like Emerson's perfect reform, they begin as private opinions and end as such.

But Bruckner's ideals are individual. At least so they seem now. Conductors, carried away by wonder at the rigorous continence of the musical treatment of the theme, the anchoritic abstinence from every thing that can appeal to mere sense and the scholastic hold of all that seems abstruse and abstractly scientific in the art of musical construction labor to endear him to the populace, but the populace, as a part of it did last night, turns a cold shoulder upon it and revels in the simple, hearty, direct utterance of old Bach.

One could well fancy last night that he heard the auditors saying with one accord: "We are sorry that this earnest and hard working person died before he wrote the last movement, but nevertheless we wish that since this had to happen it had happened before he wrote the first." Even the scherzo, which contains some flashes of melodic grace and some sweetness of instrumental diction, did not suffice to lift the lethargy into which the acidulous first movement sank the hearers. The final adagio invited to darkness and slumber, and doubtless there were many who wished that they dared to sleep openly in the sight of men.

We trust that Dr. Muck will spare this public further hearings of Bruckner's demonstrations of thematic theorems with corollaries on harmonic coefficients. There is enough beautiful music to provide New York with entertainment less narcotic. Let these learned proclamations be reserved for the academic consideration of the Bostonians.

After the Bruckner composition the second of Bach's four orchestral "partien" came with a benison of sweetness and light. Mr. Maquarre played the flute part exquisitely and Rudolph Krasselt also commanded praise for his treatment of the 'cello obbligato. The arrangement used was that of Dr. von Bülow. The audience signified its pleasure in no uncertain manner.

There was a time when Bach was thought to be somewhat too serious a composer for such a light minded public as ours, but it has been one of the singular and beneficial triumphs of the "intensely modern" Teutons that they have shown us that Bach was no orator like Antony, but a plain, blunt man speaking that which he did know.

It remains only to be said that Dr. Muck conducted last night with his unfailing insight and that the orchestra, though disclosing some important changes in its ranks, played like the Boston Symphony Orchestra.

NEW-YORK DAILY TRIBUNE, FRIDAY, NOVEMBER 8, 1907.

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA.

Why Dr. Muck should have exacted a penance from his subscribers at the first concert of this year's series by the Boston Symphony Orchestra it would be difficult to explain. To endure it was sufficient; there is neither desire nor energy left for the inquiry. Few of the subscribers were prepared for the blow, and few for that half of the panacea which came with the concluding number of the programme—the third of the four overtures which Beethoven wrote for his one opera. The other half was reasonably familiar, for it consisted of Bach's Suite in B minor, in which the grand old man of Leipsic, unmindful of the prejudice against the flute which future generations were to feel, gave that mellifluous instrument a leading part. The affliction, which endured an hour by the watch, was Bruckner's unfinished Symphony in D minor. It is a part of history that the composer, feeling his vital forces ebbing away, remarked to a friend that his "Te Deum" might be performed as a concluding number. A pious feeling, with which it would be churlish to quarrel, has prompted a compliance with this suggestion on at least one occasion in Germany; last night it was left for the audience to feel "Te Deum laudamus," that as much of the symphony as was written had been disposed of. The work is not new: it has been given a hearing by the Boston Orchestra in its own city, under Mr. Gericke, and by Mr. Theodore Thomas's band in Chicago, and at a Cincinnati festival. Two of these performances the present reviewer listened to with all the patient interest entailed upon him by duty; and he has never felt disposed to quarrel with the conductors who declined to put it into their schemes. Their reasons were doubtless ample to satisfy their artistic consciences, nor were they, necessarily, influenced by the easy wit which suggested that the symphony, being its composer's ninth and being in the key of Beethoven's ninth, should, like the latter, have a choral ending. But there is no reason why criticism should close its mouth in the presence of this work. There is no reason why—in spite of the simple, unaffected personal character of the composer, of which his champions make so much—it should not say that instead of being dedicated as he wished to the "dear Lord Almighty," it ought to be dedicated to the ineffable merit of the Rule of Three or the arithmetical table of Land or Square Measure. If ever there was a symphony built up by rule of thumb—no less rule of thumb because it is that of a master technician—this is one. In invention of theme it is scarcely worthy of discussion, because when it presents a really pregnant thought that thought is not original. The composer's high imaginativeness has been lauded by no less an authority than Mr. Weingartner, but what praise ought we to have for an imagination which exhausts itself in mere reiteration of a thought—not developing its psychological contents, but simply presenting it over and over again with change of color—not moving it onward through a gamut of emotions, but simply piling it up, block on top of block until the composer's skill is exhausted and the hearer's endurance exhausted? It is a timid criticism which becomes dumb in the presence of a work of art only because it gives evidence of technical mastery. What the entire art-world—not only the musical—is suffering from is too much (heaven save the word!) virtuosity.

It was a fine audience that heard Bruckner's symphony last night, though not as numerous as most of its predecessors last year. It heard the work respectfully, and got all the recompense it could out of the Bach suite and the Beethoven overture. In the former M. Maquarre distinguished himself greatly by his performance of the flute part. He dignified the instrument and put to shame the ancient jests about the want of dignity in the flute. The jests are hoary with age. "What is worse than a flute?" is an old German conundrum, and the popular answer is attributed to Mozart, "Two." "As the Greeks say," remarks Cicero somewhere, "when one cannot play the kithara he takes up the flute." But the flute is a noble orchestral instrument, as all who heard Mr. Maquarre last night will allow. The overture, "Leonore No. 1," ought to be heard more frequently. It is impressed all over with the master's individuality. It has none of the stature of the "Leonore" overtures which preceded it, but it is beautiful; it has character, and why it should not take a place of prominence in the concert lists, it would be difficult to explain. It is the proper introduction to the opera for which it was written.

H. E. K.

Newspaper Cutting Bureau in the World

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NEW YORK CITY

NOV 7- 1907

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ADVANCE PROGRAMMES

THE Boston Symphony Orchestra, Dr. Carl Muck, conductor, will give its opening New York concerts at Carnegie Hall, Thursday evening and Saturday afternoon, 7 and 9 November. The programme of the first concert will include Bruckner's unfinished ninth symphony, a Bach suite and Beethoven's first Leonore overture. The matinée programme will be devoted to Mozart's G minor symphony and Beethoven's Pastoral symphony.

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Paper Times
City New York
Date State N Y
NOV - 8 1907

THE music-lover, the concertgoer, the frequenter of opera, again confront the New York musical season. They again attempt to estimate what is before them, and once again, as they have so often been in the past, they are filled with amazement and wonder at the prospect, with perhaps something of foreboding as to what is likely to happen to a community to which so much music is to be administered in less than six months. Will the financial trouble that has come to New York have a disastrous effect upon a musical season upon which so many people have staked so much? New York has always shown a voracious appetite for music; but the provender that is supplied it is generally somewhat in excess of what it can swallow, even in a state of financial robustness. Some of the enterprises based on subscription were assured of success before the trouble came. Will the others be equally fortunate? The kindly disposed will hope that so much as is good will meet with all its deserts.

The recitals have already begun. The orchestral concerts began yesterday with Mr. Damrosch's series of eight Saturday night orchestra concerts, and will be continued to-day with the first of his twenty Sunday afternoon ones. One of the operatic seasons begins to-morrow night, and the other one begins a fortnight later. Both seasons will number many more performances than have been given in recent years. The orchestral concerts already arranged for are much more numerous than have ever before been heard in New York in a single season. The virtuosos that propose to visit New York are many; and a singular and not easily explicable feature of their descent is the vast preponderance among them of pianists—pianists of all grades of fame, from those with whose glory the world rings to those who are making almost their first application for public approval. Why the pianists should thus flock together, birds of a feather though they may be, toward America has not yet been explained. It is necessary to mention, without pretending to complete the list, only Paderewski, Hofmann, Hambourg, De Pachmann, Carreño, Bauer, Schelling, Katharine Goodson, Olga Samaroff, not to speak—though they should be spoken of—of American pianists who are now at home and who will not have to journey to this country to be heard. The expectations as to violinists, with Kreisler and Kubelik at their head, are less extensive; but there is no reason to despond, even here.

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The most important element of the concert season must needs be the orchestral concerts; and of these it is correct to say that more will be given than have ever been heard before in New York. There will be the sixteen of the Philharmonic Society, (in late years increased by two extra concerts to eighteen;) the ten of the Boston Symphony Orchestra, the six of the Russian Symphony, the ten of the People's Orchestra, the ten of the Young People's Society, Sam Franko's three, Arnold Volpe's three; and now Mr. Walter Damrosch has determined to plunge boldly into a great extension of his Sunday afternoon experiment of the last two or three years and give a series of twenty Sunday concerts of good orchestral music, besides eight evening concerts. There are also the Sunday night concerts by which the proprietors of the two opera houses keep their plant going and their orchestras occupied, furnishing their public with good music of a more or less popular character. Of these the Metropolitan will offer twenty, and the Manhattan a still larger number. There will also be other orchestral concerts not at present to be fully enumerated; as of the Philadelphia Orchestra, and of various soloists who wish to present themselves with the dignity and prestige that an orchestra is supposed to give. If all these things come to pass, it is very easy to reach 130 in the enumeration of the orchestral concerts of the season.

The New York Press.
NEW YORK CITY.
NOV 8 1907

CLAMMY COLDNESS FOR WORK OF MUSICAL ART

Bruckner's Ninth Symphony Given by Boston Orchestra.

CARNEGIE CROWD NOT STIRRED

Similar Strange Indifference for Other Compositions, Though Muck's Men Play with Skill.

After the clammy greeting Anton Bruckner's Ninth Symphony received last night in Carnegie Hall from a Boston Symphony audience, one was almost tempted to sympathize with certain utterances ascribed to Geraldine Farrar recently. Here was a great work of a great man played for the first time in New York, yet only a few persons in the big audience that heard it were sufficiently aware of that fact to give a show of approval. True, it may be asking too much to expect any crowd, even of moderately musical listeners, to appreciate at first hearing so tremendous a composition as this unfinished symphony. But would not one suppose that an audience of the reputed Boston Symphony type would recognize the importance of a performance like that of last night and show its gratitude to the conductor and his men for their painstaking labors?

Happily, a New York audience of the Boston Symphony Orchestra is not typical of this city's musical culture, however representative it may be of social refinement. So it is unnecessary to despair of our public's musical taste. There are thousands of persons in New York and its suburbs capable of appreciating Bruckner. A pity that not more of them were present last night.

A mitigating circumstance, as far as Bruckner was concerned, lay in the fact that this crowd did not awaken even when Bach's Suite No. 2 in B minor, for flute and strings, in Von Bulow's arrangement, was given, except for a little fluttering of delight among occupants of first-tier boxes in the dainty final Presto, and that it failed to respond to Dr. Muck's eloquent reading of Beethoven's "Leonore" No. 1 overture. Nevertheless, the chronicler is compelled to set down the mortifying record that in the year 1907, thirteen years after its creation, Bruckner's Ninth Symphony, performed excellently for the first time in New York, had a frigid reception.

This is hardly the place to attempt a detailed exposition of the beauties of Bruckner's work, if such a thing were possible, or even to essay an elaborate pen picture of one's first impressions. It may be said, however, that a few in yesterday's audience were vividly conscious throughout the hour and ten minutes of the performance of being in the presence of a great genius, of having the first glimpse of a masterpiece which deserves a place among the very greatest compositions, and that although Bruckner died before writing the finale.

Opposing opinions no doubt will be put forward. Attacks may be made, venomous in character, such as were aimed at the Seventh Symphony. But those who felt last night the pulsating immensity of Bruckner's swan song are willing to stake their most precious possessions that this man's music will come to its own even in New York.

Was it the first gigantic movement that loomed up highest, the tragically playful Scherzo, which, by the way, would lend itself well to concert performance alone, or the grandly pathetic Adagio? Who shall say? What was there in each of these musical tone poems that made them so impressive? The thematic material; the harmonic substance; the contrapuntal workmanship; the rhythm; the instrumentation? Yes, every one of these elements, and all combined, forming a potent emotional language such as few masters of music have possessed, a mode of tonal expression that surprised, seized, dumfounded by reason of its extreme modernity, its strange anticipation of Strauss, even Debussy.

But what stamps Bruckner's work as immensely and superbly significant is not so much these qualities alone and combined as the really great ideas he puts forward, the vast poetic vistas which he communicates to those who understand him, and that in spite of his one big fault, his lack of formal sense, his awkwardness in musical architectonics. Who shall say just how these miracles of suggestion are accomplished? Analysis always falls short of the ultimate reason. But there are moments in the first movement which seem to give to the listener a conception of eternity. There are times when in his mind's eye he penetrates into experiences hitherto unknown. Great spaces open before him as he hearkens to these sounds, throwing into light things inexplicable, unaccountable, things great, awe-inspiring and beautiful.

What a scherzo! No expression this of simple mirthfulness or caprice, but a veritable whirl of gigantic ideas storming heavenward with an intensity of aspiration almost tragic. And does not the adagio touch a tenderness of feeling and pathos almost superhuman, a poignancy of emotional utterance that approaches the sublime? To write such music requires not only a nature great and incorruptible in its naivete, but the inspiration of things outside of self.

In his Ninth Symphony Bruckner reveals himself a genius worthy of a place beside Bach, Beethoven and Wagner. His niche is among the immortals.

The Globe AND Commercial Advertiser.
NEW YORK'S OLDEST NEWSPAPER.
Date NOV 9 - 1907

THE music for to-day is "Carmen" at the Manhattan Opera House, the concert of the Boston Symphony Orchestra at Carnegie Hall, and Richard Buhlig's piano recital at Mendelssohn Hall this afternoon, and "Il Trovatore" at the Manhattan Opera House and Mr. Munkacsy's violin recital at Mendelssohn Hall this evening.

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Bostoner Symphonie-Concert.

Bei den Bostonern gab es gestern Abend in Carnegie Hall einen regelrechten Durchfall, ein bei diesem Elite-Corps gewiß nicht häufig vorkommendes Ereignis. Als Eröffnungsnummer des ersten Konzertes der laufenden Saison hatte der Dirigent Dr. Muck Brückner's unvollendet gebliebene 9. Symphonie gewählt, die vor Kurzem in Boston einen ehrlichen Erfolg davongetragen hatte, und siehe da, das Publikum des ausverkauften Saales ist vor diesem Koloß unrettbar durchgefallen. Es war kein Achtungsmißerfolg, kein Begräbnis erster Klasse, das Bruckner's Neunten bereitet wurde, sondern eine Arme-Leute-Affaire.

Nach dem gewaltigen ersten Satz des Werkes versuchten etwa 50 Hände einen Armen-Sünder-Applaus, der jedoch mangels Unterstützung kläglich zerfloß. Die Edsätze der Bruckner'schen Symphonien sind komplizirte, selbst für gebildetere Laien abstrus erscheinende musikalische Gebilde, die gespannteste Aufmerksamkeit erfordern, aber daß das Stammpublikum einer solch' erlesenen Organisation das geniale Scherzo und das verklärte Adagio nicht begreifen soll — das ist und bleibt unverständlich. Nach Schluß der Nummer konnte Dr. Muck sich gerade einmal dankend verneigen. Bruckner hat für die Unsterblichkeit geschrieben, nicht für das New Yorker Publikum.

An Dr. Muck und seiner Musterschaar lag es nicht. Die Aufführung durch die Bostoner war eine mustergiltige. Den ersten Satz legte Muck mit einer Klarheit und Uebersichtlichkeit dar, welche das komplicirte Gewebe dieser musikalischen Struktur deutlich bloslegte. Die drei Themen, die trotzige Wucht des ersten, das sanfte Widerspiel dazu, die tändelnde Anmuth des zweiten, und die schwärmerisch-innige Melancholie des dritten, konnten nicht prächtiger herausgebracht werden. Das Scherzo fand in Muck einen kongenialen Ausbeuter an Esprit, Schwung und Humor und das Adagio (wer anders als Bruckner hat nach Beethoven noch ein solches Adagio geschrieben?) ließ er nach den Zuckungen tiefsten Wehs seraphisch verhauchen, in edler Ruhe und Verklärtheit.

Die zweite Nummer, Bach's H-Moll-Suite für Streichorchester und Soloflöte, fand dankbarere Zuhörer.

Bach stützt sich in seinen Orchester-Suiten auf die Tanzformen. Nur der erste Satz, dreisätzig mit einer regelrechten Fuge in der Mitte, gehört der Kunstmusik an. Dann kommen Gavotten, Menuetten, Bourées, Giguen und andere Tanzweisen, gewöhnlich schlicht und einfach und nur wenig verarbeitet. Die Eigenthümlichkeit der 2. Suite besteht in der Verwendung der Flöte als Solo-Instrument, welche dem Streichorchester gegenüber gestellt ist.

Die H-Moll-Suite steckt voll Grazien. Dem ersten kunstvoll durchgeführten Satz folgt ein Rondeau, das in seiner kunstgemäßen Ausführung das einfache Suitenmaß etwas überschreitet. Es folgt eine Sarabande, in welcher die Oberstimmen mit dem Baß einen Canon in der Unterquinte durchführen. Die ferneren Sätze sind zwei Bourées, eine Polonaise, bei der ausnahmsweise eine Tempobezeichnung angegeben ist: „Moderato", ein Beweis dafür, daß Bach auf dieses Tempo besonderes Gewicht legte. Nach dem Menuett schließt eine keck rhythmisirte „Badinerie" die Suite ab.

Die H-Moll-Suite besitzt als künstlerischer Beitrag zur Kulturgeschichte noch ihren Nebenwerth, indem darin das geschniegelte, gebügelte Wesen der Gesellschaft in der Zeit des Reifrocks und der Perrücke mit dem feinsten und behaglichsten Humor musikalisch illustrirt wird. „Den Verfasser der Matthäus-Passion, den Schoepfer der protestantischen Kirchen-Kantate", so sagt Hermann Kretzschmar, „zeigt die H-Moll-Suite von seiner seltneren Seite, als einen vollendeten Kenner und Darsteller höfischen Geistes und höfischer Künste, als einen Weltkundigen, der die Etikette bis auf den raschenbarsten Pas beherrscht."

Die Bostoner spielten diese klassischen Nippesächelchen entzückend liebenswürdig und stilgerecht. Der gravitätische Humor der Zopfzeit kam bald behäbig-trippelnd, bald lebhaft-bewegt, bald duftig-aristokratisch zur Geltung. Herr André Maquarre, der Flötist, verfügt über einen nicht sonderlich großen, aber einschmeichelnd-süßen Ton und über große technische Fertigkeit. Er wurde durch Beifall ausgezeichnet.

Zum Schluß durchbrauste Beethoven's Leonoren-Ouverture, die erste der großen Vierzahl, den Saal. Dr. Muck, der zu Beginn des Konzerts herzlich begrüßt worden war, wurde lebhaft gefeiert.

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New York Tribune.
154 Nassau St.
NOV 8 - 1907
Date

MUSIC.

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H. E. K.

N. Y. EV'G SUN
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Anton Seidl at old Steinway Hall on Dec. 10, 1888, according to Mr. Philip Hale's Boston Symphony programme notes, gave the first performance in America of Vincent D'Indy's "Wallenstein Trilogy," op. 12, after the dramatic poem of Schiller. Nearly nineteen years have left the music new to Twentieth century concert-goers. In the West it was done later by Theodore Thomas, also last season by Frank Van der Stücken, and this year by Frederick Stock. The new interest in this composer led Dr. Karl Muck to play the "Wallenstein" at his second Boston concert two weeks ago. He makes it his chief novelty to-night at the Baptist Temple in Brooklyn.

D'Indy's three divisions of his music are entitled "Wallenstein's Camp," "Max and Thekla or the Piccolomini," and "The Death of Wallenstein." The Bach suite and Schumann's "Genoveva" overture complete the Brooklyn bill.

Paper Times
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Similar Strange Indifference for Other Compositions, Though Muck's Men Play with Skill.

After the clammy greeting Anton Bruckner's Ninth Symphony received last night in Carnegie Hall from a Boston Symphony audience, one was almost tempted to sympathize with certain utterances ascribed to Geraldine Farrar recently. Here was a great work of a great man played for the first time in New York, yet only a few persons in the big audience that heard it were sufficiently aware of that fact to give a show of approval. True, it may be asking too much to expect any crowd, even of moderately musical listeners, to appreciate at first hearing so tremendous a composition as this unfinished symphony. But would not one suppose that an audience of the reputed Boston Symphony type would recognize the importance of a performance like that of last night and show its gratitude to the conductor and his men for their painstaking labors?

Happily, a New York audience of the Boston Symphony Orchestra is not typical of this city's musical culture, however representative it may be of social refinement. So it is unnecessary to despair of our public's musical taste. There are thousands of persons in New York and its suburbs capable of appreciating Bruckner. A pity that not more of them were present last night.

A mitigating circumstance, as far as Bruckner was concerned, lay in the fact that this crowd did not awaken even when Bach's Suite No. 2 in B minor, for flute and strings, in Von Bulow's arrangement, was given, except for a little fluttering of delight among occupants of first-tier boxes in the dainty final Presto, and that it failed to respond to Dr. Muck's eloquent reading of Beethoven's "Leonore" No. 1 overture. Nevertheless, the chronicler is compelled to set down the mortifying record that in the year 1907, thirteen years after its creation, Bruckner's Ninth Symphony, performed excellently for the first time in New York, had a frigid reception.

This is hardly the place to attempt a detailed exposition of the beauties of Bruckner's work, if such a thing were possible, or even to essay an elaborate pen picture of one's first impressions. It may be said, however, that a few in yesterday's audience were vividly conscious throughout the hour and ten minutes of the performance of being in the presence of a great genius, of having the first glimpse of a masterpiece which deserves a place among the very greatest compositions, and that although Bruckner died before writing the finale.

Opposing opinions no doubt will be put forward. Attacks may be made, venomous in character, such as were aimed at the Seventh Symphony. But those who felt last night the pulsating immensity of Bruckner's swan song are willing to stake their most precious possessions that this man's music will come to its own even in New York.

Was it the first gigantic movement that loomed up highest, the tragically playful Scherzo, which, by the way, would lend itself well to concert performance alone, or the grandly pathetic Adagio? Who shall say? What was there in each of these musical tone poems that made them so impressive? The thematic material: the harmonic substance; the contrapuntal workmanship; the rhythm; the instrumentation? Yes, every one of these elements, and all combined, forming a potent emotional language such as few masters of music have possessed, a mode of tonal expression that surprised, seized, dumfounded by reason of its extreme modernity, its strange anticipation of Strauss even Debussy.

But what stamps Bruckner's work as immensely and superbly significant is not so much these qualities alone and combined as the really great ideas he puts forward, the vast poetic vistas which he communicates to those who understand him, and that in spite of his one big fault, his lack of formal sense, his awkwardness in musical architectonics. Who shall say just how these miracles of suggestion are accomplished?. Analysis always falls short of the ultimate reason. But there are moments in the first movement which seem to give to the listener a conception of eternity. There are times when in his mind's eye he penetrates into experiences hitherto unknown. Great spaces open before him as he hearkens to these sounds, throwing into light things inexplicable, inaccountable, things great, awe-inspiring and beautiful.

What a scherzo! No expression this of simple mirthfulness or caprice, but a veritable whirl of gigantic ideas storming heavenward with an intensity of aspiration almost tragic. And does not the adagio touch a tenderness of feeling and pathos almost superhuman, a poignancy of emotional utterance that approaches the sublime? To write such music requires not only a nature great and incorruptible in its naivete, but the inspiration of things outside of self.

In his Ninth Symphony Bruckner reveals himself a genius worthy of a place beside Bach, Beethoven and Wagner. His niche is among the immortals.

The Globe AND Commercial Advertiser. 1873
NEW YORK'S OLDEST NEWSPAPER
Date NOV 9 - 1907

THE music for to-day is "Carmen" at the Manhattan Opera House, the concert of the Boston Symphony Orchestra at Carnegie Hall, and Richard Buhlig's piano recital at Mendelssohn Hall this afternoon, and "Il Trovatore" at the Manhattan Opera House and Mr. Munkacsy's violin recital at Mendelssohn Hall this evening.

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[44]

Bostoner Symphonie-Concert.

Bei den Bostonern gab es gestern Abend in Carnegie Hall einen regelrechten Durchfall, ein bei diesem Elite-Corps gewiß nicht häufig vorkommendes Ereignis. Als Eröffnungsnummer des ersten Konzertes der laufenden Saison hatte der Dirigent Dr. Muck Bruckner's unvollendet gebliebene 9. Symphonie gewählt, die vor Kurzem in Boston einen ehrlichen Erfolg davongetragen hatte, und siehe da, das Publikum des ausverkauften Saales ist vor diesem Koloß unrettbar durchgefallen. Es war kein Achtungsmißerfolg, kein Begräbnis erster Klasse, das Bruckner's Neunten bereitet wurde, sondern eine Arme-Leute-Affaire.

Nach dem gewaltigen ersten Satz des Werkes versuchten etwa 50 Hände einen Armen-Sünder-Applaus, der jedoch mangels Unterstützung kläglich zerfloß. Die Ecksätze der Bruckner'schen Symphonien sind komplizirte, selbst für gebildetere Laien abstrus erscheinende musikalische Gebilde, die gespannteste Aufmerksamkeit erfordern, aber daß das Stammpublikum einer solch' erlesenen Organisation das geniale Scherzo und das verklärte Adagio nicht begreifen soll — das ist und bleibt unverständlich. Nach Schluß der Nummer konnte Dr. Muck sich gerade einmal dankend verneigen. Bruckner hat für die Unsterblichkeit geschrieben, nicht für das New Yorker Publikum.

An Dr. Muck und seiner Musterschaar lag es nicht. Die Aufführung durch die Bostoner war eine mustergiltige. Den ersten Satz legte Muck mit einer Klarheit und Uebersichtlichkeit dar, welche das komplicirte Gewebe dieser musikalischen Struktur deutlich bloslegte. Die drei Themen, die trotzige Wucht des ersten, das sanfte Widerspiel dazu, die tändelnde Anmuth des zweiten, und die schwärmerisch-innige Melancholie des dritten, konnten nicht prächtiger herausgebracht werden. Das Scherzo fand in Muck einen kongenialen Ausdeuter an Esprit, Schwung und Humor und das Adagio (wer anders als Bruckner hat nach Beethoven noch ein solches Adagio geschrieben?) ließ er nach den Zuckungen tiefsten Wehs seraphisch verhauchen, in edler Ruhe und Verklärtheit.

Die zweite Nummer, Bach's H-Moll-Suite für Streichorchester und Soloflöte, fand dankbarere Zuhörer.

Bach stützt sich in seinen Orchester-Suiten auf die Tanzformen. Nur der erste Satz, dreifätzig mit einer regelrechten Fuge in der Mitte, gehört der Kunstmusik an. Dann kommen Gavotten, Menuetten, Bourées, Giguen und andere Tanzweisen, gewöhnlich schlicht und einfach und nur wenig verarbeitet. Die Eigenthümlichkeit der 2. Suite besteht in der Verwendung der Flöte als Solo-Instrument, welche dem Streichorchester gegenüber gestellt ist.

Die H-Moll-Suite steckt voll Grazien. Dem ersten kunstvoll durchgeführten Satz folgt ein Rondeau, das in seiner kunstgemäßen Ausführung das einfache Suitenmaß etwas überschreitet. Es folgt eine Sarabande, in welcher die Oberstimmen mit dem Baß einen Canon in der Unterquinte durchführen. Die ferneren Sätze sind zwei Bourées, eine Polonaise, bei der ausnahmsweise eine Tempobezeichnung angegeben ist: „Moderato", ein Beweis dafür, daß Bach auf dieses Tempo besonderes Gewicht legte. Nach dem Menuett schließt eine keck rhythmisirte „Badinerie" die Suite ab.

Die H-Moll-Suite besitzt als künstlerischer Beitrag zur Kulturgeschichte noch ihren Nebenwerth, indem darin das geschniegelte, gebügelte Wesen der Gesellschaft in der Zeit des Reifrocks und der Perrücke mit dem feinsten und behaglichsten Humor musikalisch illustrirt wird. „Den Verfasser der Matthäus-Passion, den Schoepfer der protestantischen Kirchen-Kantate", so sagt Hermann Kretzschmar, „zeigt die H-Moll-Suite von seiner seltneren Seite, als einen vollendeten Kenner und Darsteller höfischen Geistes und höfischer Künste, als einen Weltkundigen, der die Etikette bis auf den unscheinbarsten Pas beherrscht."

Die Bostoner spielten diese klassischen Nippesächelchen entzückend liebenswürdig und stilgerecht. Der gravitätische Humor der Zopfzeit kam bald behäbig-trippelnd, bald lebhaft-bewegt, bald duftig-aristokratisch zur Geltung. Herr André Maquarre, der Flötist, verfügt über einen nicht sonderlich großen, aber einschmeichelnd-süßen Ton und über große technische Fertigkeit. Er wurde durch Beifall ausgezeichnet.

Zum Schluß durchbrauste Beethoven's Leonoren-Ouverture, die erste der großen Vierzahl, den Saal. Dr. Muck, der zu Beginn des Konzerts herzlich begrüßt worden war, wurde lebhaft gefeiert.

H.

New York Tribune
154 Nassau St.
Date NOV 8 - 1907

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA

Why Dr. Muck should have exacted a penance from his subscribers at the first concert of this year's series by the Boston Symphony Orchestra it would be difficult to explain. To endure it was sufficient; there is neither desire nor energy left for the inquiry. Few of the subscribers were prepared for the blow, and few for that half of the panacea which came with the concluding number of the programme—the third of the four overtures which Beethoven wrote for his one opera. The other half was reasonably familiar, for it consisted of Bach's suite in B minor, in which the grand old man of Leipsic, unmindful of the prejudice against the flute which future generations were to feel, gave that mellifluous instrument a leading part. The affliction, which endured an hour by the watch, was Bruckner's unfinished symphony in D minor. It is a part of history that the composer, feeling his vital forces ebbing away, remarked to a friend that his "Te Deum" might be performed as a concluding number. A pious feeling, with which it would be churlish to quarrel, has prompted a compliance with this suggestion on at least one occasion in Germany; last night it was left for the audience to feel "te Deum laudamus" that as much of the symphony as was written had been disposed of. The work is not new; it has been given a hearing by the Boston Orchestra in its own city, under Mr. Gericke, and by Mr. Theodore Thomas's band in Chicago, and at a Cincinnati festival. Two of these performances the present reviewer listened to with all the patient interest entailed upon him by duty; and he has never felt disposed to quarrel with the conductors who declined to put it into their schemes. Their reasons were doubtless ample to satisfy their artistic consciences, nor were they, necessarily, influenced by the easy wit which suggested that the symphony, being its composer's ninth and being in the key of Beethoven's ninth, should, like the latter, have a choral ending. But there is no reason why criticism should close its mouth in the presence of this work. There is no reason why—in spite of the simple, unaffected personal character of the composer, of which his champions make so much—it should not say that instead of being dedicated as he wished to the "dear Lord Almighty," it ought to be dedicated to the ineffable merit of the Rule of Three or the arithmetical table of Land or Square Measure. If ever there was a symphony built up by rule of thumb—no less rule of thumb because it is that of a master technician—this is one. In invention of theme it is scarcely worthy of discussion, because when it presents a really pregnant thought that thought is not original. The composer's high imaginativeness has been lauded by no less an authority than Mr. Weingartner, but what praise ought we to have for an imagination which exhausts itself in mere reiteration of a thought—not developing its psychological contents, but simply presenting it over and over again with change of color—not moving it onward through a gamut of emotions, but simply piling it up, block on top of block until the composer's skill is exhausted and the hearer's endurance exhausted? It is a timid criticism which becomes dumb in the presence of a work of art only because it gives evidence of technical mastery. What the entire art-world—not only the musical—is suffering from is too much (heaven save the word!) virtuosity.

It was a fine audience that heard Bruckner's symphony last night, though not as numerous as most of its predecessors last year. It heard the work respectfully, and got all the recompense it could out of the Bach suite and the Beethoven overture. In the former M. Maquarre distinguished himself greatly by his performance of the flute part. He dignified the instrument and put to shame the ancient jests about the want of dignity in the flute. The jests are hoary with age. "What is worse than a flute?" is an old German conundrum, and the popular answer is attributed to Mozart, "Two." "As the Greeks say," remarks Cicero somewhere, "when one cannot play the kithara he takes up the flute." But the flute is a noble orchestral instrument, as all who heard Mr. Maquarre last night will allow. The overture, "Leonore No. 1," ought to be heard more frequently. It is impressed all over with the master's individuality. It has none of the stature of the "Leonore" overtures which preceded it; but it is beautiful, it has character, and why it should not take a place of prominence in the concert lists it would be difficult to explain. It is the proper introduction to the opera for which it was written.

H. E. K.

SUN

Anton Seidl at old Steinway Hall on Dec. 10, 1888, according to Mr. Philip Hale's Boston Symphony programme notes, gave the first performance in America of Vincent D'Indy's "Wallenstein Trilogy," op. 12, after the dramatic poem of Schiller. Nearly nineteen years have left the music new to Twentieth century concert-goers. In the West it was done later by Theodore Thomas, also last season by Frank Van der Stücken, and this year by Frederick Stock. The new interest in this composer led Dr. Karl Muck to play the "Wallenstein" at his second Boston concert two weeks ago. He makes it his chief novelty to-night at the Baptist Temple in Brooklyn.

D'Indy's three divisions of his music are entitled "Wallenstein's Camp," "Max and Thekla, or the Piccolomini," and "The Death of Wallenstein." The Bach suite and Schumann's "Genoveva" overture complete the Brooklyn bill.

NEW YORK SUN
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NOV 8 1903
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MORE BRUCKNER PROBLEMS

HIS LAST SYMPHONY GIVEN BY DR. MUCK.

The Boston Orchestra Wastes Its Sweetness on the Desert Air—A Suite by Bach Heard With Relief by a Puzzled and Wearied Audience—Beethoven Also Performed.

The Boston Symphony Orchestra has come to town again. It gave the first concert of its season last night at Carnegie Hall. The programme consisted of Bruckner's unfinished Ninth Symphony, in D minor; Bach's B minor suite for strings and flute, with Andre Maquarre, first flute of the organization, as the solo performer, and Beethoven's first "Leonore" overture. The Bruckner composition was heard for the first time in New York, having been unusually slow among new things in reaching this city.

The first movement of this symphony was begun toward the end of April, 1891. The composer had advanced as far as the completion of the scherzo by February, 1894. The adagio was finished on October 31, 1894. Bruckner died in 1896, leaving some shadowy sketches of the last movement. The first performance of the three parts left by him took place in Vienna in 1903. Bruckner's "Te Deum" was employed as a conclusion to the symphony. The first performance in this country was by the Chicago Orchestra, under Theodore Thomas, on February 20, 1904. It was given in Boston under Mr. Gericke on March 31 and April 2 of the same year.

For the instruction and uplifting of this public Dr. Muck has already produced the seventh symphony of Bruckner, a work which contained at least one movement worthy of a seat before the throne of Beethoven and Brahms, but the three movements heard last night were sorry and depressing companions to the thoughts of Beethoven and Bach with which they were associated.

An analytical description of this composition would be almost as tiresome as the music itself. Rather let the performance pass into the limbo of all sad things with a fleeting record of impressions. The solemn presentation of final and unfinished works by misunderstood masters sometimes palls upon even the most indefatigable listener, and the frequent parade of the *morituri te salutamus* becomes distasteful to delicate sensibilities.

If it be necessary to the preservation of the peace of nations, let us grant that Bruckner was a genius. If we must do so let us admit that he was the champion of Wagnerism in symphonic guise. We cannot by either process rid ourselves of the conviction that he was an artistic ascetic, dwelling in a region of melancholy brooding, shut out from that touch of nature which makes the world kin.

A dreamer of dreams, he was not a seer of visions. A worshipper of ideals, he was not a creator of ideas. He conceived his compositions in the sterility of an emotionless love, brought them to birth in the labor of a stern determination and reared them under the rod of an almost fanatic self-flagellation.

The results were children of fancy, pallid, intellectual, anæmic. Weingartner admired the man for his unswerving devotion to his own unpopular ideals, but sometimes such ideals, as in the case of Wagner's, have in them the potentiality of a world compelling force. Like Emerson's perfect form, they begin as private opinions and end as such.

But Bruckner's ideals are individual. At least so they seem now. Conductors, carried away by wonder at the rigorous continence of the musical treatment of the theme, the anchoritic abstinence from every thing that can appeal to mere sense and the plastic hold of all that seems abstruse and abstractly scientific in the art of musical construction, labor to endear him to the populace, but the populace, as a part of it did last night, turns a cold shoulder upon it and revels in the simple, hearty, direct utterance of old Bach.

One could well fancy last night that he heard the auditors saying with one accord: "We are sorry that this earnest and hard working person died before he wrote the last movement, but nevertheless we wish that since this had to happen it had happened before he wrote the first." Even the scherzo, which contains some flashes of melodic grace and some sweetness of instrumental diction, did not suffice to lift the lethargy into which the acidulous first movement sank the hearers. The final adagio invited to darkness and slumber, and doubtless there were many who wished that they dared to sleep openly in the sight of men.

We trust that Dr. Muck will spare this public further hearings of Bruckner's demonstrations of thematic theorems with corollaries on harmonic coefficients. There is enough beautiful music to provide New York with entertainment less narcotic. Let these learned proclamations be reserved for the academic consideration of the Bostonians.

After the Bruckner composition the second of Bach's four orchestral "partien" came with a benison of sweetness and light. Mr. Maquarre played the flute part exquisitely and Rudolph Krasselt also commanded for his treatment of the 'cello obbligato. The arrangement used was that [illegible] audience signified to be somewhat too serious a composer for such a light minded public as this, but it has been one of the singular and beneficial triumphs of the "intensely modern" Teutons that they have shown us that Bach was no orator like Antony, but a plain, blunt man speaking that which he did know.

It remains only to be said that Dr. Muck conducted last night with his unfailing insight and that the orchestra, though disclosing some important changes in its ranks, played like the Boston Symphony Orchestra.

N. Y. EV'G SUN
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MUSIC AND MUSICIANS

SAID THE ANTI-WAGNERIANS TO THE ANTI-BRAHMS.

Bruckner's Ninth Symphony Caps the Climax of a Dead Old World Musical War at Which Dr. Karl Muck's New York Audience Yawns and Runs Away—Even Boston Orchestra Men Smile to Hear the Cheers for Bach—A Lottery in Numbered "Leonoras" of Beethoven.

Dr. Karl Muck saluted the dawn of a tomorrow this morning in New York by gently but firmly folding away, to sleep forever in the pages of Boston Symphony programmes, the name and fame of Anton Bruckner. No prima donna orchestra likes a slap in the face. The best band that ever discarded soloists, harmonious bowing and all other pomps and vanities of a wickedly unmusical world, liked it considerably less when fully two rows of vacuousness greeted their season's opening at Carnegie Hall last night, and least of all were they pleased when an audience that defied the north wind in automobile and opera bus fell easy prey to the wood-wind and brass of Bruckner's Unfinished Ninth Symphony. The house nodded at the scherzo. At the adagio it slumbered, and Evacuation Day in New York may have resembled the exodus when the abrupt pause woke everybody up.

Seven old dances of a Bach suite after that had their only ovation in years, and the audience made Andre Maquarre, who pirouetted with a flute, bow and blush like a solo star. Even Heinrich Warnke, who had a 'cello obligato, deserved better than to have his name in the morning papers printed Krasselt. Two successors to Hess and Adamowski were seen if not heard. But where was the famous eighth bass viol?

A Beethoven "Leonora" overture, misprinted "X" in the exiled Boston programmes and "No. 1" in the Carnegie Hall leaflets, had the characteristic finish long drawn out. You can't mistake Beethoven, though you may his "Leonoras" four. Even his next biographer, Mr. Krehbiel, writes both Nos. III. and I. in to-day's record. It was a No. I.

Bach, Beethoven and —— who shall be third of the "three B's"? There is Brahms, for example, whom the anti-Wagnerians made their unwilling hero. And the anti-Brahms party arose straightway and dug up the veiled prophet, Bruckner.

When the Wagner-Brahms war was a live issue there was a reason for Bruckner. A long generation ago the poor teacher from Windhag was printing his own symphonies, starving to do it, and dedicating them to Liszt, to Wagner, and again to the Emperor Francis Joseph. Tradition says he found nothing on earth to inscribe the Ninth to.

That symphony war is over, never to be fought again, though both Brahms and Bruckner lost more than they gained by it. Who shall decide when Dr. Muck disagrees? Not Muck nor Weingartner nor any other brave man where Gericke and our Thomas failed. Bruckner's name has had its fighting chance. His "Te Deum" was sung as long ago as 1891 at an Archbishop's jubilee in St. Louis. Dr. Muck did his Seventh symphony last year.

NEW YORK EVENING TELEGRAM
(See other side.)
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OF the three symphony directors heard this week in New York, the third, Dr. Muck, is undoubtedly the greatest. Damrosch seems a sculptor carving his ideas in air, Pohlig is like a gymnast swinging about in time to his instruments, but Muck stands passive, permitting the composer to speak through him and the instruments of the Boston Symphony.

The first concert of the season by the band from the Hub last night at Carnegie Hall was a disappointment at first. Bruckner's unfinished G Symphony seemed ponderous and unwieldy in the first movement, which might well be labelled "Adagio Ponderoso." In the second, the fairies seemed striving to dance with the Titans to the rout of both. After listening to the work, one concludes that although Bruckner may be praised for his peasant honesty, he must be forgiven his peasant awkwardness.

In sharp contrast came Bach's Suite No. 2 for flute and strings, with its suave measures suggestive of the court where it first played to satin clad, periwig pated followers. Beethoven's Overture to Leonore, No. 1, brought the concert to a melodic close.

NEW YORK MAIL
NOV 8 1903

BRUCKNER'S SYMPHONY NOT WELL RECEIVED

Great Admiration for the Manner in Which Dr. Muck and the Boston Orchestra Played, but Not Much for the Work Itself.

The Boston Symphony orchestra made its first visit of the season to New York last night, to the delight of all lovers of the greatest and best in orchestral playing. Since the last appearance of this organization here, it has undergone many changes, and now, properly speaking, it belongs more fully to Dr. Muck than it did when he took it from the hands of Mr. Gericke.

With Carl Wendling in the concert master's chair, the remodeled orchestra played with refreshing vitality and vigor in response to Dr. Muck's demands. There were some moments of roughness last night, but there was a full joyous abandon that promises well for the day when the body will have become a plastic mass in the hands of its great director.

Dr. Muck is attempting to modify the inclusion of soloists on his programmes, to as great an extent as possible, and to offer instead orchestral works of unusual interest. He did not gain much with the audience last night because Bruckner's Ninth Symphony hardly received more than a polite recognition of the skill of Dr. Muck and the orchestra in its rendition, nothwithstanding the fact that in Boston the work itself received most enthusiastic demonstrations.

This symphony was left unfinished, the death of the Austrian composer having occurred before its completion. It lasted, nevertheless, for one hour, making it evident that the composer was following his theory that symphony could be developed and given the same interest as opera. It was his desire to do for this form of writing what Wagner had done for opera, and it is also apparent that he was strongly influenced by the Wagner style and characteristics.

It is certain that the audience last night did not take kindly to the work, and if the hearer did not, or could not, follow every theme, every development, if he did not appreciate from the beginning the massiveness and in a certain sense the message of the over wordy composition, its length must have palled upon him. But for those who could appreciate it there were great beauty and nobility in the work, which is rich in thematic material and of rare interest in its working out, and especially in the scoring and orchestral effects. Dr. Muck did not leave one idea covered. His reading was wonderfully lucid and convincing.

The second number was refreshing and seemed to be accepted in the nature of a peace offering by the audience. This was Bach's orchestral suite in B minor for strings and flute, played with all the charm to be expected from the Boston Symphony orchestra. The flute was played by Mr. Maquarre, first flautist of the organization, with remarkable shadings and quality of tone.

The programme closed with Beethoven's rather discursive "Leonore" overture, No. 1, not to be compared in worth to the No. 3, which more frequently finds its way into the programmes of to-day.

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The Globe AND Commercial Advertiser. EST'D 1797. NEW YORK'S OLDEST NEWSPAPER.
Date

BRUCKNER AGAIN.

WHAT would Hans von Bülow have said to find Dr. Muck tampering with the three B's of his musical trinity and exchanging the sacred B of Brahms for the B abhorred of all true Brahmsites—the B of Anton Bruckner? But there stood the name of Bruckner as headliner on the Boston Orchestra's programme, with Bach in second place, and Beethoven a belated third. For Dr. Muck performed the same pious duty in Carnegie Hall last night that he performed a week ago in Symphony Hall, Boston—he conducted in public Bruckner's ninth (unfinished) symphony, while the audience sat in sackcloth. After an hour or more of this Bruckner penance had earned orchestra and audience ten minutes of sorely needed rest, one of those best qualified to speak was heard to say that the part of the symphony he had liked best was the unfinished part. No one contradicted him.

Bruckner disposed of, Dr. Muck filled out the evening with a little music. Bach's B minor suite for flute and strings came first, and as played by Mr. Maquarre and the Boston strings it was an unalloyed delight. Beethoven's first "Leonore" overture closed the concert. Of the three "Leonore" overtures it is easy to say that the third is so much the greatest that one never hears either of the others without wishing it were the third. And yet had the third not been written the second would probably be performed often. And even the first (which, as every one knows, or ought to know, was really written last) merits an occasional hearing, especially when it is played as effectively as it was last night.

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Boston Symphony Orchestra's First Concert of the Season

OF all the big orchestras that play for the delectation of New York music lovers, none has or deserves to have a greater or a better following than the Boston Symphony. The first of its first pair of concerts for the season was given at Carnegie Hall last evening, under the direction of Dr. Karl Muck, to a crowded house. The programme was most conservative. Offered by any other band, it might be called dull. But the excellence of its individual components, the marvellous manner in which they play together, and the distinctive grace of the conductor combined to make the occasion memorable. At the beginning of a season richer in possibilities than any within living memory the visit of the men from the Hub served to whet the appetite for the feast that is to come.

Bruckner's unfinished Ninth Symphony in D minor was the principal offering. The first movement was begun in 1891. The trio was finished in 1893, the scherzo early in 1894, and the adagio in the fall of the same year. The composer died in 1896, with only sugestions of his intentions for the finale left among his manuscripts. The first performance of the work as it stands was given in Vienna in 1903. It is a scholarly production, full of originality, but at no point does it disclose the greatness or the charm that compels admiration from the music lover who is not a devotee. It is unlikely to figure as a popular programme number.

Bach's Suite No. 2 in B minor, which followed, served to show the musicianship of the band and to compel a special recognition of Andre Maquarre, the flute soloist, who played with a clarity of tone and a grace of execution wholly admirable.

Beethoven's "Leonore" overture No. 1 was the last number. It is not as familiar or as attractive as No. 3 or "The Fidelio," but it was played beautifully.

Dr. Muck showed himself more than ever averse to personal exploitation. His courage was manifested by dispensing with a soloist.

At the matinee on Saturday again there will be no soloist, and the programme is remarkable in that it will consist of two symphonies—Mozart's in G and Beethoven's sixth, the "Pastoral."

SYLVESTER RAWLING.

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MORE BRUCKNER PROBLEMS

HIS LAST SYMPHONY GIVEN BY DR. MUCK.

The Boston Orchestra Wastes Its Sweetness on the Desert Air—A Suite by Bach Heard With Relief by a Puzzled and Wearied Audience—Beethoven Also Performed.

The Boston Symphony Orchestra has come to town again. It gave the first concert of its season last night at Carnegie Hall. The programme consisted of Bruckner's unfinished Ninth Symphony, in D minor; Bach's B minor suite for strings and flute, with Andre Maquarre, first flute of the organization, as the solo performer, and Beethoven's first "Leonore" overture. The Bruckner composition was heard for the first time in New York, having been unusually slow among new things in reaching this city.

The first movement of this symphony was begun toward the end of April, 1891. The composer had advanced as far as the completion of the scherzo by February, 1894. The adagio was finished on October 31, 1894. Bruckner died in 1896, leaving some shadowy sketches of the last movement. The first performance of the three parts left by him took place in Vienna in 1903. Bruckner's "Te Deum" was employed as a conclusion to the symphony. The first performance in this country was by the Chicago Orchestra, under Theodore Thomas, on February 20, 1904. It was given in Boston under Mr. Gericke on March 31 and April 2 of the same year.

For the instruction and uplifting of this public Dr. Muck has already produced the seventh symphony of Bruckner, a work which contained at least one movement worthy of a seat before the throne of Beethoven and Brahms, but the three movements heard last night were sorry and depressing companions to the thoughts of Beethoven and Bach with which they were associated.

An analytical description of this composition would be almost as tiresome as the music itself. Rather let the performance pass into the limbo of all sad things with a fleeting record of impressions. The solemn presentation of final and unfinished works by misunderstood masters sometimes palls upon even the most indefatigable listener, and the frequent parade of the *morituri te salutamus* becomes distasteful to delicate sensibilities.

If it be necessary to the preservation of the peace of nations, let us grant that Bruckner was a genius. If we must do so let us admit that he was the champion of Wagnerism in symphonic guise. We cannot by either process rid ourselves of the conviction that he was an artistic ascetic, dwelling in a region of melancholy brooding, shut out from that touch of nature which makes the world kin.

A dreamer of dreams, he was not a seer of visions. A worshipper of ideals, he was not a creator of ideas. He conceived his compositions in the sterility of an emotionless love, brought them to birth in the labor of a stern determination and reared them under the rod of an almost fanatic self-flagellation.

The results were children of fancy, pallid, intellectual, anæmic. Weingartner admired the man for his unswerving devotion to his own unpopular ideals, but sometimes such ideals, as in the case of Wagner's, have in them the potentiality of a world compelling force. Like Emerson's perfect form, they begin as private opinions and end as such.

But Bruckner's ideals are individual. At least so they seem now. Conductors, carried away by wonder at the rigorous continence of the musical treatment of the theme, the anchoritic abstinence from everything that can appeal to mere sense and the scholastic hold of all that seems abstruse and abstractly scientific in the art of musical construction labor to endear him to the populace, but the populace, as a part of it did last night, turns a cold shoulder upon it and revels in the simple, hearty, direct utterance of old Bach.

One could well fancy last night that he heard the auditors saying with one accord: "We are sorry that this earnest and hard working person died before he wrote the last movement, but nevertheless we wish that since this had to happen it had happened before he wrote the first." Even the scherzo, which contains some flashes of melodic grace and some sweetness of instrumental diction, did not suffice to lift the lethargy into which the acidulous first movement sank the hearers. The final adagio invited to darkness and slumber, and doubtless there were many who wished that they dared to sleep openly in the sight of men.

We trust that Dr. Muck will spare this public further hearings of Bruckner's demonstrations of thematic theorems with corollaries on harmonic coefficients. There is enough beautiful music to provide New York with entertainment less narcotic. Let these learned proclamations be reserved for the academic consideration of the Bostonians.

After the Bruckner composition the second of Bach's four orchestral "partien" came with a benison of sweetness and light. Mr. Maquarre played the flute part exquisitely and Rudolph Krasselt also commanded praise for his treatment of the 'cello obbligato. The arrangement used was that of Bülow. The audience signified its thought to be somewhat too serious a composer for such a light minded public as this, but it has been one of the singular and beneficial triumphs of the "intensely modern" Teutons that they have shown us that Bach was no orator like Antony, but a plain, blunt man speaking that which he did know.

It remains only to be said that Dr. Muck conducted last night with his unfailing insight and that the orchestra, though disclosing some important changes in its ranks, played like the Boston Symphony Orchestra.

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MUSIC AND MUSICIANS

SAID THE ANTI-WAGNERIANS TO THE ANTI-BRAHMS.

Bruckner's Ninth Symphony Caps the Climax of a Dead Old World Musical War at Which Dr. Karl Muck's New York Audience Yawns and Runs Away—Even Boston Orchestra Men Smile to Hear the Cheers for Bach—A Lottery in Numbered "Leonoras" of Beethoven.

Dr. Karl Muck saluted the dawn of a tomorrow this morning in New York by gently but firmly folding away, to sleep forever in the pages of Boston Symphony programmes, the name and fame of Anton Bruckner. No prima donna orchestra likes a slap in the face. The best band that ever discarded soloists, harmonious bowing and all other pomps and vanities of a wickedly unmusical world, liked it considerably less when fully two rows of vacuousness greeted their season's opening at Carnegie Hall last night, and least of all were they pleased when an audience that defied the north wind in automobile and opera bus fell easy prey to the wood-wind and brass of Bruckner's Unfinished Ninth Symphony. The house nodded at the scherzo. At the adagio it slumbered, and Evacuation Day in New York may have resembled the exodus when the abrupt pause woke everybody up.

Seven old dances of a Bach suite after that had their only ovation in years, and the audience made Andre Maquarre, who pirouetted with a flute, bow and blush like a solo star. Even Heinrich Warnke, who had a 'cello obligato, deserved better than to have his name in the morning papers printed Krasselt. Two successors to Hess and Adamowski were seen if not heard. But where was the famous eighth bass viol?

A Beethoven "Leonora" overture, misprinted "X" in the exiled Boston programmes and "No. 1" in the Carnegie Hall leaflets, had the characteristic finish long drawn out. You can't mistake Beethoven, though you may his "Leonoras" four. Even his next biographer, Mr. Krehbiel, writes both Nos. III. and I. in to-day's record. It was a No. I.

Bach, Beethoven and —— who shall be third of the "three B's"? There is Brahms, for example, whom the anti-Wagnerians made their unwilling hero. And the anti-Brahms party arose straightway and dug up the veiled prophet, Bruckner.

When the Wagner-Brahms war was a live issue there was a reason for Bruckner. A long generation ago the poor teacher from Windhag was printing his own symphonies, starving to do it, and dedicating them to Liszt, to Wagner, and again to the Emperor Francis Joseph. Tradition says he found nothing on earth to inscribe the Ninth to.

That symphony war is over, never to be fought again, though both Brahms and Bruckner lost more than they gained by it. Who shall decide when Dr. Muck disagrees? Not Muck nor Weingartner nor any other brave man where Gericke and our Thomas failed. Bruckner's name has had its fighting chance. His "Te Deum" was sung as long ago as 1891 at an Archbishop's jubilee in St. Louis. Dr. Muck did his Seventh symphony last year.

NEW YORK EVENING TELEGRAM

(See other side.)

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OF the three symphony directors heard this week in New York, the third, Dr. Muck, is undoubtedly the greatest. Damrosch seems a sculptor carving his ideas in air, Pohlig is like a gymnast swinging about in time to his instruments, but Muck stands passive, permitting the composer to speak through him and the instruments of the Boston Symphony.

The first concert of the season by the band from the Hub last night at Carnegie Hall was a disappointment at first. Bruckner's unfinished G Symphony seemed ponderous and unwieldy in the first movement, which might well be labelled "Adagio Ponderoso." In the second, the fairies seemed striving to dance with the Titans to the rout of both. After listening to the work, one concludes that although Bruckner may be praised for his peasant honesty, he must be forgiven his peasant awkwardness.

In sharp contrast came Bach's Suite No. 2 for flute and strings, with its suave measures suggestive of the court where it first played to satin clad, periwig pated followers. Beethoven's Overture to Leonore, No. 1, brought the concert to a melodic close.

NEW YORK MAIL

NOV 8 19[illegible]

BRUCKNER'S SYMPHONY NOT WELL RECEIVED

Great Admiration for the Manner in Which Dr. Muck and the Boston Orchestra Played, but Not Much for the Work Itself.

The Boston Symphony orchestra made its first visit of the season to New York last night, to the delight of all lovers of the greatest and best in orchestral playing. Since the last appearance of this organization here, it has undergone many changes, and now, properly speaking, it belongs more fully to Dr. Muck than it did when he took it from the hands of Mr. Gericke.

With Carl Wendling in the concert master's chair, the remodeled orchestra played with refreshing vitality and vigor in response to Dr. Muck's demands. There were some moments of roughness last night, but there was a full joyous abandon that promises well for the day when the body will have become a plastic mass in the hands of its great director.

Dr. Muck is attempting to modify the inclusion of soloists on his programmes, to as great an extent as possible, and to offer instead orchestral works of unusual interest. He did not gain much with the audience last night because Bruckner's Ninth Symphony hardly received more than a polite recognition of the skill of Dr. Muck and the orchestra in its rendition, nothwithstanding the fact that in Boston the work itself received most enthusiastic demonstrations.

This symphony was left unfinished, the death of the Austrian composer having occurred before its completion. It lasted, nevertheless, for one hour, making it evident that the composer was following his theory that symphony could be developed and given the same interest as opera. It was his desire to do for this form of writing what Wagner had done for opera, and it is also apparent that he was strongly influenced by the Wagner style and characteristics.

It is certain that the audience last night did not take kindly to the work, and if the hearer did not, or could not, follow every theme, every development, if he did not appreciate from the beginning the massiveness and in a certain sense the message of the over wordy composition, its length must have palled upon him. But for those who could appreciate it there were great beauty and nobility in the work, which is rich in thematic material and of rare interest in its working out, and especially in the scoring and orchestral effects. Dr. Muck did not leave one idea covered. His reading was wonderfully lucid and convincing.

The second number was refreshing and seemed to be accepted in the nature of a peace offering by the audience. This was Bach's orchestral suite in B minor for strings and flute, played with all the charm to be expected from the Boston Symphony orchestra. The flute was played by Mr. Maquarre, first flautist of the organization, with remarkable shadings and quality of tone.

The programme closed with Beethoven's rather discursive "Leonore" overture, No. 1, not to be compared in worth to the No. 3, which more frequently finds its way into the programmes of to-day.

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The Globe AND Commercial Advertiser. NEW YORK'S OLDEST NEWSPAPER

Date . . . . . .

BRUCKNER AGAIN.

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WHAT would Hans von Bülow have said to find Dr. Muck tampering with the three B's of his musical trinity and exchanging the sacred B of Brahms for the B abhorred of all true Brahmsites—the B of Anton Bruckner? But there stood the name of Bruckner as headliner on the Boston Orchestra's programme, with Bach in second place, and Beethoven a belated third. For Dr. Muck performed the same pious duty in Carnegie Hall last night that he performed a week ago in Symphony Hall, Boston—he conducted in public Bruckner's ninth (unfinished) symphony, while the audience sat in sackcloth. After an hour or more of this Bruckner penance had earned orchestra and audience ten minutes of sorely needed rest, one of those best qualified to speak was heard to say that the part of the symphony he had liked best was the unfinished part. No one contradicted him.

Bruckner disposed of, Dr. Muck filled out the evening with a little music. Bach's B minor suite for flute and strings came first, and as played by Mr. Maquarre and the Boston strings it was an unalloyed delight. Beethoven's first "Leonore" overture closed the concert. Of the three "Leonore" overtrures it is easy to say that the third is so much the greatest that one never hears either of the others without wishing it were the third. And yet had the third not been written the second would probably be performed often. And even the first (which, as every one knows, or ought to know, was really written last) merits an occasional hearing, especially when it is played as effectively as it was last night.

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Boston Symphony Orchestra's First Concert of the Season

blished

OF all the big orchestras that play for the delectation of New York music lovers, none has or deserves to have a greater or a better following than the Boston Symphony. The first of its first pair of concerts for the season was given at Carnegie Hall last evening, under the direction of Dr. Karl Muck, to a crowded house. The programme was most conservative. Offered by any other band, it might be called dull. But the excellence of its individual components, the marvellous manner in which they play together, and the distinctive grace of the conductor combined to make the occasion memorable. At the beginning of a season richer in possibilities than any within living memory the visit of the men from the Hub served to whet the appetite for the feast that is to come.

Bruckner's unfinished Ninth Symphony in D minor was the principal offering. The first movement was begun in 1891. The trio was finished in 1893, the scherzo early in 1894, and the adagio in the fall of the same year. The composer died in 1896, with only sugestions of his intentions for the finale left among his manusclipts. The first performance of the work as it stands was given in Vienna in 1903. It is a scholarly production, full of originality, but at no point does it disclose the greatness or the charm that compels admiration from the music lover who is not a devotee. It is unlikely to figure as a popular programme number.

Bach's Suite No. 2 in B minor, which followed, served to show the musicianship of the band and to compel a special recognition of Andre Maquarre, the flute soloist, who played with a clarity of tone and a grace of execution wholly admirable.

Beethoven's "Leonore" overture No. 1 was the last number. It is not as familiar or as attractive as No. 3 or "The Fidelio," but it was played beautifully.

Dr. Muck showed himself more than ever averse to personal exploitation. His courage was manifested by dispensing with a soloist.

At the matinee on Saturday again there will be no soloist, and the programme is remarkable in that it will consist of two symphonies—Mozart's in G and Beethoven's sixth, the "Pastoral."

SYLVESTER RAWLING.

[45]

NEW YORK TIMES
NOV 8 1907

BOSTON SYMPHONY ORCHESTRA RETURNS

First Concert of Its Season Given in Carnegie Hall.

BRUCKNER SYMPHONY GIVEN

His Ninth Heard for the First Time Here—A Suite by Bach and Beethoven's "Leonore" Overture No. 1.

The Boston Symphony Orchestra returned yesterday to New York, where it has long since ceased to appear as a stranger, and indeed has become one of the indispensable elements of the musical season. It returns again under the direction of Dr. Muck, who has impressed an individual quality of his own upon its performances. It returns also with a larger number of new faces in its ranks than has been the case at the beginning of any other season, but its beauty of tone, its pliancy as an instrument in the hands of its conductor, its skill and finesse in executing his wishes, are as they have ever been. Both the orchestra and Dr. Muck were welcomed with joy by an audience as large as the hall would hold.

It must be confessed that the joy was somewhat sobered by the first piece upon the programme. Dr. Muck returned to the propaganda he made for Anton Bruckner's music last season, when he put the Viennese composer's seventh symphony on one of his programmes, by producing in New York for the first time his ninth, an unfinished work of portentous dimensions. New York has never accepted any of this music with anything like patience; and it has not been for lack of opportunity, in years gone by, to become acquainted with the possibilities that a new and unfamiliar manifestation of art may hold within itself. However it may have seemed once, Bruckner's music has now nothing new, nothing that eludes the grasp of the concert-goer of the present day. It is all too easy to grasp the fact that it is, on the whole, a dull, uninspired groping after something that the composer was ambitious to attain but had not the power to.

He had the power to write for the orchestra in a sonorous and immediately imposing style—a power that many learn nowadays in almost an equal measure. He had at times ideas grandiose, pathetic, or vigorous; but they mostly fall sterile, because he had not the power to bring them to any issue, to develop them in any sustained flight of eloquence or charm. This minute symphony is an epitome of his impotence as a composer of symphonic music. There are themes of ponderous weight and imposing promise; the adagio opens with one of true significance and a certain nobility; but once they are stated, the composer is at once in a dilemma.

He goes on at the inordinate length which seems to be an indispensable part of his message; but nothing happens to hold the listener's attention or to satisfy his longing for some logical outcome. Phrases are carried through long strings of progressions like beads strung upon a necklace, with a total lack of connection except that of mere juxtaposition. They are reiterated with all the emphasis that the brass, reinforced by Wagner's tubas, can give; they are piled above long organ-points. They are put together like the pieces of a Chinese puzzle; but when the long task is done the result is no more inspiring or worth the doing than such a puzzle. The utterly arid results of all this are forcibly demonstrated in the two long slow movements of the symphony. The scherzo between them affords a certain relief, in its aerial lightness of orchestration, which is skillfully devised to give a factitious interest to ideas in themselves of little real value.

Bruckner is credited with an ambition to embody in symphonic music the principles upon which Wagner worked. What that may mean has never yet been satisfactorily explained, since Wagner's principles are concerned with the relation between the music and the action upon the stage in the lyric drama. Bruckner, like many another, has learned much from Wagner's orchestration. He has appropriated, with rather more effrontery than most, Wagner's actual property in musical ideas; witness in this last adagio some very obvious helpings from "Eine Faust Ouverture." It was his fortune, or misfortune, to be played off against Brahms, the great representative of modern symphonic art, as a champion of the Wagnerian side. But those squabbles have to-day only a historical interest; and the peasant composer cuts a pitiable figure to-day in the suggestion of any such comparison. His symphony was superbly played; nothing that Dr. Muck's devotion could do for it was left undone, and all its interminable length was expounded with anxious care and unflagging enthusiasm. The audience listened with amazing patience and attention, but the rustle of applause after the movements was but politeness toward Dr. Muck and his men.

There was refreshment then in two classical works little known: Bach's orchestral suite in B minor for strings and flute, and Beethoven's "Leonore" overture, No. 1. Bach's suite was played with splendid muscularity and vigor, with delicacy and poetical feeling—not, it may be said, with absolute perfection of ensemble. Mr. Maquarre, the first flautist of the orchestra, played the flute part delightfully, which has practically the dignity and importance of a solo, and which is of entrancing color against the hushed strings. The "Leonore" overture, lacking though it does the superb dramatic sweep of its younger brother, the third, is yet a piece of the truest Beethovenian eloquence, and it was heard with satisfaction.

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NEW YORK EVE POST
NOV 8 1907

MUSIC AND DRAMA.

Boston Symphony Orchestra.

The late Anton Bruckner is one of the most pathetic figures in the gallery of unfortunate composers. Once, when the Austrian Emperor offered to grant him a favor, he exclaimed, "Please, your Majesty, ask Dr. Hanslick not to write so about me." Dr. Hanslick was the most influential critic of his time, the man who made Brahms, though he could not mar Wagner. He fiercely persecuted Bruckner and even tried to prevent his getting a professorship at the Conservatory. Nevertheless, the Bruckner camp gradually grew stronger. In it were such men as Nikisch, Mottl, Mahler, Paur, Schalk, Löwe, all of them his pupils, and prepared afterwards to preach his gospel in the concert hall. Were Bruckner living now, he would be overjoyed to see how often his symphonies are played in Austria and Germany.

A prominent champion of Bruckner is Dr. Muck. Last season the Boston Symphony Orchestra gave us, under his direction, a splendid performance of the seventh symphony, a work in which we found much to admire. Last night the same conductor interpreted the ninth symphony, which had never been played in this city. Bruckner did not finish this symphony—but it nearly finished the audience. The three movements lasted five minutes over an hour, and there is not enough food in them for a ten-minute meal. It is the old story—the less a composer has to say, the longer it takes him to say it. Of the three movements, the scherzo alone has individuality; the rest is for the most part tonal rambling of the vaguest, dreariest sort. There are some interesting dissonances, and not a few lovely bits of orchestration, but they do not atone for the almost complete lack of melodic pabulum. The solemn adagio owes most of its beauties to borrowings from Wagner's "Faust Overture," "Parsifal," "Siegfried," and "Rheingold," some of them almost as undisguised as the citation by means of which Brahms modestly intimated that his own first symphony was linked with Beethoven's nine as number ten.

Dr. Muck deserves thanks for giving us an opportunity to hear this work—but once is quite enough. Full amends for it were made by the next number, Bach's B minor suite, in which the solo flute part was excellently played by Mr. André Maquarre. The final number was Beethoven's first "Leonora" overture. Throughout the concert, the Boston players acquitted themselves nobly.

NEW YORK HERALD
(See other side.)
Address .....
Date ..... NOV 8 1907

BOSTON ORCHESTRA PLAYS ARTISTICALLY

Its First New York Concert This Season Is Given in Carnegie Hall Before Large Audience.

With Dr. Karl Muck at its head, the Boston Symphony Orchestra gave its first New York concert of the season in Carnegie Hall last night. The audience was an enormous and a fashionable one, but it was sparing in its applause.

The reason for the latter circumstance might be found in the fact that the programme contained little or no concession to public taste. It was composed of music by those famous B's in music, Bach, Beethoven and Bouckner. The latter much neglected master was represented by his Ninth Symphony, a work that is unfinished, but still takes an hour to perform.

It was evident the audience took precious little interest in the work, applauding gingerly even the wonderful Scherzo. But the remaining two movements are works that afford more material for study than for enjoyment. There is a beautiful moment to be enjoyed here, especially in the third movement, but the intervals are of uninteresting lengths and obvious unevenness.

Like a breeze of fresh air came the Bach Suite No. 2, the solo flute part being exquisitely played by Mr. Andre Maduarre, first flautist of the orchestra. The final number was Beethoven's "Leonore" No. 1 overture.

Dr. Muck conducted masterfully, and the playing of the orchestra was a joy. During the summer some changes have been made in the personnel, but last night's concert seemed to prove that these changes were if anything for the better.

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BOSTON SYMPHONY ORCHESTRA AGAIN

First Concert of the Season in Carnegie Hall Has Bruckner's Ninth as Feature.

ANDRE MAQUERRE IS SOLOIST

Dr. Karl Muck and the Boston Symphony Orchestra delivered themselves of a somewhat peculiar programme last night in Carnegie Hall. The chief element in their offering was Bruckner's Ninth Symphony—a work strangely lacking in appeal, poetry, and human interest.

This same composer's Seventh Symphony was played last year by Dr. Muck, and its majesty, its warmth of feeling, and, to a certain extent, its pathos, made a profound impression. But the Ninth is as dry, arid, harsh and sometimes as irritating a composition as there is to be found in the literature of music.

One hesitates to speak of a work by such an author as Bruckner as wearisome, but this composition came perilously near justifying so unkind a characterization. It would seem as if the writer had deliberately avoided the green and fertile pastures of natural emotion and picturesque utterance and led his hearers deliberately into the rugged, thorny and vexatious wilderness of eccentric harmony and ear-torturing combinations.

Well as the instrumentalists played, and admirably as the Boston director led his splendid body of musicians, the general effect of the first part of the programme was that of irritation and depression.

The next number on the programme was the Bach Suite No. 2, for flute and string orchestra. The management had promised that there would be no soloists at these initial concerts, and all had rejoiced at the timely and sympathetic deliverance from the tempestuous lady with the songs, and the obvious and emphatic hairy man with the piano. They were presented last night all the same, with the amiable and executive M. Andre Maquarre and his flute, who did the solo work in the aforesaid Bach number. The flute is not exactly a wantonly exciting or psychopathic musical means, but M. Maquarre handled it most graciously and agreeably. The strings, of course, were delightful in their rich, ripe pleniude of tone and their spirited eloquence of diction.

The concert ended with Beethoven's "Leonore," Overture No. 1.

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EAGLE
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EXPLAINS SYMPHONY MUSIC.

Daniel Gregory Mason Talks of D'Indy's "Wallenstein."

The first of five lectures preceding the Boston Symphony concerts and explaining the programmes to be given, was given by Daniel Gregory Mason at Association Hall yesterday afternoon. Mr. Mason had the good fortune to meet the composer D'Indy in Paris and had several delightful conversations with him and a few lessons, which gave him personal recollections of this well-known musical genius whose work "Wallenstein" is to be given for the first time to-morrow night as the opening number of the Philharmonic programme. D'Indy is, of course, remembered for his conducting of the Boston Symphony in 1905, but his personality, aside from his genius, as Mr. Mason described it, was modest and striking and his sincerity and genuineness were most impressive.

In the use of light motifs to represent persons, this composer is like Wagner. The themes for Wallenstein, Theckla and Max are most distinct and individual and the blending of the two last is the work of a great artist. Another quality of his work is the extreme beauty and brilliancy of the orchestration.

The story of the poet Schiller is closely allied to the underlying thought of the musical composition. Mr. Mason played each part of the Trilogy, explaining the various motifs and then gave the selection as a whole.

N. Y. AMERICAN
NOV 8 1907

BOSTON SYMPHONY GREATLY IMPROVED

Dr. Muck and His Admirable Orchestra Present a Severe Programme.

By CHARLES HENRY MELTZER.

The programme which had been drawn up by Dr. Muck for the first concert in this city, during the present season, of the old and always admirable Boston Symphony Orchestra might have seemed a bit heavy of digestion to the general public.

But the habitual frequenters of the periodic functions for which we are indebted to Colonel Higginson and Mr. Ellis do not wince at even such severities as are implied in a programme beginning with Bruckner's (unfinished) Ninth Symphony (in D minor), continuing with a trifle like Bach's Suite (No. 2, in B minor), for flute and strings, and ending with a frivolity like Beethoven's overture to "Leonore," No. 1.

Consequently, every corner of Carnegie Hall was filled last night, as it would probably have been if Dr. Muck had thought proper to administer even stiffer doses of classicism to his following. And every movement, every bar and every note played by the wonderful organization which for the second year he rules was listened to with an attention that might almost have been called religious.

Under the guidance of the eminent Berliner, the orchestra has gained enormously in delicacy as well as breadth, and is now vastly more eloquent as a whole than during the conductorship of the metronomic Mr. Gericke.

It played the first movement of the Bruckner symphony—a movement abounding in ideas and most difficult of interpretation—with much force and charm. In the Scherzo of the same symphony, which in a fitful and fanciful way suggests the flicker of flames, it was incomparably graceful. Dr. Muck, with his slim figure and speaking fingers, himself deepened the suggestion. As he flashed his behests to his followers with his baton, he seemed a reincarnation of the Wagnerian Loge.

The Buckner Adagio is valuable as a test of endurance. The orchestra stood the ordeal, and the audience is still living.

By comparison with the symphony, Bach's Suit was light and foolish. Yet it was grave enough, despite the fact that it was portioned out in the disguises of Rondes, Bourrees, Minuets and Sarabands. Mr. Andre Maquarre played the flute solo part in several of these dance movements with a fine feeling for tune and expression. He was warmly and deservedly applauded.

The concert gave much satisfaction of a rather solemn kind to the great audience.

The second function of the Boston Sym- Rondes, Bourrees, Minuets and Sarabands. rather solemn kind to the great audience phony orchestra (which will take place to- to symphonies—Mozart's in G minor and Beethoven's "Pastoral."

TIMES,
Brooklyn, N. Y.
NOV 7 1907

Lecture on Symphony Programme.

The first of five lectures preceding the Boston Symphony concerts and explaining the programme to be used, was given by Daniel Gregory Mason at Association Hall yesterday afternoon. Mr. Mason had the good fortune to meet the composer, D'Indy, in Paris, and had several conservations with him and a few lessons from the writer of "Wallenstein," to be given for the first time to-morrow night as the opening number of the Philharmonic programme. Mr. Mason played each part of the Trilogy, explaining the various motifs, and then gave the selection as a whole. The story of the poet Schiller is closely allied to the underlying thought of the musical composition. In the use of light motifs to represent persons in this work the composer is like Wagner, Mr. Mason said. The themes for "Wallenstein," "Theckla" and "Max" are most distinct and individual, and the blending of the last two is the work of a great artist. Mr. Mason also referred to the orchestration as extremely beautiful and brilliant. The other numbers of to-morrow night's programme, Bach's Suite No. 2, in B minor, for flute and strings, and Schumann's "Genoveva" overture, were briefly characterized.

Address .....
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The Boston Symphony Orchestra is this week making the first of its five trips to New York, Philadelphia, Baltimore, Washington and Brooklyn. At none of its concerts is there a soloist. The four symphonies chosen by Dr. Muck for these programmes are Mozart's in G minor, Beethoven's "Pastoral," Bruckner's in D minor (the Unfinished), and D'Indy's "Wallenstein Trilogy," which met with so great success in Boston when it was played there for the first time a few weeks ago. Dr. Muck did a very bold thing for his first matinee concert in New York yesterday afternoon; he placed on the programme two symphonies, and nothing but two symphonies—Mozart's in G minor and

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BOSTON SYMPHONY ORCHESTRA RETURNS

First Concert of Its Season Given in Carnegie Hall.

BRUCKNER SYMPHONY GIVEN

His Ninth Heard for the First Time Here—A Suite by Bach and Beethoven's "Leonore" Overture No. 1.

The Boston Symphony Orchestra returned yesterday to New York, where it has long since ceased to appear as a stranger, and indeed has become one of the indispensable elements of the musical season. It returns again under the direction of Dr. Muck, who has impressed an individual quality of his own upon its performances. It returns also with a larger number of new faces in its ranks than has been the case at the beginning of any other season, but its beauty of tone, its pliancy as an instrument in the hands of its conductor, its skill and finesse in executing his wishes, are as they have ever been. Both the orchestra and Dr. Muck were welcomed with joy by an audience as large as the hall would hold.

It must be confessed that the joy was somewhat sobered by the first piece upon the programme. Dr. Muck returned to the propaganda he made for Anton Bruckner's music last season, when he put the Viennese composer's seventh symphony on one of his programmes, by producing in New York for the first time his ninth, an unfinished work of portentous dimensions. New York has never accepted any of this music with anything like patience; and it has not been for lack of opportunity, in years gone by, to become acquainted with the possibilities that a new and unfamiliar manifestation of art may hold within itself. However it may have seemed once, Bruckner's music has now nothing new, nothing that eludes the grasp of the concert-goer of the present day. It is all too easy to grasp the fact that it is, on the whole, a dull, uninspired groping after something that the composer was ambitious to attain but had not the power to.

He had the power to write for the orchestra in a sonorous and immediately imposing style—a power that many learn nowadays in almost an equal measure. He had at times ideas grandiose, pathetic, or vigorous; but they mostly fall sterile, because he had not the power to bring them to any issue, to develop them in any sustained flight of eloquence or charm. This minute symphony is an epitome of his impotence as a composer of symphonic music. There are themes of ponderous weight and imposing promise; the adagio opens with one of true significance and a certain nobility; but once they are stated, the composer is at once in a dilemma.

He goes on at the inordinate length which seems to be an indispensable part of his message; but nothing happens to hold the listener's attention or to satisfy his longing for some logical outcome. Phrases are carried through long strings of progressions like beads strung upon a necklace, with a total lack of connection except that of mere juxtaposition. They are reiterated with all the emphasis that the brass, reinforced by Wagner's tubas, can give; they are piled above long organ-points. They are put together like the pieces of a Chinese puzzle; but when the long task is done the result is no more inspiring or worth the doing than such a puzzle. The utterly arid results of all this are forcibly demonstrated in the two long slow movements of the symphony. The scherzo between them affords a certain relief, in its aerial lightness of orchestration, which is skilfully devised to give a factitious interest to ideas in themselves of little real value.

Bruckner is credited with an ambition to embody in symphonic music the principles upon which Wagner worked. What that may mean has never yet been satisfactorily explained, since Wagner's principles are concerned with the relation between the music and the action upon the stage in the lyric drama. Bruckner, like many another, has learned much from Wagner's orchestration. He has appropriated, with rather more effrontery than most, Wagner's actual property in musical ideas; witness in this last adagio some very obvious helpings from "Eine Faust Ouverture." It was his fortune, or misfortune, to be played off against Brahms, the great representative of modern symphonic art, as a champion of the Wagnerian side. But those squabbles have to-day only a historical interest; and the peasant composer cuts a pitiable figure to-day in the suggestion of any such comparison. His symphony was superbly played; nothing that Dr. Muck's devotion could do for it was left undone, and all its interminable length was expounded with anxious care and unflagging enthusiasm. The audience listened with amazing patience and attention, but the rustle of applause after the movements was but politeness toward Dr. Muck and his men.

There was refreshment then in two classical works little known: Bach's orchestral suite in B minor for strings and flute, and Beethoven's "Leonore" overture, No. 1. Bach's suite was played with splendid muscularity and vigor, with delicacy and poetical feeling—not, it may be said, with absolute perfection of ensemble. Mr. Maquarre, the first flautist of the orchestra, played the flute part delightfully, which has practically the dignity and importance of a solo, and which is of entrancing color against the hushed strings. The "Leonore" overture, lacking though it does the superb dramatic sweep of its younger brother, the third, is yet a piece of the truest Beethovenian eloquence, and it was heard with satisfaction.

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MUSIC AND DRAMA.

Boston Symphony Orchestra.

The late Anton Bruckner is one of the most pathetic figures in the gallery of unfortunate composers. Once, when the Austrian Emperor offered to grant him a favor, he exclaimed, "Please, your Majesty, ask Dr. Hanslick not to write so about me." Dr. Hanslick was the most influential critic of his time, the man who made Brahms, though he could not mar Wagner. He fiercely persecuted Bruckner and even tried to prevent his getting a professorship at the Conservatory. Nevertheless, the Bruckner camp gradually grew stronger. In it were such men as Nikisch, Mottl, Mahler, Paur, Schalk, Löwe, all of them his pupils, and prepared afterwards to preach his gospel in the concert hall. Were Bruckner living now, he would be overjoyed to see how often his symphonies are played in Austria and Germany.

A prominent champion of Bruckner is Dr. Muck. Last season the Boston Symphony Orchestra gave us, under his direction, a splendid performance of the seventh symphony, a work in which we found much to admire. Last night the same conductor interpreted the ninth symphony, which had never been played in this city. Bruckner did not finish this symphony—but it nearly finished the audience. The three movements lasted five minutes over an hour, and there is not enough food in them for a ten-minute meal. It is the old story—the less a composer has to say, the longer it takes him to say it. Of the three movements, the scherzo alone has individuality; the rest is for the most part tonal rambling of the vaguest, dreariest sort. There are some interesting dissonances, and not a few lovely bits of orchestration, but they do not atone for the almost complete lack of melodic pabulum. The solemn adagio owes most of its beauties to borrowings from Wagner's "Faust Overture," "Parsifal," "Siegfried," and "Rheingold," some of them almost as undisguised as the citation by means of which Brahms modestly intimated that his own first symphony was linked with Beethoven's nine as number ten.

Dr. Muck deserves thanks for giving us an opportunity to hear this work—but once is quite enough. Full amends for it were made by the next number, Bach's B minor suite, in which the solo flute part was excellently played by Mr. André Maquarre. The final number was Beethoven's first "Leonora" overture. Throughout the concert, the Boston players acquitted themselves nobly.

NEW YORK HERALD
(See other side.)

BOSTON ORCHESTRA PLAYS ARTISTICALLY

Its First New York Concert This Season Is Given in Carnegie Hall Before Large Audience.

With Dr. Karl Muck at its head, the Boston Symphony Orchestra gave its first New York concert of the season in Carnegie Hall last night. The audience was an enormous and a fashionable one, but it was sparing in its applause.

The reason for the latter circumstance might be found in the fact that the programme contained little or no concession to public taste. It was composed of music by those famous B's in music, Bach, Beethoven and Bouckner. The latter much neglected master was represented by his Ninth Symphony, a work that is unfinished, but still takes an hour to perform.

It was evident the audience took precious little interest in the work, applauding gingerly even the wonderful Scherzo. But the remaining two movements are works that afford more material for study than for enjoyment. There is a beautiful moment to be enjoyed here, especially in the third movement, but the intervals are of uninteresting lengths and obvious unevenness.

Like a breeze of fresh air came the Bach Suite No. 2, the solo flute part being exquisitely played by Mr. Andre Maduarre, first flautist of the orchestra. The final number was Beethoven's "Leonore" No. 1 overture.

Dr. Muck conducted masterfully, and the playing of the orchestra was a joy. During the summer some changes have been made in the personnel, but last night's concert semed to prove that these changes were if anything for the better.

BOSTON SYMPHONY ORCHESTRA AGAIN

First Concert of the Season in Carnegie Hall Has Bruckner's Ninth as Feature.

ANDRE MAQUERRE IS SOLOIST

Dr. Karl Muck and the Boston Symphony Orchestra delivered themselves of a somewhat peculiar programme last night in Carnegie Hall. The chief element in their offering was Bruckner's Ninth Symphony—a work strangely lacking in appeal, poetry, and human interest.

This same composer's Seventh Symphony was played last year by Dr. Muck, and its majesty, its warmth of feeling, and, to a certain extent, its pathos, made a profound impression. But the Ninth is as dry, arid, harsh and sometimes as irritating a composition as there is to be found in the literature of music.

One hesitates to speak of a work by such an author as Bruckner as wearisome, but this composition came perilously near justifying so unkind a characterization. It would seem as if the writer had deliberately avoided the green and fertile pastures of natural emotion and picturesque utterance and led his hearers deliberately into the rugged, thorny and vexatious wilderness of eccentric harmony and ear-torturing combinations.

Well as the instrumentalists played, and admirably as the Boston director led his splendid body of musicians, the general effect of the first part of the programme was that of irritation and depression.

The next number on the programme was the Bach Suite No. 2, for flute and string orchestra. The management had promised that there would be no soloists at these initial concerts, and all had rejoiced at the timely and sympathetic deliverance from the tempestuous lady with the songs, and the obvious and emphatic hairy man with the piano. They were presented last night all the same, with the amiable and executive M. Andre Maquarre and his flute, who did the solo work in the aforesaid Bach number. The flute is not exactly a wantonly exciting or psychopathic musical means, but M. Maquarre handled it most graciously and agreeably. The strings, of course, were delightful in their rich, ripe pleniude of tone and their spirited eloquence of diction.

The concert ended with Beethoven's "Leonore," Overture No. 1.

EXPLAINS SYMPHONY MUSIC.

Daniel Gregory Mason Talks of D'Indy's "Wallenstein."

The first of five lectures preceding the Boston Symphony concerts and explaining the programmes to be given, was given by Daniel Gregory Mason at Association Hall yesterday afternoon. Mr. Mason had the good fortune to meet the composer D'Indy in Paris and had several delightful conversations with him and a few lessons, which gave him personal recollections of this well-known musical genius whose work "Wallenstein" is to be given for the first time to-morrow night as the opening number of the Philharmonic programme. D'Indy is, of course, remembered for his conducting of the Boston Symphony in 1905, but his personality, aside from his genius, as Mr. Mason described it, was modest and striking and his sincerity and genuineness were most impressive.

In the use of light motifs to represent persons, this composer is like Wagner. The themes for Wallenstein, Theckla and Max are most distinct and individual and the blending of the two last is the work of a great artist. Another quality of his work is the extreme beauty and brilliancy of the orchestration.

The story of the poet Schiller is closely allied to the underlying thought of the musical composition. Mr. Mason played each part of the Trilogy, explaining the various motifs and then gave the selection as a whole.

NOV 8 1907

BOSTON SYMPHONY GREATLY IMPROVED

Dr. Muck and His Admirable Orchestra Present a Severe Programme.

By CHARLES HENRY MELTZER.

The programme which had been drawn up by Dr. Muck for the first concert in this city, during the present season, of the old and always admirable Boston Symphony Orchestra might have seemed a bit heavy of digestion to the general public.

But the habitual frequenters of the periodic functions for which we are indebted to Colonel Higginson and Mr. Ellis do not wince at even such severities as are implied in a programme beginning with Bruckner's (unfinished) Ninth Symphony (in D minor), continuing with a trifle like Bach's Suite (No. 2, in B minor), for flute and strings, and ending with a frivolity like Beethoven's overture to "Leonore," No. 1.

Consequently, every corner of Carnegie Hall was filled last night, as it would probably have been if Dr. Muck had thought proper to administer even stiffer doses of classicism to his following. And every movement, every bar and every note played by the wonderful organization which for the second year he rules was listened to with an attention that might almost have been called religious.

Under the guidance of the eminent Berliner, the orchestra has gained enormously in delicacy as well as breadth, and is now vastly more eloquent as a whole than during the conductorship of the metronomic Mr. Gericke.

It played the first movement of the Bruckner symphony—a movement abounding in ideas and most difficult of interpretation—with much force and charm. In the Scherzo of the same symphony, which in a fitful and fanciful way suggests the flicker of flames, it was incomparably graceful. Dr. Muck, with his slim figure and speaking fingers, himself deepened the suggestion. As he flashed his behests to his followers with his baton, he seemed a reincarnation of the Wagnerian Loge.

The Buckner Adagio is valuable as a test of endurance. The orchestra stood the ordeal, and the audience is still living.

By comparison with the symphony, Bach's Suit was light and foolish. Yet it was grave enough, despite the fact that it was portioned out in the disguises of Rondes, Bourrees, Minuets and Sarabands. Mr. Andre Maquarre played the flute solo part in several of these dance movements with a fine feeling for tune and expression. He was warmly and deservedly applauded.

The concert gave much satisfaction of a rather solemn kind to the great audience.

The second function of the Boston Symphony orchestra (which will take place to-morrow night's programme, Bach's Suite No. 2, in B minor, for flute and strings, and Schumann's "Genoveva" overture, were briefly characterized.

Lecture on Symphony Programme.

The first of five lectures preceding the Boston Symphony concerts and explaining the programme to be used, was given by Daniel Gregory Mason at Association Hall yesterday afternoon. Mr. Mason had the good fortune to meet the composer, D'Indy, in Paris, and had several conservations with him and a few lessons from the writer of "Wallenstein," to be given for the first time to-morrow night as the opening number of the Philharmonic programme. Mr. Mason played each part of the Trilogy, explaining the various motifs, and then gave the selection as a whole. The story of the poet Schiller is closely allied to the underlying thought of the musical composition. In the use of light motifs to represent persons in this work the composer is like Wagner, Mr. Mason said. The themes for "Wallenstein," "Theckla" and "Max" are most distinct and individual, and the blending of the last two is the work of a great artist. Mr. Mason also referred to the orchestration as extremely beautiful and brilliant. The other numbers of to-morrow night's programme, Bach's Suite No. 2, in B minor, for flute and strings, and Schumann's "Genoveva" overture, were briefly characterized.

The Boston Symphony Orchestra is this week making the first of its five trips to New York, Philadelphia, Baltimore, Washington and Brooklyn. At none of its concerts is there a soloist. The four symphonies chosen by Dr. Muck for these programmes are Mozart's in G minor, Beethoven's "Pastoral," Bruckner's in D minor (the Unfinished), and D'Indy's "Wallenstein Trilogy," which met with so great success in Boston when it was played there for the first time a few weeks ago. Dr. Muck did a very bold thing for his first matinee concert in New York yesterday afternoon; he placed on the programme two symphonies, and nothing but two symphonies—Mozart's in G minor and Beethoven's "Pastoral."

EAGLE
Brooklyn, N. Y.
NOV 9 1907

BOSTON SYMPHONY CONCERT.

First Programme Given at the Baptist Temple Last Night, Dr. Karl Muck Conducting.

The Boston Symphony Orchestra returned to Brooklyn last night for the first concert of its new season. The Baptist Temple was filled in its honor by an audience eager to welcome the great band and with high anticipations of pleasure not merely from this, but from the succeeding concerts of the winter. There have been some changes in the makeup of the orchestra, notably there is a new man, Carl Wendling, at the first violin desk. The changes, however, have not affected the beautiful balance of parts, the smoothness of tone, nor the quick and sure response to the intentions of the director which place this orchestra without a rival. Dr. Karl Muck, who made himself a favoite here and in all the cities where the orchestra appeared last year, returned as director and again proved himself as satisfactory a conductor as the orchestra has had.

If Dr. Muck was to be criticised at all last night, it was not for his leading, but for his programme making. Like most cities, Brooklyn has cried out for a soloist for these concerts. This winter it is to have several, but last night there was none, while the programme was one in which the injection of a potent personality would have been especially welcome. The programme was skillfully varied, but there was no music of strongly emotional fiber to rouse the audience to enthusiasm, so that the distraction and interest of personality might well have afforded a relief from an evening which, whatever its beauties, tended toward monotony.

The concert opened with the "Wallenstein" trilogy of Vincent D'Indy, which was entirely new here. D'Indy appeared here two years ago as the leader of this orchestra in a programme of extremely modern French music; the music which is not merely post-Wagner, but some of it post-Strauss. If expectations of an extremely difficult and confusing modern work had been based upon that introduction, they were happily disappointed in the "Wallenstein" trilogy. The music was written when D'Indy was about thirty and before he had gone to the extremities of tonal combination which mark the new school. This trilogy is modern, of course, but it is simply a well-made piece of "programme music," in which the resources of the modern orchestra are called into play. The music is well made, but if will never set on fire either the Seine or the Atlantic. Dr. Hale tells a story of asking Emerson to review Lowell's poem, "The Cathedral," when it came out. Emerson demurred and Hale insisted, saying "You like the poem, don't you?" To this Emerson responded: "Oh, yes, I like it." Then he added, "But how he had to pump!"

That is precisely the comment which one can imagine Dvorak, Tschaikowsky, Grieg or any of the moderns, with a full and spontaneous flow of melodic ideas, making upon this trilogy of D'Indy. It is good, but every little while you hear the pump going. That is especially true of the first movement. It pictures the riotous behavior of the soldiers in Wallenstein's camp, but truth to tell, it was carefully restrained rioting. You can get the sense of the clash and tumult if you listen for it, but at no point does it rise up, overwhelm you and compel recognition of its warlike and lawless character.

The second movement, which portrays the love story of Max and Theckla and the tragic fate of the young lover, has much more freedom and spontaneity. D'Indy's native gift seems to be tragic, and in his development of the Fate motive in this movement you become absorbed in listening to the music and forget all about the analysis which Mr. Hale has kindly provided. The Wallenstein motive, on the brass, which is one of the finest things in the first movement, comes in toward the close of this moving second part with a particularly impressive effect. In the third movement, supposed to portray Wallenstein's death, the composer returns to his pictures of the camp with greater freedom and power than he showed at first, while throughout that stirring call of the brass recurs, sometimes with a truly tragic effect. The movement would gain, however, by compression. Some of its working out is, not to put too fine a point upon the matter, dull.

The modern Frenchman was followed by a copious draught from that well of music undefiled, Bach. The selection chosen was the suite or overture in B minor, for flute and strings. The old dance forms are freely used, and the rondo is developed with the happy effect which comes from Bach's mastery of the fugue. The music is sweet and wholesome and good to hear.

Set in the middle of a modern orchestral programme, however, with the brasses and wood winds silenced, it does tend toward monotony. Especial interest was lent to it last night by the beautiful playing of the flute part by Andrew Maquerre of the orchestra. The interest of personality was shown in the three or four recalls which the audience insisted upon giving to the modest flutist.

If the Bach suite had been selected for the especial purpose of giving added emphasis to the noble harmonies and the tragic beauty of Schumann's overture, "Genoveva," it could not have been better placed. Upon ears hungry for the full harmonies and varied tone color of the modern orchestral palette those noble strains of Schumann fell like a benediction. The effect at the close was like a beautiful cathedral window upon which the sun suddenly falls, bringing out its glories. There was nothing

coming new to be said about it, but the old, abiding, perpetual beauties of that score Dr. Muck brought out with the loving touch of a great interpretative artist.

CITIZEN
Brooklyn, N. Y.
NOV 7 1907

WILL GIVE FIVE LECTURES HERE ON CLASSIC MUSIC

Daniel Gregory Mason Heard in Association Hall.

HE MET D'INDY IN PARIS.

Lecturer Tells of "Wallenstein," Bach's Compositions and Other Less-Known Works.

The first of five lectures preceding the Boston Symphony concerts and explaining the programmes to be used was given by Mr. Daniel Gregory Mason at Association Hall yesterday afternoon. Mr. Mason had the good fortune to meet the composer D'Indy in Paris, and had several delightful conversations with him and a few lessons, which gave him personal recollections of this well-known musical genius, whose work, "Wallenstein," is to be given for the first time to-morrow night as the opening number of the Philharmonic programme. D'Indy is, of course, remembered for his conducting of the Boston Symphony in 1905, but his personality, aside from his genius, as Mr. Mason described it, was modest and striking and his sincerity and genuineness were most impressive.

In the use of light motifs to represent persons, this composer is like Wagner. The themes for "Wallenstein," "Theckla" and "Max" are most distinct and individual, and the blending of the two last is the work of a great artist. Another quality of his work is the extreme beauty and brilliancy of the orchestration.

The story of the poet Schiller is closely allied to the underlying thought of the musical composition. Mr. Mason played each part of the "Trilogy," explaining the various motifs, and then gave the selection as a whole.

The first part, with the word picture of the chaos of camp life, the grotesque dance of the miners, with the "undergroundness" of the dancers well suggested; the expostulation of the Capuchin monks in the grotesque sermon where three bassos repeat the theme in succession and the clarionet and violins slide chromatically in sixths down the scale. This last is the best thing in the first movement. The miners' dance is represented by four groups of instruments with fine effect, and is also a wonderful depiction. The riot at the close of this part is a great climax.

The next part deals with the Piccolomini, father and son and the love of the latter for Teckla, Wallenstein's daughter. In this portion the separate themes are strongly emphasized and the dramatic ending is the telling of Octavio to his son Max of Wallenstein's treachery and Max's unbelief.

The third description opens with a beautiful passage symbolizing Wallenstein's consultation with the astrologers. While the preceding part was of slow movement, this is one of great force and action. Max learns of Wallenstein's treachery, is killed in battle while the general, whose superabundance of pride was his downfall, is assassinated. Again in the closing strains is the "Wallenstein" motif.

This composition is given in Brooklyn for the first time to-morrow night. It has been presented in several other cities as a whole or in part, and has aroused much enthusiasm by music lovers.

Of the rest of the Philharmonic programme there was so much to be said of "Wallenstein" and so many passages to be repeated that there was but little time. Mr. Mason briefly alluded to the second number, seven of Bach's compositions, and spoke for a few minutes of the less known work which concludes the programme. Schumann's overture to "Genoveva," was written originally for his opera of the same name. The opera was not a success, but the overture was; so while one is heard often and is his best known composition of the kind, the other is seldom spoken of. The motif of this is composed of just four notes and is introduced early into the composition. He called attention to a wonderfully beautiful passage for the horns as an "example of melodic greatness."

This overture was played as a whole by Mr. Mason and was enthusiastically applauded.

TIMES
NOV 9 1907

MUSICAL.

First of the Philharmonic Concerts by Boston Symphony Orchestra.

Last night's exclusively orchestral programme for the first of the Philharmonic concerts by the Boston Symphony Orchestra, at the Baptist Temple, was not a programme to conjure with in appealing to the general public interest. If a concert list is to be entirely orchestral there is no good reason for not uniting the engaging interest of musical beauty and charm with the ever-desirable excellence of sound artistic worth. These elements were present last night, but the list was one to claim the interest of studehts rather than of the average music lover.

The Wallenstein trilogy by the French composer, Vincent D'Indy, voices the modern spirit in orchestral writing, yet is more definitely suggestive than most of the music written by this composer since he produced this work twenty years ago. It is the imaginative, fanciful creation of one who was, apparently, trying to write in a vein not natural to him. It is the modern French recognition of the leit-motif idea most notably exemplified in the works of Wagner. Schiller's dramatic poem is followed as the incentive for three tone pictures, designated as "Wallenstein's Camp," "Max and Thekla" (The Piccolomini), and "The Death of Wallenstein." The themes are supposed to indicate the personages referred to in the poem, also incidents and sentiment in the piece.

We are informed that the score of the trilogy is without programme of any sort. Possibly the composer intended to leave the elucidation of an explanatory text to commentators whose interest should be awakened. It is obvious that a programme of what the trilogy stands for is necessary and the analytical commentary given in the house programme last night was essential to an approximate understanding of the work, for Mr. D'Indy's composition is circumstantial in detail and not as broadly pronounced in sustained themes and bold picturesqueness as many other works of similar purport. The dramatic is less vital in its measures than the poetically fanciful, in which it abounds. This trilogy is a work to challenge various comment, though there cannot be a question of the writer's fine skill in handling the voices of the orchestra, which are made to yield a wonderfully full expression of their individual characteristics and harmonic significance. In this respect the trilogy is a masterful piece of writing. It had its first hearing in Brooklyn last night and has been given only a few times in this country since it was introduced by the late Anton Seidl, nineteen years ago at a concert in Steinway Hall.

Very striking in its contrast to the trilogy is the Bach Suite No. 2, in B minor, for flute and strings, the second number of last night's programme. The quaint charm of this work of the old school was readily appreciated, and the solo flute playing by Andre Maquarre was a rarely exquisite piece of interpretation. The overture to Schumann's little-known opera "Genoveva," was the third number of the programme, and if the overture fairly reflects the musical character of the opera it afforded reason enough why the opera is not better known. There are a great many more interesting overtures than this one of Schumann's, which is "uninspired," and gives little intimation of what he could do at his best. It is the sort of composition that would hardly survive if it were not linked with the name of a composer who had produced better things.

The Baptist Temple was filled by a closely attentive audience, which gave Dr. Muck a cordial greeting and indicated its appreciation during the concert. The orchestra, with many new faces, responded nobly to the hint of the conductor's baton.

Brooklyn N.Y.
TIMES
NOV 9 1907

Some of Brooklyn's most representative women were present at the concert given last evening at the Baptist Temple by the Boston Symphony Orchestra. The dates of the Philahormonic concerts are December 6, January 10, February 21, and March 20. The officers of the Women's Auxiliary Board are Mrs. Thomas Prosser, Mrs. Frank M. Lupton, Mrs. John S. Frothingham, Mrs. Candem C. Dike, Mrs. E. J. Grant, Mrs. A. A. Healy, Mrs. Otto Heinike, Mrs. C. B. Hewett, Mrs. Franklin H. Hooper, Mrs. A. Jacobs, Mrs. H. I. Judson, Mrs. J. E. Langstaff, Mrs. P. Lichenstein, Mrs. H. B. Mallory, Mrs. L. M. Palmer, Mrs. C. F. Pray, Mrs. G. H. Prentiss, Miss M. J. Terry, Mrs. J. Van B. Thayer and Mrs. George W. Wingate.

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Brooklyn, N. Y.
NOV 9 1907

BOSTON SYMPHONY.

The Boston Symphony Orchestra, with Dr. Carl Muck as conductor, opened its twentieth season in Brooklyn last night with a concert under the auspices of the Brooklyn Institute, at the Baptist Temple, Third avenue and Schermerhorn street, and notwithstanding the inclemency of the weather, the concert brought out music lovers in great numbers, and the audience was a very representative one, many noted people of the borough being present.

The programme offered by Dr. Muck included works by D'Indy, Bach nd Schumann. The opening number was the Wallenstein trilogy, after the dramatic poem of Schiller, considered the greatest of Vincent D'Indy's compositions. This was its first rendition in Brooklyn and in all its difficult movements and passages the orchestra acquitted itself admirably, showing the careful training and the care and finesse of Dr. Muck's leadership.

This work of D'Indy, who is one of the latter day composers, and who himself led the Boston Symphony a few years ago, is a wonderful and expressive form of symphonic music, describing with vividness and vigor the episodes of Schiller's drama of the warrior Wallenstein.

At the conclusion of the renditidn of this great piece, the audience, which was held spellbound by the masterly work of the instrumentalists, rewarded their efforts by genuine applause.

The second number of the programme was the Bach Suite No. 2 in B Minor, for flute and strings, Hans Von Bulow's arrangements being used, and was as follows: Overture: Largo; allegro. Rondo: Allegretto espressivo. Sarabande: Andante. Bourree I. and Bourree II.: Allegro molto. Polonaise with double: Moderato. Minuet. Badinerie: Presto. Solo flute, Andre Maquarre. In this work the beautiful music of Bach is expressively shown, and especially the collection of dance music. The orchestra did justice to it, and the soloist, Andre Maquarre, is deserving of special commendation for his very fine rendition of a difficult work.

The concert closed with Schumann's Overture to Genoveva, Op. 81.

Brooklyn, N. Y.
NOV 8 1907

FIRST SYMPHONY CONCERT.

Boston Orchestra Receives Cordial Welcome on Its Return to Brooklyn.

Brooklyn music lovers and patrons of the art, who are wont to subscribe to the best entertainments the borough affords, re-assembled at the Baptist Temple last evening for the first of the Boston Symphony concerts of this season. Many were in the seats they have occupied from year to year since the Temple was substituted for the Academy of Music, and yet the observing attendant missed some from the audience and more from the great orchestra, whose personnel in the past has been associated with the most exclusive of musical associations. It may take a little time for the Americans to get acquainted with the new artists, but if the music is up to the finished standard in production, they will accept the guarantee of managers for the strangers, who are expected to maintain the traditional rank of the Boston Symphony Orchestra.

Dr. Karl Muck wielded the baton with the technical understanding and the vigor which characterized his conducting last season. The programme opened with a composition new to Brooklyn—D'Indy's "Wallenstein," a musical trilogy based upon Schiller's dramatic poem by the same title. In this there was a great medley of musical effects as tone pictures. There were truly great passages in it, and some hint at the interweaving of themes akin to the master, Wagner.

This particular work is one which as much as anything he has written has brought to d'Indy the reproach or praise of being a follower of Wagner. As a matter of fact, the first and second parts of the trilogy were written before d'Indy had been in Germany, and before he had heard any of Wagner's later music dramas. When it was played in Boston recently it created unquestioned enthusiasm in both audiences that heard it, and many of those who are not in sympathy with the latest developments in French music were heard to wish that d'Indy had pursued his art more in the lines laid out in this than in the lines that he has followed.

The composer depicts Wallenstein's Camp, the Piccolomini and Wallenstein's Death. The work is in three movements and the first and last movement bear the same titles as the corresponding dramas.

Bach's Suite No. 2 in B minor, which is a combination of seven parts, all of them after the overture, being dances of quaint style. This work is written for strings and the flute, and Mr. Marquarre, of the orchestra, did the solo work, which the audience thoroughly enjoyed. It is not a composition however that lends itself to a programme such as [illegible]. The concert concluded [illegible]

...per Cutting Bureau in the World

WASHINGTON, D. C.
NOV 6 - 1907

SYMPHONY SCORES HIT

Boston Orchestra's Performance Perfect in Detail.

PROGRAMME IS DISAPPOINTING

Large Audience Hears First Concert of the Season—In Spite of Many Changes in Personnel, the Orchestra Plays Well Together Under Direction of Dr. Karl Muck—Harmony in the Ranks.

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, opened its season at the National Theater, yesterday afternoon, with an audience which was even larger than the audiences which attended the concerts last season. Standing room was at a premium. The programme included Schumann's overture to "Genoveva," Bach's "Suite No. 2 in B Minor," for flute and strings, and Mendelssohn's "Symphony in A Minor," generally known as the Scotch symphony.

There have been many changes in the personnel of the orchestra since last year, and in an organization whose ascendency over other orchestras is maintained partially through constant practice of the instruments together, and the amalgamation and blending of all the various instrumental choirs into a single whole, any such change must have been apparent and somewhat detrimental at the first concert of the organization, which was given in Boston nearly a month ago. But since that time the new material has had time to become thoroughly assimilated with the old, and Washington was the gainer thereby.

Performance Perfect.

At the four concerts given in their home city the orchestra has played all of the selections of yesterday afternoon. The performance was, therefore, destined to be almost perfect in every detail of interpretation. The new men who had been placed under Dr. Muck's training, and who were no longer the remnants left over from a previous regime, have, so far from being detrimental, actually improved the orchestra, now that they have been broken in. This will be admitted by all who recall the first concert of the orchestra last season. At that time Dr. Muck's methods were not as yet clearly defined, and the men themselves, though following his every indication to the letter, did not appear always to obey the spirit of the law. It was as though some of them played perfunctorily and as though their hearts were not always in their work.

Yesterday any such antagonistic spirit or any lukewarm attitude in the players had vanished. While none of their selections required the exercise of great emotional power, they had concentrated the force of it upon a unanimous utterance—upon the fulfilling by each individual of the will of the man who was directing them. The result was a beautifully finished performance, with every detail arranged with the most exquisite delicacy, and given sincerely as well as dutifully.

Programme a Disappointment.

The only disappointment (and that was not merely a disappointment to this writer, but was a source of regret generally commented upon by musicians present) was the programme itself. The Mendelssohn symphony has been played here many times before, and very well, indeed, by a local organization under the direction of Josef Kaspar. While it was well to hear it again, it did not arouse great enthusiasm. The Schumann overture is not an especially interesting work.

The Bach number, therefore, became the feature of the afternoon.

In this suite, Bach illustrates the legitimate use of a solo instrument with an instrumental chorus; and, if his ideals were followed to-day, we should be rid of that abomination—the solo instrumental show piece. The suite was given in the arrangement by Hans von Bulow, and the flute part was very beautifully performed by Andre Maquarre. The audience was comparatively cold in its demonstrations. It seemed hard to applaud more than politely a programme of this kind. In a theater where the Marine Band is in the habit of giving concerts, there should have been at least one number with stirring and thunderous climaxes.

BERENICE THOMPSON.

SOCIETY ATTENDS CONCERT.

Mrs. Roosevelt Among Those Who Occupy Boxes at the National.

A large and fashionable audience attended the first Boston Symphony concert yesterday afternoon, and the gowns worn by many were notably beautiful.

Mrs. Roosevelt, wearing a becoming gown of brown chiffon cloth, trimmed with lace and embroidery, a brown hat and furs, occupied one of the boxes. With her were Mrs. Metcalf, Miss Cecilia May, Miss Ethel Roosevelt, Miss Isabelle Hagner, and Miss Young.

Another box was occupied by the British Ambassador and Mrs. Bryce.

The naval attache of the German Embassy and Mme. Hebbinghaus had with them in their box Miss Langham and Herr von Radowitz and Herr von Schubert, both of the Embassy staff.

Mrs. William Boardman, who also occupied a box, was accompanied by Miss Keep, Miss Beard, and Miss Emmett. Elsewhere in the audience were Mr. and Mrs. Henry May, Mr. and Mrs. Peyton Russell, Mme. Portia, wife of the Minister from Argentina; Secretary and Mrs. Garfield, Mrs. Leonard Wood, Mrs. Truman Newberry, Mrs. Hunt Slater, the Misses Pilson, the Misses Conrad, Viscount and Viscountess de Martel, of the French Embassy; Mlle. des Portes de la Fosse, Mrs. Augustus Worthington, Miss Florence Worthington, Mrs. William A. Slater, Mme. de Thieny, Mrs. William Gordon Crawford, and Dr. and Mrs. Randolph McKim.

TIMES
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NOV 6 - 1907

BACH'S SUITE NO. 2 PLEASES AUDIENCE

Excellent Rendition of Mendelssohn's Symphony by Boston Orchestra.

The first of the series of five concerts for theseason 1907-8 by theBoston Symphony Orchestra, which was given yesterday afternoon in the New National Theater at 4:30 p. m., was evidently appreciated by the musical people of Washington, judging by the crowded house and enthusiastic audience The remembrance of Dr. Karl Muck's excellent work as conductor last year was shown by the burst of enthusiasm which greeted his entrance on the stage.

The first number on the program was Robert Schumann's Overture to "Genoveva," a work that is seldom heard and not familiar to many people. This was the first time it has been heard in Washington. It was performed for the first time in Boston at a concert of the Harvard Musical Association, March 1, 1866.

The rendition by the Boston Orchestra was faultless—although the music is not very interesting.

The second number was Bach's Suite No. 2, in B minor, for flute and strings, arranged by Hans von Bulow. The first movement in this suite, the overture, written in B minor, begins with a large and is followed by an allegro—a four-part tonal fugue. The second movement is the "Rondo" allegretto espressivo. The chief characteristic in this rondo is a recurring refrain as it is in all rondos. Next is the Sarabande, an andante. In this the flute and 'cello are in canon, and the first violins and violas are muted. Sarabande means dance and also noise.

Then the Bourree 1, allegro molto, and Bourree II. In the first Bourree the flute is silent. Then the polonaise, with double (or trio). A polonaise is more of a stately procession than a dance. In the trio of this polonaise the flute has a florid obligato to the violas and then the 'cellos. In the minuet the flute is again silent.

The last movement, the "Badinerie," (or Badinage) preso, takes the place of the customary final gigue. The flute solos in this number were played by Andre Maquarre, with extreme delicacy and daintiness, and a perfection of tone coloring.

The orchestra gave a beautifully finished performance of this suite, being perfect in almost every detail of interpretation. The different parts were well blended together, although there have been many changes in the orchestra since last year.

The last number on the program was Mendelssohn's Symphony, No. 3, in A minor, better known as the "Scotch" Symphony. It was decidedly the favorite work. It was written in 1842, and consists of four movements. The first movement opens with a slow introduction, andante con moto, in A minor. The theme is given out in full harmony by wind instruments and violas; 'cellos and double-basses were soon added. Recitative-like phrases in all the violins in unison follow.

The main body of the first movement, the allegro con poco agitato, in A minor, begins at once with the first theme in the strings, but the melody of the first violins is doubled by the first clarinet. This melodious motive is developed, and leads to a subordinate theme, assai animato for full orchestra, which is developed brilliantly. A climax for full orchestra is followed by a second theme in E minor. The movement ends with a short return of the theme of the introductory andante, in the wind instruments and violas. The second movement, vivace non troppo, in F minor. In this the clarinet plays a lively Scottish dance time, in which the familiar bagpipes are heard.

It is developed with great brilliance by the full orchestra. The second theme is a delicate staccato for the strings. The third movement is the adagio in A major.

The fourth movement, allegro vivacissimo in A minor, begins with a lively theme of a Scottish character on the violins, against repeated staccato chords for the violas, bassoons, and horns.

This theme, developed, leads gradually up to subordinate passage for the full orchestra. A second theme is given to wood instruments and first violins. This is worked up alternately with a second subordinate motive. It ends with the allegro maestoso assai, in A major. This last movement of the symphony has been called "The Gathering of the Clans." It is a march-like theme and is developed by the full orchestra.

This symphony has been played here many times before, but being such a favorite it cannot be heard too often. I do not know of anything more appropriate that can be said about it than what Ambros wrote about it: "A beautiful enigma requiring a solution."

Its full interpretation yesterday by the Boston Orchestra was carried out in every minute detail, including the chromatic storm at the end of the first allegro, the solemn march movement in the adagio, etc., etc.

Mrs. ROBERT HICKMAN.

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NOV 6 - 1907

HEAR A SPLENDID CONCERT

Large Audience Approves Work of Boston Symphony Orchestra.

Fully Maintains Its Standard of Excellence Under Dr. Muck's Leadership.

The sixty-eighth performance in Washington of the Boston Symphony Orchestra, now in the twenty-seventh year of its existence, was given at the National Theater yesterday afternoon, in the presence of a large and distinguished audience, and the smoothness and beauty of the orchestration, under the able leadership of Dr. Karl Muck, fully equaled the standard for excellence which this company of musicians has long maintained. The programme included numbers from Schumann, Bach, and Mendelssohn, and was the first of the two concerts to be given during the season without a soloist.

This was the first appearance in Washington of Mr. Carl Wendling, the new concert master of the orchestra, he having only arrived from Europe the latter part of September. Mr. Wendling comes to this country from the Court Theater of Stuttgart, where he is concert master, on a year's leave of absence. Schumann's overture to "Genoveva," Op. 81, was the opening number. The overture is scored for two flutes, two oboes, two clarionets, two bassoons, two valve horns, two trumpets, three trombones, kettle drums, and strings, and the movements, starting with a slow introduction, worked in a number of tender themes, the figure of the first being used to develop the second, on which the third is formed.

The Bach suite, in B minor, was, perhaps, the most beautiful of the programme, the movements carrying with them and suggesting all that was happy in life, with its undertone of pathos. The opening theme was followed by airs of dances and songs, with their accompaniments. Sometimes the flutes and harps sustained the notes of the guitar, and accompanied the song and dance.

Symphony No. 3, in A minor, "Scotch," Op. 56, concluded the performance, and in this Mendelssohn composed to stir the heart.

The main body of the first theme in the strings is developed at once, and a climax of marvelous beauty and brilliancy concludes this movement. The full orchestration is followed by a second theme, equally beautiful. The second movement is in the place of a scherzo, while the last movement of this symphony has been called the gathering of the clans, and brilliantly rounds out the ensemble of exquisite themes of varying moods. Altogether, the performance was all that music lovers and musicians could expect from so proficient an organization.

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HERALD
ss
NOV 6 - 1907

IN THE SOCIAL WORLD

Mrs. Roosevelt in Box at Symphony Concert.

NEW MEN AT BRAZIL EMBASSY

Mrs. Pinchot, Home from Europe, Reopens Rhode Island Avenue Home—Marriage of Miss Brewer to Lieut. Col. Watts Postponed—Miss Stratton Bride of Mr. Terra Deitz.

Mrs. Roosevelt occupied a box at the New National Theater yesterday for the first performance of the Boston Symphony Orchestra, being accompanied by her daughter, Miss Ethel Roosevelt, and having as her guests Mrs. Root, wife of the Secretary of State; Mrs. Metcalf, wife of the Secretary of the Navy; Miss Cecilia May, daughter of Mr. and Mrs. Henry May, and Miss Hagner.

Mrs. Roosevelt wore a very becoming afternoon gown in tones of tan and brown, and a large hat trimmed with handsome feathers and velvet. Miss Roosevelt was simply gowned in a smart walking suit of novelty cloth, and the other members of the party wore tailored gowns.

In the audience also were some of the diplomatic households, one party including Capt. Hebbinghaus, naval attache of the German Embassy, and Mme. Hebbinghaus, who had as their guests Miss Langham, sister of the Baroness von Sternberg, Mr. de Thal, second secretary of the Russian Embassy, was among other distinguished persons.

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NOV 6 - 1907

Boston Symphony Orchestra.

The first concert of the Boston Symphony Orchestra this season took place at the New National Theater yesterday afternoon, and was very largely attended by an audience that comprised the best in oficial and musical circles. Dr. Muck is again wielding the baton, and although he has much new material in his force he has welded it into a thoroughly harmonious mass, so that his readings are perfectly performed and the high standing of the orchestra for interpretative work is fully maintained. The program yesterday was Schumann's overture to "Genoveva," an opera which failed to receive much attention in his own country when produced and which is now rarely performed; a Bach suite in B minor and Mendelssohn's symphony in A minor, known as the Scotch symphony.

There was polite applause, but not any enthusiasm manifested at the work of the orchestra, although in the Bach suite, in which there were seven movements, all of which were daintily played with flute and strings, there was much interest shown, and fairly generous approval after each. The Mendelssohn symphony had been heard here several times before, and musicians were familiar with its vigorous harmony and its beautiful melodies, but it was played entirely through without any pause between each of its four movements, so that the tension of the audience was continuous from beginning to end.

Still, the work of the orchestra in its entirety was a joy and a delight to all music-lovers such as are found in the performances of no similar body of players.

...CATHOLIC, NY
NOV 7 - 1907

WORLD'S BEST ORCHESTRA

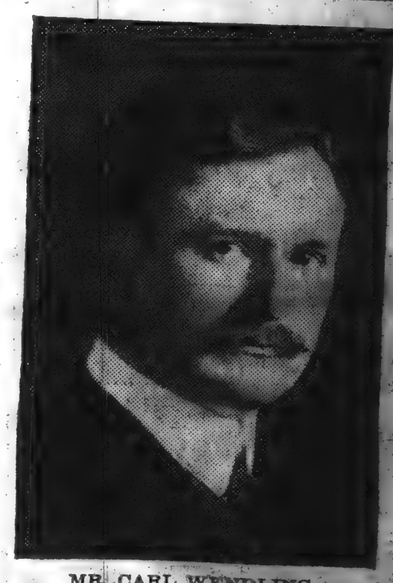
THRONG BRAVES STORM TO GREET BOSTON SYMPHONY.

Dr. Karl Muck Again Conducts—Something Of The Organization's History.

Probably neither in Boston itself nor in New York, where it is always greeted with affection, nor anywhere else, is the Boston Symphony Orchestra, which gave its first concert of the season last night at the Lyric, held in higher esteem than right here in Baltimore. The crowd which turned out in the storm to hear it is proof of that.

The Orchestra has been coming to Baltimore now for years. Its concerts are always the chief events of the musical season. In the early days it was difficult to fill the small hall where the concerts were held; today the Lyric is none too large.

Baltimoreans have watched it from the beginning—under Gericke, the "human



MR. CARL WENDLING.
New concert-master of the Boston Symphony Orchestra.

metronome," the apostle of thoroughness, sincerity and refinement, to whom the great technical excellence of the Orchestra unquestionably is due; under Nikisch, the poetic and magnetic; under Paur and under its present leader, Dr. Karl Muck.

It has meant much to Baltimore in establishing a correct basis of music appreciation here. Since the much-handicapped Peabody Orchestra gave up the ghost there have been no performances of symphonies by local musicians. A whole great realm of music would be barred to Baltimoreans if it were not for the Bostonians. Beethoven and Mendelssohn and Mozart would be but chance acquaintances to the present generation.

Now the people of Baltimore not only hear the works of these and the other old masters of music and of the modern composers of high rank, but they hear them performed in the best possible way. Paderewski once said that the Boston Orchestra was the best in the world, and he had played with them all. Americans will not question his verdict. Particularly will not the musicians of Baltimore, who last night again showed what they think of the famous organization.

...ork, 18

...FIRST CONCERT

...ce Thrilled And Delighted By Dr. Muck's Organization.

The first of the series of concerts of the Boston Symphony Orchestra, at the Lyric ...night, was largely attended, notwithstanding the drenching rain.

Dr. Karl Muck and the artists composing the brilliant organization of which he is the active head received an enthusiastic welcome, the applause being accentuated by the roar of the storm. It was but another manifestation of the sincere appreciation Baltimoreans have for the visits and work of the excellent organization.

The following program was given:

Suite in D Major, No. 3, for Orchestra. J. S. Bach
I. Overture.
II. Air.
III. Gavotte No. 1, Gavotte No. 2.
IV. Bouree.
V. Gigue.
Overture to Leonore No. 1.....Beethoven
Wallenstein, Trilogy, after the Dramatic Poem of Schiller, Op. 12 (first time in Baltimore).....D'Indy
I. Wallenstein camp.
II. Max and Thekla (The Piccolomini).
III. The Death of Wallenstein.

Although the concert was comparatively short, lasting little more than an hour, what it lacked in length was more than compensated for in interest. The Bach suite is said to have been composed by the great master during his stay at Cothen, where he was kappelmeister. The work is characteristically German, and the composer has resorted less to the resources of brilliant orchestration than to the development of the classic purity of its themes, with practically the strings alone.

Dr. Muck gave the work a clear reading, which reflected thoroughly the absolute control under which he has the organization about him. At no time was there a tendency to hasten the tempo, which is frequently the case in the rendition of a work of the kind, while the retention of the perfect tone balance throughout made the number a most enjoyable one.

The Beethoven overture proved a fitting ending to the first half of such an excellent performance.

In a great measure, because of its comparative novelty, the D'Indy trilogy was looked forward to with especial interest and was gratefully received. D'Indy, who visited Baltimore with the orchestra several years ago, is the leader of the modern school of French composers who trace their origin to Cesar Franck, and is probably the most advanced composer of that school. In this work he has taken his inspiration from Schiller's trilogy of dramas, "Wallenstein's Camp," "The Piccolomini" and "Wallenstein's Death." In it he has demonstrated his ability in brilliant orchestration, embodying in the work an infinite variety of interesting orchestral effects.

Several changes were noted in the personnel of the orchestra. Prof. Willy Hess, who was for a number of years the concert master and is now in Europe, has been replaced by Carl Wendling, who was concert master at Stuttgart and at the Bayreuth Festival Theatre. The resignation of Timothee Adamowski has also brought to the first desk, as assistant concert master, Julius Thornberg, of Copenhagen.

The next concert of the orchestra in this city will be given on December 4. Ignace Jan Paderewski, the Polish pianist, will be the soloist, and he will play Rubenstein's D minor concerto.

...BALTIMORE, MD
NOV 6 - 1907

Mrs. Roosevelt, who spent the morning shopping in the F street stores, occupied a box this afternoon in the National Theatre to hear the first Boston Symphony concert of the season. She was accompanied by Miss Hagner and Miss Ethel Roosevelt. Others who entertained box parties at the concert were Mrs. W. J. Boardman, Baroness von Sternburg, Mrs. James Bryce, Mrs. Leiter, Mrs. Samuel Thomas, Mrs. C. A. Williams and Mrs. James Lowndes.

...Bureau in the World
...NEWS
...BALTIMORE, MD
NOV 6 - 1907

The first concert for this season of the Boston Symphony Orchestra, at the Lyric this evening, will attract a large and representative audience.

...hed: London, 1881; New York, 188

NEWS
BALTIMORE, MD
NOV 7 - 1907

MUSIC

The First Boston Symphony Concert Of The Season At The Lyric Last Evening.

Last evening brought us the most discouraging storm of the season, and the wonderful Boston Symphony Orchestra. Nothing other than a desire to hear ideal music could have brought the people out through that driving rain to fill the Lyric, but the performance certainly made one forget the unruly elements outside. Dr. Muck rested most of the five months which he spent in Europe, having conducted only a few operas in May. He spent the balance of his vacation in the mountains, only leaving them in time to reach Boston for rehearsals. The Doctor is feeling more vigorous than he did last year, and he is glad to resume command of the Orchestra, and enjoys conducting in Baltimore, because of our concert hall, which, he says, is the best he has found in America. The Orchestra does not make the same effects in any other auditorium, for here its pianissimi are audible, and the fiercest fortissimi remain clear. No one can so appreciate these virtues as can the conductor, who finds them helpful in painting his tone-pictures.

Dr. Muck presented the following numbers:

J. S. Bach—Suite in D major, No. 3, for Orchestra.
I. Overture.
II. Air.
III. Gavotte No. 1, Gavotte No. 2.
IV. Bourree.
V. Gigue.
Beethoven—Overture to "Leonore" No. 1.
D'Indy—"Wallenstein," Trilogy, after the Dramatic Poem of Schiller, Op. 12. First time in Baltimore.
I. Wallenstein's Camp.
II. Max and Thekla (The Piccolomini)
III. The Death of Wallenstein.

This programme gave characteristic examples of three periods in orchestral evolution, although the Bach Suite has been revised by reverent masters—Ferdinand David and Mendelssohn—who adapted it to the limitations of modern trumpet players in the upward range of their parts, but without materially changing its shades of color. The modern valve trumpet is a melody carrier, as well as a fanfare instrument, but it is not adapted to Bach's extremist, sustained high range. In those times there were players who had adapted mouthpieces and who especially prepared themselves for these parts. Various other orchestral instruments have become more resourceful, as time has advanced, and it is somewhat to these increasing possibilities that we owe the richness of modern instrumental schemes, for possibilities are in themselves suggestive. Beethoven also employed natural trumpets (without valves), but he was less tempted to use high filling tones than was Bach's habit. D'Indy's instrumentation is typically modern. He uses up-to-date material with exhaustive ingenuity and good judgment.

The Bach Suite was delightful. It, as a whole, edified the musicians in the audience, and the "Aria," which has become familiar to concert-goers through its adaptations for solo violin and piano and 'cello and piano, was entrancing even to the less experienced. This lyric is without doubt one of the purest inspirations with which the human kind has been blest.

The D'Indy "Trilogy" was wonderfully played, and it is an interesting composition. When D'Indy wrote this work he had not become infected with the new-school French insanity, for in it he recognizes the existence and usefulness of the euphony, which he in later works treats with contumely. The three tonal pictures which comprise the "Trilogy" are graphic and in many features fascinating, but, sad to relate, there is no strong individuality in his diction, and still less in his themes. He evinces a familiarity with various masters, but especially with Wagner. At the same time D'Indy does not lean conspicuously on anyone, his workmanship is masterly, and his instrumental colors wonderfully varied and expressive. The idea was suggested by a keen observer that perhaps D'Indy, realizing the unfruitfulness of his individual thematic invention, had embraced cacophony in order to be original. We prefer his first estate.

O. B. B.

NEWS
BALTIMORE, MD
NOV 5 - 1907

Dr. Karl Muck

Conductor of the Boston Symphony Orchestra, which gives its ... of the season at the ... evening.

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AMERICAN
BALTIMORE, MD
NOV 7 - 1907

BOSTON SYMPHONY ORCHESTRA PLEASES

Dr. Karl Muck, Its Leader, Gives Excellent Program, and Was Well Received.

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At the concert by the Boston Symphony Orchestra at the Lyric last evening Dr. Karl Muck gave a program at once characteristic of himself and of his excellent taste for the best music. It consisted of the following three numbers:

J. S. Bach—
Suite in D major, No. 3, for Orchestra.
1. Overture.
2. Air.
3. Gavotte No. 1, Gavotte No. 2.
4. Bourree.
5. Gigue.

Beethoven—
Overture to "Leonore" No. 1.

D'Indy—
"Wallenstein," Trilogy, after the dramatic poem of Schiller, Op. 12. First time in Baltimore.
1. Wallenstein's Camp.
2. Max and Thekla (The Piccolomini).
3. The Death of Wallenstein.

The exquisite Bach suite has been heard in Baltimore, but not lately. The wonderful "air" is a great favorite with the best violinists, and, therefore, often appears as a violin solo. It is a complete demonstration of the finest taste of the period in which it was written. The Beethoven overture is one of the remarkable three written for his only opera, "Fidelio." He did not choose to write more operas because he never could get another libretto to suit him.

The overture was played as only the Boston Orchestra can play it, under its most poetic leader. On the program it served as an appropriate bridge connecting the two centuries of art between Bach and d'Indy. This most modern of the French composers is seldom heard, because there are but few conductors who can present him, and fewer orchestras which can properly render the music.

Music lovers owe Dr. Muck thanks for giving them the rare opportunity of hearing something new, in fact, most thoroughly up-to-date, and at the same time good. D'Indy recognizes the fact that human beings are made up of feeling and thought, of will and understanding, and are not mere imitators of the blind forces of nature. His music is addressed not merely to a sensual sense of rhythm, but to the noblest human sentiments, and when it is understood it affords the highest kind of intellectual satisfaction. Altogether the concert was one of the best Baltimore has heard.

...NEWS
...NEWARK, N.J
NOV 7 - 1907

The Boston Symphony.

Many music lovers in this city and vicinity who wish to hear the concerts given by the Boston Symphony Orchestra in Carnegie Hall, New York, frequently complain that they are unable to gratify their desires because all the seats for the matinees are quickly subscribed for by New Yorkers, and for the reason that attendance at the evening concerts necessitates a late return home, to which women without male escorts object. The engagement of the famous Boston organization for a concert to be given in the Krueger Auditorium, Monday night, December 2, will make it possible for hundreds of women in this and neighboring communities to gratify their desires without inconvenience to them.

The orchestra, of which Dr. Karl Muck, one of the greatest of living conductors, is the musical director, will be brought here intact and will interpret one of its most interesting programs. The orchestra will give about one hundred concerts this season, including twenty-four in Boston and an equal number in New York. In its home city the concerts are given in the new Symphony Hall, and the seats are sold at auction prior to the opening of the season. An arbitrary upset price of $18 and $10 is fixed for the season's seats according to location. The seats are then sold at auction to the highest bidders, the bid above the upset price being a premium on the regular cost. At the recent auction the premiums bid were much higher than in any past season. For choice locations several subscribers paid as high as $150. In order that the concerts may be within reach of people of very moderate means, 500 seats in the second balcony for the Friday afternoon concerts are not sold at auction, but are reserved for the door sale at twenty-five cents each. So eagerly are these seats sought that hundreds of Bostonians line up before the box-office at a very early hour in the morning, with the hope of being accommodated.

The coming concert here is under the local management of Frederick N. Sommer. Those who wish to secure reserved seats before the opening of the regular sale can do so by sending requests, accompanied by checks or money orders, made payable to him to his office, 794 Broad street. All orders thus received will be filled the day before the sale at the Lauter company's music warerooms opens, and seats will be allotted as nearly as possible to the location desired.

...World
NORTH AMERICAN.
...PHILADELPHIA, PA
NOV 5 - 1907

BOSTON ORCHESTRA THRILLS AUDIENCE

D'Indy's "Wallenstein" Superbly Rendered in Concert at the Academy of Music.

TRIUMPH OF TECHNIQUE

SYMPHONIC music of the genuine Hub brand caressed the ears and thrilled the senses of a great audience at the Academy of Music last evening—the opening concert of the Boston Orchestra's local series. There was no soloist, and the program comprised but three numbers—Bach's suite in D major—a fine opportunity for strings—Beethoven's Leonore No. 1 overture and D'Indy's trilogy, "Wallenstein"—the latter a novelty here.

Age does not wither nor custom stale this splendid organization of instrumental virtuosi, some of whom have done yeoman service during the enire twenty-four years of the band's Philadelphia appearance. Its salient characteristics—its magnificent string choir; breadth and flexibility of interpretation; strong suggestion of mighty reserved force; faultily faultless orchestral technique; resolute reduction of the most sweeping, tempestuous and impassioned music to standards and ideals of St. Botolph's town, and general aspect of breezy artistic confidence and assurance—these and kindred qualities of primacy in orchestral interpretation were notably to the fore in last evening's concert, even as in earlier years.

Colonel Higginson's band, in other words, seems to be in a rut—an artistic rut, and high on the steps of Parnassers; but still, a rut.

D'Indy Music Superb.

The D'Indy music, the lovely second movement of which—written while the composer was under Liszt's influence—contains about all of the musical inspiration vouchsafed by the gods to the composer, presented almost appalling technical difficulties. Yet the great orchestra, with Herr Muck suavely indicating the tempo, surged and crashed through D'Indy's amazing score as though only a Papa Haydn symphony were in question. It was an extraordinary triumph of instrumental technique; for the orchestra was practically its own leader.

This additional peculiarity of the band—its apparent intractability under the batons of its various conductors, unfits it to render in full value a glorious composition like this Wallenstein music—concerning which an entire volume of glowing appreciation might be written.

The proper and adequate interpretation of D'Indy's monumental work would be a fitting task for a great genius of the orchestra like Carl Pohlig—whose former concertmaster, at Stuttgart, proved an admirable accession to the string choir of Colonel Higginson's great band of instrumentalists.

...Bureau in the World
...PHILADELPHIA, PA
NOV 5 - 1907

BOSTON SYMPHONY ORCHESTRA

Its First Concert for the Season Draws a Large and Brilliant Audience

There was a large and brilliant audience at the Academy of Music last evening when the Boston Symphony Orchestra gave its first concert for the season under the direction of Dr. Karl Muck. Those who closely scanned its membership may have noticed an unusual number of new faces in the ranks, as for one reason and another several of the old men have retired, but no change was to be recognized in the splendid volume and quality of the tone produced or in the superbability of the performance. Under Dr. Muck's masterful direction the orchestra played with all its wonted force and fire, with all the perfection of balance, lucidity of statement and eloquence of expression by which for many years it has been distinguished. The program was not exceptionally interesting. Its leading feature was Vincent D'Indy's trilogy, founded on Schiller's dramas of "Wallenstein's Camp," the "Piccolomini" and "Wallenstein's Death," which, while intensely graphic and highly colored music, scarcely repays the attention it exacts and is only intermittently enjoyable. The other things were a transcription of Bach's suite in D major and Beethoven's "Leonora" overture No. 1, which deserves to be more frequently presented. Both were admirably given. There was no soloist.

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SYMPHONY'S FIRST CONCERT

Audience Thrilled And Delighted By Dr. Muck's Organization.

The first of the series of concerts of the Boston Symphony Orchestra, at the Lyric last night, was largely attended, notwithstanding the drenching rain.

Dr. Karl Muck and the artists composing the brilliant organization of which he is the active head received an enthusiastic welcome, the applause being accentuated by the roar of the storm. It was but another manifestation of the sincere appreciation Baltimoreans have for the visits and work of the excellent organization.

The following program was given:

Suite in D Major, No. 3, for Orchestra. J. S. Bach
- I. Overture.
- II. Air.
- III. Gavotte No. 1, Gavotte No. 2.
- IV. Bouree.
- V. Gigue.

Overture to Leonore No. 1.....Beethoven

Wallenstein, Trilogy, after the Dramatic Poem of Schiller, Op. 12 (first time in Baltimore).....D'Indy
- I. Wallenstein camp.
- II. Max and Thekla (The Piccolomini).
- III. The Death of Wallenstein.

Although the concert was comparatively short, lasting little more than an hour, what it lacked in length was more than compensated for in interest. The Bach suite is said to have been composed by the great master during his stay at Cothen, where he was kappelmeister. The work is characteristically German, and the composer has resorted less to the resources of brilliant orchestration than to the development of the classic purity of its themes with practically the strings alone.

Dr. Muck gave the work a clear reading, which reflected thoroughly the absolute control under which he has the organization about him. At no time was there a tendency to hasten the tempo, which is frequently the case in the rendition of a work of the kind, while the retention of the perfect tone balance throughout made the number a most enjoyable one.

The Beethoven overture proved a fitting ending to the first half of such an excellent performance.

In a great measure, because of its comparative novelty, the D'Indy trilogy was looked forward to with especial interest and was gratefully received. D'Indy, who visited Baltimore with the orchestra several years ago, is the leader of the modern school of French composers who trace their origin to Cesar Franck, and is probably the most advanced composer of that school. In this work he has taken his inspiration from Schiller's trilogy of dramas, "Wallenstein's Camp," "The Piccolomini" and "Wallenstein's Death." In it he has demonstrated his ability in brilliant orchestration, embodying in the work an infinite variety of interesting orchestral effects.

Several changes were noted in the personnel of the orchestra. Prof. Willy Hess, who was for a number of years the concert master and is now in Europe, has been replaced by Carl Wendling, who was concert master at Stuttgart and at the Bayreuth Festival Theatre. The resignation of Timothee Adamowski has also brought to the first desk, as assistant concert master, Julius Thornberg, of Copenhagen.

The next concert of the orchestra in this city will be given on December 4. Ignace Jan Paderewski, the Polish pianist, will be the soloist, and he will play Rubenstein's D minor concerto.

ork, 18

NOV 3

Mrs. Roosevelt, who spent the morning shopping in the F street stores, occupied a box this afternoon in the National Theatre to hear the first Boston Symphony concert of the season. She was accompanied by Miss Hagner and Miss Ethel Roosevelt. Others who entertained box parties at the concert were Mrs. W. J. Boardman, Baroness von Sternburg, Mrs. James Bryce, Mrs. Leiter, Mrs. Samuel Thomas, Mrs. C. A. Williams and Mrs. James Lowndes.

Paper Cutting Bureau in the World

NOV 4 - 1907

The first concert for this season of the Boston Symphony Orchestra, at the Lyric this evening, will attract a large and representative audience.

hed: London, 1881; New York, 188

NOV 7 - 1907

MUSIC

The First Boston Symphony Concert Of The Season At The Lyric Last Evening.

Last evening brought us the most discouraging storm of the season, and the wonderful Boston Symphony Orchestra. Nothing other than a desire to hear ideal music could have brought the people out through that driving rain to fill the Lyric, but the performance certainly made one forget the unruly elements outside. Dr. Muck rested most of the five months which he spent in Europe, having conducted only a few operas in May. He spent the balance of his vacation in the mountains, only leaving them in time to reach Boston for rehearsals. The Doctor is feeling more vigorous than he did last year, and he is glad to resume command of the Orchestra, and enjoys conducting in Baltimore, because of our concert hall, which, he says, is the best he has found in America. The Orchestra does not make the same effects in any other auditorium, for here its pianissimi are audible, and the fiercest fortissimi remain clear. No one can so appreciate these virtues as can the conductor, who finds them helpful in painting his tone-pictures.

Dr. Muck presented the following numbers:

J. S. Bach—Suite in D major, No. 3, for Orchestra.
- I. Overture.
- II. Air.
- III. Gavotte No. 1, Gavotte No. 2.
- IV. Bourree.
- V. Gigue.

Beethoven—Overture to "Leonore" No. 1.

D'Indy—"Wallenstein," Trilogy, after the Dramatic Poem of Schiller, Op. 12. First time in Baltimore.
- I. Wallenstein's Camp.
- II. Max and Thekla (The Piccolomini)
- III. The Death of Wallenstein.

This programme gave characteristic examples of three periods in orchestral evolution, although the Bach Suite has been revised by reverent masters—Ferdinand David and Mendelssohn—who adapted it to the limitations of modern trumpet players in the upward range of their parts, but without materially changing its shades of color. The modern valve trumpet is a melody carrier, as well as a fanfare instrument, but it is not adapted to Bach's extremist, sustained high range. In those times there were players who had adapted mouthpieces and who especially prepared themselves for these parts. Various other orchestral instruments have become more resourceful, as time has advanced, and it is somewhat to these increasing possibilities that we owe the richness of modern instrumental schemes, for possibilities are in themselves suggestive. Beethoven also employed natural trumpets (without valves), but he was less tempted to use high filling tones than was Bach's habit. D'Indy's instrumentation is typically modern. He uses up-to-date material with exhaustive ingenuity and good judgment.

The Bach Suite was delightful. It, as a whole, edified the musicians in the audience, and the "Aria," which has become familiar to concert-goers through its adaptations for solo violin and piano and 'cello and piano, was entrancing even to the less experienced. This lyric is without doubt one of the purest inspirations with which the human kind has been blest.

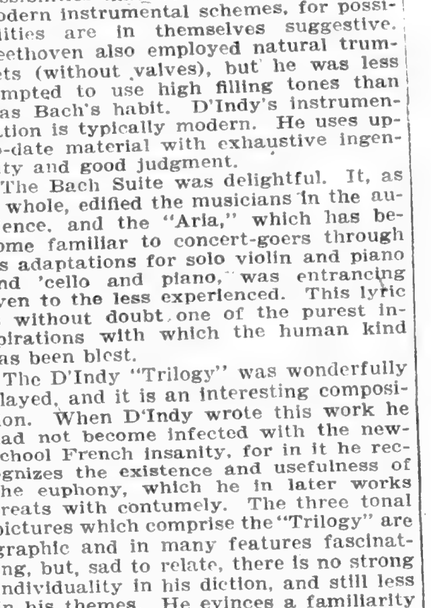
The D'Indy "Trilogy" was wonderfully played, and it is an interesting composition. When D'Indy wrote this work he had not become infected with the new-school French insanity, for in it he recognizes the existence and usefulness of the euphony, which he in later works treats with contumely. The three tonal pictures which comprise the "Trilogy" are graphic and in many features fascinating, but, sad to relate, there is no strong individuality in his diction, and still less in his themes. He evinces a familiarity with various masters, but especially with Wagner. At the same time D'Indy does not lean conspicuously on anyone, his workmanship is masterly, and his instrumental colors wonderfully varied and expressive. The idea was suggested by a keen observer that perhaps D'Indy, realizing the unfruitfulness of his individual thematic invention, had embraced cacophony in order to be original. We prefer his first estate.

O. B. B.

BALTIMORE, MD

NOV 5 - 1907

Dr. Karl Muck



Conductor of the Boston Symphony Orchestra, which gives its first concert of the season at the Lyric tomorrow evening.

Newspaper Cutting Bureau in the World

AMERICAN

BALTIMORE, MD

NOV 7 - 1907

BOSTON SYMPHONY ORCHESTRA PLEASES

Dr. Karl Muck, Its Leader, Gives Excellent Program, and Was Well Received.

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At the concert by the Boston Symphony Orchestra at the Lyric last evening Dr. Karl Muck gave a program at once characteristic of himself and of his excellent taste for the best music. It consisted of the following three numbers:

J. S. Bach—
Suite in D major, No. 3, for Orchestra.
1. Overture.
2. Air.
3. Gavotte No. 1, Gavotte No. 2.
4. Bourree.
5. Gigue.

Beethoven—
Overture to "Leonore" No. 1.

D'Indy—
"Wallenstein," Trilogy, after the dramatic poem of Schiller. Op. 12. First time in Baltimore.
1. Wallenstein's Camp.
2. Max and Thekla (The Piccolomini).
3. The Death of Wallenstein.

The exquisite Bach suite has been heard in Baltimore, but not lately. The wonderful "air" is a great favorite with the best violinists, and, therefore, often appears as a violin solo. It is a complete demonstration of the finest taste of the period in which it was written. The Beethoven overture is one of the remarkable three written for his only opera, "Fidelio." He did not choose to write more operas because he never could get another libretto to suit him.

The overture was played as only the Boston Orchestra can play it, under its most poetic leader. On the program it served as an appropriate bridge connecting the two centuries of art between Bach and d'Indy. This most modern of the French composers is seldom heard, because there are but few conductors who can present him, and fewer orchestras which can properly render the music.

Music lovers owe Dr. Muck thanks for giving them the rare opportunity of hearing something new, in fact, most thoroughly up-to-date, and at the same time good. D'Indy recognizes the fact that human beings are made up of feeling and thought, of will and understanding, and are not mere imitators of the blind forces of nature. His music is addressed not merely to a sensual sense of rhythm, but to the noblest human sentiments, and when it is understood it affords the highest kind of intellectual satisfaction. Altogether the concert was one of the best Baltimore has heard.

Paper Cutting Bureau in the World

NEW YORK

NOV 7 - 1907

The Boston Symphony.

Many music lovers in this city and vicinity who wish to hear the concerts given by the Boston Symphony Orchestra in Carnegie Hall, New York, frequently complain that they are unable to gratify their desires because all the seats for the matinees are quickly subscribed for by New Yorkers, and for the reason that attendance at the evening concerts necessitates a late return home, to which women without male escorts object. The engagement of the famous Boston organization for a concert to be given in the Krueger Auditorium, Monday night, December 9, will make it possible for hundreds of women in this and neighboring communities to gratify their desires without inconvenience to them.

The orchestra, of which Dr. Karl Muck, one of the greatest of living conductors, is the musical director, will be brought here intact and will interpret one of its most interesting programs. The orchestra will give about one hundred concerts this season, including twenty-four in Boston and an equal number in New York. In its home city the concerts are given in the new Symphony Hall, and the seats are sold at auction prior to the opening of the season. An arbitrary upset price of $18 and $10 is fixed for the season's seats according to location. The seats are then sold at auction to the highest bidders, the bid above the upset price being a premium on the regular cost. At the recent auction the premiums bid were much higher than in any past season. For choice locations several subscribers paid as high as $150. In order that the concerts may be within reach of people of very moderate means, 500 seats in the second balcony for the Friday afternoon concerts are not sold at auction, but are reserved for the door sale at twenty-five cents each. So eagerly are these seats sought that hundreds of Bostonians line up before the box-office at a very early hour in the morning, with the hope of being accommodated.

The coming concert here is under the local management of Frederick N. Sommer. Those who wish to secure reserved seats before the opening of the regular sale can do so by sending requests, accompanied by checks or money orders, made payable to him, to his office, 794 Broad street. All orders thus received will be filled the day before the sale at the Lauter company's music warerooms opens, and seats will be allotted as nearly as possible to the location desired.

Newspaper Cutting Bureau in the World

NORTH AMERICAN

PHILADELPHIA, PA

NOV 5 1907

BOSTON ORCHESTRA THRILLS AUDIENCE

D'Indy's "Wallenstein" Superbly Rendered in Concert at the Academy of Music.

TRIUMPH OF TECHNIQUE

SYMPHONIC music of the genuine Hub brand caressed the ears and thrilled the senses of a great audience at the Academy of Music last evening—the opening concert of the Boston Orchestra's local series. There was no soloist, and the program comprised but three numbers—Bach's suite in D major—a fine opportunity for strings—Beethoven's Leonore No. 1 overture and D'Indy's trilogy, "Wallenstein"—the latter a novelty here.

Age does not wither nor custom stale this splendid organization of instrumental virtuosi, some of whom have done yeoman service during the enire twenty-four years of the band's Philadelphia appearance. Its salient characteristics—its magnificent string choir; breadth and flexibility of interpretation; strong suggestion of mighty reserved force; faultily faultless orchestral technique; resolute reduction of the most sweeping, tempestuous and impassioned music to standards and ideals of St. Botolph's town, and general aspect of breezy artistic confidence and assurance—these and kindred qualities of primacy in orchestral interpretation were notably to the fore in last evening's concert, even as in earlier years.

Colonel Higginson's band, in other words, seems to be in a rut—an artistic rut, and high on the steps of Parnassers; but still, a rut.

D'Indy Music Superb.

The D'Indy music, the lovely second movement of which—written while the composer was under Liszt's influence—contains about all of the musical inspiration vouchsafed by the gods to the composer, presented almost appalling technical difficulties. Yet the great orchestra, with Herr Muck suavely indicating the tempo, surged and crashed through D'Indy's amazing score as though only a Papa Haydn symphony were in question. It was an extraordinary triumph of instrumental technique; for the orchestra was practically its own leader.

This additional peculiarity of the band—its apparent intractability under the batons of its various conductors, unfits it to render in full value a glorious composition like this Wallenstein music—concerning which an entire volume of glowing appreciation might be written.

The proper and adequate interpretation of D'Indy's monumental work would be a fitting task for a great genius of the orchestra like Carl Pohlig—whose former concertmaster, at Stuttgart, proved an admirable accession to the string choir of Colonel Higginson's great band of instrumentalists.

Paper Cutting Bureau in the World

BOSTON SYMPHONY ORCHESTRA

Its First Concert for the Season Draws a Large and Brilliant Audience

There was a large and brilliant audience at the Academy of Music last evening when the Boston Symphony Orchestra gave its first concert for the season under the direction of Dr. Karl Muck. Those who closely scanned its membership may have noticed an unusual number of new faces in the ranks, as for one reason and another several of the old men have retired, but no change was to be recognized in the splendid volume and quality of the tone produced or in the superbability of the performance. Under Dr. Muck's masterful direction the orchestra played with all its wonted force and fire, with all the perfection of balance, lucidity of statement and eloquence of expression by which for many years it has been distinguished. The program was not exceptionally interesting. Its leading feature was Vincent D'Indy's trilogy, founded on Schiller's dramas of "Wallenstein's Camp," the "Piccolomini" and "Wallenstein's Death," which, while intensely graphic and highly colored music, scarcely repays the attention it exacts and is only intermittently enjoyable. The other things were a transcription of Bach's suite in D major and Beethoven's "Leonora" overture No. 1, which deserves to be more frequently presented. Both were admirably given. There was no soloist.

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INQUIRER
BUFFALO, N. Y.
NOV 4 - 1907

BOSTON'S NEW CONCERT MASTER

Carl Wendling, the new concert master of the Boston Symphony Orchestra and successor of Prof. Willy Hess, has made a most favorable impression upon all those who have met him, and the feeling is that his coming will be in the nature of a decided acquisition to the orchestra. Although he is but thirty-two years old, his career has been most important. He is a pupil of Joachim, with whom he studied for three and a half years. He is an Alsatian and native of Strasburg. For four years he was the concert master of the celebrated Meiningen Orchestra when Fritz Steinbach, now of Cologne, was the conductor. From there he went to Stuttgart as concert master, which position he now holds, for he is in America on a year's leave of absence. Mr. Wendling was especially chosen by Hans Richter to be the concert master at Covent Garden at the special performances of Wagner "Ring" in 1903, 1904 and 1905, and since 1903 he has been concert master at the festival performances in Bayreuth. Mr. Wendling, in addition to his French and German, speaks most excellent English.

...om CITIZEN
...ldress COLUMBUS, O
...ate NOV 3 - 1907

In view of the coming of the Boston Symphony orchestra on January 30, the first visit here for a number of years, a number have tried to recall the date of their last concert here. A music lover who saves all programs has given us two programs, one having no date, but Mr. Wilhelm Gericke being the conductor, it must have been between 1884 and 1889, his first term as director. There were three concerts given at this time—Thursday evening, April 15; Friday afternoon, April 16, and Friday evening, April 16, and were under the management of the Orpheus club. The soloists were Mme. Fursch-Madi, Mr. D. M. Babcock, Mr. Adamoski, Annie Louise Powell, Mr. Franz Kneisel and Mr. Fritz Giese. The other program bears the date of May 5, 1890, also under the auspices of the Orepheus club. The conductor was Arthur Nikisch, and the soloists were Mme. Steinbach-Jahns, soprano, and Mr. C. M. Loeffler, violinist. We give the program below as an item of interest:

Goldmark.....Overture, "Sakuntala."
Mozart—Aria, "Thou Mayst Learn to Hate Me," from "Die Entfuehrung aus dem Serail."
Mme. Steinbach-Jahns.
Bolo—Symphonie Espagnole for violin and orchestra.
Mr. C. M. Loeffler.
Grieg.....Suite "Peer Gynt," Op. 46
Songs With Piano.
Liszt ..... "Liebeslust."
Brahms ..... "Lullaby."
Goldmark ..... "Die Quelle."
Mme. Steinbach-Jahns.
Schumann.....Symphony No. 1 in B Flat

We understand that Walter Damrosch and the New York Symphony orchestra will give another concert here, presumably on January 9. Their concert last season, a Wagner program, was a notable event.

The First Established and Most Complete Newspaper Cutting Bureau in the World

...om DISPATCH
...ldress
...te NOV 3 - 1907

There is a very lively interest in the Boston Symphony Orchestra concert which does not come until January 30. The reserved seats are being sent as fast as subscriptions come in and it is surprising how many people are choosing to take advantage of this excellent way of selecting their own seat. Each subscriber chooses his seat and if the one he has selected chances to be taken, the very nearest one to his choice is sent him; or, he may select from the plat himself. It is a most satisfactory arrangement.

...om JOURNAL
...ldress
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There is no concert of the season to compare with the Boston Symphony orchestra's in importance. Here is what many critics say is the finest orchestra in the world, not excepting the famous orchestras of Berlin, Leipsic, etc. Memorial hall ought not to have a vacant seat at this concert, which comes the evening of Jan. 30. The subscriptions are rapidly coming in and the tickets are sent by mail immediately on receipt of the subscription. A large crowd at this concert would visit from this

...om NEW YORK WORLD
...ldress
...ate NOV 10 1907

BOSTON SYMPHONY CONCERT CHARMS.

Classical Programme, Admirably Chosen, Pleases Audience at Carnegie Hall.

By Reginald de Koven.

The somewhat novel programme of the concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon was admirably chosen, admirably brief, admirably classical and admirably played.

In these days, when the prevailing popular tendency is to clamor for and rush madly after a personality in matters artistic, as in other ways, when personalism emphasized to the last degree seems to be the open sesame to popular attention and favor, one must needs be a Boston Symphony Orchestra and a conductor of the eminence of Dr. Muck to tempt fate with so severely classical a menu.

The famous programme of Von Buelow—Part One, the Ninth Symphony; Part Two, the Ninth Symphony—recurs to one in this connection. But the programme yesterday was far less severe than this. Indeed, for the real music-lover and admirer of orchestral music of the highest type the programme possessed a charm, an artistic completeness wholly attractive and rarely satisfying. And the audience yesterday accepted it with every evidence of pleasure and entire appreciation.

Hearing this notable orchestra for the first time in several years and under its present delightful conductor, one brought, so to speak, a fresh ear to the proceedings, and the consciousness that the former feeling of complete artistic satisfaction always aroused by the work of this unrivalled organization was still there undimmed and undiminished; was eminently agreeable as showing that recollection was not at fault and that the glamour of the past did not belie the present. To say that this orchestra now plays up to its best traditions is to say all that can be said in praise of what may well be called the perfection of orchestral playing; where the orchestra, no longer a mere body of players, becomes a single magnificent instrument played on by its conductor with a master hand.

What more fitting to open a classical symphonic programme and strike the keynote of a classic mood than Mozart's G minor Symphony, with all its restless energy and gayety—not sorrow, as some commentators would have us believe—and the marvellous skill which makes it a monument of orchestral writing, a model of the highest type of pure classic music. The rendering was in all respects worthy of the work, the clarity and brilliancy of the last movement being especially noteworthy. And then, after a respectful pause, that wonder series of musical impressions, of tone pictures of poetic moods, known as the "Pastoral" symphony of Beethoven. One was in the country with the master, with its distance and perspective and the babble of the brook, the gathering clouds and storm and the after peace of the landscape, when Dame Nature, having frowned, once more smiled again.

Dr. Muck's reading, too, had all the charm with which a lover of nature invests his favorite sylvan scenes. Poetic, even fanciful, in his conception and treatment of this symphonic masterpiece, Dr. Muck brought out to the full the intense romanticism of the composer's thought and meaning without departing from the true classic feeling and repose. Here was programme music, the ideal music of its type, which suggests rather than attempts to baldly describe; purely subjective rather than objective. And yet the force of the storm was vividly realistic, and the delicacy and finish of nuance and phrasing throughout, especially in what serves as a scherzo, formally speaking, were simply not to be surpassed.

One could not help thinking, after listening to the effects wrought by the master hand of the greatest composer the world has known, what Beethoven could have done, would have done with the resources of a modern orchestra at his command.

A rarely enjoyable concert, where one could not help thinking that the personal note struck by a soloist would have broken the charm and destroyed the spell wrought by the perfect union of the creator and the interpreter. And why is there but one such orchestra in this country, and that is Boston, not here?

NEW YORK TIMES
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NOV 10 1907

The Boston Symphony Orchestra appeared in the Baptist Temple, Brooklyn, last Friday evening. The programme included d'Indy's "Wallenstein Trilogy."

...blished: London, 1881; New York, 1884

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New York Tribune.
154 Nassau St.
Date NOV 10 1907

MUSIC.

A DAY IN OPERA AND CONCERT.

The Boston Orchestra gave its second concert at Carnegie Hall yesterday afternoon. Mr. Richard Buhlig gave his first recital at the same time in Mendelssohn Hall, and "Carmen" had a repetition at the Manhattan Opera House. In the evening a new tenor belonging to Mr. Hammerstein's forces effected his entrance on the American stage in "Il Trovatore" and Jan Munkacsy, a violinist, presented himself as a candidate for public favor at Mendelssohn Hall. Enough music for any community, save one with an appetite at once as capacious and as indiscriminating as that of an ostrich. The programme of the Boston Orchestra presented Dr. Muck, the director, in what appeared like a gracious mood after the affliction of Thursday evening. It consisted of two symphonies only—Mozart's in G minor, the sunny thing in which Schubert is reported to have said one night, "Hear the angels singing," and Beethoven's "Pastoral." Memories of Thursday would have sufficed to close the mouths of the querulous disposed to ask, Why two symphonies? had the two audiences been made up of the same people. As it was, the loveliness of the music and the perfection of the performance won an indulgence for the conductor, who did one of those whimsical things that conductors have occasionally permitted themselves to do since they became so tremendously significant an element in our musical life as they are now. Bless us! what a change since Haydn sat at a harpsichord and gave a simple indication of the tempo in each movement of his symphonies, and let the orchestra, under the leadership of the principal violin, do the rest! And that was not long before Mozart's angelic voices first sang or Beethoven ventured to delineate the feelings inspired by country scenes and, incidentally, little touches of the scenes themselves. But "men are only boys grown tall; hearts don't change much, after all." The listeners in Carnegie Hall yesterday enjoyed the old music as if a century's sophistication had left them untouched, as it had the reading of Dr. Muck. Rapturous applause filled every pause, and, had the conductor felt inclined, he might have repeated Mozart's Minuet and been amply justified. Beauty was spread like a benediction over all the music.

The New York Press
NEW YORK CITY.

Would that Dr. Muck always could dispense with soloists at the Boston Symphony concerts, as he did on Thursday night and yesterday afternoon, if only that one might not miss one moment of the enjoyment his own interpretative genius gives! Every instant of yesterday's programme was irresistibly delightful; every bar played by the almost perfect orchestra under Muck's moulding hands brought a moving message.

If Mozart's familiar symphony in G minor ever had a more sympathetic, lucid and straightforward reading in this city, when was it? If conductor ever brought out more eloquently the underlying spirit of Beethoven's "Pastoral" symphony, revealing so potently the emotional background of this descriptive work, who was the conductor? Muck's interpretations were revelations in musical analysis and reconstruction, and a big audience applauded his achievement and that of his men.

NEW YORK STAATS-ZEITUNG
...ss
NOV 10 1907

Boston Symphonie-Orchester.

Das erste Nachmittags-Konzert der Bostoner lockte gestern eine so zahlreiche Menge von Kunstenthusiasten nach Carnegie Hall, daß selbst die mit Recht so beliebten Stehplätze im Nu vergriffen waren. Allerdings enthielt das Programm keine so schwer verdauliche Speise, wie es Bruckner's unvollendete Neunte ist, sondern zwei Werke, die auch dem Aermsten im Geiste gefallen müssen, nämlich Mozart's allerliebste Symphonie in G-moll und Beethoven's Pastoral-Symphonie. Wer an diesen beiden Meisterdichtungen kein Gefallen findet, der darf dem Konzertsaal ruhig fernbleiben. Im Mozart'schen Werke fand natürlich der liebliche Andante-Satz den herzlichsten Beifall, während bei Beethoven's Sechster schwer zu sagen ist, ob die Zuhörer beim Vogelgezwitscher, oder beim Gewittersturm oder beim abgeklärten Finale mehr aus dem Häuschen geriethen. Unter Dr. Carl Muck's Leitung kam Alles so wunderbar, so einzig exakt und klangschön heraus, daß die Kritik mit großem Vergnügen die Waffen streckt.

From NEW YORK WORLD
Address
Date NOV 10 1907

This week will be rich in musical offerings. On Thursday night the first concert of the Russian Symphony Orchestra will be given in Carnegie Hall; Friday afternoon comes the first concert for the season of the Philharmonic Society; Saturday afternoon there will be given a concert by the Boston Symphony [illegible] Saturday evening the Philharmonic [illegible] Carnegie Hall

NEW YORK TIMES
NOV 10 1907

THE BOSTON ORCHESTRA

Symphonies by Mozart and Beethoven Make Up the Afternoon Programme.

The Boston Symphony Orchestra gave its second concert yesterday afternoon at Carnegie Hall. As it did the first, without the assistance of a solo performer, and the programme was further departed from the usual form of concert programmes in that it was entirely composed of two symphonies—Mozart's in G minor and Beethoven's "Pastoral" in F. Both works were performed with pleasure, yet the desirability of putting the two symphonies together on the same afternoon is not altogether clear. There is a good deal of musical substance in each of the two. The "too much" of symphonic music, if it came to the mind of any one, probably came in Beethoven's symphony. It would seem impossible to find that perfect utterance of Mozart's in any sense or in any place too much. It sounds to-day as much of a pure delight as it has in any of the 119 years that have elapsed since its creation—especially when it is played with so keen a sympathy and so full a grasp of its spirit as was the case yesterday. Dr. Muck presents it in anything but an academic light. He read it with freedom of tempo, with exquisite perfection of phrasing, with the balance and symmetry with which the composer conceived it. It had the note of passion and poignancy. The advanced thinkers in music to-day find in such music only a superior kind of wall paper designing, an arranging of tonal patterns, as opposed, for instance, to the Beethoven symphony that followed it on the programme, which mounts to higher things because it "interprets" something, and has a "poetic basis." But those surely are deaf ears that do not hear the poetry in Mozart's music, and who do not feel the interpretation it gives of something expressible only in terms of music, and not, therefore, the less real.

NEW YORK HERALD
(See other side.)
...ldress NOV 10 1907
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Boston Orchestra Concert.

The call of the quail and the note of the cuckoo, as well as the rumbling of thunder and the whispering of the brook, were imported within the vast spaces of Carnegie Hall yesterday, when the Boston Symphony Orchestra gave its first afternoon concert of the present season.

It was a strange programme which Dr. Carl Muck chose and conducted. There were but two numbers, and they were symphonies—Mozart's G minor and the Beethoven "Pastoral," the latter referred to above. Such a musical menu holds forth invitation to none but those who love music for music's sake.

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NEW YORK CITY
NOV 10 1907

Eine Besprechung der Boston Symphonie-Concerte in hiesiger Stadt wird bis auf Weiteres nicht mehr stattfinden, da die Gesellschaft es nicht für nöthig befunden hat, Einlaßkarten zu senden. Es ist sehr merkwürdig, daß Leute, welche so gute Musik machen, so wenig Taktgefühl besitzen.

Paper News
City Newark
Date State N J

Great Orchestra and Pianist.

The announcement that the Boston Symphony Orchestra, of which Dr. Karl Muck is the conductor, will give its first concert in this city Monday night, December 9, in the Krueger Auditorium, and that Ignace Jan Paderewski, the great Polish pianist, will give a recital in the same hall, Tuesday night, December 17, has resulted in Frederick N. Sommer, the local manager, receiving at his office, Broad street, many orders for reserved seats. As these and similar applications, when accompanied by checks or money orders, are filed in the order received, they will be filled on the day prior to the opening of the general sale at the Lyon Company's music warerooms, the advantage of profiting by such a system of disposing of seats must be apparent to all who wish to attend either of the concerts.

The fact that the Boston Symphony is seldom heard outside of Boston, New York, Brooklyn, Philadelphia, Baltimore and Washington, makes its appearance here the most notable event of the season

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...NOV 4 - 1907

BOSTON'S NEW CONCERT MASTER

Carl Wendling, the new concert master of the Boston Symphony Orchestra and successor of Prof. Willy Hess, has made a most favorable impression upon all those who have met him, and the feeling is that his coming will be in the nature of a decided acquisition to the orchestra. Although he is but thirty-two years old, his career has been most important. He is a pupil of Joachim, with whom he studied for three and a half years. He is an Alsatian and native of Strasburg. For four years he was the concert master of the celebrated Meiningen Orchestra when Fritz Steinbach, now of Cologne, was the conductor. From there he went to Stuttgart as concert master, which position he now holds, for he is in America on a year's leave of absence. Mr. Wendling was especially chosen by Hans Richter to be the concert master at Covent Garden at the special performances of Wagner "Ring" in 1903, 1904 and 1905, and since 1903 he has been concert master at the festival performances in Bayreuth. Mr. Wendling, in addition to his French and German, speaks most excellent English.

1884

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In view of the coming of the Boston Symphony orchestra on January 30, the first visit here for a number of years, a number have tried to recall the date of their last concert here. A music lover who saves all programs has given us two programs, one having no date, but Mr. Wilhelm Gericke being the conductor, it must have been between 1884 and 1889, his first term as director. There were three concerts given at this time—Thursday evening, April 15; Friday afternoon, April 16, and Friday evening, April 16, and were under the management of the Orpheus club. The soloists were Mme. Fursch-Madi, Mr. D. M. Babcock, Mr. Adamoski, Annie Louise Powell, Mr. Franz Kneisel and Mr. Fritz Giese. The other program bears the date of May 5, 1890, also under the auspices of the Orepheus club. The conductor was Arthur Nikisch, and the soloists were Mme. Steinbach-Jahns, soprano, and Mr. C. M. Loeffler, violinist. We give the program below as an item of interest:

Goldmark.....Overture, "Sakuntala."
Mozart—Aria, "Thou Mayst Learn to Hate Me," from "Die Entfuehrung aus dem Serall.
Mme. Steinbach-Jahns.
Solo—Symphonie Espagnole for violin and orchestra.
Mr. C. M. Loëffler.
Grieg.....Suite "Peer Gynt," Op. 46
Songs With Piano.
Liszt ..... "Liebeslust."
Brahms ..... "Lullaby."
Goldmark ..... "Die Quelle."
Mme. Steinbach-Jahns.
Schumann.....Symphony No. 1 in B Flat

We understand that Walter Damrosch and the New York Symphony orchestra will give another concert here, presumably on January 9. Their concert last season, a Wagner program, was a notable event.

The First Established and Most Complete Newspaper Cutting Bureau in the World

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There is a very lively interest in the Boston Symphony Orchestra concert which does not come until January 30. The reserved seats are being sent as fast as subscriptions come in and it is surprising how many people are choosing to take advantage of this excellent way of selecting their own seat. Each subscriber chooses his seat and if the one he has selected chances to be taken, the very nearest one to his choice is sent him; or, he may select from the plat himself. It is a most satisfactory arrangement.

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There is no concert of the season to compare with the Boston Symphony orchestra's in importance. Here is what many critics say is the finest orchestra in the world, not excepting the famous orchestras of Berlin, Leipsic, etc. Memorial hall ought not to have a vacant seat at this concert, which comes the evening of Jan. 30. The subscriptions are rapidly coming in and the tickets are sent by mail immediately on receipt of the subscription. A large crowd at this concert will insure an annual visit from this

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BOSTON SYMPHONY CONCERT CHARMS.

1884

Classical Programme, Admirably Chosen, Pleases Audience at Carnegie Hall.

By Reginald de Koven.

The somewhat novel programme of the concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon was admirably chosen, admirably brief, admirably classical and admirably played.

In these days, when the prevailing popular tendency is to clamor for and rush madly after a personality in matters artistic, as in other ways, when personalism emphasized to the last degree seems to be the open sesame to popular attention and favor, one must needs be a Boston Symphony Orchestra and a conductor of the eminence of Dr. Muck to tempt fate with so severely classical a menu.

The famous programme of Von Buelow—Part One, the Ninth Symphony; Part Two, the Ninth Symphony—recurs to one in this connection. But the programme yesterday was far less severe than this. Indeed, for the real music-lover and admirer of orchestral music of the highest type the programme possessed a charm, an artistic completeness wholly attractive and rarely satisfying. And the audience yesterday accepted it with every evidence of pleasure and entire appreciation.

Hearing this notable orchestra for the first time in several years and under its present delightful conductor, one brought, so to speak, a fresh ear to the proceedings, and the consciousness that the former feeling of complete artistic satisfaction always aroused by the work of this unrivalled organization was still there undimmed and undiminished; was eminently agreeable as showing that recollection was not at fault and that the glamour of the past did not belie the present. To say that this orchestra now plays up to its best traditions is to say all that can be said in praise of what may well be called the perfection of orchestral playing; where the orchestra, no longer a mere body of players, becomes a single magnificent instrument played on by its conductor with a master hand.

What more fitting to open a classical symphonic programme and strike the keynote of a classic mood than Mozart's G minor Symphony, with all its restless energy and gayety—not sorrow, as some commentators would have us believe—and the marvellous skill which makes it a monument of orchestral writing, a model of the highest type of pure classic music. The rendering was in all respects worthy of the work, the clarity and brilliancy of the last movement being especially noteworthy. And then, after a respectful pause, that wonder series of musical impressions, of tone pictures of poetic moods, known as the "Pastoral" symphony of Beethoven. One was in the country with the master, with its distance and perspective and the babble of the brook, the gathering clouds and storm and the after peace of the landscape, when Dame Nature, having frowned, once more smiled again.

Dr. Muck's reading, too, had all the charm with which a lover of nature invests his favorite sylvan scenes. Poetic, even fanciful, in his conception and treatment of this symphonic masterpiece, Dr. Muck brought out to the full the intense romanticism of the composer's thought and meaning without departing from the true classic feeling and repose. Here was programme music, the ideal music of its type, which suggests rather than attempts to baldly describe; purely subjective rather than objective. And yet the force of the storm was vividly realistic, and the delicacy and finish of nuance and phrasing throughout, especially in what serves as a scherzo, formally speaking, were simply not to be surpassed.

One could not help thinking, after listening to the effects wrought by the master hand of the greatest composer the world has known, what Beethoven could have done, would have done with the resources of a modern orchestra at his command.

A rarely enjoyable concert, where one could not help thinking that the personal note struck by a soloist would have broken the charm and destroyed the spell wrought by the perfect union of the creator and the interpreter. And why is there but one such orchestra in this country, and that is Boston, not here?

...NEW YORK...
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The Boston Symphony Orchestra appeared in the Baptist Temple, Brooklyn, last Friday evening. The programme included d'Indy's "Wallenstein Trilogy."

blished: London, 1881; New York, 1884

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New York Tribune.
154 Nassau St.
Date NOV 10 1907

MUSIC.

A DAY IN OPERA AND CONCERT.

The Boston Orchestra gave its second concert at Carnegie Hall yesterday afternoon, Mr. Richard Buhlig gave his first recital at the same time in Mendelssohn Hall, and "Carmen" had a repetition at the Manhattan Opera House. In the evening a new tenor belonging to Mr. Hammerstein's forces effected his entrance on the American stage in "Il Trovatore" and Jan Munkaczy, a violinist, presented himself as a candidate for public favor at Mendelssohn Hall. Enough music for any community, save one with an appetite at once as capacious and as indiscriminating as that of an ostrich. The programme of the Boston Orchestra presented Dr. Muck, the director, in what appeared like a gracious mood after the affliction of Thursday evening. It consisted of two symphonies only—Mozart's in G minor, the sunny thing in which Schubert is reported to have said one night, "Hear the angels singing," and Beethoven's "Pastoral." Memories of Thursday would have sufficed to close the mouths of the querulous disposed to ask, Why two symphonies? had the two audiences been made up of the same people. As it was, the loveliness of the music and the perfection of the performance won an indulgence for the conductor, who did one of those whimsical things that conductors have occasionally permitted themselves to do since they became so tremendously significant an element in our musical life as they are now. Bless us! what a change since Haydn sat at a harpsichord and gave a simple indication of the tempo in each movement of his symphonies, and let the orchestra, under the leadership of the principal violin, do the rest! And that was not long before Mozart's angelic voices first sang or Beethoven ventured to delineate the feelings inspired by country scenes and, incidentally, little touches of the scenes themselves. But "men are only boys grown tall; hearts don't change much, after all." The listeners in Carnegie Hall yesterday enjoyed the old music as if a century's sophistication had left them untouched, as it had the reading of Dr. Muck. Rapturous applause filled every pause, and, had the conductor felt inclined, he might have repeated Mozart's Minuet and been amply justified. Beauty was spread like a benediction over all the music.

The New York Press
NEW YORK CITY.

Would that Dr. Muck always could dispense with soloists at the Boston Symphony concerts, as he did on Thursday night and yesterday afternoon, if only that one might not miss one moment of the enjoyment his own interpretative genius gives! Every instant of yesterday's programme was irresistibly delightful; every bar played by the almost perfect orchestra under Muck's moulding hands brought a moving message.

If Mozart's familiar symphony in G minor ever had a more sympathetic, lucid and straightforward reading in this city, when was it? If conductor ever brought out more eloquently the underlying spirit of Beethoven's "Pastoral" symphony, revealing so potently the emotional background of this descriptive work, who was the conductor? Muck's interpretations were revelations in musical analysis and reconstruction, and a big audience applauded his achievement and that of his men.

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Boston Symphonie-Orchester.

Das erste Nachmittags-Konzert der Bostoner lockte gestern eine so zahlreiche Menge von Kunstenthusiasten nach Carnegie Hall, daß selbst die mit Recht so unbeliebten Stehplätze im Nu vergriffen waren. Allerdings enthielt das Programm keine so schwer verdauliche Speise, wie es Bruckner's unvollendete Neunte ist, sondern zwei Werke, die auch dem Aermsten im Geiste gefallen müssen, nämlich Mozart's allerliebste Symphonie in G-moll und Beethoven's Pastoral-Symphonie. Wer an diesen beiden Meisterdichtungen kein Gefallen findet, der darf dem Konzertsaal ruhig fernbleiben. Im Mozart'schen Werke fand natürlich der liebliche Andante-Satz den herzlichsten Beifall, während bei Beethoven's Sechster schwer zu sagen ist, ob die Zuhörer beim Vogelgezwitscher, oder beim Gewittersturm oder beim abgeklärten Finale mehr aus dem Häuschen geriethen. Unter Dr. Carl Muck's Leitung kam Alles so wunderbar, so einzig exakt und klangschön heraus, daß die Kritik mit großem Vergnügen die Waffen streckt.

1884

From NEW YORK WOR...
Address ...
Date NOV 10 1907

This week will be rich in musical offerings. On Thursday night the first concert of the Russian Symphony Orchestra will be given in Carnegie Hall; Friday afternoon comes the first concert for the season of the Philharmonic Society; Saturday afternoon there will take place a concert by the Boston Symphony Orchestra, and Saturday evening the Philharmonic again, all these concerts to be given in Carnegie Hall.

...NEW YORK TIME...
NOV 10 ...

THE BOSTON ORCHESTRA.

Symphonies by Mozart and Beethoven Make Up the Afternoon Programme.

The Boston Symphony Orchestra gave its second concert yesterday afternoon, as it did the first, without the help of a solo performer, and the programme also further departed from the usual model of concert programmes in that it was composed entirely of two symphonies—Mozart's in G minor and Beethoven's "Pastoral" in F. Both works were heard with pleasure, yet the desirability of putting the two symphonies together in one afternoon is not altogether clear. There is a good deal of musical substance in the two. The "too much" of symphonic music, if it came to the mind of any, probably came in Beethoven's symphony; it would seem impossible to find that perfect utterance of Mozart's in any sense or in any place too much. It sounds to-day as much of a pure delight as it has in any of the 119 years that have elapsed since its creation—especially when it is played with so keen a sympathy and so full a grasp of its spirit as was the case yesterday. Dr. Muck presents it in anything but an academic light. He read it with freedom of tempo, with exquisite perfection of phrasing, with the balance and symmetry with which the composer conceived it. It had the note of passion and poignancy. The advanced thinkers in music to-day find in such music only a superior kind of wall paper designing, an arranging of tonal patterns, as opposed, for instance, to the Beethoven symphony that followed it on the programme, which mounts to higher things because it "interprets" something, and has a "poetic basis." But those surely are deaf ears that do not hear the poetry in Mozart's music, and who do not feel the interpretation it gives of something expressible only in terms of music, and not, therefore, the less real.

NEW YORK HERALD
(See other side.)
Address ...
Date ...JUL...

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Paper News
City Newark
Date State N J

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The New York Press
NEW YORK CITY.
NOV 11 1907

SONGS AND SINGERS.

Little as the public may be aware of it, the most important incident last week in the musical world of this city was not the opening of the Manhattan opera season but the first performance of Bruckner's Ninth Symphony. It was the only significant novelty of the season as yet in its infancy, and it is likely future chroniclers will reckon the performance as of great prominence in the musical history of New York. Yet what sort of reception did this great work of a great man receive from a Boston Symphony audience? Frigid indifference describes only feebly the greeting the crowd of refined men and women in Carnegie Hall thought fit to give, and calculated malice only mildly suggests the attacks aimed at it from critical quarters which it is unnecessary to specify. Of course, we did not expect that an audience made up in great part of subscribers for fashion's rather than music's sake would grow enthusiastic on first hearing Bruckner's long and profound score; nor did we hope even faintly that purblind writers, accustomed to hide esthetic myopia in cunningly prepared cuts and thrusts, would cast aside their armor, sheath their swords and for once encourage the admittance of new light. But could not one reasonably entertain a little hope that Dr. Muck's gentle auditors would appreciate slightly the importance of the occasion and show their gratitude, at least in the form of politeness, to him and his orchestra for unselfish labors? Isn't it proper, not to say imperative, to make objection when journalistic influence, instead of counteracting such indifference, encourages it in an effort to keep our public in utter darkness?

"There is no reason why criticism should close its mouth in the presence of this work," some one said. Nor is there any special reason, we may add, why somnolence should conceal yawning jaws from the public, though shame might well interfere with such an exhibition. But is there not cause for complaint when attempts are made to retard progress in musical appreciation by an aggressive policy that bears the marks of abuse rather than criticism? We may feel discouraged when men who should be leaders in public taste see fit to describe Bruckner's symphony as a "desert," to write of the first movement as "acidulous," of the wonderful adagio as a thing to invite "darkness and slumber," and of all three movements as "sorry and depressing companions to the thoughts of Bach and Beethoven, with which they were associated." We may be amazed to see Bruckner's music characterized as conceived "in the sterility of an emotionless love," as sprung from a "fancy, pallid, intellectual anæmic." We may stand dumfounded at such an assertion as this: "If ever there was a symphony built up by rule of thumb, no less rule of thumb because it is that of a master technician, this is one. In invention of theme it is scarcely worthy of discussion, because when it presents a really pregnant thought, that thought is not original." Still, every one has a right to his opinions, however absurd they may be, and no strictures can be made on loud proclamations of dullness and apathy. What we decry is the spirit of spiteful antagonism to musical progressiveness which shows itself in such utterances as these: "Why Dr. Muck should have exacted a penance from his subscribers at the first concert of this year's series by the Boston Symphony Orchestra it would be difficult to explain. To endure it was sufficient; there is neither desire nor energy left for the inquiry. Few of the subscribers were prepared for the blow." Again: "Let the performance pass into the limbo of all sad things with a fleeting record of impression." Again: "One could well fancy last night that he heard the auditors saying with one accord: 'We are sorry that this earnest and hard-working person died before he wrote the last movement, but, nevertheless, we wish that, since this had to happen, it had happened before he wrote the first.'" And what are we to say to this evident attempt at blocking Dr. Muck's laudable desire to present novelties: "We trust that Dr. Muck will spare this public further hearings of Bruckner's demonstrations of thematic theorems with corollaries on harmonic coefficients. There is enough beautiful music to provide New York with entertainment less narcotic. Let these learned proclamations be reserved for the academic considerations of the Bostonians."

The story is an old one. Wagner encountered the same obstructionist spirit right here in New York, and, it is interesting to note, from at least one of the writers who since then has attacked many others, including not only Bruckner, but even Brahms. Let us see: On December 1, 1886, "Tristan und Isolde," now generally acknowledged to be one of the greatest works of art the world has known, was presented here for the first time. On the following morning the critic of the Times, who now writes for another newspaper, published an article under these headlines: "First performance in America of a work not wanted outside of Germany, and not too often there. Beginning of the end of the craze for symphonic music in the opera." Looking through the body of the document we find some of the composer's motives described as "shapeless, unsuggestive and wholly arbitrary in their significance," reference being made also to certain "too infrequent melodious bits in the accompaniment." The critic even ventured to assert it would be absurd to proclaim that the first production of "Tristan" would be likely to be attended with consequences of unusual moment. He made this scorching comment in a burst of prophetic pride: "We would not be surprised if Wagnerism * * * had said its final word in New York." We need not expose further this critic's attitude toward Wagner in the days when many other persons were as indifferent toward the great composer as they now are toward Bruckner. Nor need we point out in detail his treatment of every novel expression of musical genius within the last twenty years, including the works of Wagner, Brahms, Bruckner, Strauss and Debussy. Only let the public take warning and look ahead, regardless of critical croakings. Bruckner's symphonies will come to their own, even in New York.

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NOV 11 1907

THE BOSTON ORCHESTRA PLAYS TWO SYMPHONIES.

The Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon delighted a crowded house by its playing of Mozart's G Minor symphony and Bethoven's Pastoral symphony. Dr. Karl Muck led his men through both with unobtrusive but masterful direction and control, and they played with all the beauty of tone, the precision, the sonority and delicate shading for which they long have been famous. For the dulness of Bruckner's ninth symphony Thursday night, Dr. Muck was forgiven in the sweetness and light of the Mozart work and the eloquence of Beethoven's.

There was no soloist and no other number. Attention has been called to the novelty of giving two symphonies at a single concert, but Mr. Henderson has pointed out that at a concert in the old Chickering Hall many years ago by this same orchestra under Nikisch, the programme consisted of three symphonies by Haydn, Mozart and Beethoven.

From .....
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NOV 1907
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THE BOSTON ORCHESTRA.

A Programme of Two Classic Symphonies and No Soloist Pleases Well.

Having come safely through the Bruckner desert, the Boston Symphony Orchestra at its first matinée in Carnegie Hall yesterday afternoon paused for refreshment at an oasis of real music. According to the preliminary pronouncements Dr. Muck approached with some timidity what he regarded as the dubious experiment of performing two symphonies in succession and permitting the rest to be silence. What a pity some one did not tell him that long, long ago in the old Chickering Hall Arthur Nikisch, conducting this same orchestra, performed a programme of three symphonies, Haydn, Mozart and Beethoven, and that most auditors called him blessed.

The numbers played yesterday were Mozart's G minor symphony and Beethoven's "Pastoral." Old and beloved acquaintances as these two compositions are, they preserve in the presence of strutting and overdressed moderns a lovely freshness and an ever new charm. Certainly they cannot fail to give delight when they are played with such opulent sonority, such solid and velvety tone, with such a nice balance of parts and with such a beautiful gradation of accent as Dr. Muck and his musicians brought to their interpretation yesterday.

The gentlemen of Boston played like virtuosi. For the instruction of conductors and managers it must be recorded that despite the fact that there were no exciting novelties on the programme and that there was no solo performer the audience packed the house.

BOSTON EVENING TRANSCRIPT,
MONDAY, NOVEMBER 11, 1907

Dr. Muck made a programme of two symphonies for the second concert in New York of our orchestra on Saturday afternoon last—Mozart's in G minor and Beethoven's "Pastoral," both played here last month—and again the reviewers are hearty in praise of the transformed orchestra. "Certainly," writes Mr. Henderson, for example, in the Sun, "they (the two symphonies) cannot fail to give delight when they are played with such opulent sonority, such solid and velvety tone, with such a nice balance of parts and with such a beautiful gradation of accent as Dr. Muck and his musicians brought to their interpretation yesterday. The gentlemen from Boston played like virtuosi." Tonight the orchestra gives a concert in Waterbury, Conn., returning to Boston Tuesday morning.

Apropos, the management of the orchestra has materially decreased for the current season the number of these concerts in minor cities of New England. The men take kindly to the monthly journeys to New York and the cities to the southward and to the week of concerts, in January, in the West. They have long disliked the occasional concerts in the cities within fifty or a hundred miles from Boston whither they had to go in an afternoon and return late in the evening. Dr. Muck, in turn, was not eager for such excursions, and so the number of them has been lessened.

NEW YORK EVENING TELEGRAM
(See other side.)
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NOV 11 1907
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Boston Symphony Concert, Carnegie Hall.

IT would be a soulless person who could find fault with the concert given by the Boston Symphony Orchestra on Saturday afternoon at Carnegie Hall. It is difficult to do it justice without falling into the schoolgirl fashion of superlatives.

The word "conductor" doesn't fit Dr. Karl Muck. He is a "Music Meister." Intellectual, accurate, reposeful—but intense—and fiery with a fire which glows but never flares. The orchestra in his hands is like an instrument played by a master.

Mozart's Symphony in G minor was played first. This is one of the most serious of the forty-odd symphonies of Mozart. It is almost melancholy in its seriousness and leaves one in a thoughtful mood.

The Beethoven Pastoral Symphony, which formed the second part of the programme, is one of the most familiar ones. Although it claims to be a simple story of shepherds and country folk, with a thunderstorm for a climax, it is much more than that. It is life and love and tragedy. The four movements have the same connection and inter-dependence that we find in a great drama. We lose sight of the technical side of music and are face to face with a great idea.

The first movement was characterized by great smoothness, the second by great finesse, the third by marvellous strength, the last by a poignant sweetness.

SATURDAY, NOVEMBER 9, 1907
BOSTON EVENING TRANSCRIPT

Brahms's symphony in D major, the lighter, serener and idyllic successor to the first—is the chief item on the programme for the next Symphony Concerts. Dr. Muck's performance of the first, last autumn was one of the remarkable achievements of his first weeks. Recollection of its understanding, beauty and power still linger and whet anticipation to hear him conduct in the second, different as it is in mood and expression from its predecessor. The other purely orchestral number is a new overture, played for the first time in America, "Christ-Elflein," by Carl Pfitzner, a composer, conductor and teacher of repute in Berlin. Dr. Muck heard the overture, which is of fanciful cast, at one of the musical festivals last summer in Germany and found it interesting enough to warrant performance here. Between these two pieces Mr. Paderewski reappears here for the first time with orchestra, taking the piano part in Rubinstein's concerto in D minor—the concerto that he chose for his first appearance in Boston sixteen yea... ago.

BOSTON JOURNAL—NOVEMBER 9, 1907.

It is only fair to presume that the next Symphony concert will be of more than ordinary interest, because Dr. Muck has placed on the program Brahm's second symphony in D major. Those who remember the superb rendering he gave to Brahm's first symphony last year will look forward to the performance of this lighter and more joyful work with great eagerness. On the same program will be another of the season's novelties, Pfitzner's overture, "Christ Elflein." The soloist will be Paderewski, who will play Rubinstein's concerto in D minor No. 4.

The Longy Club is to give its usual quota of three concerts during the season, the dates being Monday evenings, Nov. 18, Dec. 30 and Feb. 10. The roster of the club is the same as last year, the flutes being Messrs. Daneil Maquarre and Arthur Brooke; the oboes Messrs. Longy and Lenom; the clarinets, Messrs. Grisez and Mimart; the horns, Messrs. Hain and Lorbeer; the bassoons, Messrs. Sadony and Helleberg; the pianist, Mr. DeVoto. Subscription tickets, with reserved seats, are now on sale at Symphony Hall, the price being $4. Mr. Longy has placed three novelties on his first program: A nonetto, by Gustav Schreck; a quintet, by Alberic Magnard, and a suite by Jules Mouquet.

TRANSCRIPT, NOVEMBER 8, 1907

Last night, for the first time in the current season, the Boston Symphony Orchestra played in New York, and Bruckner's "Unfinished" symphony, heard here at the concerts of last week; Beethoven's first "Leonora" overture, which accompanied the symphony in Boston; and Bach's suite in B minor for flute and strings, first played under Dr. Muck last winter, made the programme. The conductor and the band were warmly received, but the audience, by all accounts, sat rather impatiently under Bruckner's music. The reviewers in the New York newspapers this morning have little admiration for it; but—what is more to the point for us in Boston in view of the recent changes in the personnel of the orchestra—they have the same praise for the band as an expressive instrument that they have bestowed upon it for years. "It remains only to be said," Mr. Henderson ends his article in the Sun, "that Dr. Muck conducted last night with his unfailing insight and that the orchestra, though disclosing some important changes in its ranks, played like the Boston Symphony Orchestra." "It returns again," pursues Mr. Aldrich in the Times in similar vein, "under the direction of Dr. Muck, who has impressed an individual quality of his own upon its performances. It returns also with a larger number of new faces in its ranks than has been the case at the beginning of any other season, but its beauty of tone, its pliancy as an instrument in the hands of its conductor, its skill and finesse in executing his wishes, are as they have ever been. . . . Bach's suite was played with splendid muscularity and vigor, with delicacy and poetical feeling—not, it may be said, with absolute perfection of ensemble."

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Carl Wendling, the new concert master of the Boston Symphony Orchestra, made his American debut as a soloist at the last pair of Symphony concerts. Mr. Wendling created a favorable impression, giving a thoughtfully conceived and highly finished interpretation of Brahms' concerto. His tone, according to H. T. Parker in the Transcript, was clear, arm, undulating and sensitive, although Mr. Wendling lacked the compelling magnetism of a stirring virtuoso.

he is abroad on a year's leave of absence, and his place is temporarily filled by Mr. Carl Wendling, a young violinist who has had a most distinguished career in Germany, and who is ranked among the three or four great concert-masters in the world.

Of course Dr. Muck will play some new music here, although in three programs he is very limited in this respect. The novelties will be chosen from the list he has prepared for Boston, which includes new symphonies by Hadley and Bischoff, d'Indy's "Wallenstein" symphonic trilogy, Max Reger's variations; Noren's variations; Bossi's intermezzo Goldoniani; Charles Martin Loeffler's new work for orchestra and piano, "A Pagan Poem"; Ernst Roehe's symphonis poem "Taormina," and a number of others of equal interest.

Madame Olga Samaroff is already known in Providence as a pianist of more than usual brilliancy and musicianly merit, and it is at the request of a considerable number of the orchestra's subscribers that she is to be soloist at the first concert. Her previous engagements in Providence have won her a host of friends, and her return will be more than welcomed. Carl Wendling is decidedly a big violinist in all the meaning of the word, and at his debut in Boston when he played Brahms' concerto, he made a most favorable impression, and was received with much enthusiasm. Rudolf Ganz is one of the most scholarly and interesting of present day pianists, a man who has already made a great reputation, and who is certain to make a still greater

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BOSTON SYMPHONY ORCHESTRA

The Boston Symphony orchestra will be at Infantry hall Tuesday evening, Nov. 19th; Tuesday evening, Dec. 31st, and Wednesday evening, Feb. 12th. The public sale of season tickets for the concerts will open Monday morning at Steinert's music store, 327 Westminster street. Prices, as in the past, for the series of three concerts, will be $4 and $5, according to location.

At all concerts there will e a distinguist soloist. Madame Olga Samaroff, the brilliant pianist appearing at the first, and the other two will be Carl Wendling, concert-master of the Boston Symphony orchestra, and Rudolf Ganz, one of the greatest of the younger pianists now before the public.

As last season was the best from every point of view that the Boston Symphony orchestra has ever enjoyed in Providence, there is every reason to believe that the coming series of concerts will be even more successful. As is generally known, Dr. Muck is again the conductor of the orchestra, having received from the German emperor an additional leave of absence of one year, and while nothing has been done toward fixing the conductorship for next year, it is the hope of the management of the orchestra, as well as of all the orchestra's friends that Dr. Muck may be retained for another period. Few personalities have made a more profound impression upon the musical life of this country than this distinguished German, who is at the head of America's greatest orchestra.

Prof. Willy Hess will not be at the first

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LARGE AUDIENCE AT SYMPHONY CONCERT

FAMOUS BOSTON ORGANIZATION IN SPLENDID PROGRAM.

A Revelation Even to Those Who Had Heard It Before—Carl Wendling's Delightful Rendition of the Brahms Violin Concerto—Dr Muck's Conducting and Its Results.

Heer is the queen of Fairye,
With harpe and pype and symphonye
Dwelling in this place.

It was indeed a "symphony" concert Waterburians listened to last evening at Buckingham Hall. A symphony is not alone "a harmony of sounds agreeable to the ear"; there are symphonies of arrangement and detail as well, and it can be truly recorded that the concert given by the famous Boston orchestra, under the baton of Dr Muck, with the orchestra's eminent concert-master, Mr Wendling, as soloist, was a symphony in its broadest meaning.

The orchestra, than which, in America, there is none more highly schooled, interpreted the great themes of the program with an authority that held the audience in rapt attention from the first note of the overture to the final echoing of the symphony; the violinist, a master of his instrument, and a scholar in his profession, added his quota of harmony and the program, with no number jarring, rounded the entertainment in such manner as to make it memorable in the annals of Waterbury's musical activities.

The audience was a *brilliant* one; and so emphatic was the support given this serious musical undertaking there can be no doubt left in any one's mind that Waterbury is ready and eager to sustain real musical art within her borders, and the Music League deserves unbounded commendation for its work in building so high a standard of music as to bring discriminating music lovers here from all parts of the state.

Extended analysis of the program is not called for in this review as the analytical notes written by Philip Hale have given the theme, or story, of each of the numbers. These program notes, by the way, show their writer's consistency in his opposition to detailed analysis of the sentiment or story of instrumental music. If our memory serves us right, not many seasons ago, it was this same learned and useful critic, who told us (with extreme irony) that the analytical program was a silly piece of business. Notwithstanding such high authority to the contrary, with the desire for true musical understanding on the part of laymen, it can hardly be gainsaid that explanatory notes are an essential part of any serious musical program.

We are not concerned with the fine discrimination so often dilated upon between the particular "styles" of the leading orchestral conductors. Dr Muck may be a great reader of Beethoven; Satonoff may be more bizarre in his interpretations of the music of the North; and another master may endeavor to give us a deeper insight into Wagner. These speculations may serve the purpose of making copy; they may even be useful in carrying performer and auditor more deeply into obscure motives, but we must be hypercritical if content does not follow sound and authoritative interpretation. Dr Muck is everywhere acclaimed a great conductor because his readings are sound, because they are truthful, because they rely upon a knowledge of the theory of the structure he is exhibiting.

Besides a broad knowledge of instrumentation and the art of the conductor in its highest sense. Dr Muck possesses a scholarly mind which gives to the orchestra under his baton an authority which not alone enchants the senses but which satisfies the observing mind as well. This was illustrated many times last evening in the masterly way he carried his hearers through the Schumann Overture. The themes were developed consciously—not once was there a suggestion of the lack of definite purpose. Dr Muck is a great conductor; not because of an idiosyncrasy, not because of anything sensational or bizarre, nor does he violate settled traditions regarding tempi; he is a great conductor because of great mental powers. It was intellectuality, pure and simple, that led his auditors, captivated through phrase after phrase of the Schumann work, with the wish, more than once fulfilled, that he would let some harmony persist—that he would keep a grip on it so to speak—until its last echo died within us.

The orchestra was a revelation, even to those who had heard it often. One cannot conceive more perfect attack, more finished phrasing than was listened to last night. And the grouping of wind and string instruments was marvellously planned. The rich sonorous voices of the blending tones of the second violins, violas, trumpets and horns was a performance that incites rhapsodic comment.

The great joy of this magnificently schooled orchestra lies in the fact that its conductors have been men of deep and broad temperaments, with which has been combined a mental grasp that appeals to the intellect of its audiences. So long as Boston can secure such conductors, there can be no question of the place this great orchestra will hold in the minds of those privileged to hear it.

Probably in none of Schumann's work is his great characteristic, introspection, more clearly evidenced than in his "Genoveva Overture." The interweaving of melody and harmony, calls, at times, for the utmost of penetration to follow the motive, especially when into a legato phrase is sometimes introduced a seemingly foreign rhythm that startles the hearers until its meaning is caught. The piece has the warmth and temperament of the poet and often displays the deeper introspectiveness of the philosopher. Especially noticeable is Schumann's personality throughout; a personality as dominant in nearly all his works as is found in either Chopin or Wagner. It may be true that the story of the unhappy Genevieve is not clearly or interestingly enough portrayed in the opera to maintain it in public performances, but what Schumann has given to posterity in the beautiful overture rewards him for the work as a whole. The manner in which the last phrase of the finale was played left the audience thrilled as though some sublime spirit has for the moment taken captive the emotions. There can be little doubt this composition will remain for a long time in the repertoire of leading orchestras.

The general impression that the overture form is a more happy vehicle for expression of the musical charm of a story or incident might with equal truth be said of the concerto. The lights and shades of the Brahms theme—if theme there is in the op 77 concerto—are brought out in greater abandon than would be possible within the limitations of the closely defined structure of the symphonic form. As there are yet many well informed music lovers to whom Brahms's music makes little appeal, the contrast of this number last evening provided opportunity for further study of this modern composer. There is no doubt Brahms's best known compositions are unusual in general treatment, though we cannot find that he has created much that is new in form. That he caught the poetic spirit, however, is undoubted and the surpassing loveliness of the clearly defined song in the adagio movement of this concerto should satisfy all lovers of beautiful melody.

The concerto demands, in unusual degree, natural temperament and most highly developed technic in its interpreters and Mr Wendling's playing of the difficult work thoroughly convinced his audience of the breadth of his virtuosity. In the development of the early theme the violinist's tone was sonorous in almost ravishing degree. Throughout the varied tone picture of the piece Mr Wendling showed a susceptibility to the composer's intent seldom heard. In the tremendous sweeps of the bravura passages there was no falling away from the utmost demands of the piece technically and in the tender, singing melodies, especially in the famous cadenza, the reserve and delicacy of the performer's art were exquisite. The tingle of pure delight which followed the closing bars of the finale left only one desire: We would like to hear Mr Wendling in a recital, with just a piano for sympathetic accompaniment. The orchestral background is fitting for the seriousness of a composition of this character and one is swept away by its grandeur, but with an artist of Mr Wendling's stamp there lingers the desire for the more intimate acquaintance afforded by the recital. Mr Wendling left his hearers grateful for a half hour of unalloyed joy.

Mendelssohn's most ardent admirers will admit that the Scotch "symphony" is misnamed, as nowhere in the composition is there consistent adherence to symphonic form. The symphony, in its technical meaning, is the well-defined and symmetrical development of three or four movements into a rounded and inter-related whole. "A Scotch Fantasie" would have been a truer name for this magnificent composition but, as Philip Goepp tells us, a name cannot damn a piece and all who are blessed by hearing this work care nothing for the limitations of a name. In none of Mendelssohn's compositions is there greater display of his "wealth of fine thought," interwoven with melodies of such divine beauty. The catholicity of the man is well known and this composition stamps him also as just as broad in his receptivity to art impressions in contrast to the atmosphere in which he was schooled. Mendelssohn was distinctively German, and this work, so consistently Scotch throughout, is a monument to his intellectual grasp of his theme. One tune follows another that is pure Scotch—from the bold chant of the clans, with its oboe obligato; through the songs of the heather, and the music of the fireside, the grim old ballad of the warrior, the pipes and clogs and reels of the merrymakers, purely lyrical chants, and the plaintive melodies of the hillside—all are Scotch, so splendidly Scotch—and all written by a German. And most of all, the real marvel of the piece (some commentators have said, the real beauty and strength of the composition) is the subtle portrayal of the Celtic humor and Celtic pathos introduced successively and with most vivid truthfulness.

It is the Celtic pathos here and there that exhibits the composer's unconscious genius; especially in the adagio movement. Here the subjective poetry of the art is dominant and we are led to speculate upon the subjective influence of music; upon its symbolism and the reaching out of the spirit for intangible ideal. It cannot be out of place here to quote the lines of the great philologist, Max Mueller, in whom the spirit of music found the truest of abiding places:

"It may be that I have given too much time to music, but what would life have been without it? I do not like to exaggerate or say anything that it not quite true. Musical ear grow sensitive to anything false, whether sharp or flat. But let us be quite honest, quite plain. Is there not in music, and in music alone of all the arts, something that is not entirely of this earth? Harmony and rhythm may be under settled laws; and in that sense mathematicians may be right when they call mathematics silent music. But whence comes melody? Surely not from what we hear in the streets or in the woods, or on the sea shore; not from anything that we hear with our outward ears and are able to imitate, to improve, or to sublimize. Neither history nor evolution will help us to account for Schubert's "Trockne Blumen." Here, if anywhere, we see the golden stairs on which angels descend from Heaven to earth, and whisper sweet sounds into the ears of those who have ears to hear. Words cannot be so inspired, for words, we know, are of the earth, earthy. Melodies, however, are not of this earth, and the greatest of musical poets has truly said:

Heard melodies are sweet, but those unheard are sweeter."

JOHN W. KEYES.

WATERBURY EVENING DEMOCRAT.
TUESDAY. NOVEMBER 12. 1907.

HIGH CLASS MUSIC

Boston Symphony Orchestra Held a Delighted Audience.

The Boston Symphony orchestra, recognized as the finest of its kind in the world, with Dr Karl Muck as director, made its first appearance in this city last evening and at the Buckingham Music hall was greeted with perhaps the most representative audience that has ever assembled in Waterbury. The gathering was much larger than the average attendance at concerts, especially of such high priced nature. The concert, as far as the orchestra was concerned, as a triumph, moreover it was a source of pleasure to the Music league to perceive that its efforts to bring high class artists to this city were appreciated, for the receipts more than equalled the cost of having the celebrated orchestra here.

The Boston orchestra is indeed a wonderful organization! With a director most conservative, and who apparently is most joyful when leading the worthy aggregation of musicians, the orchestra moves with a smoothness that you would think almost impossible, when the number of the orchestra and the difficult renderings are considered.

Although as much attention is given to one part of the orchestra as another, it seemed last evening as though the violins could not be improved upon. The passages which would bring out the flaws of less skillful musicians as regards technique and tonal quality, were passed with an ease and excellence that could not fail to make the admirers of violin music feel enraptured. But if the violins were sure to be make one enthuse, what can be said of the violas, 'cellos, basses, horns, wood winds, oboes, clarinets, in fact the whole orchestra? Let it be said they were on a par with the violins.

But the orchestra itself did not win all the plaudits during the evening; indeed, it was Carl Wendling, the brilliant violinist, who made his second appearance in this country last evening, (his first being in Symphony hall, Boston, last week,) that received the ovation last night. But this does not mean that the audience enjoyed the soloist better than the orchestra. On such occasions it is always the soloist that is the recipient of the heartiest applause after the rendition of a pleasing number. Although yet young, being only 32 years of age, Mr Wendling was concert master at the Royal Court theater of Stuttgart and the regularly established concerts of the Court orchestra before he came to this country. He was granted a year's leave of absence, and will resume his work on his return to his native country.

Of course it was in Brahms' Concerto in D major, for violin and orchestra, that Wendling shone last evening. Although he had ample opportunity in the first two movements of the concerto, it was really in the finale that he was at his best. He does not make much work of his playing and the manner in which he took the florid running passages in the finale was indeed worthy of praise. Other compositions would undoubtedly have given the soloist a chance to display what might be termed brilliant playing, but the concerto was such that the audience had an excellent opportunity of beholding the ability of Wendling. The artist was recalled again and again, the audience hoping for an encore which did not come.

Schumann's overture, "Genoveva," the opening number, was well played and fairly well received. The music is never dramatic and the overture has been a huge success when played before the public.

[illegible] No 3 in A [illegible] students of music and was perfectly rendered by Dr Muck's instrumentalists, it is almost safe to say that Brahms' Concerto in D major, the second number on the programme, was as enjoyable, if not more so, than the symphony itself. Perhaps the cooperation of Mr Wendling made the audience appreciate the concerto more than the symphony. Although all three movements of the concerto are pleasing, the second, or adagio, was to the writer as enjoyable as any other passage during the evening. The first movement of a pastoral character is taken up by the 'cellos, bassoons and horns and the development is carried on by the full orchestra in harmony. The wood winds and strings play a prominent part, while the violin solo gives an effect that is good to hear. The unaccompanied cadenza tended to show what Wendling is capable of. The second movement is in the nature of a romanza, with enough dash in it to make it interesting to all who appreciate good music. The finale is a rondo in D major and is a fitting ending to a very intersting number.

Mendelssohn's "Scotch" symphony is purely classical and to be fully appreciated you must be well versed in the art of music; that is the reason the symphony has never become popular. It is in four parts, which in compliance with the intention of the composer are played consecutively without pause. This, as one critic remarked, does not give the audience time to breathe. When the symphony was first given in Boston one paper donated two lines to the orchestra and forty to Sivori, the violinist who appeared with the orchestra. The symphony is founded upon the story of Mary Stuart and David Rizzio. The symphony is purely "Scotch" although at times the music does not seem of the bonnie briar land. The Scottish dances in the second movement were exquisite and when brought out by the full orchestra were charming. The fourth movement is also for the delectation af an audience, and the orchestra has much hard work in this movement. The music is at times very slow, but then again goes with a very fast movement, so rapid, in fact, that the musicians have all they can do to keep pace with their director. The symphony is without doubt one of the best of compositions for an orchestra to show its true worth. But even with the Boston Symphony orchestra the composition seems a trifle long and very close to the "too classical" line. As stated before, the classical students undoubtedly sighed with regret because the number was not longer, but there were many in the audience who were not of the same opinion. The symphony, for the reason that is played consecutively, and is relished by students, is not likely to be ever fully appreciated by such an audience as that in the Buckingham last evening. But the orchestra and programme deserve all the good things that can be said of it. The Boston orchestra is something out of the ordinary and the audience would have been disappointed if they had not rendered some such composition as Mendelssohn's.

Last night's concert showed plainly that the music going public of Waterbury is desirous of the best in the musical world. Although early last week it looked as though the Music league would not make expenses, they knew by the sale of the past few days that the concert would bring even more than they hoped. The gallery of the hall was sold out early in the week and down stairs was well filled, although there were some empty seats. There should have been none.

The orchestra and their leader had nothing but praise for the reception tendered them in this city. Dr Muck, Manager Comee and several of the orchestra were entertained at The Elton after the concert. The orchestra left about midnight on a special train of Pullmans for Boston, where they will rehearse this afternoon for the next concert in that city.

WATERBURY REPUBLICAN, NOV. 12, 1907.

BOSTON SYMPHONY ORCHESTRA HEARD BY BIG AUDIENCE.

Dr. Karl Muck and His Men Play to Assemblage of Appreciative Auditors in Music Hall—Carl Wendling Pleases by Artistic Excellence in Brahms's Violin Concerto.

Delightful Rendering of Mendelssohn's "Scotch" Symphony by Famous Band—Critical Review of Concert—Its Notable Features—Financial Success Scored.

Welcomed by an audience which in brilliancy and appreciative enthusiasm has seldom been equalled and surely never surpast in the history of the city, the Boston Symphony orchestra, world-famed and deserving of the best reception that could possibly be accorded it, made its bow to the Waterbury public last night. Music hall in The Buckingham has already in its comparatively brief history witnest some notable musical events. But not until last night had its platform contained so notable an aggregation of instrumentalists; never had it echoed to music interpreted as the notable Boston band interpreted the program which Director Karl Muck had prepared for the delectation of his first Waterbury audience. As for the audience, it was one that did Waterbury credit, both as regards size and musical sapiency. It wasn't on hand merely because it knew the Boston Symphony orchestra was a famous musical aggregation which it was its duty to hear. It was evidently and unmistakably there because it liked good music and wouldn't have mist for the world hearing what it isn't saying too much to call the world's best orchestra play such music as only the Boston musicians, admirably trained and superbly equipt individually as they are, can play it.

A Wonderful Band.

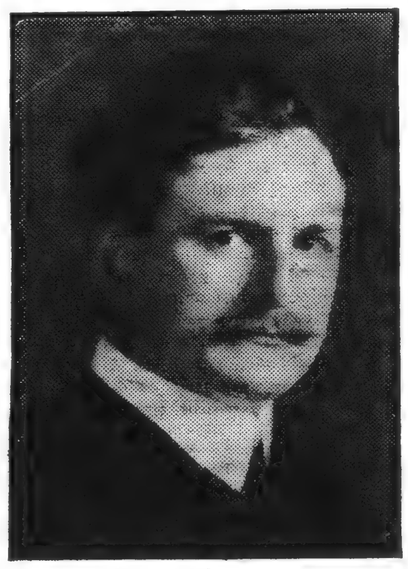
The oftener one hears the Boston orchestra the more one is inclined to go into raptures over its work. Take the strings: Was there ever a grouping of violins and violas and 'cellos and basses equal to this? Each section sings as one instrument tonally magnified in proportion might sing. There is not only tonal accuracy and beauty of the highest type but a pervading sense of art wonderfully well exprest in the playing of these men. And so with the wood-wind. How characteristic the tones of its double reeds! And what luscious flavor in the every note of its clarinets and flutes! The brass section of the orchestra has been oftenest mentioned as least flawless. And yet how seldom in the playing of these sensitive instruments, so susceptible to the least variation in the temperament of the player or his physical condition, does the slightest flaw appear. Even the instruments of percussion seem to have a peculiar individuality of their own.

The Evening's Music.

The importance of the interpretative medium lies in the fact that it is indeed interpretative. It is the only means we have for conveying the ideas of the master creators of music from the creative brain to our own. Each notch of advance toward perfection in the interpreter adds to the pleasure we derive from the hearing. And after all, when we look at the thing in its true light, that audience was present last night not merely to hear the Boston Symphony orchestra but to absorb the creative ideas of Schumann and Mendelssohn and Brahms as the Boston Symphony orchestra conveyed them to us. We might be thankful that we had so perfect an interpretative instrument, but the music was the thing when the matter is sifted down to its essentials.

Schumann's Overture.

Schumann's "Genoveva" overture was the opening number. With all respect to the immortal Robert, we must say that it made the least strong impression upon us of any of the evening's offerings. It seemed to lack the emotional sweep which the subject calls for. Its rendering by the orchestra was admirable in every detail, even the outburst of the horns in the famous measures, which Philip Hale complained of in the recent Boston playing of the overture as lacking in quality and true vigor, seemed to come out



CARL WENDLING.

Soloist at Last Night's Concert.

last night with electrifying intensity of effect. Dr. Muck let his forces loose as some leaders of the Boston band have failed to do when the occasion offered, and the virility and strength of the band stood out admirably in the dramtic tutti passages.

A Sterling Violinist.

Second place on the program was given to the Brahms violin concerto with Carl Wendling, the orchestra's new concertmeister, as soloist. Mr. Wendling made a pronouncedly favorable impresion upon the big audience which was privileged to hear him upon what was his second appearance as soloist in America, in the same composition in which he made his bow to the American public a few days ago in Symphony hall, Boston. The Brahms concerto is a serious work. It is not a composition which a violinist who wisht to display merely his technical efficiency would choose. It is not lacking in chances for the virtuoso to shine. But essentially it is a thoughtful composition, crammed full of characteristic Brahmsian phrases. Seldom do these appeal to the emotions. The impression is more upon the intellect. Admirable singing passages, however, are to be found, especially in the romanza-like second movement. The finale is more the Brahms of the familiar Hungarian dances. It is the master in his most jovial mood.

Mr. Wendling proved himself a violinist of sterling attainments. His interpretation of the Brahms music was clean-cut, well thought out, admirably clear and incisive. One could hardly imagine a truer rendering of the music's spirit. Amply equipt technically for the task, he fulfilled it splendidly and eminently satisfactorily. Lovers of good violin playing in the audience may have heard more sensuous beauty of tone. They may have been electrified by greater feats of virtuosity. They could hardly have been drawn nearer to the true spirit of any composition by a soloist than Mr. Wendling drew them in playing this concerto. His delivery of the Joachim cadenza was admirable and in true keeping with the tone of the whole work. He was enthusiastically recalled again and again. There was evident appreciation of the real worth of his art and the notable expression of it with which he favored his audience here.

Scotland in Music.

Mendelssohn's "Scotch" symphony is well named. It is Scotch to the core. It seems singular that a man of Germanic training could have so well caught the spirit of an alien land as the talented Felix did in this work. It occupied the final place on the program and was played without pause between the movements. The audience was evidently in a disposition to break out with enthusiasm after the vibrating, pulsating, dancing phrases of the scherzo, but of course it didn't get the chance.

Few musicians have studied the first movement of this symphony without falling in love with it, especially in admiration of its wonderful technical construction. It is just about symphonically perfect. Boston's critical dean, Phil Hale, complained in his recent write-up of the orchestra's playing of it at home that the symphony has perceptibly aged. So it has, like wine, we should say, improving with age for those not carried away with the modern exoticism in music. There may be no soul-stirring depths in it, but it is good, healthful music, delightful to listen to.

The orchestra's performance of the work was exhilarating. It is just such a work as is calculated to display all the best qualities of the Boston aggregation of instrumentalists—except possibly their virtuosity. Even this was slightly taxt by the extremely rapid pace which Dr. Muck set for the scherzo. Mendelssohn's metronome indication for this movement is 126. If the director last night didn't beat up the tempo to at least a 160 metronomic rate then our sense of musical velocity is all astray. The excessive speed led, to our mind, to a clouding of the movement's characteristic phrase, and to a general muddiness that we don't remember having received the impression of in a reading by Arthur Nikish, we think it was, over this same orchestra.

Brilliant Work.

But however that may be, it cannot be denied that the effect was little short of dazzling. Soulful and beautifully phrased was the slow movement, breathing pathos and melancholy. Some of the finest singing of the 'cellos was done in this movement. Indeed, the wonderful strings of the orchestra fairly outdid themselves all thru the playing of this symphony. The whole band entered with a whirl into the dash and fire of the last movement, again peculiarly Scotch in its characteristics, and brought the concert to a happy close with the last sounding of its vigorous phrases.

Dr. Muck as a director of the Boston orchestra is the right man in the right place. That there can be no mistaking. He is a conservative without being a pedant. Loving the classics best himself, he nevertheless, in his broad eclecticism, is disposed to treat all sections of the musical public fairly. His program here last night was one, we believe, after his own heart. And it was well selected, we also believe, for local hearing. The audience certainly went away delighted with its last impressions, received in the magnificent reading he gave of the Mendelssohn symphony. The cacophonous phrases of a Strauss symphonic poem would probably have left a bitter flavor upon the musical palate of the multitude.

A Red Letter Night.

The visit of the Boston symphonists here was no less a notable event in the city's musical history than it was predicted it would be. The audience was one that probably no other body of players could have attracted. It almost completely filled the hall. It was appreciative, intelligently discriminative. It did credit to the city. Its attitude toward the orchestra and its work certainly could but have given pleasure to the director and his men. It is a matter of first-hand knowledge that Manager Comee, the orchestra's personal conductor, was delighted with the reception accorded the organization here. He couldn't, nor could Dr. Muck himself, say too much in praise of the hall and of the receptiveness of the band's auditors.

Happy, too, were the financial results. There will be no draft upon the Music league's treasury to make good a deficiency. The expense, heavy as it was, was more than met by the receipts. The first big venture of the league with an outside attraction has met with emphatic success. And the city has been given a musical treat that has given it eminent satisfaction and has done it a world of good musically.

The orchestra left on a special train of Pullmans at midnight for Boston, where a rehearsal for the next home concert is to be held this afternoon. Dr. Muck, Manager Comee and many of the players were entertained at The Elton after the concert.

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Dr. Muck will give two symphonies at the concert of the Boston Symphony, in New York to-day the Mozart G minor and Beethoven's "Pastoral." That is the orchestral ideal as set forth by one of the greatest conductors of the age. Harvard university fought shy of a programme of three symphonies last year; but was shamed into classic decency by Dr. Muck's pathetic query: "If we cannot give three symphonies at Harvard university, where can we give them?" Well, three symphonies at a sitting is a hard saying, even for the most earnest music-lover. Some allowance must be made for difference of national temperament. The German will study for twelve hours a day and keep it up for many years. The American cannot do that; he is too mercurial. The German is deliberate and slow-moving; the American is alert, high-strung, intense. Your Teuton will hear two Wagner dramas in one day; three symphonies to him in a single evening is no tax. But the American lives faster, concentrates more; he may not be as thorough as the German, but his impressions are more acute. For him three symphonies at a sitting is too much.

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SYMPHONY CONCERTS.

First of Boston Orchestra's Three Occurs Next Week.

Following the established custom of recent years, the Boston Symphony Orchestra will, during the coming winter, give three concerts in Infantry Hall in this city, the dates being Tuesday evening, Nov. 19; Tuesday evening, Dec. 31, and Wednesday evening, Feb. 12. The season of 1906-1907 was by all odds the most successful the orchestra has ever had in Providence, and there is every reason to believe that the coming winter will be even more so.

The advent of Dr. Karl Muck, the conductor, added much to the interest of last year's concerts, and now that he has become familiar with his orchestra and with his audiences even more may be expected from the artistic point of view. Much to the gratification of all music lovers, Dr. Muck has been allowed by the German Emperor an additional leave of absence for one year, which assures his presence during this season at any rate. Absolutely no plans have been made regarding the conductorship of the orchestra for 1908-1909. It is the hope of the management that Dr. Muck may be retained for one more additional season, and nothing will be done until this is settled finally one way or another.

When the orchestra appears at its first concert on the 19th many new faces will be seen. Since last spring it has gained two new first violins, three new second violins, one new viola, one new 'cello, two new double basses, a new bass clarinet, a new bassoon, two new horns, a new tuba and some new men in the percussion section. Some of these changes were made necessary by the death and resignation of old members. The others were made because of the necessity of keeping the orchestra up to its high standard and the pension fund is now making retirement of older members possible with a minimum of hardship.

There will be soloists at all three of the concerts, and soloists of very high rank. At the first concert, in response to the expressed wishes of many of the subscribers, the soloist will be Mme. Olga Samaroff. Mme. Samaroff, having spent the spring and summer abroad, returned to this country last month to begin her third tour, and the last one she will make in several years. The other two soloists will be Carl Wendling, concert master of the orchestra, who made so favorable an impression at his debut in Boston, and Rudolf Ganz, who is acknowledged to be one of the greatest of the younger pianists now before the public.

The public sale of season tickets will open to-morrow at Steinert's Music Store, 327 Westminster street. Prices as usual will be $4 and $3, according to location.

vspaper Cutting Bureau in the World
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The Higher Music in Providence.

The more Americans in general, those particularly of the "effete" and lowly East, begin to feel their artistic oats, or awaken to a self-consciousness as something better than mere patrons of art, the more necessarily do the few great organizations such as the large orchestras, the grand opera and the institutions where paintings, old and cracked, or native and new, are exhibited, become integral parts of their lives. To-day there is less of the public which regards its patronage of a symphony concert as a benefit bestowed, as an exemplary act calculated to impress others incidentally to its giving the devotee a certain amount of pleasure. The taste for great music, that which goes deeper than a surface enjoyment of mere vulgar time, is something, indeed, by which to gauge the artistic temper of people; and those who undertake to measure the appreciative capacities of persons in this direction know the hypocrite at a glance, of course. He is one of a large and prattling class. But with all discount for the insincerity of the few, there are today, according to sufficient evidence, more and better lovers of this exalted form of aesthetics, the symphony, than ever the disparagers of a commercialized and dollar-grubbing America expected to see.

Such thoughts come inevitably with a survey of present conditions. Five great orchestras, among them that pioneer which helped to make Boston famous, have within the past year robbed Europe of the best musicians that could be enticed or stolen from the overcrowded but jealous ranks of virtuosi in the employ of ducal or royal orchestras, in order to supply in important positions in their own choirs of fiddlers such artists as would meet the taste of an American and very exacting public. Further, in order to distribute the benefits of their presence over a music-hungry area bounded on the west by the Mississippi, not only Pittsburg's organization that has fiddled its way to victory over the clangor of the boiler shops, but that honorable body, the Boston Symphony Orchestra, have taken

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of such an august organization, as is that of a great theatrical star, does not mean necessity but generosity.

With no other feeling than one of commiseration for such single-performance places as Hartford, Providence can hark back in history to prove its right to the three concerts which is its portion this year from the feast that is in twenty-four concerts in Boston. For twenty-seven years the city that plays Corinth to Boston's Athens has had its part in the career of the Symphony Orchestra. Where there were once six concerts between Hallowe'en and the first clambake, there are now but half that number; but it is safe to say that, with due respect to those who gave the Symphony approval in the old days, the present here as elsewhere witnesses the increase of those to whom this ultimate form of the ultimate art is a more intimate matter; the growth of a community to the real love, comprehending and discriminating, of music, which is but a spasmodic pleasure to the uninitiate, is like the progress of the individual from a casual response to melody to a pleasure in the subtleties of harmony.

The years that have seen a musical growth in Providence have known in its ministering angel, the Symphony, changes which have been important. Today it is a giant body, but still the most flexible and responsive of any but a few of the orchestras in Europe. This year it has a new concertmeister, Carl Wendling, in place of the familiar figure of Professor Hess, and, as his colleague at the first desk, Richard Czerwanky, a concert artist familiar to Germany. Dr. Muck has increased the choir of wood, wind and strings, thereby effecting a change demanded in the newer orchestration.

Out of the generous array of works with which the orchestra feeds the omnivorous Bostonian it must be difficult for the leader to decide upon just what he will give the Providence public, limited to three concerts; and it was last year a somewhat miscalculated guess that one number in each of the concerts must necessarily be from the realm of the latest orchestral writing. Sibelius could have been dispensed with for another Beethoven or a Mozart symphony, though to be up to date we were very thankful for that enlightening performance of the Glazounow symphony with its moments of ecstasy and horror.

To know the orchestra at its worthiest, particularly under its present leadership, it is in the music of the greater classics that it seems generally preferred. At its opening concert in Boston this year it gave the G-minor symphony of Mozart that Hazlitt called the "violet among symphonies," and the utmost test of its ability to reduce the tonal volume of the great instrument to the tender requirements of the composition, scored for one-tenth such a number of instruments, was acclaimed there as one of the learned conductor's finest achievements. We are not likely to suffer, as did New York on Thursday evening, with that unfinished symphony of Bruckner's, which was evidently dragged to light as a curiosity. The season here is too brief for curiosities, but not so short that it cannot give us a renewal of familiarity with the best and a taste of the most worthy in newer orchestral composition.

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The expression of dissatisfaction which imbued every criticism of the Boston Symphony Orchestra's first concert this season, owing to the change in the personnel of some fifteen men and the insufficent number of rehearsals in which this foreign element might become assimilated, has since given way to the customary feeling of contentment. Bostonians are accused of being almost indecently inflated with pride and vainglory over this institution, and, indeed, there is much in their natural manner of attending to it as the only orchestra worthy of the name in the country to excite, even mildly, the ridicule of outsiders. But is it not really a national affair? And may we not anticipate some very startling developments in this same field right here in this city? Now that interest is being manifested in Mr. Schaefer's orchestra more generally than ever before it behooves us to remember that every organization of the kind has its beginning. Twenty-five years ago the Boston Symphony was a crude affair. It does, without doubt, stand at the head of the few big orchestras in the United States as the most finished and artistic product of scientific drilling and masterful leadership, but this should not discourage the lesser lights from endeavoring to improve their quality and spread the range of their influence. The St. Louis Orchestra has taken a sudden spurt in the right direction, having engaged an able conductor, Mr. Max Zach, who for many years has been associated with Boston Symphony concerts as performer, and often as conductor.

Dr. Muck has many novelties up his sleeve, among which one comes to mind of peculiar interest. Noren's kaleidoscopic variations, one of the new pieces by the younger German composers. Several of the variations, according to the German newspapers, "touch up" the idiosyncrasies of eminent composers, and the last of the set, labeled "To a Celebrated Contemporary," makes mocking play with two fragments of Strauss's "A Hero's Life." "The Kaleidoscope" is evidently to make the round of German orchestral concerts, and with it in the announcements for the winter often goes Bischoff's symphony, which Dr. [illegible] to play.

Local Season Symphon

There Are to be Three Concerts Here with Dr. Muck Conducting and a New Concert Master. Other Features of the Local Musical Situation.

WITH the present week the local musical season begins in earnest. A piano recital, two chamber concerts, and an afternoon of folk songs, following an unusual amount of special music in the churches today, will fill the week with unusual opportunities for the lover of real music.

SYMPHONY CONCERTS.

The public sale of season tickets for the Providence concerts of the Boston Symphony Orchestra will open to-morrow (Monday morning) at Steinert's Music Store, 327 Westminster street. Prices, as in the past, for the series of three concerts will be $4 and $3, according to location. The dates of the concerts are as follows: Thursday evening, Nov. 19; Tuesday evening, Dec. 31, and Wednesday evening, Feb. 12.

At all concerts there will be a distinguished soloist, Madame Olga Samaroff, the brilliant pianist, appearing at the first, and the other two will be Carl Wendling, concert master of the Boston Symphony Orchestra, and Rudolf Ganz, one of the best of the younger pianists now befoore the public.

As last season was the best from every point of view that the Boston Symphony Orchestra has ever enjoyed in Providence, there is every reason to believe that the coming series of concerts will be even more successful. As generally known, Dr. Muck is again the conductor of the orchestra, having received from the German Emperor an additional leave of absence of one year. While nothing has been done toward fixing the conductorship for next year, it is the hope of the management of the orchestra, as well as of all the orchestra's friends, that Dr. Muck may be retained for another period.

Few personalities have made a more profound impression upon the musical life of this country than this distinguished German, who is at the head of America's greatest orchestra. Coming here an entire stranger, unknown by name except to those who follow closely musical life of the continent, and having to combat all the difficulties which arise from such conditions, from the time he first stepped on his podium in Symphony Hall, there was never any question that he was the right man in the right place. Boston's enthusiastic verdict was as enthusiastically confirmed in every city that the orchestra visited.

This year better acquainted with his orchestra and with his audiences, even more may be hoped of him. This hope in the short part of the season that has elapsed so far has been entirely justified, for never has the work of the orchestra been so brilliant as it is to-day.

It is not quite the same orchestra that Dr. Muck had last year. Since the spring many changes, some of them most important, have been made in the personnel. A number of these resulted from the death and resignation of members. The rest were made for the good of the orchestra.

Prof. Willy Hess will not be at the first desk this season as concert master, for he is abroad on a year's leave of absence. His place is temporarily filled by Carl Wendling, a young violinist who has had a most distinguished career in Germany, and who is ranked among the three or four great concert masters in the world. He came on a year's leave of absence to Boston from Stuttgart, where he for the last four years has been concert master at the Court Theatre and court concerts.

CARL WENDLING.
Concert Master of the Boston Symphony Orchestra.

concert [illegible] been concert master at Bayreuth for the last three festivals, and for three seasons Richter had him at Covent Garden in London to be concert master at the German performances there.

His colleague at the first desk in place of Timothee Adamowski, resigned is Richard Czerwonky, a pupil of Joachim, who is regarded as being one of the most brilliant violin virtuosi in Germany. Other new first violin are Julus Theodorewicz, a former member of the orchestra, and for the past several years second violin of the Kneisel Quartet, Alexander Ribarsch of Vienna, and William Treupe. Altogether the orchestra this year has sixteen new members.

Of course Dr. Muck will play some new music here, although in three programmes he is very limited in this respect. The novelties will be chosen from the list he has prepared for Boston, which includes new symphonies by Hadley and Bischoff, D'Indy's "Wallenstein" Symphonic Trilogy, Max Reger's Variations; Noren's Variations; Bossi's Intermezzo Goldoniani, Charles Martin Loeffler's new work for orchestra and piano, "A Pagan Poem;" Ernst Boehe's Symphonic Poem "Taormina," and a number of others of equal interest.

Now a word concerning soloists. Madame Olga Samaroff is already known in Providence as a pianist of more than usual brilliancy and musicianly merit, and it is at the request of a considerable number of the orchestra's subscribers that she is to be soloist at the first concert. Her previous engagements in Providence have won for her a host of friends, and her return will be more than welcome.

Carl Wendling is decidedly a big violinist in all the meaning of the word, and at his debut in Boston when he played Brahms's concerto, he made a most favorable impression, and was received with much enthusiasm. Rudolf Ganz is one of the most scholarly and interesting of present day pianists, a man who has

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NOVEMBER 16, 1907.

AMERICA GREAT IN MUSIC--PADEREWSKI

Polish Maestro Says Boston Standard of Taste Has Not Varied Much.

"I think America is a great country musically, and I am very glad to be back here again with the three new works of mine which I brought into your country free of duty," laughed Paderewski yesterday afternoon in the artist's room at Symphony Hall. The great audience outside were still persistent in their demands for an encore, although the master had broken the rule of the Symphony concerts and already played one encore. Many of those out front had stood for hours in the hope of getting into the hall to hear the maestro, and he appreciated it.

Mr. Paderewski was in the happiest of moods, and not a shadow marred his happiness until the conversation turned on the alleged remarks of Mr. DePachmann, who said that the American people were without souls and musical appreciation, and that he wanted to get back home as soon as possible.

"All I can say about this talk," said Mr. Paderewski, "is that I can see no reason why a person holding such views should care to be in your great country at all. Why does a man who talks like this care for your applause, your patronage, in a word, your money? No, the American people love music. I do not say that they are a people who have not been learning, and who continue to learn, for while the standard of taste has not varied much in Boston and New York since I first played in these cities, and the critical appreciation is about the same, the conditions are the reverse in the smaller cities. There I find a great advance."

And then Paderewski was asked to talk a little about himself.

His New Compositions.

"Well, I have brought three new compositions with me, as I said. My variations and fugue I have already played in New York, and my sonata I will play to you here in Boston. And I am going to play Liszt's B minor sonata, which the critics don't like, but which I think is a very great work. In composing I am not following the elaborate ultra-modern school or returning to the simplicity of the great masters exclusively. We moderns are especially fortunate in that we can express ourselves as we desire. Sometimes the soul of a composer is complex and sometimes not. I believe in his expounding it through the school that best suits his particular mood.

"It may be that I am prejudiced, but I do not care for frock coats, evening dress or modern mise-en-scenes in grand opera. There is an absurd, incongruous something about the mixture I don't like. On the other hand, in operetta, like 'iDe Fiedermaus,' I think it is very effective. Wagner was right when he put the opera in unfamiliar scenes; he lent realism. Opera is incongruous anyway. Let us make it as probable as possible.

"In America you have most interesting conditions musically. You are doing good work. I want to mention George Chadwick of Boston, among others, as a man whose compositions I admire.

American Schools.

"In the subject of musical education in the university that gives general instruction, I do not agree with you entirely. Take Harvard. If a man is studying music there, he may get some good out of it, provided he is only seeking for it in a general way. Such a musical education would be good for the man who is to follow such a profession as a scientist, but when it comes to getting a musical education for the musician, these schools where music is taught with other subjects—oh, no, no.

"I tell you what it is," he said, "the real musical education, the education that counts, can be obtained only where there is a musical atmosphere. Your born musician cannot live without this atmosphere any more than a fish can live without water. This is all very serious for me; I am speaking just as I feel about it, most sincerely, and I want to be taken very sincerely."

The question of the American Bayreuth which Mme. Nordica is anxious to found was of great interest to the Polish pianist, who believed the idea was a splendid one.

"Well, in a word, I am very glad to be back, and did you like my playing this afternoon? Oh, I am delighted to hear you say [illegible] first time

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You had ever heard me play? N... you liked me better now than ever before? Oh, I am delighted, for ... that I am improving," and Paderewski laughed at his witticism.

Women Crowd to Rehearsal To Hear Master as Soloist

While Paderewski slept peacefully at his hotel yesterday morning, dreaming not of Rubenstein concertos, hundreds of women gathered in front of Symphony Hall to wait for the "rush seats" at the public rehearsal there, at which he was to be the soloist.

The music-lovers began to line the steps of the hall of music at 8 o'clock. It was a cold morning, but they waited, their numbers growing constantly, until the doors were opened at 1. By 10 o'clock the earliest birds were somewhat blue about the noses and latecomers began to count up to see if they were within the 505 mark, as only 505 could hope to hear the master play. But the procession never ceased, and by noon the disappointed were turning away in scores.

The regular collection was there, the women who have huddled on the cold steps of Symphony Hall many a time to hear the artists they love. There was the woman who talked Ibsen and Maeterlinck, loudly, that the assembled company might know her as a woman of culture. There was the inevitable critic who preferred De Pachmann to Paderewski and told people so, but stayed.

Lunch boxes that were used in the days when mothers were schoolgirls were taken from the long hiding places and filled with lettuce sandwiches and peanut butter-covered crackers, for even these hero worshippers must occasionally eat. And, oh for something to drink!

From 11 o'clock till 1 they came in droves. Some mere men, too, thought they could afford to spend a half day from business, but they were too late from business, but they were too late. Some of those who arrived long after the full number were in line, continued to wait in the vain hope that somebody might faint and make a vacancy, but the majority wandered away a sadder and wiser host.

Paper Times Union
City Brooklyn
Date State N Y

BOSTON SYMPHONY.

The Boston Symphony Orchestra, with Dr. Carl Muck as conductor, opened its twentieth season in Brooklyn last night with a concert under the auspices of the Brooklyn Institute, at the Baptist Temple, Third avenue and Schermerhorn street, and notwithstanding the inclemency of the weather, the concert brought out music lovers in great numbers, and the audience was a very representative one, many noted people of the borough being present.

The programme offered by Dr. Muck included works by D'Indy, Bach and Schumann. The opening number was the Wallenstein trilogy, after the dramatic poem of Schiller, considered the greatest of Vincent D'Indy's compositions. This was its first rendition in Brooklyn and in all its difficult movements and passages the orchestra acquitted itself admirably, showing the careful training and the care and finesse of Dr. Muck's leadership.

This work of D'Indy, who is one of the latter day composers, and who himself led the Boston Symphony a few years ago, is a wonderful and expressive form of symphonic music, describing with vividness and vigor the episodes of Schiller's drama of the warrior Wallenstein.

At the conclusion of the rendition of this great piece, the audience, which was held spellbound by the masterly work of the instrumentalists, rewarded their efforts by genuine applause.

The second number of the programme was the Bach Suite No. 2 in B Minor, for flute and strings, Hans Von Bulow's arrangements being used, and was as follows: Overture: Largo; allegro. Rondo: Allegretto espressivo. Sarabande: Andante. Bourree I. and Bourree II.: Allegro molto. Polonaise with double: Moderato. Minuet. Badinerie: Presto. Solo flute, Andre Maquarre. In this work the beautiful music of Bach is expressively shown, and especially the collection of dance music. The orchestra did justice to it, and the soloist, Andre Maquarre, is deserving of special commendation for his very fine rendition of a difficult work.

The concert closed with Schumann's Overture to Genoveva, Op. 81.

Paper Calls
City Newark
Date NOV 10 1907 State N.J

DR. KARL MUCK.

New Conductor of the Boston Symphony Orchestra—An Interesting and Attractive Personality.

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, belongs to the new school of musicians which, if it is not giving to the world creative talent to be compared with that of the old school, is turning out interpretative talent such as the world has never possessed except in a very few isolated instances. Dr. Muck is not merely a conductor of highest authority, but he is a man of broad interests, whose musicianship has as its basic foundation the thorough education and culture which comes from the German universities, for he holds a degree of "doctor juris" from the University of Leipsic. In addition to being a musician, he is thoroughly a man of the world of the highest and best type.

Preceding his coming to Boston in the fall of 1906, he was the principal conductor at the Royal Opera, Berlin, from which post he is absent on his second leave of absence of a year. During all that time he enjoyed the personal friendship of the German Emperor. The latter's consent to his coming to America in the first place was most unwillingly given, and the negotiations which later resulted in the extension of his leave lasted for months and were successful only because of the unusual influence which was brought to bear on the Kaiser.

Dr. Muck is a slender, gracefully built man of medium height, with a strong, masculine face, which, if not exactly handsome, is decidedly attractive. He dresses very well and he likes jewelry; on his watch guard is a heavy chain and about his neck, his rings are rich and his scarf pins handsome.

Dr. Muck naturally has decided views on music. He does not hesitate to say that he finds little that is likable in much of the music that is being written to-day, and although much of it appears on his programs, he puts it there more from a sense of duty than from any love of it. He believes that the audiences of a symphony orchestra should be kept en rapport with all movements in modern music; moreover, he says, with rather grim humor, a diet of modern music soon sends all real lovers of music back with joy to the masters of the last century. As he puts it, it reflects the spirit of the age, as all music does, and is analytic and critical, the result of great skill rather than truly creative, the work of pure inspiration. It is of the head rather than of the heart.

He frankly cares for little that Richard Strauss has written since "Till Eulenspiegel." Mahler he accepts with reservations. Reger's music he places beyond the pale of art. Admitting Reger's extraordinary mastery of counterpoint, he sees nothing else in the latest Munich "genius." And yet his sympathies are very wide. He has always been a sincere advocate of Bruckner's genius, and he is called in New York an inspired interpreter of Brahms. He confesses fondness for much of the neo-Russian school and finds much that is admirable in the "younger Frenchmen." But in the end he believes that in the search for true art one must go back to the masters of the nineteenth century.

His views on conducting are equally interesting. He believes the whole duty of the conductor is to seek the truth and beauty of a work as the composer saw and, having given through the orchestra expression to this, his work is done. The conductor's personality has nothing to do with it. As a general rule, Dr. Muck says, when the conductor injects his own personality into the interpretation of a work, he arrives at conclusions just the opposite to those of the com-

Paper American
City Waterbury
Date State Conn.
NOV 6 1907

CONCERT SEATS.

Demand for Monday Night Improves Somewhat, but Good Places Remain.

There has been improvement within a day or two in the demand for seats for the Boston Symphony Orchestra's concert next Monday night—the sale having started briskly on Monday, but having fallen off later. There are plenty of good seats left for all likely comers, however, the prices for this really extraordinary musical attraction, such as is rarely offered in a Connecticut city, being $2, $1.50 and $1. They are to be had at the Buckingham Pharmacy, Bank and Grand Streets.

If there is a lover of art in one of its highest forms left in the city who hasn't already purchased a ticket for this concert the Music League would like to hear from him. If he doesn't consider it a duty to himself to hear this famous instrumental band, a world-wonder in its way—and a remarkable way too—then it can't but be thought that he has a queer conception of that duty. This is aside from any feeling of civic pride that he may have or ought to have in seeing the noted band get a welcome from Waterbury such as it receives from every cultured community which it visits—and it doesn't visit the other kind at all once its management sizes them up as such.

An exceptionally popular program has been prepared for the Waterbury engagement, when the orchestra, too, will put 75 men, its largest out-of-town force, on the stage. There will be two hours or more of the most delightful music that Waterbury has ever heard, in Music Hall, The Buckingham, next Monday evening. The lover of the tonal art in any good form who misses that will indeed be a loser. The famous Karl Muck will direct, and Carl Wendling, the noted violin virtuoso, will be the soloist.

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NOV 11 1907

Two days earlier the Boston Symphony was showing the best carriage company of Brooklyn an exiled half-brother to "Guglielmo Tell."

Vincent d'Indy's "Wallenstein" trilogy, after a Schiller poem, is no match for an opera war's trilogy of "Mephistos," variously spelled by Italians and French men who rewrote Goethe. But symphonic Schiller was refreshing by contrast. Not even old Bach's flute dances pleased a Baptist Temple audience any more than d'Indy's "slow waltz" and "more barbaric dance" in the "Camp of Wallenstein," where three bassoons tried to preach an old monk's sermon. The love-scene of "The Piccolomini" was graceful, too, and "Wallenstein's Death" was bravely died to organ harmonies and star-shine.

Mr. Higginson's local blessings brightened as they took their flight from New York on Saturday in double-barrelled symphony. Carnegie Hall greeted sweet Mozart unadorned and the simpler life of Beethoven's "Pastoral," a pattern for tone-poems yet. Silly old psychologist Beethoven! Like the ostrich that buries its head at sight of unknown danger, he thought he disguised his revolutionary picture-music by writing over it such captions as "feelings of foreboding before the storm" and "joyful feelings after the rain is over."

Speaking of pictures, why doesn't some enterprising photographer capture Carl Wendling's young seatmate, the fair-haired Czerwonky? He may not be Eugene Courvoisier's understudy in real life, but he might be frontispiece to the next souvenir edition of Jessie Fothergill's "The First Violin."

Dr. Muck has now floated off eastward like a rainbow after Bruckner. Mr. Comee, practical man, at a luncheon with Conductor Hertz of the Metropolitan, effected an exchange of famous headgear that got mixed at the last Boston visit of last spring.

From
Address
Date

MUSIC of all kinds was vouchsafed the devotees of Melos last week—music modern, music mouldering, music operatic, symphonic, and for solo instruments stringed, percussioned and pneumatic.

The Philadelphia Symphony Orchestra brought its new conductor here, Carl Pohlig, and with the assistance of Karl Klein, violinist, and Richard Buhlig, pianist, gave us an Election afternoon of linked music long drawn out. Pohlig led Liszt's "Les Preludes" and Beethoven's C minor symphony, and showed himself to be a conductor of energy, resource, and some measure of authority, although with gestures slightly spectacular and melodramatic. Karl Klein, in Tschaikowsky's violin concerto, made a valiant fight against its formidable technical difficulties and conquered a great many of them. He has real talent and will be heard from later in more impressive manner. Buhlig's hair crop, of astounding curve and proportions, suggested Paderewski but there the resemblance ended. Young Buhlig chose the Brahms concerto in B flat as the medium for his introduction to our patient public, and the choice was not wise, for no pianist on earth could make that rambling and incohoate work mean anything but a weariness to the mind and the flesh. Later in the week Buhlig gave a recital of his own and on that occasion no piano concerto was to blame for the cheerless entertainment the pianist offered. Brahms, Beethoven, Schubert and Chopin were the musical gods he invited, but they attended in name only, for of the real essence Buhlig revealed next to nothing. He called his recital "educational" [illegible] the way he intended.

This question of instructive concerts brings us to the two programs perpetrated by Dr. Muck and his Boston Symphony Orchestra in our town very recently. Do symphony subscribers go to those concerts to enjoy or to suffer? Suffer they certainly did, for the Muck ministrations offered no soloist except a flute player (in a Bach work of eight movements!) and in the main consisted of works that, taken separately—in single dose as it were—are endurable, but joined together in a concert made every normal listener wish they could be put asunder by main force if necessary. Bruckner's symphony in D minor is an unfinished work, and yet it required one hour for performance. Heaven only knows what the composer had in mind as the conclusion! The music is vague, futile, purposeless, and where it doesn't sound exactly like Wagner suggests him in some of his uninspired moments. The Boston Symphony audience has a reputation to sustain and it tried to take Bruckner with politeness, but the pianissimo patter of applause after Muck laid down his baton told all too plainly the tale of immolation on the altar of devotion. Followed the Bach music mentioned above and a Beethoven overture as an exciting and frivolous close. The second concert consisted of Mozart's symphony in G minor, and Beethoven's "Pastoral" symphony, and nothing else. No wonder that local music-lovers are asking themselves and each other whether Dr. Muck takes New Yorkers for musical barbarians who must be compelled to hear only the most serious music in order to form a real liking for it; or whether, on the other hand, he considers us so far advanced that nothing but programs of that kind give us real musical satisfaction. Dr. Muck would find that a little sugar-coating will make his patrons swallow the bitterest pills, so why not mix in occasionally some Dvorak, Liszt, Moszkowski, Smetana, Rubinstein, Grieg, Tschaikowsky and other similar ingredients more saccharine but otherwise quite harmless?

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ess PROVIDENCE, R.I.
NOV 14 1907
PROVIDENCE, R.I.

Boston Symphony Seats.

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Newspaper Cutting Bureau in the World
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Newspaper Cutting Bureau in the World
NEW YORK EVG POST
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NOV 15 1907

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Newspaper Cutting Bureau in the World
TOWN & COUNTRY
NEW YORK CITY
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NOV 16 1907

The Boston Symphony Orchestra was welcomed by a huge audience at Carnegie Hall on Thursday evening, November seventh, and Saturday afternoon, November ninth, when its first appearances of the season were made under the direction of Dr. Karl Muck, and without the assistance of soloists. There were many new faces among the orchestra's ranks, but the tone, finish and beauty of ensemble were as fine as ever. The patience of the audience was greatly taxed by the interminable length of the opening number of Thursday night's program, Bruckner's Ninth (unfinished) Symphony. Not even Dr. Muck's careful and devotedly loving reading of this composer's works can make a New York audience enthuse over them. Containing many truly great ideas, their value and real beauty are lost in the lack of power the composer demonstrated to develop them and bring them to real fruition. This work, like all of his others, is of wearisome length. The audience applauded most politely at the end of the work, but were absolutely wanting in enthusiasm. Most charming and refreshing by comparison was the beautiful Bach suite in B minor for strings and flute, in which Mr. Maquarre, the first flutist of the orchestra, played with great finish the solo. The program closed with the Beethoven overture "Leonora" No. 1, which is seldom played and which was heard with great pleasure. The program on Saturday afternoon was most unusual in that it consisted entirely of two symphonies. Never did Mozart's Symphony in G Minor sound more beautiful. Dr. Muck's reading of it was full of exquisite charm. The wonderful coloring, phrasing and poetry of the work were all marvelously brought out. Beethoven's "Pastorale" Symphony which followed had an entirely different message, but it was given in the same sincere way, with the same artistic finish as the Mozart.

The Globe and Commercial Advertiser. ESTD 1797. NEW YORK'S GREATEST NEWSPAPER.
NOV 15 1907
Date

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The First Established and Most Complete Newspaper Cutting Bureau in the World
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Boston Symphony Orchestra

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Paper Call
City Newark
Date NOV 1 1907 State N. J

DR. KARL MUCK.

The New Conductor of the Boston Symphony Orchestra—An Interesting and Attractive Personality.

Dr. Karl Muck, the new conductor of the Boston Symphony Orchestra, belongs to the new school of musicians which, if it is not giving to the world creative talent to be compared with that of the old school, is turning out interpretative talent such as the world has never possessed except in a very few isolated instances. Dr. Muck is not merely a conductor of highest authority, but he is a man of broad interests, whose musicianship has as its basic foundation the thorough education and culture which comes from the German universities, for he holds a degree of "doctor juris" from the University of Leipsic. In addition to being a musician, he is thoroughly a man of the world of the highest and best type.

Preceding his coming to Boston in the fall of 1906, he was the principal conductor at the Royal Opera, Berlin, from which post he is absent on his second leave of absence of a year. During all that time he enjoyed the personal friendship of the German Emperor. The latter's consent to his coming to America in the first place was most unwillingly given, and the negotiations which last winter resulted in the extension of his leave lasted for months and were successful only because of the unusual influence which was brought to bear on the Kaiser.

Dr. Muck is a slender, gracefully built man of medium height, with a strong, masculine face, which, if not exactly handsome, is decidedly attractive. He dresses very well and he likes jewelry, for his watch guard is a heavy chain worn about his neck, his rings are rich and his scarf pins handsome.

Dr. Muck naturally has decided views on music. He does not hesitate to say that he finds little that is likable in much of the music that is being written to-day, and although much of it appears on his programs, he puts it there more from a sense of duty than from any love of it. He believes that the audiences of a symphony orchestra should be kept en rapport with all movements in modern music; moreover, he says, with rather grim humor, a diet of modern music soon sends all real lovers of music back with joy to the masters of the last century. As he puts it, it reflects the spirit of the age, as all music does, and is analytic and critical, the result of great skill rather truly creative, the work of pure inspiration. It is of the head rather than of the heart.

He frankly cares for little that Richard Strauss has written since "Till Eulenspiegel." Mahler he accepts with reservations. Reger's music he places beyond the pale of art. Admitting Reger's extraordinary mastery of counterpoint, he sees nothing else in the latest Munich "genius." And yet his sympathies are very wide. He has always been a sincere advocate of Bruckner's genius, and he is called in New York an inspired interpreter of Brahms. He confesses fondness for much of the neo-Russian school and finds much that is admirable in the "younger Frenchmen." But in the end he believes that in the search for true beauty one must go back to the masters of the nineteenth century.

His views on conducting are equally interesting. He believes the whole duty of the conductor is to seek the truth and beauty of a work as the composer saw it, and, having given through the orchestra expression to this, his work is done. The conductor's personality has nothing to do with it. As a general rule, Dr. Muck says, when the conductor injects his own personality into the interpretation of a work, he arrives at conclusions just the opposite to those of the composer.

Newspaper Cutting Bureau in the World
PROVIDENCE.
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1884
Newspaper Cutting Bureau in the World
NEW YORK MAIL
Dr. Karl Muck will present in Boston a new work for orchestra and piano by Charles Martin Loeffler, for many years second concert master of the orchestra. It is entitled "A Pagan Poem," and is said to be characteristic of Loeffler's tendencies to programme music. Loeffler is an Alsatian by birth, but has been [illegible] two years in America.
1884

Paper American
City Waterbury
Date State Conn.

CONCERT SEATS.

Demand for Monday Night Improves Somewhat, but Good Places Remain.

There has been improvement within a day or two in the demand for seats for the Boston Symphony Orchestra's concert next Monday night—the sale having started briskly on Monday, but having fallen off later. There are plenty of good seats left for all likely comers, however, the prices for this really extraordinary musical attraction, such as is rarely offered in a Connecticut city, being $2, $1.50 and $1. They are to be had at the Buckingham Pharmacy, Bank and Grand Streets.

If there is a lover of art in one of its highest forms left in the city who hasn't already purchased a ticket for this concert the Music League would like to hear from him. If he doesn't consider it a duty to himself to hear this famous instrumental band, a world-wonder in its way—and a remarkable way too—then it can't but be thought that he has a queer conception of that duty. This is aside from any feeling of civic pride that he may have or ought to have in seeing the noted band get a welcome from Waterbury such as it receives from every cultured community which it visits—and it doesn't visit the other kind at all once its management sizes them up as such.

An exceptionally popular program has been prepared for the Waterbury engagement, when the orchestra, too, will put 75 men, its largest out-of-town force, on the stage. There will be two hours or more of the most delightful music that Waterbury has ever heard, in Music Hall, The Buckingham, next Monday evening. The lover of the tonal art in any good form who misses that will indeed be a loser. The famous Karl Muck will direct, and Carl Wendling, the noted violin virtuoso, will be the soloist.

Newspaper Cutting Bureau in the World
NOV 11 '07

Two days earlier the Boston Symphony was showing the best carriage company of Brooklyn an exiled half-brother to "Guglielmo Tell."

Vincent d'Indy's "Wallenstein" trilogy, after a Schiller poem, is no match for an opera war's trilogy of "Mephistos," variously spelled by Italians and French men who rewrote Goethe. But symphonic Schiller was refreshing by contrast. Not even old Bach's flute dances pleased a Baptist Temple audience any more than d'Indy's "slow waltz" and "more barbaric dance" in the "Camp of Wallenstein," where three bassoons tried to preach an old monk's sermon. The love-scene of "The Piccolomini" was graceful, too, and "Wallenstein's Death" was bravely died to organ harmonies and star-shine.

Mr. Higginson's local blessings brightened as they took their flight from New York on Saturday in double-barrelled symphony. Carnegie Hall greeted sweet Mozart unadorned and the simpler life of Beethoven's "Pastoral," a pattern for tone-poets yet. Silly old psychologist Beethoven! Like the ostrich that buries its head at sight of unknown danger, he thought he disguised his revolutionary picture-music by writing over it such captions as "feelings of foreboding before the storm" and "joyful feelings after the rain is over."

Speaking of pictures, why doesn't some enterprising photographer capture Carl Wendling's young seatmate, the fair-haired Czerwonky? He may not be Eugene Courvoisier's understudy in real life, but he might be frontispiece to the next souvenir edition of Jessie Fothergill's "The First Violin."

Dr. Muck has now floated off eastward like a rainbow after Bruckner. Mr. Comee, practical man, at a luncheon with Conductor Hertz of the Metropolitan, effected an exchange of famous headgear that got mixed at the last Boston visit of last spring.

From NEW YORK SUN
Address
Date NOV 10 1907
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Newspaper Cutting Bureau in the World
From NEW YORK MAIL
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55

MUSIC of all kinds was vouchsafed the devotees of Melos last week—music modern, music mouldering, music operatic, symphonic, and for solo instruments stringed, percussioned and pneumatic.

The Philadelphia Symphony Orchestra brought its new conductor here, Karl Pohlig, and with the assistance of Karl Klein, violinist, and Richard Buhlig, pianist, gave us an Election afternoon of linked music long drawn out. Pohlig led Liszt's "Les Preludes" and Beethoven's C minor symphony, and showed himself to be a conductor of energy, resource, and some measure of authority, although with gestures slightly spectacular and melodramatic. Karl Klein, in Tschaikowsky's violin concerto, made a valiant fight against its formidable technical difficulties and conquered a great many of them. He has real talent and will be heard from later in more impressive manner. Buhlig's hair crop, of astounding curl and proportions, suggested Paderewski; but there the resemblance ended. Young Buhlig chose the Brahms concerto in B flat as the medium for his introduction to our patient public, and the choice was not wise, for no pianist on earth could make that rambling and incohoate work anything but a weariness to the mind and the flesh. Later in the week Buhlig gave a recital of his own, and on that occasion no piano concerto was to blame for the cheerless entertainment the player offered. Brahms, Beethoven, Schubert and Chopin were the musical gods he invited, but they attended in name only, for of their essence Buhlig revealed next to nothing. He called his recital "educational" if [illegible] in the way he intended.

This question of instructive concerts brings us to the two programs perpetrated by Dr. Muck and his Boston Symphony Orchestra in our town very recently. Do symphony subscribers go to those concerts to enjoy or to suffer? Suffer they certainly did, for the Muck ministrations offered no soloist except a flute player (in a Bach work of eight movements!) and in the main consisted of works that, taken separately—in single dose as it were—are endurable, but joined together in a concert made every normal listener wish they could be put asunder by main force if necessary. Bruckner's symphony in D minor is an unfinished work, and yet it required one hour for performance. Heaven only knows what the composer had in mind as the conclusion! The music is vague, futile, purposeless, and where it doesn't sound exactly like Wagner suggests him in some of his uninspired moments. The Boston Symphony audience has a reputation to sustain and it tried to take Bruckner with politeness, but the pianissimo patter of applause after Muck laid down his baton told all too plainly the tale of immolation on the altar of devotion. Followed the Bach music mentioned above and a Beethoven overture as an exciting and frivolous close. The second concert consisted of Mozart's symphony in G minor, and Beethoven's "Pastoral" symphony, and nothing else. No wonder that local music-lovers are asking themselves and each other whether Dr. Muck takes New Yorkers for musical barbarians who must be compelled to hear only the most serious music in order to form a real liking for it; or whether, on the other hand, he considers us so far advanced that nothing but programs of that kind give us real musical satisfaction. Dr. Muck would find that a little sugar-coating will make his patrons swallow the bitterest pills, so why not mix in occasionally some Dvorak, Liszt, Moszkowski, Smetana, Rubinstein, Grieg, Tschaikowsky and other similar ingredients more saccharine but otherwise quite harmless?

The Commercial Advertiser
NEW YORK'S OLDEST NEWSPAPER
Date NOV 9 1907
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110-112 West 26th St., N. Y. City.
CABLE ADDRESS, "OMEIKE" NEW YORK
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From
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Established

BOSTON

"GLAD TO DO IT? OF COURSE WE ARE, DESPITE THE COLD."

PLEADS TO COURT FOR ARRESTED

WOMEN BRING LUNCHES AND AWAIT RECITAL

Huddled Together on Steps of Symphony Hall, They Laugh and Read Till Doors Are Open

They came shortly after the sun rose. At 8 o'clock the cars began to stop about Symphony Hall, and little clusters of women gathered, ready to hear Paderewski and worship at his shrine.

The clock told the tale of another hour lived through, and still another. Ten o'clock brought still more, and then the newcomers began counting the line to see if they were the 506th, for these weary waiters well know that if they are not among the first 505 they have lost all chances of entering the portals of the hall of music.

"I really think this is something awful, this waiting," one women put it, "and I wouldn't do it if it wasn't for my husband. He said it was all a certain kind of nonsense for us to wait all day to hear a foreign man play the piano."

The regular collection was there, the [illegible] have huddled on the steps of Symphony Hall steps many and many a time like frightened doves, and very cold ones, too, to hear the artists they adore.

There was the woman who talked Ibsen and Maeterlinck, and who was very anxious for the assembled multitude to know that she had some original ideas. There was the inevitable lady—she graces every Paderewski concert—who insists that he is very much over-rated and that to such people as she who know music, he does not compare for a minute with De Pachmann.

"But then one learns to love De Pachmann's soul through the exquisite touch he uses in playing Chopin," she said. "Of course, Paderewski is great, I didn't mean to say he wasn't, but really the multitude can appreciate him."

Lunch boxes that were used in the days when mothers were schoolgirls were taken from the long hiding places and filled with lettuce sandwiches and peanut butter-covered crackers, for even these hero worshippers must occasionally eat. And, oh for something to drink!

Newspaper Cutting Bureau in the World
From TOWN & COUNTRY
Address NEW YORK CITY
Date NOV 16 1907

The Boston Symphony in Washington

The Boston Symphony had a crowded house and a brilliant audience for its first concert of this season. Mrs. Roosevelt and Miss Ethel were in a box and with them as their guests, were Mrs. Root, wife of the Secretary of State; Mrs. Metcalf, wife of the Secretary of the Navy; Miss Cecilia May, the débutante daughter of Colonel and Mrs. Henry May; and Miss Hagner, Mrs. Roosevelt's private secretary. In the audience were many distinguished folk—Captain Hebbinghaus, Naval attaché of the German Embassy, and Mme. Hebbinghaus accompanied by Miss Langham, sister of the Baroness Sternburg, the wife of the German Ambassador.

STAR
NEWARK, N.J.
NOV 16 1907

Boston Symphony Orchestra.

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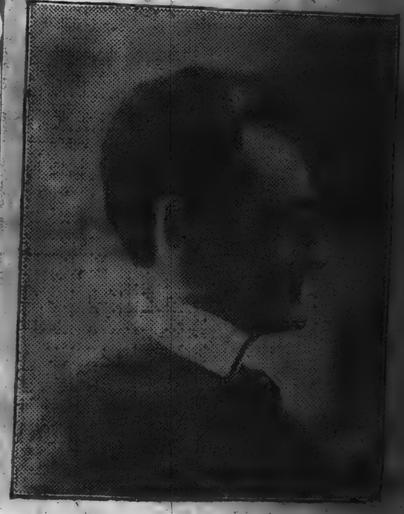
One of the most interesting criticisms of Mme. Samaroff's playing comes from the pen of Philip Hale, of the Boston Herald, who is one of the leading critics of the country. It was published on November 24, 1905, after Mme. Samaroff's first Boston recital. He said of her:

"Mme. Samaroff has the elemental qualities of a distinguished pianist. She has unusual strength, and this she sometimes abuses, although in stormy passages the chords are, as a rule, both massive and sonorous, and there is little suggestion of crashing metal. She has a fine sense of rhythm. She sings a melody, and does not poke it and thump it. Her melody has a charming background, and it is enwrapped in appropriate atmosphere. She has a continuous legato in song passages. Her bravura is clean and crisp, and it has a peculiar elegance; it is warm; it does not remind one of hard polish on parlor furniture, bought merely for display and not for use. This elegance seems inherent and not laboriously acquired. Furthermore, the best of all, there is a pronounced individuality in her interpretation, which is now serene and noble, now dreamy or sensuous or passionate, according to the mood of the composer."

Mail orders are now being received by F. N. Sommer, 794 Broad street.



Dr. Karl Muck, Conductor.

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NOV 17

One of the novelties scheduled for performance in Boston by the Symphony Orchestra is a piece for [illegible] and piano by Charles Martin Loeffler, many years second concert-master of the [illegible]

FRIDAY EVENING, NOVEMBER 15, 1907.

REAL MUSIC LOVERS SHIVER HOURS TO HEAR PADEREWSKI

"GLAD TO DO IT? OF COURSE WE ARE, DESPITE THE COLD."

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(Continued on Second Page.)

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Half Thousand Music Lovers Wait In Vain To Line Of 1000 Stands Five Hours, But One-Half Gets In Hall

They say that when Orpheus played he drew trees into line behind him. It's lucky there aren't any trees in the neighborhood of Symphony Hall, for they would have surely fallen into line when the Boston Symphony Orchestra, with Paderewski as soloist, played yesterday afternoon, and the line was quite sufficiently lengthy as it was.

A thousand long, it stretched from the Huntington avenue entrance, a record breaking assembly. Middle aged music teachers with big lunch baskets, pretty misses from the Conservatory aesthetically nibbling sweet chocolate, eccentric youths with long locks in frantic imitations of the great artist within the walls, college girls with a History of Sociology carelessly tucked beneath their arms, here and there a stray clerk with a newspaper. And from 7.50 in the morning, when the first lone music lover took up his stand and became the point that ultimately was to be extended into a line, until 1.30 in the afternoon, when the doors were opened, the Symphony Orchestra audience was assembling.

Out of consideration for the music lovers who are not fortunate enough to have a season ticket, the management of the hall allow the general public admission Friday afternoon to the second gallery to the extent of its capacity. No tickets are sold, the public stands in line and has its quarters duly in hand when it passes by the ticket window.

And the whole thing would be very simple but that when a popular program like that of yesterday is on the bills, much more of the general public than can possibly be accommodated desires to be present. The rule of the management is, of necessity, "First come first served." And yesterday, when over 1000 waited for the chance of hearing the first musician of the land, over 500 people waited in vain.

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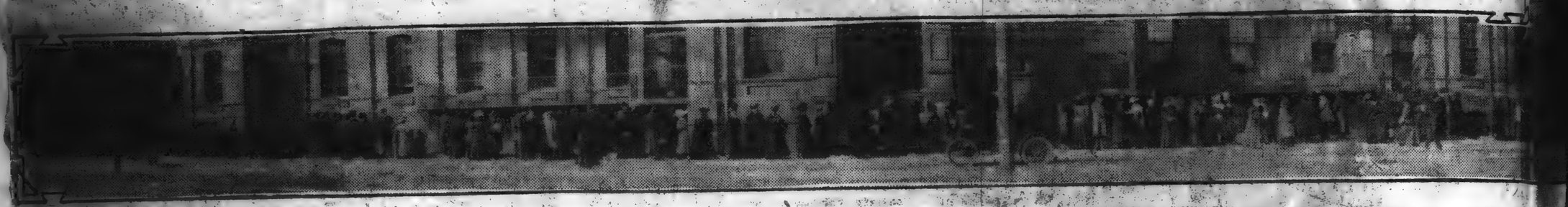
ess NEW YORK SUN
NOV 17 1907

Paderewski at his next recital on Saturday afternoon in Carnegie Hall will play his own new sonata in E flat minor and Liszt's B minor sonata, the latter newly added to his répertoire. His third recital will take place on Saturday, December 14, and he will play with the Boston Symphony Orchestra at its concerts of December 5 and 7, instead of at the second only, as previously announced. 84



Line of people waiting for tickets to Symphony rehearsal at Symphony Hall yesterday, and a late photograph of Paderewski, the emin[ent] p[ianist]

wspaper Cutting Bureau in the World
NEW
s NEWARK, N.J.
NOV 16 1907

The Boston Symphony.

To lovers of orchestral music, the most important and interesting event marking the local musical season this year will be the concert to be given by the Boston Symphony Orchestra in the Krueger Auditorium, Monday night, December 9. Even in New York, where all forms of the best musical entertainment crowd the season, the concerts by the great orchestra from the Hub rank among the most delectable of artistic offerings and attract audiences limited only by the size of the big Carnegie Hall. In Brooklyn, Philadelphia, Baltimore, Washington and the few other cities included in the orchestra's annual tours, its appearances are greeted by such gatherings of music lovers as assemble when a star of the first magnitude in the musical firmament invites attention. The coming concert will be the occasion of the orchestra's first visit to Newark, and if the attendance is such as it should be this community is likely again to hear it.

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[57]

Half Thousand Music Lovers Wait In Vain To
Line Of 1000 Stands Five Hours, But One-Half Gets In Hall

They say that when Orpheus played he drew trees into line behind him. It's lucky there aren't any trees in the neighborhood of Symphony Hall, for they would have surely fallen into line when the Boston Symphony Orchestra, with Paderewski as soloist, played yesterday afternoon, and the line was quite sufficiently lengthy as it was.

A thousand long, it stretched from the Huntington avenue entrance, a record breaking assembly. Middle aged music teachers with big lunch baskets, pretty misses from the Conservatory esthetically nibbling sweet chocolate, ascetic youths with long locks in frantic imitation of the great artist within the walls, college girls with a History of Sociology carelessly tucked beneath their arms, here and there a stray clerk with a newspaper. And from 7.50 in the morning, when the first lone music lover took up his stand and became the point that ultimately was to be extended into a line, until 1.30 in the afternoon, when the doors were opened, the Symphony Orchestra audience was assembling.

Out of consideration for the music lovers who are not fortunate enough to have a season ticket, the management of the hall allow the general public admission Friday afternoon to the second gallery to the extent of its capacity. No tickets are sold, the public stands in line and has its quarters duly in hand when it passes by the ticket window.

And the whole thing would be very simple but that when a popular program like that of yesterday is on the bills, much more of the general public than can possibly be accommodated desires to be present. The rule of the management is, of necessity, "First come first served." And yesterday, when over 1000 waited for the chance of hearing the first musician of the land, over 500 people waited in vain.

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ess ..... NEW YORK SUN
NOV 17 1907

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s ..... NEWARK, N.J.
NOV 16 190

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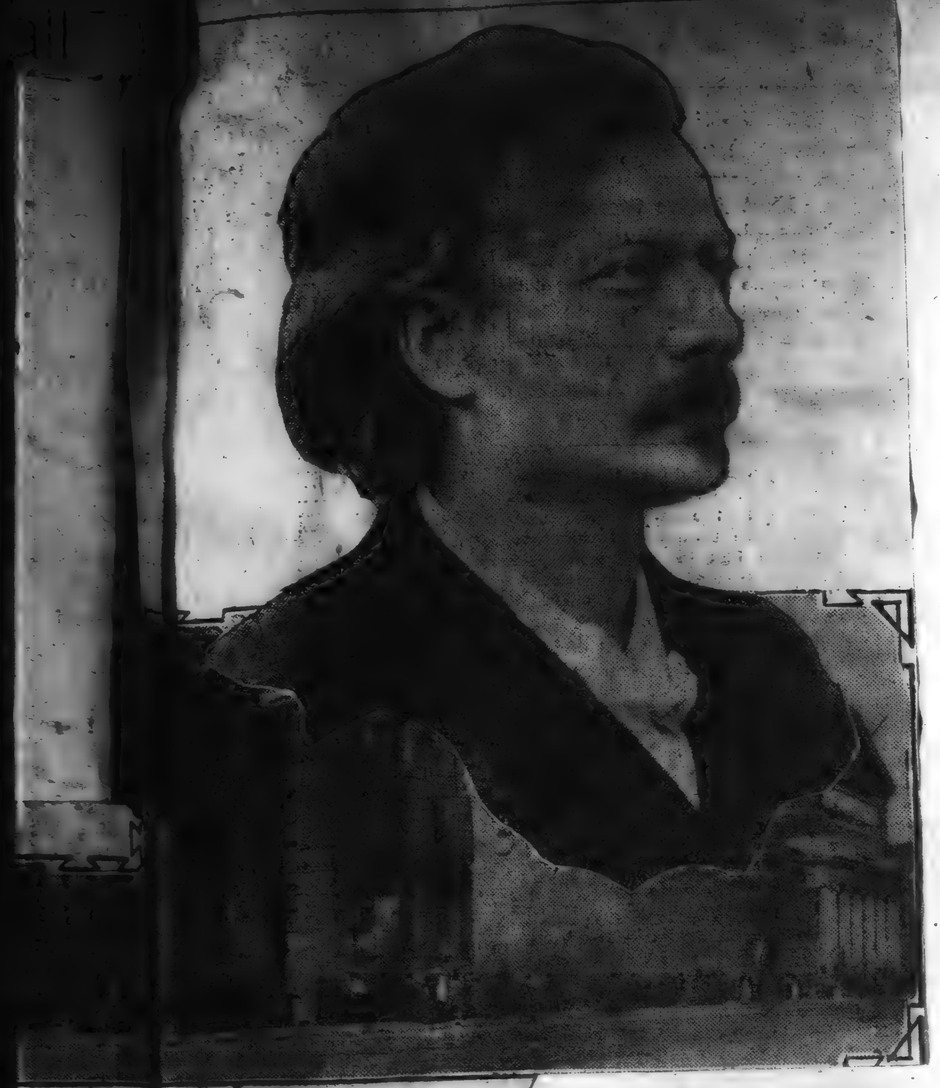

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Newark - also suburban papers

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Newark Call - N

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To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music and, though individual inasmuch as it is independent of societies and clubs, it is in no way antagonistic to any previously existing musical organizations.

The orchestra is to number sixty selected musicians, their time so far as required for careful training and for a given number of concerts to be engaged in advance.

Mr. George Henschel will be the conductor for the coming year.

The concerts will be twenty in number, given in the Music Hall on Saturday evening from the middle of October to the middle of March.

The price of season tickets with reserved seats for the whole series of evening concerts will be either $10 or $6, according to location. Single tickets with reserved seats will be seventy-five cents and fifty cents, according to position.

Besides the concerts there will be a public rehearsal on one afternoon of every week, with single tickets at twenty-five cents and no reserved seats.

The intention is that this orchestra shall be made permanent and shall be called the "Boston Symphony Orchestra."

Both as the condition and the result of success, the sympathy of the public is asked.

The first public rehearsal was given on Friday afternoon, October 21, 1881, and the first concert on the following evening. The soloist was Annie Louise Cary, the famous contralto, who now as Mrs. Raymond is a resident of New York. The program was as follows:

Overture, "Dedication of the House"..... Beethoven
Aria, "Che faro senza a Eurydice," from "Orfeo"..... Gluck
Symphony No. 12, in B flat major..Haydn
Ballet music from the opera "Rosamunde"..... Schubert
Scene from "Odysseus," "Thou Far-Darling Sun"..... Bruch
Festival Overture..... Weber

Twenty-six years have passed, and while it has been found impossible, owing to the enormous increase in operating expenses, to maintain the original low-level prices, the Boston Symphony Orchestra still fulfills the function assigned to it in the beginning. It has been built up to its present high standard without thought of expense. The best artists of Europe have been brought to it—such men as Kneisel, Loeffler, Adamowski, Hess, Wendling, Hekking, Schroeder, Ferir, Pourtau, Mole, Longy, Grisez, Maquarre, Reiter, and other men almost as famous. As conductors it brought to America Gericke, Nikisch, Paur, and now—Muck. It has never been a money-making institution, and the likelihood is that it will never be such.

Unquestionably its greatest service to the county is the tremendous impetus it has given to the cause of pure music. To the artistic success of the Boston Symphony Orchestra may be traced directly the organiation of such splendid institutions as the Theodore Thomas Orchestra, of Chicago; the Philadelphia, Pittsburg and Cincinnati Orchestras. It was the Boston Symphony Orchestra that really broke the way for the others, in its early tours through the West in the eighties—tours that cost great sums of money, but were so rich in other results that it was money well spent.

In fact, since that first Symphony concert in Boston the musical topography, so to say, of the whole country has changed. Besides the great permanent orchestras which are at work, there are smaller bands, such as those in Minneapolis and St. Paul, St. Louis, Detroit, Kansas City, Denver, and even in far-off California, which owe their direct inspiration to Boston's great orchestra.

The Boston Symphony Concert.

The coming to Newark of the famous Boston Symphony Orchestra at the Krueger Auditorium on Monday evening, December 9, is a musical event the importance of which can not easily be exaggerated. Now in its twenty-seventh season, since its organization it has held undisputed place as the foremost orchestra of America and one which hardly has its equal in the world. Although for twenty-two years it has been giving concerts regularly in New York and Philadelphia, this will be the first time it has ever visited New Jersey; and for this purpose, instead of returning directly to Boston after its matinee concert in New York on Saturday afternoon, December 7, it will stay over two days and make a special trip to Newark.

With the orchestra will come its celebrated conductor, Dr. Karl Muck, of the Royal Opera, Berlin. Dr. Muck came to America a year ago last October by special permission of the German Emperor. So great was his success that the Emperor was petitioned to allow him to come to America for a second year, and after great hesitation he gave his consent, letting it be known, however, that he would have done this for no other orchestra in America.

The soloist at the concert will be Olga Samaroff, a pianist who is a native American despite her Russian name, and one whose success since she made her debut in New York three years ago has been of a most sensational character. Although a young woman, she is numbered among the greatest pianists now

Wie bereits angekündigt, ist es Herrn Fred. N. Sommer gelungen,

Frei Zeitung - Nov 17-07

Dr. Karl Muck.

den hiesigen Musikfreunden mit dem Engagement des Boston Symphonie-Orchesters einen ganz besonderen Kunstgenuß zu gewähren. Dasselbe wird hier am Montag Abend, 9. Dezember, ein Concert geben. Es ist dies das erste Mal, daß sich diese „Künstler-Vereinigung", denn eine solche ist dies Orchester, nach Newark ver-

irrt, sodaß dessen Erscheinen nicht allein ein Ereigniß in der Musikgeschichte Newark's, sondern auch des Boston Symphonie-Orchesters sein dürfte. Das Orchester setzt sich aus 97 Musikern zusammen, von denen ein jeder in des Wortes vollster Bedeutung ein Meister auf seinem Instrument ist. Dirigent ist Dr. Karl Muck, der Kapellmeister der Berliner Hofoper und anerkannt einer der bedeutendsten musikalischen Interpreten der Jetztzeit. Die Leistungen dieser musikalischen Künstler sind vollendete — mag man auch bezüglich der Interpretation einer Composition vielleicht andere Ansichten haben oder fühlen als der Dirigent — stets mustergültige. Das Programm wird s. Zt. mitgetheilt werden.

[58]

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newark-news-Nov. 16

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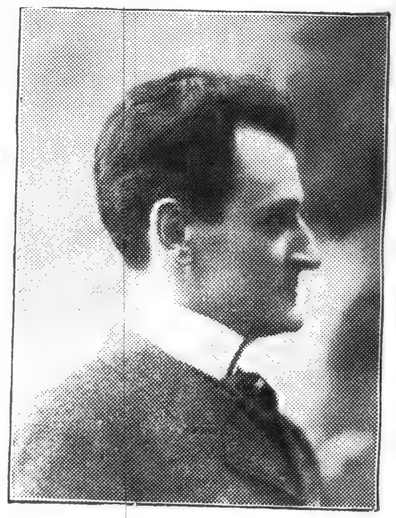

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To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music and, though individual inasmuch as it is independent of societies and clubs, it is in no way antagonistic to any previously existing musical organizations.

The orchestra is to number sixty selected musicians, their time so far as required for careful training and for a given number of concerts to be engaged in advance.

Mr. George Henschel will be the conductor for the coming year.

The concerts will be twenty in number, given in the Music Hall on Saturday evening from the middle of October to the middle of March.

The price of season tickets with reserved seats for the whole series of evening concerts will be either $10 or $6, according to location. Single tickets with reserved seats will be seventy-five cents and fifty cents, according to position.

Besides the concerts there will be a public rehearsal on one afternoon of every week, with single tickets at twenty-five cents and no reserved seats.

The intention is that this orchestra shall be made permanent and shall be called the "Boston Symphony Orchestra."

Both as the condition and the result of success, the sympathy of the public is asked.

The first public rehearsal was given on Friday afternoon, October 21, 1881, and the first concert on the following evening. The soloist was Annie Louise Cary, the famous contralto, who now as Mrs. Raymond is a resident of New York. The program was as follows:

Overture, "Dedication of the House".. ..... Beethoven
Aria, "Che faro senza a Eurydice," from "Orfeo".....Gluck
Symphony No. 12, in B flat major..Haydn
Ballet music from the opera "Rosamunde" ..... Schubert
Scene from "Odysseus," "Thou Far-Darting Sun".....Bruch
Festival Overture.....Weber

Twenty-six years have passed, and while it has been found impossible, owing to the enormous increase in operating expenses, to maintain the original low-level prices, the Boston Symphony Orchestra still fulfills the function assigned to it in the beginning. It has been built up to its present high standard without thought of expense. The best artists of Europe have been brought to it—such men as Kneisel, Loeffler, Adamowski, Hess, Wendling, Hekking, Schroeder, Ferir, Pourtau, Mole, Longy, Grisez, Maquarre, Reiter, and other men almost as famous. As conductors it brought to America Gericke, Nikisch, Paur, and now—Muck. It has never been a money-making institution, and the likelihood is that it will never be such.

Unquestionably its greatest service to the county is the tremendous impetus it has given to the cause of pure music. To the artistic success of the Boston Symphony Orchestra may be traced directly the organiation of such splendid institutions as the Theodore Thomas Orchestra, of Chicago; the Philadelphia, Pittsburg and Cincinnati Orchestras. It was the Boston Symphony Orchestra that really broke the way for the others, in its early tours through the West in the eighties—tours that cost great sums of money, but were so rich in other results that it was money well spent.

In fact, since that first Symphony concert in Boston the musical topography, so to say, of the whole country has changed. Besides the great permanent orchestras which are at work, there are smaller bands, such as those in Minneapolis and St. Paul, St. Louis, Detroit, Kansas City, Denver, and even in far-off California, which owe their direct inspiration to Boston's great orchestra.

The Boston Symphony Concert.

The coming to Newark of the famous Boston Symphony Orchestra at the Krueger Auditorium on Monday evening, December 9, is a musical event the importance of which can not easily be exaggerated. Now in its twenty-seventh season, since its organization it has held undisputed place as the foremost orchestra of America and one which hardly has its equal in the world. Although for twenty-two years it has been giving concerts regularly in New York and Philadelphia, this will be the first time it has ever visited New Jersey; and for this purpose, instead of returning directly to Boston after its matinee concert in New York on Saturday afternoon, December 7, it will stay over two days and make a special trip to Newark.

With the orchestra will come its celebrated conductor, Dr. Karl Muck, of the Royal Opera, Berlin. Dr. Muck came to America a year ago last October by special permission of the German Emperor. So great was his success that the Emperor was petitioned to allow him to come to America for a second year, and after great hesitation he gave his consent, letting it be known, however, that he would have done this for no other orchestra in America.

The soloist at the concert will be Olga Samaroff, a pianist who is a native American despite her Russian name, and one whose success since she made her debut in New York three years ago has been of a most sensational character. Although a young woman, she is numbered among the greatest pianists now before the public.

Wie bereits angekündigt, ist es Herrn Fred. N. Sommer gelungen,

Dr. Karl Muck.

den hiesigen Musikfreunden mit dem Engagement des Boston Symphonie-Orchesters einen ganz besonderen Kunstgenuß zu gewähren. Dasselbe wird hier am Montag Abend, 9. Dezember, ein Concert geben. Es ist dies das erste Mal, daß sich diese „Künstler-Vereinigung", denn eine solche ist dies Orchester — nach Newark verirrt, sodaß dessen Erscheinen nicht allein ein Ereigniß in der Musikgeschichte Newark's, sondern auch des Boston Symphonie-Orchesters sein dürfte. Das Orchester setzt sich aus 97 Musikern zusammen, von denen ein jeder in des Wortes vollster Bedeutung ein Meister auf seinem Instrument ist. Dirigent ist Dr. Karl Muck, der Kapellmeister der Berliner Hofoper und anerkannt einer der bedeutendsten musikalischen Interpreten der Jetztzeit. Die Leistungen dieser musikalischen Künstler sind vollendete — mag man auch bezüglich der Interpretation einer Composition vielleicht andere Ansichten haben oder fühlen als der Dirigent — stets mustergültige. Das Programm wird s. Zt. mitgetheilt werden.

[58]

Providence Journal.
MONDAY, NOVEMBER 18, 1907.

The Symphony Concerts.

Those who care for the best in music should not forget that the first of the Symphony Concerts which the Boston Symphony Orchestra allots to Providence takes place to-morrow evening, and that there are only two more afterwards. This is a scanty opportunity considering the size of the city; but it is the most we have a right to expect if we give but languid or perfunctory support to a great organization which is welcomed elsewhere with houses crowded to the doors. Doubtless there are many who "mean to go," but neglect to fulfill their intention. They do not seem to remember that what is a great pleasure may also be a duty. Nor should those who are able to hear music by going away from home be selfishly oblivious of the needs of those less fortunate. As for those who profess to be "musical" but wilfully neglect the chance to learn something about musical art by hearing its masterpieces, their case is perhaps hopeless.

JOURNAL—MONDAY,
NOVEMBER 18, 1907

ENCORE RECORD FOR PADEREWSKI

With Dr. Muck He Shares the Ovation From an Enthusiastic Symphony Audience.

Ignaz Paderewski and Dr. Carl Muck shared the honors at the Symphony concert Saturday night. Paderewski played the Rubinstein concerto in D minor. He has played better here; he has been in happier moods than he showed during the performance of the concerto; and he was visibly not at ease, though he sat in his own old-fashioned, red-fringed chair; yet the audience would not let him depart until he had broken the Symphony rule against encores and played the Chopin scherzo in B flat minor. In the scherzo his art was as magical as art can be.

Dr. Muck's reading of the beautiful Brahms Symphony No. 2 was equally as artistic and enjoyable as Paderewski's playing—great and glorious as that was in many moments. The rare pleasure the symphony gave, however, was marred by the departure between the several movements of a part of the audience. The encore Paderewski gave made the concert later than usual, and there are people who, for some reason, will not remain in the hall after 10 o'clock. Dr. Muck witnessed the exodus with a sad expression.

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BOSTON SUNDAY POST,
NOVEMBER 17, 1907

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The other novelty is an "Adagio and Scherzo-Finale" by Reznicek. Reznicek is best known in Boston as the composer of the opera "Donna Diana," the overture of which has been played at our Symphony concerts. He is now a resident of Berlin, and does considerable conducting in Germany.

There will be no symphony on the programme. The first number will be the overture "Le Roi d'Ys," and Chabrier's Rhapsody, "Espana," will be played by Mr. Muck.

BOSTON DAILY ADVERTISER,
NOVEMBER 18, 1907

THE SYMPHONY CONCERT.

PROGRAMME.

Pfitzner.....Overture to "The Christ-elf"
Rubinstein.....Concerto in D minor
Pianist, Ignaz Paderewski.
Brahms.....Second Symphony, D minor

The new overture by Pfitzner did not impress us favorably. It seemed an unsuccessful excursion into the Humperdinekian field of learned musical simplicity. There are themes that ought to sound like simple melodies; but are treated with a sort of pudding counterpoint until they are lost in the mass of tone. There is much fragmentary figure development that leads nowhere in particular. Altogether we cannot think that any reviewer will adopt the "Collier's Weekly" tone and call the composer "Honey Pfitz!"

But at this concert it was the soloist who was to charm the multitude; the orchestra was to be overshadowed for once by that wonderful personality which dominates everything that it comes in contact with. Paderewski! ! "Why man, he doth bestride the narrow world like a Colossus!" He started his part of the Rubinstein concerto, not as a pianist, but as a fortissimist. A line from Southey may best describe it—

"Crashing, smashing, dashing and flashing!"

But chiefly the first two. The subordinate theme of the orchestra was almost inaudible beside the piano part. But the heroism of the mood at least fitted the chief theme finely.

In the second movement there was more of the subtler Paderewski. The sweet, caressing tone, the gentle delicacy of the chief theme, were deserving of superlative adjectives. There was a little insecurity in the horn passages in this. The finale went with better balance than the first movement, but the final bravura exceeded the proper powers of the piano. Nevertheless it was all tremendously exciting and the usual public frenzy took place at the close.

All rules are set aside in favor of this phenomenon, and Dr. Muck did what another conductor had done at these concerts long before,—he allowed an encore! Why, after this, Ysaye, or Kreisler, or Melba, should not give encores we cannot explain. The audience, however, were delighted at the innovation and listened to Chopin's B flat minor Scherzo with rapture. It was played with the same excess of power that we criticized at the Paderewski recital. The sinister phrases of the beginning were given with much poetry. Chopin himself said of them—"They should suggest a charnel-house!" But again in the heroic parts the ideal of the performer went beyond the possibilities of hammers and wires. Paderewski here suggested orchestral effects beyond the domain of the piano-forte. Had any lesser pianist played thus it would have been called thumping. Rosenthal has been severely animadverted upon for just such work. "But Quod licet Jovis, non licet"—anybody else. Again the wild applause burst forth and there were even hopes of forcing another solo, but these were unfulfilled.

All this excitement harmed the symphonic part of the concert. We were never less impressed with the tender D major Brahms symphony. Yet it was well enough played; not as finely as we have had it, but still a worthy performance. There was the old-fashioned Brahms exodus at the end of the first movement. We had hoped that Boston had passed this stage of non-appreciation.

But those who stayed to the end were well repaid, for by the time that the finale was reached the effects of the musical champagne had worn off and both orchestra and audience were again in a normal condition.

Dr. Muck gave an excellent reading of the end of the work and here the orchestra played famously. The result was that the phalanx of Brahmsites displayed much enthusiasm and recalled the eminent conductor. Therefore if the proverb—"All's well that ends well"—be applied, the concert was very successful, in spite of its heterogeneous character and its blemishes.

Louis C. Elson.

Newspaper Cutting Bureau in the World

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The Philadelphia Orchestra.

To the Editor of THE NEWS:

The Philadelphia Orchestra will appear in Baltimore for the first time under the baton of its distinguished new conductor, Carl Pohlig, at the Lyric on Monday evening next in a programme that must appeal strongly to our music lovers—the overture to "Der Freischuetz," the Saint-Saens Piano Concerto No. 4, the Fifth Symphony and the "Tannhaeuser" overture.

As we have only 10 orchestral concerts announced for the entire season, including those by the Boston Symphony, the Lyric should be filled for every concert by the splendid orchestra which is so generously supported by art-loving citizens of Philadelphia, among whom are Mrs. A. J. Dallas Dixon, Miss Anne Thompson, Mrs. Horace Brock and Messrs. Alexander Van Rensselaer, Arthur Newbold, Thomas McKean and others.

EDWIN LITCHFIELD TURNBULL.
Baltimore, Nov. 15.

1884

BOSTON SUNDAY GLOBE,
NOVEMBER 17, 1907.

Paderewski, Soloist at Symphony Concert.

Plans of the San Carlo Opera Company.

Concerts of Interest in the Near Future.

The fifth Symphony program was of unusual interest, for Paderewski was the soloist, there was a "first time" number and, contrary to custom at these concerts, an encore added to the announced selections. The audience was so demonstrative and insistent at the close of the Rubinstein piano concerto that Paderewski, after returning to the stage many times to bow, seated himself at the instrument and proceeded to upset established rules. And after playing a Liszt-Schubert piece the audience attempted to make him play again. The applause was not stilled until the orchestra came back for the last selection. At the rehearsal the crowd began to gather at 8 o'clock in the morning, and when the doors were opened at 1 o'clock only about half the line could gain admission to the second balcony, 500 seats.

The great D minor concerto as played by the masterly pianist fairly dwarfed the other pieces, which were Hans Pfitzner's overture, "Das Christ-Elflein," and Brahms' second symphony. Paderewski's performance was wonderfully expressive and executed with an enthusiasm and impetuosity that was so dazzling that the delighted auditors fairly showered him with plaudits.

Paderewski's mastery of the piano is so fully recognized and he has so recently displayed his genius at a recital in the same hall that it is needless to analyze or go into detail about his playing with the Symphony orchestra. In the fiery cadenzas and octave runs of the first movement his power and rapidity of execution seemed almost limitless; the romance in F major and the intricacies of the bewildering arpeggios of the second part were exquisite in their treatment, the first because of the delicacy and beautiful cantabile qualities, the second for its brilliancy and crispness.

The last movement was given with a vigor and dash that was astonishing. There were no retards in the immensely difficult double runs, all the figures in the different passage work were cleanly set forth and the overwhelming crash at the close moved the audience to outbursts of applause that demonstrated Paderewski's complete mastery of the big gathering. Then came the scenes mentioned earlier in this notice. The orchestra did noble work, Dr Muck and his players seeming to enjoy the solo work as much as did the audience.

The Pfitzner overture is a gentle and soothing work, without any special characteristics to warrant eulogy. Skilfully orchestrated and played in a sympathetic manner by competent musicians, it made a pleasing impression. The second symphony by Brahms, which has long been a subject of controversy in the musical world, was interpreted in the way that is expected from our orchestra conductor, Muck's reading being potently illustrated by the players.

There will be two novelties on this week's program. The first is the latest work by Charles Martin Loeffler. It is written for piano and full orchestra, and is entitled "A Pagan Poem." Mr Loeffler who got his inspiration for this from Virgil's eighth eclogue, made the first sketch of the work seven or eight years ago. Later he wrote it for two pianos, in which form it was once played at Mrs Gardner's. Since then he has made many important changes in it, and developed it for the orchestra. Mr Gebhard will be at the piano.

The other novelty is an "Adagio and Scherzo-Finale" by Reznicek, who is best known in Boston as the composer of the opera "Donna Diana," the overture of which has been played at our symphony concert. The first number will be Lalo's overture, "Le Roi d'Ys," and the final number Chabrier's rhapsody, "Espana."

1884

RETURN OF PADEREWSKI.

Will Be Next Soloist With Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, December 4. The soloist will be Paderewski, whose only appearance it will be in Baltimore with an orchestra, and his last appearance here during his present tour.

PHILADELPHIA, PA
NOV 17

Paderewski With the Boston Symphony

Paderewski will be the soloist with the Boston Symphony Orchestra at its second Philadelphia concert, which will be given in the Academy of Music on Monday evening, December 2. This will be his only appearance in Philadelphia with an orchestra, and he plans now to play Beethoven's concerto in E-flat major, "The Emperor." In accordance with the announcement made at the beginning of the season, the soloists will be chosen from this country.

[59]

TRANSCRIPT
NOVEMBER 18, 1907

MUSIC AND DRAMA

PADEREWSKI [illegible] HIS AUDIENCE

A Touch of Frenzy in It and Him on Saturday Night—A Miscellaneous Concert by the Handel and Haydn Society—Triumphant Gluck—An Amusing London Comedy for America—Pachmann's and Paderewski's Programmes Here—A Life of Mansfield

Again, on Saturday evening, as on Friday afternoon, Mr. Paderewski absorbed the interest of the audience at the Symphony Concert, and again it was subordinated in all its details to his presence. A long interval before his appearance delayed the progress of the concert; he added a long solo piece; his presence and his playing stirred his hearers to excited applause; and again in reaction and weariness they departed in numbers through the performance of Brahms's symphony. Mr. Paderewski's playing of Rubinstein's concert was in truth exciting, but by that very token it lacked, except in the slow movement, the finer aspects of his talents. He drove his piano to the utmost; he fairly pitted it as an orchestra against an orchestra. The power and the passion of the performance were momentarily overwhelming. All else but the whirl and the fire of it disappeared. Rubinstein's music barely withstood the shock of the mighty temperament that had seized upon it and made it as its own voice. Here and there, as the eye sees in glimpses a landscape through which it is whirling, the ear heard the crystalline and many-tinted tone, the weaving and haunting song, the changeful curves of deep or delicate arabesque, the flashing or the caressing phrase of which the Paderewski of the recitals and of all his glories is capable. Then they were swallowed in the devouring pursuit and the consuming conquest of power and passion. Except in the slow movement, the concerto went like a frenzied rhapsody. Judgment, for the moment, was burned away, and only cooler blood brought the reflection that in the performance of it was only one side, and by no means the most persuasive, of the pianist. In the mood in which it left the audience the moment was not exactly fitting for reflections upon the wisdom of encores at Symphony Concerts. Those which Mr. Paderewski received and was permitted on Friday and Saturday must pass among the curious phenomena that in recent years have attended all his appearance through half the world.

Again, none the less, the performance of Brahms's second symphony remained the notable and the normal incident of the concert. Now Dr. Muck quickened the music beyond the pace that other conductors have given it; again he took it a little more slowly. Here he brought some underlying rhythm into more audible play, or there he emphasized another. At one moment he enhanced the songful quality of a particular passage; at another he was sharpening this or that phrase. The sum of these changes was a vitalizing, a recreation of the whole symphony that gave it a new and exhilarating voice. Brahms spoke out in it. There were divination in Dr. Muck's reading and eloquence in the orchestra's playing.

Newspaper Cutting Bureau in the World

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NOV 16 1907

Paderewski's recital at Convention Hall on Thanksgiving night will be one of Buffalo's greatest musical events for the winter. The peerless Polish pianist long ago established himself as the foremost exponent of pianoforte music in the world and this season he is breaking his own American records.

This is Paderewski's seventh tour of the United States and nearly 100 concerts have been booked for him, Buffalo being one of the fortunate cities. In the zenith of his fame, the celebrated pianist and composer will present here a program that will include at least one of his own compositions, perhaps more. As a maker of programs Paderewski excels, just as he does in everything else he undertakes. He is one of the greatest men of his time, a king in the artist world.

Even since Mr. Paderewski's local manager, Mrs. Mai Davis Smith, announced that she would fill mail orders for seats for the Paderewski recital, these orders have been coming in. She will continue to receive them until the opening of the general sale, on Monday, November 25th, at the Denton, Cottier & Daniels' music store. The first four rows of Convention Hall will be sold for $2, the next 33 rows for $1.50, the rest of the house, including the balcony, for $1.

Mrs. Smith is also receiving many orders for the concerts to be given here in January by the New York and Boston Symphony Orchestras. Walter Damrosch, conducting the New York Orchestra, will come here on Friday evening, January 3; Dr. Karl Muck, the famous new conductor of the Boston Symphony Orchestra, brings his great organization to Buffalo on Monday evening, January 27th. The prices of seats for either concert are $2, $1.50, $1 and 75 cents; but those subscribing for both concerts at the same time will get the $2 seats for $3, the $1.50 seats for $2.50, no reductions on the $1 and the 75 cent seats.

Mail orders, accompanied by check payable to Mai Davis Smith, may be sent to Mrs. Smith [illegible]

The Providence Journal.
MONDAY, NOVEMBER 18, 1907.

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JOURNAL—MONDAY,
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Dr. Muck's reading of the beautiful Brahms Symphony No. 2 was equally as artistic and enjoyable as Paderewski's playing—great and glorious as that was in many moments. The rare pleasure the symphony gave, however, was marred by the departure between the several movements of a part of the audience. The encore Paderewski gave made the concert later than usual, and there are people who, for some reason, will not remain in the hall after 10 o'clock. Dr. Muck witnessed the exodus with a sad expression.

It is regrettable that the symphony was not placed first on the program. Its delights could then have been enjoyed by all. For Dr. Muck must have known that if Paderewski wants to give encores the rule against them will not stop him. He has always been excepted. The people want encores from him.

Merely as a matter of record it may added that the orhcestra played for the first time Pfitzner's Overture to "The Little Christ Elf," a Christmas fairy play by Ilse von Stach. The overture made but a slight impression.

The program of this week's concert includes C. M. Loeffler's new concert piece, "A Pagan Poem" (after Virgil), for piano and orchestra. Heinrich Gebhard will play the piano part. Another novelty will be Reznicek's Adagio and Scherzo. Lalo's Overture, "Le Roi d'Ys," and Chabrier's Rhapsody, "Espana," will fill out the evening, which, for a change, will be without a symphony.

BOSTON SUNDAY POST,
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There will be no symphony on the programme. The first number will be the overture "Le Roi d'Ys," and the second number will be Chabrier's rhapsody, "Espana," which was played with such great success by Mr. Muck

BOSTON DAILY ADVERTISER,
NOVEMBER 18, 1907

THE SYMPHONY CONCERT.

PROGRAMME.

Pfitzner.....Overture to "The Christ-elf"
Rubinstein.....Concerto in D minor
Pianist, Ignaz Paderewski.
Brahms.....Second Symphony, D minor

The new overture by Pfitzner did not impress us favorably. It seemed an unsuccessful excursion into the Humperdinckian field of learned musical simplicity. There are themes that ought to sound like simple melodies, but are treated with a sort of pudding counterpoint until they are lost in the mass of tone. There is much fragmentary figure development that leads nowhere in particular. Altogether we cannot think that any reviewer will adopt the "Collier's Weekly" tone and call the composer "Honey Pfitz!"

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But those who stayed to the end were well repaid, for by the time that the finale was reached the effects of the musical champagne had worn off and both orchestra and audience were again in a normal condition.

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Louis C. Elson.

Newspaper Cutting Bureau in the World

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The Philadelphia Orchestra.

To the Editor of THE NEWS:

The Philadelphia Orchestra will appear in Baltimore for the first time under the baton of its distinguished new conductor, Carl Pohlig, at the Lyric on Monday evening next in a programme that must appeal strongly to our music lovers—the overture to "Der Freischuetz," the Saint-Saens Piano Concerto No. 4, the Fifth Symphony and the "Tannhaeuser" overture.

As we have only 10 orchestral concerts announced for the entire season, including those by the Boston Symphony, the Lyric should be filled for every concert by the splendid orchestra which is so generously supported by art-loving citizens of Philadelphia, among whom are Mrs. A. J. Dallas Dixon, Miss Anne Thompson, Mrs. Horace Brock and Messrs. Alexander Van Rensselaer, Arthur Newbold, Thomas McKean and others.

EDWIN LITCHFIELD TURNBULL.
Baltimore, Nov. 15.

[59]

BOSTON SUNDAY GLOBE—NOVEMBER 17, 1907.

Paderewski, Soloist at Symphony Concert.

Plans of the San Carlo Opera Company.

Concerts of Interest in the Near Future.

The fifth Symphony program was of unusual interest, for Paderewski was the soloist, there was a "first time" number and, contrary to custom at these concerts, an encore added to the announced selections. The audience was so demonstrative and insistent at the close of the Rubinstein piano concerto that Paderewski, after returning to the stage many times to bow, seated himself at the instrument and proceeded to upset established rules. And after playing a Liszt-Schubert piece the audience attempted to make him play again. The applause was not stilled until the orchestra came back for the last selection. At the rehearsal the crowd began to gather at 8 o'clock in the morning, and when the doors were opened at 1 o'clock only about half the line could gain admission to the second balcony, 500 seats.

The great D minor concerto as played by the masterly pianist fairly dwarfed the other pieces, which were Hans Pfitzner's overture, "Das Christ-Elflein," and Brahms' second symphony. Paderewski's performance was wonderfully expressive and executed with an enthusiasm and impetuosity that was so dazzling that the delighted auditors fairly showered him with plaudits.

Paderewski's mastery of the piano is so fully recognized and he has so recently displayed his genius at a recital in the same hall that it is needless to analyze or go into detail about his playing with the Symphony orchestra. In the fiery cadenzas and octave runs of the first movement his power and rapidity of execution seemed almost limitless; the romance in F major and the intricacies of the bewildering arpeggios of the second part were exquisite in their treatment, the first because of the delicacy and beautiful cantabile qualities, the second for its brilliancy and crispness.

The last movement was given with a vigor and dash that was astonishing. There were no retards in the immensely difficult double runs, all the figures in the different passage work were cleanly set forth and the overwhelming crash at the close moved the audience to outbursts of applause that demonstrated Paderewski's complete mastery of the big gathering. Then came the scenes mentioned earlier in this notice. The orchestra did noble work, Dr Muck and his players seeming to enjoy the solo work as much as did the audience.

The Pfitzner overture is a gentle and soothing work, without any special characteristics to warrant eulogy. Skilfully orchestrated and played in a sympathetic manner by competent musicians, it made a pleasing impression. The second symphony by Brahms, which has long been a subject of controversy in the musical world, was interpreted in the way that is expected from our orchestra conductor, Muck's reading being potently illustrated by the players.

There will be two novelties on this week's program. The first is the latest work by Charles Martin Loeffler. It is written for piano and full orchestra, and is entitled "A Pagan Poem." Mr Loeffler, who got his inspiration for this from Virgil's eighth eclogue, made the first sketch of the work seven or eight years ago. Later he wrote it for two pianos, in which form it was once played at Mrs Gardner's. Since then he has made many important changes in it, and developed it for the orchestra. Mr Gebhard will be at the piano.

The other novelty is an "Adagio and Scherzo-Finale" by Reznicek, who is best known in Boston as the composer of the opera "Donna Diana," the overture of which has been played at our symphony concert. The first number will be Lalo's overture, "Le Roi d'Ys," and the final number Chabrier's rhapsody, 'Espana."

Newspaper Cutting Bureau in the World

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RETURN OF PADEREWSKI.

Will Be Next Soloist With Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, December 4. The soloist will be Paderewski, whose only appearance it will be in Baltimore with an orchestra, and his last appearance here during his present tour.

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Paderewski With the Boston Symphony

Paderewski will be the soloist with the Boston Symphony Orchestra at its second Philadelphia concert, which will be given in the Academy of Music on Monday evening, December 2. This will be his only appearance in Philadelphia with an orchestra, and he plans now to play Beethoven's concerto in E-flat major, "The Emperor." In accordance with the announcement made at the beginning of the season the prices of single tickets for this con-

BOSTON EVENING TRANSCRIPT
NOVEMBER 18, 1907

MUSIC AND DRAMA

PADEREWSKI ... HIS AUDIENCE

A Touch of Frenzy in It and Him on Saturday Night—A Miscellaneous Concert by the Handel and Haydn Society—Triumphant Gluck—An Amusing London Comedy for America—Pachmann's and Paderewski's Programmes Here—A Life of Mansfield

Again, on Saturday evening, as on Friday afternoon, Mr. Paderewski absorbed the interest of the audience at the Symphony Concert, and again it was subordinated in all its details to his presence. A long interval before his appearance delayed the progress of the concert; he added a long solo piece; his presence and his playing stirred his hearers to excited applause; and again in reaction and weariness they departed in numbers through the performance of Brahms's symphony. Mr. Paderewski's playing of Rubinstein's concert was in truth exciting, but by that very token it lacked, except in the slow movement, the finer aspects of his talents. He drove his piano to the utmost; he fairly pitted it as an orchestra against an orchestra. The power and the passion of the performance were momentarily overwhelming. All else but the whirl and the fire of it disappeared. Rubinstein's music barely withstood the shock of the mighty temperament that had seized upon it and made it as its own voice. Here and there, as the eye sees in glimpses a landscape through which it is whirling, the ear heard the crystalline and many-tinted tone, the weaving and haunting song, the changeful curves of deep or delicate arabesque, the flashing or the caressing phrase of which the Paderewski of the recitals and of all his glories is capable. Then they were swallowed in the devouring pursuit and the consuming conquest of power and passion. Except in the slow movement, the concerto went like a frenzied rhapsody. Judgment, for the moment, was burned away, and only cooler blood brought the reflection that in the performance of it was only one side, and by no means the most persuasive, of the pianist. In the mood in which it left the audience the moment was not exactly fitting for reflections upon the wisdom of encores at Symphony Concerts. Those which Mr. Paderewski received and was permitted on Friday and Saturday must pass among the curious phenomena that in recent years have attended all his appearance through half the world.

Again, none the less, the performance of Brahms's second symphony remained the notable and the normal incident of the concert. Now Dr. Muck quickened the music beyond the pace that other conductors have given it; again he took it a little more slowly. Here he brought some underlying rhythm into more audible play, or there he emphasized another. At one moment he enhanced the songful quality of a particular passage; at another he was sharpening this or that phrase. The sum of these changes was a vitalizing, a recreation of the whole symphony that gave it a new and exhilarating voice. Brahms spoke out in it. There were divination in Dr. Muck's reading and eloquence in the orchestra's playing.

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Paderewski's recital at Convention Hall on Thanksgiving night will be one of Buffalo's greatest musical events for the winter. The peerless Polish pianist long ago established himself as the foremost exponent of pianoforte music in the world and this season he is breaking his own American records.

This is Paderewski's seventh tour of the United States and nearly 100 concerts have been booked for him, Buffalo being one of the fortunate cities. In the zenith of his fame, the celebrated pianist and composer will present here a program that will include at least one of his own compositions, perhaps more. As a maker of programs Pederewski excels, just as he does in everything else he undertakes. He is one of the greatest men of his time, a king in the artist world.

Even since Mr. Paderewski's local manager, Mrs. Mai Davis Smith, announced that she would fill mail orders for seats for the Paderewski recital, these orders have been coming in. She will continue to receive them until the opening of the general sale, on Monday, November 25th, at the Danton, Cottier & Daniels' music store. The first four rows of Convention Hall will be sold for $2, the next 33 rows for $1.50, the rest of the house, including the balcony, for $1.

Mrs. Smith is also receiving many orders for the concerts to be given here in January by the New York and Boston Symphony Orchestras. Walter Damrosch, conducting the New York Orchestra, will come here on Friday evening, January 3; Dr. Karl Muck, the famous new conductor of the Boston Symphony Orchestra, brings his great organization to Buffalo on Monday evening, January 27th. The prices of seats for either concert are $2, $1.50, $1 and 75 cents; but those subscribing for both concerts at the same time will get the $2 seats for $3, the $1.50 seats for $2.50, no reductions on the $1 and the 75 cent seats.

Mail orders, accompanied by check payable to Mai Davis Smith, may be sent to Mrs. Smith at No. 28 Irving place.

NOVEMBER 17, 1907

PADEREWSKI PLAYS AT FIFTH SYMPHONY

An Unsatisfactory Overture by Pfitzner Opened the Programme.

NOTED PIANIST GRANTS AUDIENCE AN ENCORE

Brahms Number to Close, Under Dr. Muck's Direction, Is Feature of Concert.

BY PHILIP HALE

The fifth concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place last night in Symphony Hall. The programme was as follows:

Overture to "The Little Christ-Elf".....Pfitzner
Concerto in D minor No. 4 for piano.....Rubinstein
Symphony in D major No. 2.....Brahms

Hans Pfitzner wrote this overture and other music for a Christmas fairy drama by Ilsa von Sach. The play was produced at Munich, the 11th of last December. The overture was performed about three weeks before that, in Berlin. The drama itself was harshly criticised. It was condemned as foolish, affected, sentimental, silly, ridiculous—these were only a few of the adjectives jauntily employed to voice disapprobation.

A composer is not always to be pitied when he sets music to a weak libretto, or writes incidental music for a stupid play. If his music be good, he shines all the more brilliantly. If it be mediocre or poor, he and his friends can shrug shoulders and say, "How could any one be inspired by such a text? The wonder is that the music is as good as it is."

Inasmuch as the overture has been played three or four times in European concert halls without reference to the drama, it may fairly be judged as absolute music, as any overture without a printed or implied argument. We are told that the play and the music were intended to interest children. Any story that really entertains healthy children will also delight healthy grown persons. Sometimes the older ones find a keener delight than the younger; witness two widely dissimilar books, "Alice in Wonderland" and "Gulliver's Travels." But must music be necessarily simple to amuse children? Are they swayed only by marked rhythms and strongly accented tunes?

Whether the themes in Pfitzner's overture are typical of characters or are associated with scenes in the play is immaterial when the music is brought into the concert hall. The opening measures may or may not accompany the final tableau of the drama when angels pray and the Christ child climbs the ladder to heaven. In the concert hall, without an explanatory note of any purpose or wish of the composer, the music is merely music.

Pfitzner, who, now living in Munich, will soon make Strassburg his home, wrote two operas, the later of which "Die Rose vom Liebegartens" (1901), made him a much discussed man. Pages in this opera which are of a deliberately realistic nature provoked the greatest of compliments, a parody. He himself thinks that the world is down on him, that there is a conspiracy to crush him, and when a man thinks this and says this he is in a parlous state.

Surely there is nothing in this overture to awaken jealousy or animosity in the breasts of Pfitzner's contemporaries. If his Scherzo, an early work, or his overture to "Katchaen von Heilbronn" had been performed last night, we might all recognize him today as a person of importance. The overture to "The Little Christ-Elf" may serve in the theatre. As a concert piece it is of little importance. The themes are childish rather than childlike, and while the structure of the work is clean-cut and decided, there is little beauty of decoration or color. Although the orchestra indicated by Pfitzner is a small one, he nevertheless succeeds at times at being muddy in his coloring, and when this coloring is not muddy it is conventional or drab.

Mr. Paderewski was, of course, welcomed enthusiastically, although the concerto he chose was a familiar virtuoso piece with some pages of amiable sentiment. It seems impossible that 40 years ago this composition raised a storm of abuse in London because, forsooth, is was "chaotic and incomprehensible." Mr. Paderewski is fortunate, or unfortunate, in this, that it makes little difference to the great majority what he does play. The throng submits willingly to his spell after the first leonine attack, nor at a symphony concert is it willing to let the weaver of spells go after a concerto. He must play other pieces, or at least another piece.

So whenever Paderewski appears at a symphony concert, the sane rule forbidding encores is broken and the balance of the programme is destroyed. It was so when he first played here at a symphony concert 16 years ago, and it will be so, undoubtedly, if he should play at one in 1933. It is true that this rule about encores was broken the season before Mr. Paderewski's first appearance, when Mr. de Pachmann aroused so great enthusiasm that he appeased the applauders only by playing three or four pieces.

But let the pianist be Mr. Paderewski, or the singer the angel Israfel, who sings so wildly well that the stars cease their hymns to listen; even then, is a symphony concert the place for an intermezzo in the nature of a recital? In an ideal symphony concert should not a solo be one incidental or necessary to the general scheme of ensemble? And in fairness to all, if one pianist be allowed to add to the programme, why should not another, or a violinist, or a singer, or even a 'cellist be permitted to add a group of little pieces in answer to the roaring applause?

Mr. Paderewski played the concerto with a verve that is peculiar to him, but his strength and his more engrossing qualities did not prevent much of the concerto from seeming old fashioned, without the grace and perfume that save, even when the substance is clearly of a generation long past. At times Mr. Paderewski forced tone till it lost

pretation than to the music itself. Recalled enthusiastically, he played Chopin's Scherzo in B flat minor.

After a display of phenomenal personality and after the excitement of anticipation, realization and tribute, any symphony, however great it may be, or however glorious the performance of it, will suffer. This is inevitable. Yet to some, the symphony of Brahms, one of that master's finest and most musical works, as interpreted by Dr. Muck, was the feature of the concert.

JOURNAL
PROVIDENCE, R. I.
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OLGA SAMAROFF.
Pianist With the Boston Symphony Orchestra.

Newspaper Cutting Bureau in the World
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The first of the three concerts which the Boston Symphony Orchestra is to give in Providence during the coming winter will take place in Infantry Hall next Tuesday evening. On this first programme Dr. Muck has placed one of the most interesting novelties that has been played in Boston in several years. It is a symphonic triology by Vincent d'Indy, the French composer, entitled "Wallenstein." It had its first performance in America at one of Anton Seidl's concerts in Steinway Hall, New York, in 1888, and it has since been performed in Chicago in 1901 and in Boston four weeks ago.

Vincent d'Indy, the composer, is one of the leaders of the modern movement in French music. It will be remembered that two years ago he was brought to America to conduct a series of guest performances with the Boston Symphony Orchestra, and if he did not leave a deep impression as a conductor the esteem in which he is held by connoisseurs as a composer was not lessened in the least. The composer has drawn his inspiration from "Wallenstein" from Schiller's triology of dramas. "Wallenstein's Camp," the "Piccolomini" and "Wallenstein's Death." The work is in three movements and the first and last bear the same titles as the corresponding dramas. The second movement, which was originally entitled "I Piccolomini," is now called "Max and Thekla."

The soloist at this concert will be Olga Samaroff, who is not a stranger to the music lovers of Providence, and it is at the direct request of a large number of the Boston Symphony subscribers that she has been made soloist at the first concert. Mme. Samaroff is one of the few artists who started their career in America and were successful from the beginning. Mme. Samaroff will play Schumann's concerto in A-minor. The final number on the programme will also be by Schumann, his overture to "Genoveva."

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COLUMBUS, O.
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The sale of seats for the concert by the Boston Symphony orchestra on Jan. 30 is going on at a lively rate. We shall all be curious to know what program Dr. Muck will give us. Either the Brahms D minor or the Tschaikowsky Pathetique would be most acceptable for the Symphony.

[60]

THE SYMPHONY CONCERT

PADEREWSKI FIRST, ORCHESTRA SECOND

An Audience That Thought Only of the Pianist and Set Rule at Naught—His Playing of Rubinstein's Fourth Concerto—Dr. Muck and the Band Give a Vivid and Vital Performance of Brahms's Second Symphony—Mr. Denghausen's Recital of German Songs—Other Musical News

Once in a long time a singer or a virtuoso, who nominally assists at a Symphony Concert overshadows all else to the audience. It was so—and to the clouding of the first performance of Mr. Converse's "Mystic Trumpeter"—when Mme. Melba, in the rich noon of her powers, sang with the orchestra last winter. And it was so—and to the obscuring of a vivid and vital performance of Brahms's second symphony—when Mr. Paderewski played with the orchestra yesterday. Waiting for him the audience took as agreeable pastime the new overture with which Dr. Muck began the concert. A Christmas fairy tale of "The Little Christ-Elf" moved Hans Pfitzner to write it. The peculiar vein of naive German sentimentality, that none but Germans quite feel or understand stirred in it. Up to Heaven went the little Christ-child, even as Humperdinck's angels descend from it in "Hänsel and Gretel." Germans and the rest of the world are equally incorrigible in their moods toward such music, and the slight and passing impression that it made upon its hearers yesterday need not be laid at Mr. Paderewski's door. Still waiting for him, the listeners endured patiently a delay that helped to make the concert nearly two hours and a quarter long. At length he came, duly played a concerto, and then filled the intermission—or rather one intermission—with a solo piece, while rule and precedent against repetitions or additional numbers bent before his willingness and the insistence of the audience. Then, when it was sure that he would play no more—and a very long time, much desultory clapping, and a little irritated hissing were necessary to satisfy a noisy group of music-school children in the second balcony—it was virtually done with the concert. The audience melted at each pause in the symphony, while Dr. Muck watched the departing with a touch of contemptuously tolerant patience. Before the end there were long rifts of empty seats, and very scanty applause rewarded what was a more notable performance of the symphony than Mr. Paderewski happened to give of the concerto.

It is easy to be cynical and censorious over all these episodes, to say that they are not quite in accord with dignity and precedent at the Symphony Concerts and so forth in the alluring vein of superior righteousness. But to look up to the "rush seats" of the second balcony was straightway to be kind. There sat elderly women, not so well-to-do that they could take their pleasure when and how they would. They had waited for hours at the door that they might be sure of their places. Eagerness was written deep on their faces. They had come to hear Mr. Paderewski for the first, perhaps the only time; under the only conditions, as it might be, that they could afford. To have heard him only with the orchestra would have left them half satisfied. They craved him by himself, and before such visible longing and such clear rapture in the satisfaction of it, an "encore rule" may well break. And among these elderly women were young girls, seizing, too, a first and perhaps the only possible opportunity for them to hear the foremost pianist of our time and to feel the spell of a unique personality. It is good that our Symphony Concerts should have form and rule and dignity. It is as good as well that on occasion they should be humanly disdainful of all three.

The pity was, though these rapt listeners hardly suspected it, that Mr. Paderewski's playing of the concerto sometimes failed to disclose his finest and most distinguishing powers. For some reason, he could hardly summon in the first movement his transparent beauty and iridescence of singing tone; while his articulation lacked the precise yet elastic clearness with which he is wont to play such concise music. The ear missed both the prismatic and the songful quality of his playing. He was gravely, minutely, absorbedly expository. His mood seemed a little constrained; his tone a little pale and lifeless. Happily in the slow movement he was free again. He persuaded its truly lyrical content to speech in the changeful and caressing quality of his tones. He brooded over its gentle melancholy. He led its melodies in shadowy gradations or warm shadings. The whole was softly clear of phrase, and the impression was of pensive song, singing almost to itself. Then, with the contrast of the finale, Mr. Paderewski struck fire, and pianist, conductor and band threw off the music, like so much improvisation, tossed measure by measure to the ears of equally exhilarated hearers. The truest Paderewski of all played the little extra piece—the pianist of the secrets of pellucid tone, winding melody, delicate traceries of ornament and shadowy or streaming harmonic backgrounds. The sensitive felicity of feeling and of expression recalled even the young Paderewski of the nineties and the matured pianist seldom has quite his voice.

It was the turn of Dr. Muck with Brahms's symphony in D major, the serene symphony, the light symphony, even the Viennese symphony, as the priggish Leipzigers despitefully called it. Really it is the symphony of Brahms that gives the quickest and clearest pleasure to its hearers. He has hidden his reflection, and the music seems to spring spontaneously. He labors over no barren places, as though diligence might make them fertile. Sheer freshness of mood has already brought them to blossom. Warmth of spirit has cleared and brightened the instrumental voices, but it is still a Brahmsian voice in its reticence. He will sing, but not passionately in the first and the second movements. He will caper, but not boisterously in the intermezzo. He will rejoice, but not tumultuously, in the finale. The sunny energy of the music is persuasive. There is little scaffolding in tones, and for once charm of instrumental voices hides even that.

And Dr. Muck came to the symphony with a distinctness of comprehension as true and clear as that which he brought to its predecessor last year. At moments he and his men almost made Brahms sound like a deeper-voiced Mozart. Steadily the conductor found the underlying melody and kept it. Steadily he gained from his men a richness of tone that clothed it with a new depth and mellowness. The insistent song of the first movement flowed warmly against its dusky background until both merged in the calm pool of golden tone with which conductor and men brought the first movement to its close. Clear and warm again was the more wandering song of the slow movement—music of Indian summer in mood and expression even if the Brahmsians, who, as a rule, hardly open the windows of their studies, will have it of their conventional spring. The scherzo sounded like a playful and capricious minuet, and Dr. Muck made the little passages that interrupt its flow like little darting claws playing in and out of its grace. The finale leaped to the ear, warm and exultant. The pace, the spirit of the performance gave it a new and strange ardor. Once more, as often in the whole symphony, the conductor seemed to be divining and adding what the reticent Brahms—reticent even in high spirits—would not quite express.

H. T. P.

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Baltimore A Music-Loving City, But Deficient In Encouragement Of Painting, Sculpture, Arts And Crafts.

To the Editor of THE NEWS:

It has been proved beyond doubt that Baltimore is a music-loving city. Anyone who attended the Boston Symphony concert on November 6 will vouch for the size and enthusiasm of the audience, on a frightfully rainy night.

We remember last spring when the Metropolitan Opera Company had such a successful season here that the management announced it found it well worth while and would return next year. And the operas were given in Holy Week!

But is Baltimore artistically disposed toward painting, sculpture, arts and crafts?

I have two artist friends who left Baltimore 10 years ago because they feared starvation, physical and mental. They have succeeded in New York.

We are all very proud of the new Maryland Institute building, on Mount Royal avenue. This school trains boys in architecture, mechanical drawing, etc., and has also a school for free-hand drawing, painting, sculpture, etc., for boys and girls.

One would suppose that our citizens would have rushed to the rescue, when money was needed to rebuild after the fire of 1904.

Mr. Michael Jenkins did give generously the land upon which the new Institute was built, but this was only after Mr. Andrew Carnegie had augmented the funds and made possible the building of the white palace that is now complete.

Our Arts and Crafts Society went under at the time of the fire, and has never recovered. The Designers and Artisans' Club has been in existence for over a year and is doing excellent, original work, most of which is sent to New York, Chicago and other cities for want of patronage at home.

And now the Municipal Art Society is planning for an exhibition of American sculpture, in the spring. The Fifth Regiment Armory has been secured for this purpose. Members of the Society are working quietly to collect necessary funds for the enterprise.

If anyone is indignant at the facts stated in this letter, he has the opportunity of proving his artistic appreciation by sending a check to the Society. In so doing he will ease his conscience and enable his fellow-citizens to have an intellectual treat that they cannot afford to miss.

C. T. W.

BOSTON
COLUMBUS, O.
NOV 24 1907
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Mr. Howe, Miss Keating.

The Boston Symphony orchestra has made the first of its five trips to New York, Philadelphia, Baltimore, Washington and Brooklyn.

At none of these concerts was there a soloist. The four symphonies chosen by Dr. Muck for these programs were Mozart's in G minor, Beethoven's "Pastorale," Bruckner's in D minor (the unfinished) and d'Indy's "Wallenstein Trilogy" which met with such great success in Boston when it was played there for the first time a few weeks ago.

Dr. Muck did a very bold thing for his first matinee concert in New York on Saturday afternoon, November 9. He placed on his program two symphonies, and nothing but two symphonies, Mozart's in G minor, and Beethoven's "Pastorale."

...BOSTON, NOVEMBER 17, 1907

MUSIC FROM AUTHOR DELIGHTING IN MACABRE

Symphony Orchestra to Play "Pagan Poem After Virgil," by C. M. Loeffler, Who Catches but Is Not Caught by Rhythm of Satanic Goat.

BY PHILIP HALE.

Dr. Muck purposes to produce at the Symphony concerts this week, new and strange music by Mr. Charles Martin Loeffler, who has lived for some time in Medfield.

Mr. Loeffler delights in the macabre. His soul is tranquil in the shadows through his eyes peer curiously. He ...ows the sabbat and is cool enough ...take notes. He analyses the witch ...remembers it, and at his leisure improves on it, yet he himself is never victim of the spell. He catches the rhythm of the satanic goat, but he is not tempted to fall prostrate before the enthroned beast.

There was a time when the Dies Irae obsessed his mind. In the voices of Nature, whether she smiled or raged, he heard the awful chant. The tragedy of the little boy Tintagiles moved him and he found in the viola d'amore the child's supplication and lament. With a peculiar pleasure he illustrated in tones wild poems of Baudelaire and Rollinat. The exquisite fancy and the bitter irony of Verlaine appealed alike to him. The Helen sung by Poe inspired him to strains of wondrous beauty. With Rossetti he felt a sudden light bursting upon him and he, too, recognized the sounds and sights and love known in some period of life lived long ago. The verbal and rhythmical caprices of Gustave Kahn challenged him to an imitation that was a victory.

It would seem that he might have been tempted again to musical endeavor by "Kubla Khan," by "Sister Helen," or by the thought of the Grecian youth, ...seeing Pan face to face, or remembering "the breast of the nymphs ...brake," wasted away in his passion for the unattainable; but Mr. Loeffler turned his eyes toward Thessaly.

Voltaire once said: "It is a singular fact that vampires are found only in Hungary." For years the old world believed that Thessaly was the favorite dwelling place of witches. What adventures did not Lucius Apuleius have in that far off land, that country where the sun was at will restrained by the knowing from his natural race, where the moon was compelled for some fell purpose to purge her skim upon herbs and trees! There dwelt the old women greatly feared who entered a stranger's room in the dark night, cut into his body, thrust in hands and plucking out the heart replaced it with a sponge, so that the wound would open when the wretch drew nigh a river to drink; the sponge would fall into the water; the body would forever after be without ...

Possibly in Libya near the border of Ethiopia there were more mysterious sorceries than those worked by the witches of Thessaly. The brother of Apheliion, who was killed by an embalmer jealous of her sister's love for the guest of a night, believed that Libya was the land to be more dreaded. As he tells his story through the mouth of Marcel Schwob, "it is indeed terrible to think that the incantations of women can make the moon descend into the box of a looking glass; or plunge when it is full into a bucket of silver, with dripping stars; or fry as a yellow jellyfish in a stove, while the Thessalian night is black and men who change their skin are free to roam. All this is terrible; but I should fear less these things than to meet again in the blood-hued desert the embalming women of Libya."

...ffler calls his latest composition "Pagan Poem After Virgil." His ... was suggested by lines in the ...th eclogue from the song sung by ...ilboeus chanting in rivalry with ... The eclogue has been entitled "Pharmaceutria," the Sorcerer. A Thessalian girl works magical spells that ...may bring back to her, Daphnis, her lover. Virgil here borrowed from the second Idyll of Theocritus, in which the enamored and ...ted woman is Simaetha of Syracuse. The passages in Virgil's eclogue ...at appealed especially to Mr. Loeffler ...those as Englished by Mr. F. W. ...Marshall:

"Fetch water forth, and twine the ...altars here with the soft fillet, and ...burn resinous twigs and make frankincense, that I may try by magic rites to ...lover's sense from sanity; ...wanting now but the songs. ...from the city, my songs, draw ...home.

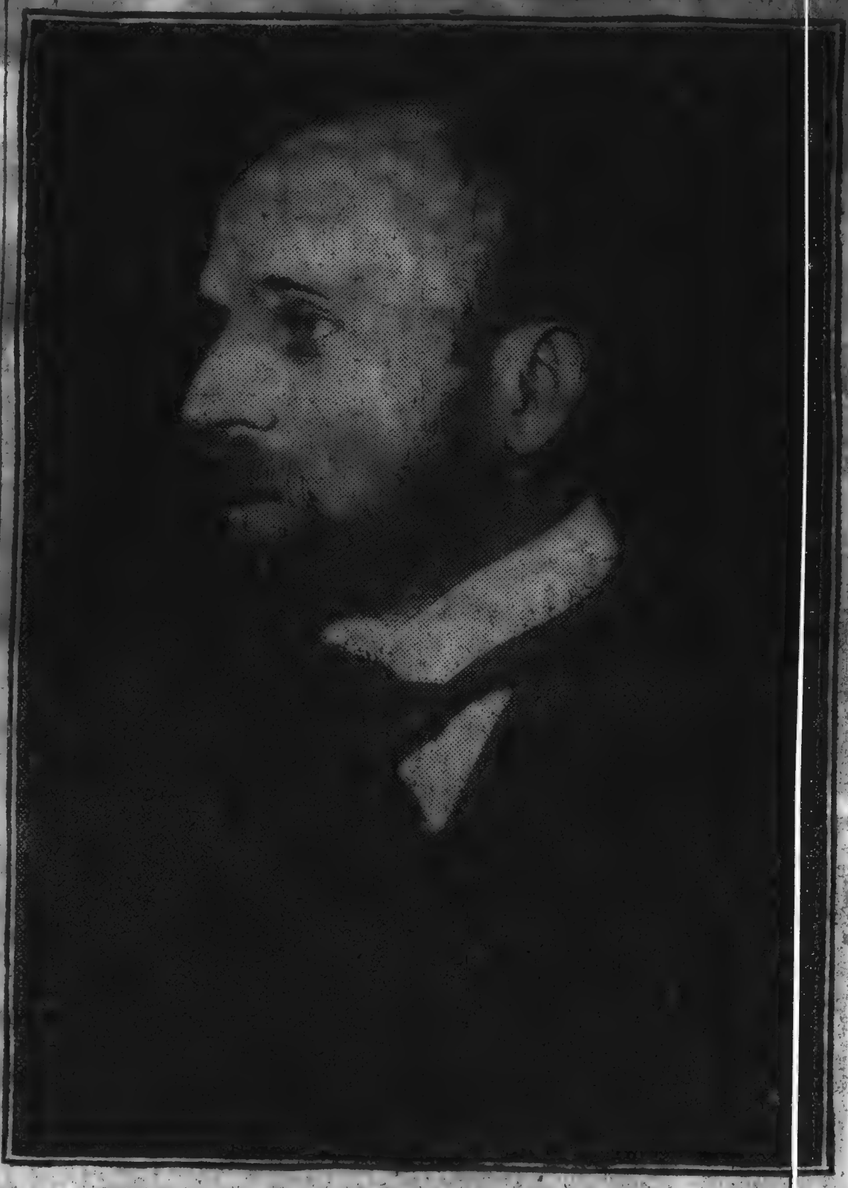
"...have might, even, to draw ...moon from heaven; with songs ...formed the crew of Ulysses; ...the cold snake is burst asunder in the meadows.

"...w from the city, my songs, draw ...home.

"...first I twine about thee ...three triple-hued threads, and ...these altars I draw thine ...an odd number is the god's delight.

"...from the city, my songs, draw ...home.

"...old colors in three ...it to them; and say, ...my songs, draw ...home.



CHARLES MARTIN LOEFFLER,

Whose New and Strange Music Is to Be Played by Symphony Orchestra.

"Sprinkle barley meal and kindle the brittle bay twigs with bitumen. Cruel Daphnis burns me; I burn this bay at Daphnis.

"Draw from the city, my songs, draw Daphnis home.

"These herbs and these poisons gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves and transplant the harvests to where they were not sown.

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"Fetch ashes, Amaryllis, out-of-doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis; nothing cares he for gods, nothing for songs.

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"See! the embers on the altar have caught with a flickering flame, themselves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax basks in the doorway. May we believe? or do lovers fashion dreams of their own?

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"As this wax softens * * * so let Daphnis do for love of me." Was this spell ever worked in New England, which was once a land of witchcraft, where strange superstitions still survive in remote villages on sullen hills or by the conniving sea?

This spell is a very old one and many have been thought to die of it. The potency of it was believed by the ancient Greeks and Romans; the spell came down through the centuries; it is still worked, they say, even in English provinces. The French name the spell "Envoutement," and the wax image itself of the man or woman who was to be brought back to lonely arms or killed by a wasting disease is called "vols" or "voust." An image resembling the victim was fashioned. Sometimes hair or a shred of clothing of the human being ornamented the doll. If the figure were pierced in any place, the man or woman suffered in the same region. If the doll were melted, there was mysterious wasting away.

Read the sane and pious Jeremy Collier's account of Duffus, the 78th King of Scotland. There was a plot against Duffus in the 10th century as a contemner of the nobility. "A club of witches at Forresse in Murray, did, by wasting his image in wax, so waste and torment him with continual pain and sweating, that he pin'd daily, and no remedy could be found till the witchcraft was discovered, the image broke and the witches punished."

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Then there was Enguerrand de Marigny of a noble Norman family, prime minister under Philippe-le-Bel and minister under Louis X. His wife Alix de Mons, and his sister, the Dame de Cantelon, were accused of having employed magical means to slay Louis, known as Hutin. Charles de Valois and other barons to effect the escape of Marigny ...and ... from prison. ... accuser, who, jailed in consequence, killed himself in his cell. Marigny's wife and sister swore that De Marigny had hired Dulot to mould wax images of the King, then to run pins through them, while magical incantations were recited. The images were shown to the King, and De Marigny, in 1315, was hanged from a gibbet which he himself, as minister, had erected at Montfaucon.

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HERALD—BOSTON, NOVEMBER 17, 1907

NEW MUSIC FROM AUTHOR DELIGHTING IN MACABRE

Symphony Orchestra to Play "Pagan Poem After Virgil," by C. M. Loeffler, Who Catches but Is Not Caught by Rhythm of Satanic Goat.

BY PHILIP HALE.

Dr. Muck purposes to produce at the Symphony concerts this week, new and strange music by Mr. Charles Martin Loeffler, who has lived for some time in Medfield.

Mr. Loeffler delights in the macabre. His soul is tranquil in the shadows though his eyes peer curiously. He watches the sabbat and is cool enough to take notes. He analyses the witch song, remembers it, and at his leisure improves on it, yet he himself is never victim of the spell. He catches the rhythm of the satanic goat, but he is not tempted to fall prostrate before the enthroned beast.

There was a time when the Dies Irae obsessed his mind. In the voices of Nature, whether she smiled or raged, he heard the awful chant. The tragedy of the little boy Tintagiles moved him and he found in the viola d'amore the child's supplication and lament. With a peculiar pleasure he illustrated in tones wild poems of Baudelaire and Rollinat. The exquisite fancy and the bitter irony of Verlaine appealed alike to him. The Helen sung by Poe inspired him to strains of wondrous beauty. With Rossetti he felt a sudden light bursting upon him and he, too, recognized the sounds and sights and love known in some period of life lived long ago. The verbal and rhythmical caprices of Gustave Kahn challenged him to an imitation that was a victory. It would seem that he might have been tempted again to musical endeavor by "Kubla Khan," by "Sister Helen," or by the thought of the Grecian youth, who seeing Pan face to face, or remembering "the breast of the nymphs in the brake," wasted away in his passion for the unattainable; but Mr. Loeffler turned his eyes toward Thessaly.

Voltaire once said: "It is a singular fact that vampires are found only in Hungary." For years the old world believed that Thessaly was the favorite dwelling place of witches. What adventures did not Lucius Apuleius have in that far off land, that country where the sun was at will restrained by the knowing from his natural race, where the moon was compelled for some fell purpose to purge her skim upon herbs and trees! There dwelt the old women greatly feared who entered a stranger's room in the dark night, cut into his body, thrust in hands and plucking out the heart replaced it with a sponge, so that the wound would open when the wretch drew nigh a river to drink; the sponge would fall into the water; the body would forever after be without

Possibly in Libya near the border of Ethiopia there were more mysterious sorceries than those worked by the witches of Thessaly. The brother of Ophelion, who was killed by an embalmer jealous of her sister's love for the guest of a night, believed that Libya was the land to be more dreaded. As he tells his story through the mouth of Marcel Schwob, "it is indeed terrible to think that the incantations of women can make the moon descend into the box of a looking glass; or plunge when it is full into a bucket of silver, with dripping stars; or fry as a yellow jellyfish in a stove, while the Thessalian night is black and men who change their skin are free to roam. All this is terrible; but I should fear less these things than to meet again in the blood-hued desert the embalming women of Libya."

Mr. Loeffler calls his latest composition "Pagan Poem After Virgil." His music was suggested by lines in the eighth eclogue from the song sung by Alphesiboeus chanting in rivalry with Damon. The eclogue has been entitled "Pharmaceutria," the Sorcerer. A Thessalian girl works magical spells that she may bring back to her, Daphnis, her errant lover. Virgil here borrowed freely from the second Idyll of Theocritus in which the enamored and slighted woman is Simaetha of Syracuse. The passages in Virgil's eclogue that appealed especially to Mr. Loeffler are these as Englished by Mr. F. W. Mackail:

"Fetch water forth, and twine the altars here with the soft fillet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover's sense from sanity; nothing is wanting now but the songs.

"Draw from the city, my songs, draw Daphnis home.

"Songs have might: even, to draw down the moon from heaven; with songs Circe transformed the crew of Ulysses; by singing, the cold snake is burst asunder in the meadows.

"Draw from the city, my songs, draw Daphnis home.

"Three-fold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image; an odd number is the god's delight.

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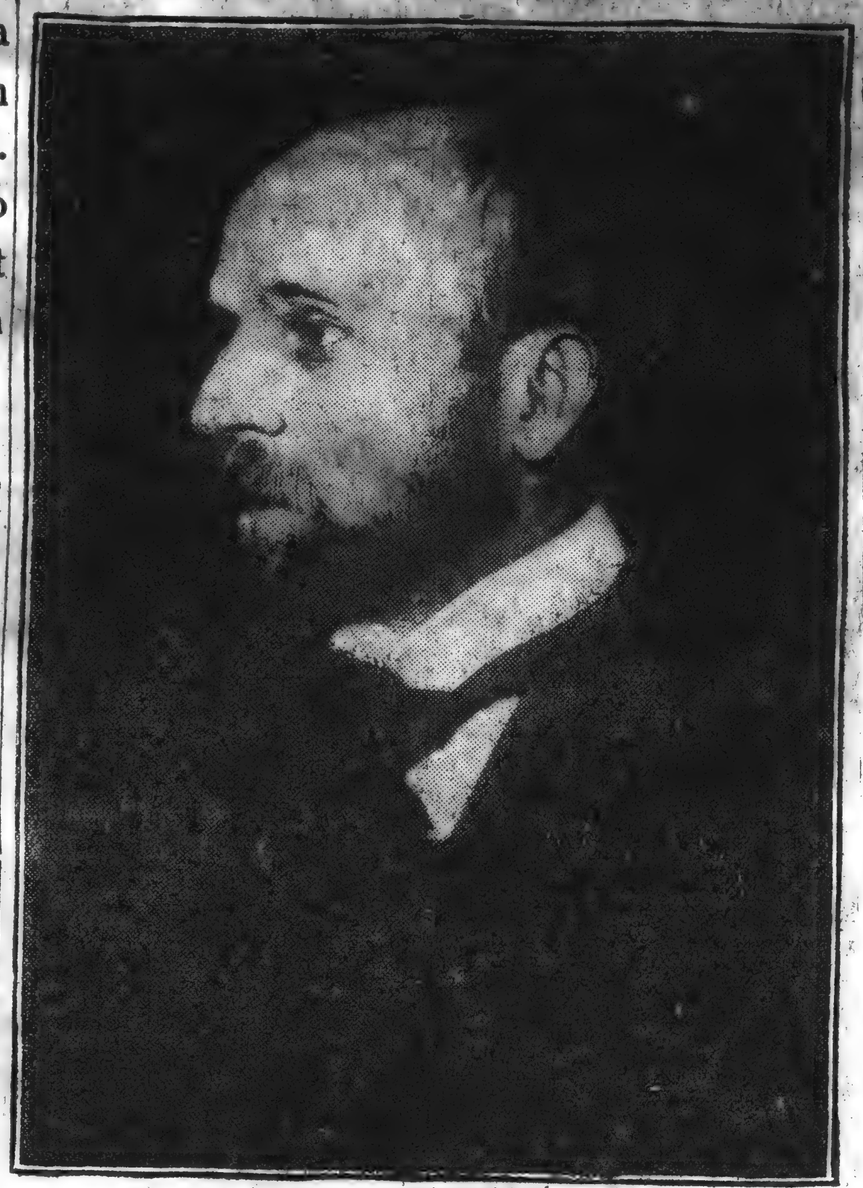
"Bind the three-fold colors in three knots, Amaryllis, but tie them; and say, 'These bands.'

"Draw from the city, my songs, draw

"As this wax [illegible] and as this wax [illegible] fire,



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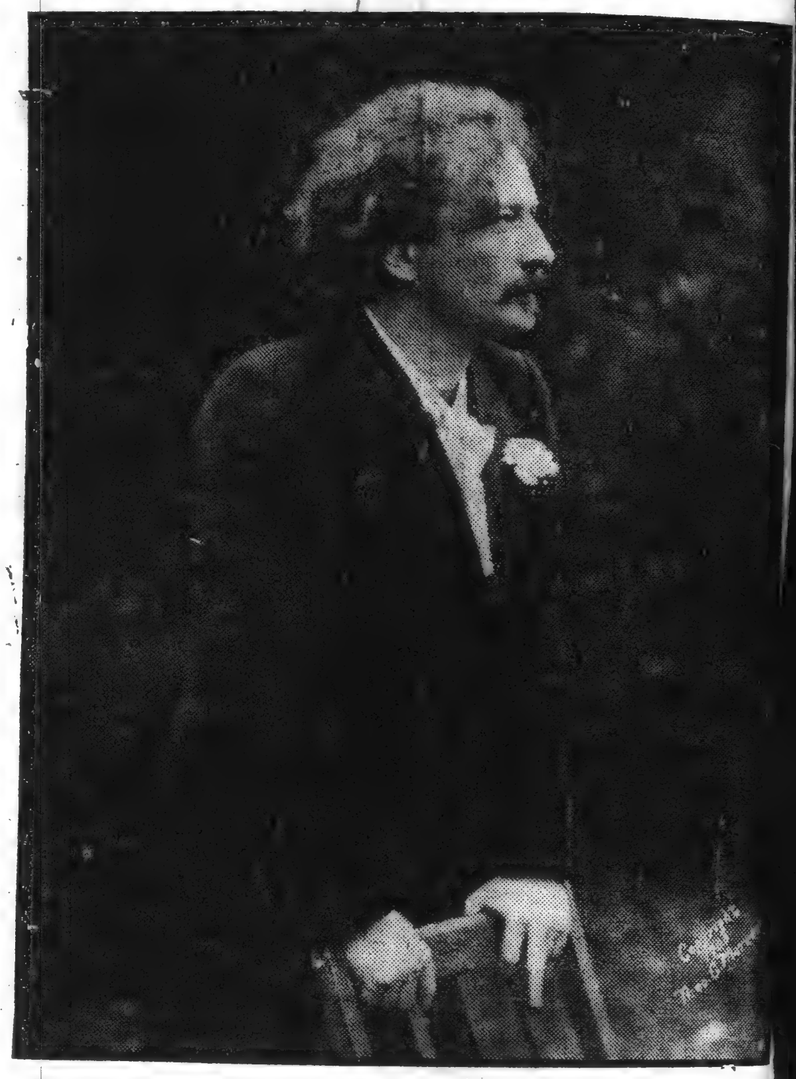

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EXPRESS
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Paderewski has eclipsed even his own former records. After his New York recital early this month, H. E. Krehbiel said of him in the New York Tribune:

"He has been heard here again and again, yet there is no loss of interest in his playing, for here it is not the virtuoso, not the instrument, nor alone the composer's music that exerts the charm. It is the marvelous and indescribable blending of all the elements described in the words—the perfection of technical execution which must, nowadays, belong to the virtuoso; the tonal charm which wondrous gifts can evoke out of the jangling wire and vibrating wood of the pianoforte; logicalness and emotionality, and sensuous beauty in the music itself. Admiration has been expressed in these columns for his splendid variations—kaleidoscopic in color and outlines, rich in display of tonal devices, but loveliest in their sweet and strong artistic sanity."

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NEW YORK
First Established and Most Complete Newspaper Cutting Bureau in the World
COURIER
BUFFALO, N
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TIMES
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ate NOV 18 1907

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Newspaper Cutting Bureau in the World
TELEGRAPH
om PHILADELPHIA, PA.
dress
ate NOV 19 1907

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Courtesy requires the recognition of a very fine body of stringed instruments which does splendid work in the New York Symphony Orchestra, also a strong choir of wood wind, well controlled. Justice compels the statement that the brasses are uneven and at times rough and ragged. The orchestra as a whole has nowhere nearly the unity of our organization, while as to the Bostonians, it is not a circumstance to them, as far as finish goes. Either our musical standards have been raised till we are much more keenly sensitive than of yore, or else the Damrosch Orchestra, as it is familiarly called, has fallen off, a result possibly due to playing summer parks, where a strong effect pleasing to the masses is more to be sought than artistic perfection of detail. Last night's programme was more of the popular than strictly classical order and while well enough in itself just as an al fresco overture, was hardly dignified or impressive enough for a true symphony concert. The opening number was the Lohengrin overture and, of course, it goes without saying that when Walter Damrosch led that was sure to be well played. Following that came Dvorak's New World symphony, which, while always interesting, has been much better given here both by the Boston Orchestra and by our own men. The Misses Sassard then sang a series of five duets by Dvorak—"Echoes from Moravia"—charming little morceaux, and very charmingly sung. The sisters make an attractive pair, one one fair and one dark, and their voices blend delightfully. Indeed, so much alike are they in quality and register it is difficult to tell which is which, save that Miss Virginia is billed as a soprano and Miss Eugenie as a contralto. They are both sweet, fresh and pleasant, but not strong, which is partly constitutional and partly lack of proper training. They could hardly become great, but they could acquire more power if they knew how. In chamber concerts they would be quite delightful, but they need more force for large auditoriums. The accompaniments to the five quaint, little Moravian folk-lore songs wer played on the piano by Mr. Damrosch himself.

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From DRAMATIC MIRROR
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Date NOV. 23

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The announcement that Madame Olga Samaroff, the pianist, will appear as one of the soloists at the concert to be given by the Boston Symphony Orchestra in the Krueger Auditorium Dec. 9, will please all music lovers here. GEORGE S. APPLEGATE.

BOSTON SUNDAY POST, NOVEMBER 24, 1907

SYMPHONY CONCERT

The programme of the sixth Symphony rehearsal and concert was one of unusual interest. It consisted of Lalo's overture to his opera "Le Roid'ys"; Charles M. Loeffler's "Pagan Poem," for piano and orchestra, which was given its first public performance; adagio and scherzo-finale from symphonic suite for orchestra in T minor by Reznicek, also performed for the first time; and Chabrier's rhapsody "Espana." Mr. Heinrich Gebhard played the piano part of the "Pagan Poem."

Lalo's overture impresses as being music essentially for the theatre. It is scenic, graphic, full of telling contrasts and climaxes, and the scoring is always quickly effective. It is not, perhaps, of the greatest inherent worth, but many passages that in the concert room appear empty and noisy would probably be legitimate and entirely in place before the curtain rises. There are exciting pages and he must be unimaginative indeed who, knowing the legend of the Isle of Ys, is not thrilled by them. The music of Mr. Loeffler's "Pagan Poem" was suggested by Virgil's eighth eclogue. The sorceress is weaving spells to reclaim her absent lover. There is a refrain at the end of each verse, "Draw from the city, my songs, draw Daphnis home." The lover ultimately returns.

A review of such a work should not properly be written until after many repeated hearings. We can only, in justice to the reader and musician, give an account of the general impressions of a first performance.

Those who look to find the poem translated line by line into tones will be disappointed. Mr. Loeffler has steered clear of definite, literal programme music, of justifying the erroneous conception of many as to the true function of that style of composition. A few characteristic themes are used and developed, but they are the threads which bind together a composition in very free form. The only theme that is at all explicit is one that is given to three trumpets, and it is associated with the thought of the refrain. This motif is heard three times in the course of the composition as first played by the trumpets behind the scenes, and, at the climax, fortissimo on the stage. If one's ears may be trusted it is constructed of successive naked triads, and produces a marvellously remote, intangible poetic impression. Other than this, there is no [illegible] the verses of [illegible] por-

trayal of the moods evoked by the poem.

Mr. Loeffler, possibly on account of growing acquaintance with his works, appears to write in a very lucid style in this his latest orchestral composition. He often compasses the unexpected, but seldom the illogical. One follows with confidence in the path of the composer and rarely loses the thread of the narrative.

It is hardly the human enchantress of Virgil's Pastoral that we here deal with. It is not so much Loeffler imbued with Virgil as it is a mood, latent in the composer, that has been aroused by the eclogue. In the opening pages there is a hint of sensuousness, of passion, but the passion, which waxes hot, is cerebral; and as the piece proceeds, it is as if the composer discarded his first thoughts, yielded himself more and more fully to the impulses of a fitful, tense imagination.

Of the distinction and originality of Mr. Loeffler's style, which, though strongly influenced by his French contemporaries, is essentially and entirely his own; and of his supreme mastery of instrumentation, it is hardly necessary to speak. The new composition fairly bristles with the most remarkable instrumental devices.

The title, "Symphonic," applied to the two movements of Reznicek's suite is not very applicable. The phrases are short and rarely of a truly symphonic character. The movements, especially the adagio, might better supply incidental music to some scene than stand by themselves in the concert room. The music has fresh, lyric warmth and there is often good orchestral color; the scherzo is pleasing and characteristic in its rhythms, but the work is probably not one of the composer's ripest.

How Chabrier, a prince of good fellows, must have rejoiced in his "Espana"! Such riotous color and such exuberant rhythm, orchestration as unique as it is unsurpassable, and the fascinating flavor of the themes themselves—it is a pity that there is not more such music. The performance, wherein Dr. Muck took his tempi somewhat differently than last year, was superb and brought a spirited ending to the concert.

The Globe
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NEW YORK'S GREATEST NEWSPAPER.
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NEW YORK
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Heinrich Gebhard, the talented pianist, had the distinction of playing at its first production the piano part of Charles Martin Loeffler's new "Pagan Poem," for piano and orchestra, yesterday and today with the Boston symphony orchestra in Boston. He will play this work in New York.

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EXPRESS
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dress BUFFALO, N. Y.
NOV 17 1907
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Like carrying coals to Newcastle seems any attempt at this late day to pay tribute to the art of Paderewski, the famous Polish pianist whose recital at Convention Hall on Thanksgiving night is one of the chief events in a season rich in musical offerings. But in this, his seventh American tour, Paderewski has eclipsed even his own former records. After his New York recital early this month, H. E. Krehbiel said of him in the New York Tribune:

"He has been heard here again and again, yet there is no loss of interest in his playing, for here it is not the virtuoso, not the instrument, nor alone the composer's music that exerts the charm. It is the marvelous and indescribable blending of all the elements described in the words—the perfection of technical execution which must, nowadays, belong to the virtuoso; the tonal charm which wondrous gifts can evoke out of the jangling wire and vibrating wood of the pianoforte; logicalness and emotionality, and sensuous beauty in the music itself. Admiration has been expressed in these columns for his splendid variations—kaleidoscopic in color and outlines, rich in display of tonal devices, but loveliest in their sweet and strong artistic sanity."

Since Mrs. Mai Davis Smith, Mr. Paderewski's local manager, first announced that she would fill mail orders for the Paderewski recital, they have been pouring in. She will continue to honor such orders until the opening of the public sale, on Monday, November 25th, at the Denton, Cottier & Daniels music store. The first four rows of Convention Hall for this recital will be $2, the next 33 rows, $1.50, the rest of the house, including the balcony, $1.

Mrs. Smith is also receiving mail orders for the two splendid orchestra concerts to be given here in January under her management, Walter Damrosch with the New York Symphony on Friday evening, January 3d; Dr. Karl Muck, with the Boston Symphony, on Monday evening, January 27th.

The prices of seats for these orchestra concerts are $2, $1.50, $1 and 75 cents; but those buying for both orchestras at the same time will get the $2 seats for the two at $3 and the $1.50 seats for $2.50. There will be no reductions on the $1 and 75 cent seats.

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COURIER
BUFFALO, N. Y.
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SYMPHONY CONCERT

The programme of the sixth Symphony rehearsal and concert was one of unusual interest. It consisted of Lalo's overture to his opera "Le Roid'ys"; Charles M. Loeffler's "Pagan Poem," for piano and orchestra, which was given its first public performance; adagio and scherzo-finale from symphonic suite for orchestra in T minor by Reznicek, also performed for the first time; and Chabrier's rhapsody "Espana." Mr. Heinrich Gebhard played the piano part of the "Pagan Poem."

Lalo's overture impresses as being music essentially for the theatre. It is scenic, graphic, full of telling contrasts and climaxes, and the scoring is always quickly effective. It is not, perhaps, of the greatest inherent worth, but many passages that in the concert room appear empty and noisy would probably be legitimate and entirely in place before the curtain rises. There are exciting pages and he must be unimaginative indeed who, knowing the legend of the Isle of Ys, is not thrilled by them. The music of Mr. Loeffler's "Pagan Poem" was suggested by Virgil's eighth eclogue. The sorceress is weaving spells to reclaim her absent lover. There is a refrain at the end of each verse, "Draw from the city, my songs, draw Daphnis home." The lover ultimately returns.

A review of such a work should not properly be written until after many repeated hearings. We can only, in justice to the reader and musician, give an account of the general impressions of a first performance.

Those who look to find the poem translated line by line into tones will be disappointed. Mr. Loeffler has steered clear of definite, literal programme music, of justifying the erroneous conception of many as to the true function of that style of composition. A few characteristic themes are used and developed, but they are the threads which bind together a composition in very free form. The only theme that is at all explicit is one that is given to three trumpets, and it is associated with the thought of the refrain. This motif is heard three times in the course of the composition as first played by the trumpets behind the scenes, and, at the climax, fortissimo on the stage. If one's ears may be trusted it is constructed of successive naked triads, and produces a marvellously remote, intangible poetic impression. Other than this, there is no attempt to closely follow the verses of the poem, but rather a general portrayal of the moods evoked by the poem.

Mr. Loeffler, possibly on account of growing acquaintance with his works, appears to write in a very lucid style in this his latest orchestral composition. He often compasses the unexpected, but seldom the illogical. One follows with confidence in the path of the composer and rarely loses the thread of the narrative.

It is hardly the human enchantress of Virgil's Pastoral that we here deal with. It is not so much Loeffler imbued with Virgil as it is a mood, latent in the composer, that has been aroused by the eclogue. In the opening pages there is a hint of sensuousness, of passion, but the passion, which waxes hot, is cerebral; and as the piece proceeds, it is as if the composer discarded his first thoughts, yielded himself more and more fully to the impulses of a fitful, tense imagination.

Of the distinction and originality of Mr. Loeffler's style, which, though strongly influenced by his French contemporaries, is essentially and entirely his own; and of his supreme mastery of instrumentation, it is hardly necessary to speak. The new composition fairly bristles with the most remarkable instrumental devices.

The title, "Symphonic," applied to the two movements of Reznicek's suite is not very applicable. The phrases are short and rarely of a truly symphonic character. The movements, especially the adagio, might better supply incidental music to some scene than stand by themselves in the concert room. The music has fresh, lyric warmth and there is often good orchestral color; the scherzo is pleasing and characteristic in its rhythms, but the work is probably not one of the composer's ripest.

How Chabrier, a prince of good fellows, must have rejoiced in his "Espana"! Such riotous color and such exuberant rhythm, orchestration as unique as it is unsurpassable, and the fascinating flavor of the themes themselves—it is a pity that there is not more such music. The performance, wherein Dr. Muck took his tempi somewhat differently than last year, was superb and brought a spirited ending to the concert.

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HARPER'S
NEW YORK CITY

MUSIC AND THE OPERA

AN EXTRAORDINARY SYMPHONY

By LAWRENCE GILMAN

IT is a rather singular fact, the explanation of which need not now be pondered, that New York concert audiences of the best class are astonishingly unresponsive to music which deviates in a marked degree from familiar and well-explored paths. To call this tendency "conservatism" would be to dignify it quite beyond its deserts. A judicial and meditative attitude toward novel manifestations of any creative art is no doubt an excellent thing; but it is admirable only when it goes hand in hand with a quick and sensitive perception of excellence, even when that excellence discloses itself through new forms and according to strange and unwonted patterns. I have before permitted myself the satisfaction of quoting upon this page a memorable passage from one of Mr. Henry James's earlier essays, in which, while ostensibly addressing those who are concerned in the practice of criticism, he condenses in a paragraph all that the finest wisdom can teach a public regarding its attitude toward creative art. The ideal spectator, no less than the critic, says Mr. James, must unwearyingly seek "to lend himself, to project and steep himself, to feel and feel till he understands; . . . to have perception at the pitch of passion . . . to be infinitely curious and incorrigibly patient, and yet plastic and inflammable and determinable. . . . He knows that the whole honor of the matter, for him, besides the success in his own eyes, depends upon his being indefatigably supple, and that is a formidable order." Formidable indeed! It is an admonition which one would have printed in all concert programmes, quoted as a preface to all books of new and curious trend, displayed at the entrances to all art galleries. One will be reminded, perhaps, that Mr. James was addressing the ideal critic and spectator. Quite true; but surely we can all aspire, even endeavor, to attain to such a condition. One's quarrel with the representative audiences of a city which hears virtually everything in music that is worth hearing is that they do not, apparently, seek to achieve any lovelier attitude toward unfamiliar artistic manifestations than one which, either expressly or in spirit, is steadfastly and incurably hostile. It is difficult to recall, for example, a single important orchestral score of new and adventurous character which has been set before the musical public of New York within recent years (to confine ourself to the more or less immediate present) without evoking antagonism, derision, or contempt. Doubtless there have been cases that would seem to disprove my contention: but the attitude which we are considering is unmistakably characteristic and typical. It was only last spring that we were exercising our wit and our fancy upon that superbly imaginative piece of tone-painting, Debussy's *La Mer*, while a year before we had similarly honored an eminent visitor, M. Vincent d'Indy, who chose to give us an opportunity of hearing certain of his extremely original and impressive works. Now it is Anton Bruckner who has been distinguished by the sort of reception which we reserve for bestowal upon music-makers who are audacious enough to surprise us. Bruckner, to be sure, has been dead for more than a decade: he is by no means a new figure in the world of music; but he is an importunate and a perturbing figure, concerning whom there is no definitely formulated consensus of opinion; therefore we do not welcome his presence in our concert-rooms. We are not willing even to bear with him a second time, that we may verify our impressions.

Mme. Bressler-Gianoli as "Carmen"

THIS REMARKABLE IMPERSONATION IS AGAIN A STRIKING FEATURE OF OPERATIC ACTIVITIES AT THE MANHATTAN

Dr. Karl Muck placed Bruckner's ninth symphony, in D-minor, upon the programme of the Boston Symphony Orchestra for its opening concert of the local season, at Carnegie Hall, on November 7, and it was then heard by an immense and representative audience for the first time in New York. The manner of its reception was such that it would be entirely reasonable for Dr. Muck to confine all his New York programmes in future to works which have already been heard at least half a dozen times—to such predigested musical fare as may be accepted with that unquestioning acquiescence which, it would seem, is the preferred attitude of our audiences. Indeed, one vivacious commentator expresses the pious hope "that Dr. Muck will spare this public further hearings of Bruckner's demonstrations of thematic theorems with corollaries of harmonic coefficients. There is enough beautiful music to provide New York with entertainment less narcotic. Let these learned proclamations," he urges, "be reserved for the academic consideration of the Bostonians."

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This is not the place to write in adequate detail of the career and personality of Anton Bruckner—Bruckner, the most deeply pathetic figure in the history of musical art; the uncouth, unlovely, essentially inarticulate genius, who, like the poet Gray, never, in his human intercourse, "spoke out," yet who saw visions and dreamed dreams as colossal, as grandiose, as unregulated and chaotic, as sublime, as those of William Blake.

It is not unlikely that in his ninth symphony we have this astonishing music-maker at his best—certainly at his most characteristic. Bruckner, always an impassioned propagandist for the genius of Wagner, could not always escape the tornadic influence of the incomparable tone-poet whom he acknowledged as his master; and in the D-minor symphony, as in most of Bruckner's writing, there is page upon page that comes straight from the scores of the author of "Tristan und Isolde." We are reminded of "Die Walküre," the "Faust Overture," "Parsifal," "Tristan": the voice is unmistakably the voice of Wagner. Yet over and above these things, quite in despite of them, one is aware always of another and dominating personality, the personality of Bruckner. His music, at its best, is absolutely his own.

And what music, then, it is! We are reminded of Blake (I have already named him), of Whitman in his supreme moments; of those seers and visionaries who have stood appalled before supernal visions, visions so wonderful, of so overwhelming and awful a beauty, that their beholders can tell of them only in hushed and broken whisperings, yet, as it were by the Infinite Grace, with a solemn and haunted eloquence that conveys something of the marvels that have been perceived. It is this quality in the music of Bruckner—this manifested sense of great and hidden mysteries, of transcendent wonders more than half unveiled—which must eventually, one is convinced, make any criticism of its very obvious faults a duty to be undertaken with reluctance and accomplished with much care and circumspection. These faults are, it has been said, sufficiently apparent. The genius of Bruckner was erratic, spasmodic, uncontrolled; there are arid wastes in his music: he is not always the apocalyptic seer, the inspired prophet. But when he is most absolutely and sincerely himself, he is securely among the mighty ones of art; he seems, then, to have been gifted with the faculty of inner sight, with the exalted emotion of those who, spellbound, are aware of divine and unutterable things; with the isolation of those lonely spirits who discern that which is forever denied to the arrogant, the contemptuous, and the over-wise.

BOSTON SUNDAY GLOBE
NOVEMBER 24, 1907

Sixth Symphony Program.

Two novelties were on last week's Symphony program, Charles Martin Loeffler's newly orchestrated "Pagan Poem" and an excerpt from Emil von Reznicek's D minor symphonic suite. The opening number was Lalo's overture to his opera, "The King of Is," and Chabrier's "Espana" rhapsody completing the list. Mr Loeffler's work is based upon some verses in the eighth Eclogue of Virgil and was originally arranged for piano and small orchestra. Subsequently it was rearranged and still later Mr Loeffler elaborated his first scheme, and in its larger form it was given its first performance under Dr Muck's direction at the sixth Symphony rehearsal. Mr Loeffler's musicianly skill has been shown so frequently in such a wide range of compositions that he is always sure of an audience friendly as well as critical.

Although there may be some difference of opinion about his musical treatment of his various ideas there is no question about his great skill in orchestration, originality in material and its development and in imparting his message in an effective manner. Perhaps not readily understood by the majority; but to the expert and serious student Mr Loeffler's latest work must make a strong appeal. In weaving the musical love spell of Virgil's heroine Mr Loeffler offers a fantasy and not a literal illustration of the verses. The appeal of Simaetha to regain the love of Delphis is made the chief theme, and this, with the lesser motifs, intermittent, is manipulated in the instrumentation in many and strange forms and modulations.

A skilful use is made of the invisible trumpets in giving out the music of the sorceress, and through all the piece the piano is used as a portion of the orchestra and not as a solo instrument. Mr Heinrich Gebhard, who played the long piano part without using a score, is to be commended for an admirable performance, and notably so because of having memorized the composition. The form of the work is so irregular that it is difficult to describe, except in a general way. It is a striking example of utilizing the modern orchestra for suggesting tone pictures at once mystical and passionate, and in these respects Mr Loeffler has again displayed his fine abilities as one of the foremost of our young composers who disdains the trivial in music. A sympathetic interpretation was in order by Mr Loeffler's old associates, and at the close of the poem Mr Gebhard and Mr Loeffler were vehemently applauded and the author bowed his acknowledments from his seat in the hall.

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Nov. 16, Newark News

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No orchestra comparable in size and quality to the Boston organization ever has appeared here. The ninety-seven musicians comprising it, each one of whom is an artist, will assist in the concert, which will be on the same scale of magnitude and worth as are those given by them in New York and Boston. Its superiority to all other orchestras in the country is due to the fact that it is not a co-operative institution and that its members are obliged by the terms of their contracts with the organizer to devote all their time during the regular season to rehearsals and public performances. Since it was founded by Colonel Higginson, of Boston, whose wealth enabled him to command the services of the best orchestral players and conductors in the world and to maintain it until its exceptional worth was recognized and it became a profitable investment, the independent policy that enabled it to attain a foremost position among orchestral bodies in America has been adhered to. Up to a year ago it had such conductors as William Gericke, Arthur Nikisch, Georg Henschel and Emil Paur. A twelvemonth ago Dr. Karl Muck, one of the great living conductors, was imported from Berlin to succeed Mr. Gericke and has proven to be a worthy successor.

In order to make the concert here as interesting as possible, the management has engaged Mme. Olga Samaroff, an admirable pianist, as one of the two soloists, the other being the first violinist in the band. Mme. Samaroff has played frequently with the more prominent orchestras in the country, and with them and in the many recitals she has given since her American debut, about [illegible] given herself to

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The Boston Symphony.

To lovers of orchestral music, the most important and interesting event marking the local musical season this year will be the concert to be given by the Boston Symphony Orchestra in the Krueger Auditorium, Monday night, December 9. Even in New York, where all forms of the best musical entertainment crowd the season, the concerts by the great orchestra from the Hub rank among the most delectable of artistic offerings' and attract audiences limited only by the size of the big Carnegie Hall. In Brooklyn, Philadelphia, Baltimore, Washington and the few other cities included in the orchestra's annual tours, its appearances are greeted by such gatherings of music lovers as assemble when a star of the first magnitude in the musical firmament invites attention. The coming concert will be the occasion of the orchestra's first visit to Newark, and if the attendance is such as it should be this community is likely again to hear it.

No orchestra comparable in size and quality to the Boston organization ever has appeared here. The ninety-seven musicians comprising it, each one of whom is an artist, will assist in the concert, which will be on the same scale of magnitude and worth as are those given by them in New York and Boston. Its superiority to all other orchestras in the country is due to the fact that it is not a co-operative institution and that its members are obliged by the terms of their contracts with the organizer to devote all their time during the regular season to rehearsals and public performances. Since it was founded by Colonel Higginson, of Boston, whose wealth enabled him to command the services of the best orchestral players and conductors in the world and to maintain it until its exceptional worth was recognized and it became a profitable investment, the independent policy that enabled it to attain a foremost position among orchestral bodies in America has been adhered to. Up to a year ago it had such conductors as William Gericke, Arthur Nikisch, Georg Henschel and Emil Paur. A twelvemonth ago Dr. Karl Muck, one of the great living conductors, was imported from Berlin to succeed Mr. Gericke and has proven to be a worthy successor.

In order to make the concert here as interesting as possible, the management has engaged Mme. Olga Samaroff, an admirable pianist, as one of the two soloists, the other being the first violinist in the band. Mme. Samaroff has played frequently with the more prominent orchestras in the country, and with them and in the many recitals she has given since she made her American debut, about thirteen years ago, has proven herself to

"A PAGAN POEM"

MR. LOEFFLER'S NEW ORCHESTRAL FANTASY

A First Performance at the Symphony Concert Yesterday—Music of a Fuller Intensity and of More Human Quality Than the Composer Has Hitherto Written—Its Symphonic Substance and Large Sonority—The Suggestion from Virgil

In itself and to the audience Mr. Loeffler's "Pagan Poem" excelled in interest all the rest of the Symphony Concert yesterday afternoon. It was the first new composition for orchestra to come in some years from his endlessly revising and endlessly unsatisfied hands. It seemed the most significant of all the new pieces that Dr. Muck has announced thus far for the current season. The various transformations that it had undergone in the six years through which the composer had worked upon it and in the private performances it had received, had given it an appreciable air of mystery that piqued expectation, while gossip drifting from rehearsals had further heightened curiosity. Music of a larger sonority, ampler design and broader expressiveness ran this gossip—music that "sounded" with a clearer and fuller voice than any that Mr. Loeffler had written hitherto, that was different from all the rest of his pieces for orchestra. Anticipation was proportionately keen, and, for once, in almost every respect it was gratified. A "Pagan Poem" fills twenty-five minutes in performance, and from beginning to end it held the eager interest of the house. With Mr. Heinrich Gebhard taking the piano that Mr. Loeffler has added to the orchestra, with Mr. Longy playing the significant and considerable part for the English Horn, and with conductor and men on their mettle, it was performed (though it spares neither intricacies nor difficulties) with what seemed it full, eloquent and characteristic voice. At the end the applause was spontaneous, general and insistent. First Dr. Muck and then Mr. Gebhard acknowledged it; but it persisted until the composer had risen in his place to receive a just honor. It is the custom to assume the indifference of the audience of Friday afternoon. As the event yesterday proved, it can be alert when a significant piece by one of the most imaginative composers of our time comes to first performance in the city in which he has made his career. Except for momentary record, the other music on the programme may be left for comment at another time. It was in detail:

Lalo: Overture to the opera, "The King of Is".
Loeffler: "A Pagan Poem" (after Virgil), Op. 14, for orchestra, pianoforte, English Horn,, and three Trumpets obbligati. First performance.
Reznicek: Adagio and Scherzo–finale from Symphonic Suite in E minor for full orchestra. First time in Boston.
Chabrier: España, rhapsody for orchestra.

Oftenest in recent years Mr. Loeffler has written with a preceding and stimulating literary suggestion, and for a "Pagan Poem" he found it in the second part of Virgil's eighth Eclogue—in the verses in which the forsaken and longing Thessalian girl plies song and spell to recall to her door the Daphnis who has strayed away and who comes at the last—a lover again. It is a part only of the Eclogue, the second of the two contrasting love songs sung by the rival shepherds, while the very beasts of the field raised their heads to hear, elate. In no respect, however, has Mr. Loeffler followed the form, the manner or the details of Virgil. The song of the shepherds and of the Latin poet has sketched for him an imaginative episode, the suggestions of which in underlying moods, immediate and changeful feeling and pervasive atmosphere he has cast, as his own fancy responded to them, in the form and the voice of the "tone-poem" of ultra-modern music. The Eclogues of Virgil are highly artificial, delicately polished, subtly mannered poetical miniatures. They affect a simplicity of feeling that is really the sum and the fruit of a super-refined artistry, masking itself in its perfections. They are the verse of the world which was a pure and living thing to Puvis de Chavannes in some of his decorations, but that to Virgil and Theocritus was only the beautifully artificial setting of a beautifully artificial poetic exercise.

Now it is easy to fancy a tone-poem that might seek in form, matter and manner the miniature and polished perfections, the grace of artifice, the naiveté of mood of the classic eclogue. It is a plausible suspicion that Mr. Loeffler had such a poem in mind when he first designed his piece as chamber music for a little band of a dozen instruments. Gradually, it is as plausible to infer, his imagination transformed the suggestions of Virgil's verse into the larger inspiration of a poem in tones unfettered by any thought of the form and manner of the classical eclogue. The recalling spells of Virgil's verse, the grave enchantments, the passion of longing that sped them, the passion of elation that fulfilment brought, had swelled in Mr. Loeffler's imagination seemingly beyond any attempt to write in turn an eclogue in tones. Perforce he must seek the freedom and vividness of the full-throated tone-poem. Virgilian in its piteousness is the song of the English Horn in a "Pagan Poem." The tears of things are as truly and searchingly in it as they are in the Latin verse. In all else, as it seemed at a single hearing, the emotional, pictorial and poetic qualities of the piece are as truly Mr. Loeffler's own as the purely musical traits. He has made but little use of the haunting refrain of the shepherd's song; he has in no wise imitated its formal divisions; and the detail of the dog barking to welcome the returning lover is the only direct translation to which Mr. Loeffler owns or that the music at once suggests.

The polished artifice of the classical eclogue, tempting as it seems as a musical feat, was then impossible to the intensity of imagination and expression that fifty lines of Virgil's verse had stirred in Mr. Loeffler. No more perhaps, were some of his old methods and characteristics possible in [illegible] Much of his music hitherto has lacked body. It has been of an exceeding fineness, subtlety, and poignancy. It has been sublimated music, taking shape and spirit from a world of its own and luring the hearer into it. Large emotional quality has been wanting. It has had a certain un-human quality. Mr. Loeffler has cultivated the creeping felicities of the remote and the uncanny for their own sake. As it seems to us, though perhaps mistakenly, it is the larger voice, the fuller intensity, the warmer human quality that distinguishes a "Pagan Poem" from all of Mr. Loeffler's music that has preceded it and that may make it highly significant in his career. There was dramatic quality indeed in his "Death of Tintagiles," but it was the dramatic potency of the weird, remote, disembodied Maeterlinckian world of phamtoms.

The dramatic quality of a "Pagan Poem," on the other hand, seems intensely human. A passion of longing cries in the music; the enchantments shall work their spell by the passion of desire that is kindling them more than by the sorceress's fires; a passion of exultant possession crowns them at the end. The yearning and the joy have a vital quality that is new to Mr. Loeffler's shadowy music of vision. He touches actual homeliness in the barking dog. Even the sluggishly imaginative listener may hear the music of the spells in a "Pagan Poem." It does not spare Mr. Loeffler's familiar command of uncanny suggestion in tones. The voice of magic is in it, but the voice wails and wails with the intensity of the human desire that in the Thessalian girl was feeding the sorceress's enchantments. The magic is human, vital, not macabre fancy. More: in the very summoning of atmosphere with which a "Pagan Poem" begins, Mr. Loeffler leads his hearers into no world of mist, shadows and phantoms. Sunless it is and gray and cold, for Daphnis, the lover, is gone out of it. Sick of desire is she that dwells in it, for Daphnis comes not. Grave are the spells that shall bring him again. Anxious is the foreboding. But it is still a human world that presently shall stir with the joy of his step. For this new passion, and new humanity, Mr. Loeffler seeks again, as it seemed to us, a larger, intenser and vivider utterance than he has ever sought before. His melodies have a substance that heightens their intensity; fuller-voiced but no less significant is the development of them; his rhythms have a new propulsive power; richer and warmer, but no less felicitous and imaginative, is the instrumental coloring. Hitherto Mr. Loeffler's music has had the voice of a kind of poetic magic. There was a subtle spell in it. The music is poetic still, but now the voice is human and of clear passion.

These new qualities open wide the future of Mr. Loeffler. They are the broadening, the ripening toward the opera that he is eager to undertake. They are the audible and assuring token that he may now achieve it. He has spoken at last with the deep and full note of human passion, with the clear voice of dramatic intensity. That voice is the more potent, that future seems the more believable, because in him is a quality that is rare among the tone-poets of our time and that some of the younger and more restless of them are prone to neglect. The listener may hear a "Pagan Poem," if he will, as so much "absolute" music. He may know nothing of Virgil's verse. He may be perversely deaf to all the passionate or magical suggestion of the piece, to all the dramatic illusion of it. He may test it by no more than symphonic tests, and he will find it no music of fragmentary and comparatively unrelated phrases, insignificant without the detailed suggestion of a programme, no music of ragged and straying polyphony, or of surface without frame and flesh. He will find it, rather, as closely knit, in all its transformations, as ordered in its structure and progress, as truly symphonic in every respect as though Mr. Loeffler had called it no more than a "Fantasia" and set no verses from Virgil on the fly-leaf of his score. Yet this music, answering all these symphonic tests, has in equal degree every expressive, poetic, delineative and dramatic quality that Mr. Loeffler seemingly would impart to it. It has them the more because by this very symphonic quality he is respectful of form and structure, of orderly progress, of the inherent nature of music and of its limitations on its expressive side. Mr. Loeffler does not wrench or shatter music to his purposes. He moulds it and persuades it to them with a patience and a pains and an ultimate achievement that have the quality of genius in them.

H. T. P.

Nov. 16 - Eve. Star - Washington D.C.

Boston Symphony Orchestra.

The Boston Symphony Orchestra, with Dr. Karl Muck as conductor, at its concert at the Krueger Auditorium, Monday evening, December 9, will have as assisting solo artist Olga Samaroff, a brilliant pianist. This concert will be, without a doubt, a great musical treat. The auditorium should be crowded to the doors, and probably will be, as the famous orchestra has never before played here.

One of the most interesting criticisms of Mme. Samaroff's playing comes from the pen of Philip Hale, of the Boston Herald, who is one of the leading critics of the country. It was published on November 24, 1905, after Mme. Samaroff's first Boston recital. He said of her:

"Mme. Samaroff has the elemental qualities of a distinguished pianist. She has unusual strength, and this she at times abuses, although in stormy passages the chords are, as a rule, both massive and sonorous, and there is little suggestion of crashing metal. She has a fine sense of rhythm. She sings a melody, and does not poke it and thump it. Her melody has a charming background, and it is enwrapped in appropriate atmosphere. She has a continuous legato in song passages. Her bravura is clean and crisp, and it has a peculiar elegance; it is warm; it does not remind one of hard polish on parlor furniture, bought merely for display and not for use. This elegance seems inherent and not laboriously acquired. Furthermore, the best of all, there is a pronounced individuality in her interpretation, which is now serene and noble, now dreamy or sensuous or passionate, according to the mood of the composer."

Mail orders are now being received by [illegible] N. Sommer, 394 Broad street.

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SYMPHONY GIVES SIXTH CONCERT

First Performance of Loeffler's "Pagan Poem" by Boston Orchestra.

WORK MASTERPIECE OF SONORITY AND FANCY

Illustration of Virgil's Eighth Eclogue—Remarkable Composition.

BY PHILIP HALE

The sixth concert of the Boston Symphony Orchestra took place last night in Symphony Hall. Dr. Muck conducted. The programme was as follows:

Overture to "The King of Ys".....Lalo
"Pagan Poem" (after Virgil).....Loeffler
Adagio and scherzo finale from suite in E minor.....Reznicek
"Espana".....Chabrier

The concert was one of unusual interest. The passionate and brilliant overture and the dazzling and enchanting rhapsody by Chabrier are well known here, but they are always heard with delight. Both Lalo and Chabrier were composers of striking originality and indisputable talent. The former in face of all sorts of disappointments clung to his ideals. Although Berlioz and Liszt and Wagner had gone before him, he imagined new schemes of orchestration and the gorgeous raiment covered a firm, glowing, palpitating body. It has been said of Chabrier that his "bad taste was exquisite," and this is a clumsy translation of a fine and searching criticism in the original French.

Chabrier was by nature a Pantagruelian. At times in his music he was positively Rabelaisian, as in his "Marche Joyeuse"—Would that Dr. Muck would see fit to perform it here! But in "Gwendoline" he sounded the true note of passion, and in the unfinished "Briseis" he showed again both passionate eloquence and the imagination that reproduces scene and atmosphere with the characters themselves. Some one in New York recently alluded to Chabrier's "Espana" as an elaboration of a waltz by Waldteufel. The remark was absurd. There were the Spanish dance themes, and Chabrier and the waltz-maker used them, each in his own way. The "Espana" of Chabrier is a miracle of color, languor, sensuousness, verve. The workmanship alone shows incredible dexterity.

Although Reznicek's suite was published nearly 25 years ago, the excerpts were played here for the first time. Mr. Loeffler's "Pagan Poem" was performed for the first time.

The Herald described at length last Sunday the nature of Mr. Loeffler's latest work. It was suggested by the verses in Virgil's eighth eclogue, the verses in which a woman by magic spells and incantations wins back to her arms her lover. An eclogue moved the Frenchman Rabaud to an orchestral work, but it was the first, and the music is appropriately pastoral.

They that are acquainted with Mr. Loeffler's preceding compositions and know the man himself will readily see how the mystery of the incantation, the twining of triple hued threads, the melting of the wax image, the thought of the moon brought down from heaven, and the cold snake burst asunder by witch-singing, of Moeris, the were-wolf, of the ashes thrown into the brook—how these things would appeal to him irresistibly; how the refrain of the amorous sorceress would tempt him to strains that, once heard, would haunt the hearer forever.

In Mr. Loeffler's "Pagan Poem" there is, however, no minutiae of macabre. There is no laborious and futile endeavor to suggest by tones and their combinations each strange act and stranger speech of the enchantress. That there should be a refrain was poetically necessary. This of itself might give unity and cohesion and furnish a dramatic climax. The composer himself has said modestly that in one passage the hearer might be reminded of the chase after Moeris who had turned wolf and plunged into the forest, and he might also in another passage remember the barking of Hylax as Daphnis neared the threshold. But with the exception of one chief theme, that of invocation, and of the refrain, there are no typical motives; the themes have only musical significance and the hearer acquainted with Virgil's verses is left to his own interpretation.

Now is there need of "interpretation." This music does not depend at all on literary contents. It is music that of itself is nobly sensuous, keenly emotional, now dolorous in grief, now irresistible in exultation.

Remarkable Work.

In general conception, in breadth and stability of structure, in the inherent beauty and poignancy of the melodic thought, in harmonic and contrapuntal euphony, in sonorous symphonic treatment of the theme, in original and highly poetic orchestral expression, in an imaginative flight that rises far above fantasticality, in the fundamental and abiding qualities that turn what would otherwise be temporarily engrossing into that which survives the passing years, the "Pagan Poem" is not only Mr. Loeffler's masterpiece, it is a work that is remarkable without the limiting thought of period or country.

In no one of his preceding works has Mr. Loeffler shown such mastery of sonorous and expressive counterpoint. Fantastic, beautiful, thrilling, as they were and now are, they fall below the "Pagan Poem" in human appeal and in splendor of sonority. There need be no curious prying into the "meaning" of this or that page. There is the compelling song of an amorous woman, a song of love, lamentation, entreaty, a song of despair and frenzied rejoicing.

Never before has Mr. Loeffler found such broad and flowing melodies to voice the emotions of a [illegible] melodies that ravish the ear and touch the heart. These melodies or sections of them are combined with the utmost skill, with a finesse that removes all thought of deliberate contrivance and gives the impression of inevitableness. It would be a grateful task to particularize some of the enchanting combinations of timbres, but this task must be deferred. The effect of the composition on an audience might be increased if at the very end the few final and orthodox measures were to be cut out and the close made with the furious fanfares of delirious joy.

Dr. Muck, who had given sympathetic and untiring attention to the rehearsal of the work, conducted with even more than his customary fire and poetic feeling, as though inspired with personal devotion to the composer, and the performance of the orchestra, as in the other pieces, was one of uncommon brilliance. Mr. Gebhard played the difficult piano part in a masterly manner, masterly in all respects. His tone was of beautiful quality, his bravura was clear and polished, his grasp of his duties in ensemble was firm, and his musical conception was one of true imagination. Nor should the wondrous playing of the English horn by Mr. Longy, nor the deeds of the three trumpeters be forgotten. The "Pagan Poem" made a deep impression; there was hearty applause for Dr. Muck and the orchestra; Mr. Loeffler was called on more than once to bow in acknowledgment.

There was also warm applause after Lalo's overture, in which Mr. Warnke played fervently the 'cello solo. The movements by Reznicek suffered by being placed between the music of Loeffler and that of Chabrier. The Adagio is commonplace in sentiment. The Scherzo finale is ingeniously made, and it shows the hand of a practised musician, but, coming after the "Pagan Poem," it recalled the speech of Armado: "The words of Mercury are harsh after the songs of Apollo."

Symphony Plays a Boston Work

"A Pagan Poem," by Charles M. Loeffler, Is Received With Marked Favor.

Interest in Saturday's night's Symphony concert centered in the new work of Boston's most famous composer, Charles Martin Loeffler, whose offering, a composition for orchestra and piano, proved to be dazzlingly brilliant. Of its brilliancy there can be no question. Its mere conception was a brilliant feat of imagination. So, too, was the development of the composer's fantastic ideas. Not less brilliant than the piece itself was the performance by Heinrich Gebbard, the pianist, and the orchestra.

But the result of all this carnival of brilliance was that half the people in the hall were dazzled. They saw and heard—and the blare and glare were too much for them.

The piece, which is called "A Pagan Poem," is a fantasy suggested or inspired by some lines in the eighth Eclogue of Virgil—the lines telling about the sorceress who by magical rites draws back to her from the city an errant lover. The verses bestirred Mr. Loeffler to execute a remarkable flight of fancy. It might be called a polyphonal nightmare but for the dramatic moments in which the invisible trumpets take up the refrain, "Draw from the city, my songs, draw Daphnis home," ending at last in the fanfare performed by the trumpets on the stage—the sorceress' outburst of exultation, "Forbear: from the city—forbear now, my songs—Daphnis comes." Dr. Muck and Mr. Gebhard threw all their spirit and energy into the performance, and, so to speak, burnished the brilliancy. Mr. Gebhard was recalled several times, and finally Mr. Loeffler had to rise twice from his seat in the middle of the floor. Mr. Longy might well have risen also, for his playing of the theme given the English horn was beautiful.

Another work performed for the first time was Reznicek's Adagio and Scherzo-Finale from his symphonic suite in E minor. This novelty seemed trite and conventional alongside the Loeffler piece, yet if it lacked luster to make the majority blink, it offered songs that charmed the ear. The other numbers were Lalo's overture to "Le Roi d'Ys" and Chabrier's "Espana" Rhapsody. In the former Mr. Warnke gave exquisite pleasure by his performance of the 'cello theme.

Novelties are common this season. Another, Boehe's tone poem "Taormina," leads this week's program. The Symphony will be Beethoven's second. Mr. Kreisler, the admirable violinist, will be the soloist, and he has chosen to play Lalo's "S[illegible]

Dr. Karl Muck, Conductor

BOSTON EVENING TRANSCRIPT, MONDAY, NOVEMBER 25, 1907

MUSIC AND DRAMA

A SECOND HEARING OF "A PAGAN POEM"

Mr. Loeffler's New Piece at the Symphony Concert of Saturday—The Rest of the Programme—A Conversation Overheard—Paderewski Play His New Sonata—The Full Discourse of Miss Farrar—Hats, the Woman and the Parisian Manager—Wisdom as It Flies—December at the Hollis Street—Barker's "Forbidden Play" Acted in London

Mr. Loeffler's new tone-poem, though the performance of it had not quite the insistent passion of that of Friday, was as warmly received at the Symphony Concert of Saturday night. The audience listened with the alert and rapt stillness that is the finest proof of response, and at the end the applause—even to cries for the composer—was the heartiest a new piece has won here in many a day. At a first hearing the commanding and poignant intensity, the ardent musical and dramatic progress of the whole and the irresistible emotional response to both swept all other impressions before them. They were as puissant at a second hearing, but through them the listener caught in glimpses, as it were, some of the minuter qualities of "A Pagan Poem." Then, for example, it was possible to catch the adroit and imaginative adjustment of the piano part to the whole orchestral fabric, and the more close and suggestive for the new variety of touch and fluidity of tone that Mr. Gebhard brought to the playing of it. Akin were the variety, subtlety, individuality and imaginative significance of the harmonic and the instrumental coloring. Yet these were never finical or labored, forced or obtrusive. They were a part of the large intensity and sonority of the whole—the means to them. More than was possible at the first hearing, the ardor, each in its kind, of the melodies and the controlled passion of invention and of feeling in the play of them thrilled the ear and the fancy. In them, and in the theme of invocation in particular, spoke a new poignancy. More clearly, too, the listeners heard the music of the spells—music of incantation, indeed, but of incantation vital with the passion of the longing enchantress, while the hidden trumpets were verily the voice of the refrain in the heart as well as in the song of the sorceress. And was it mere vagrant fancy to catch in them the Virgilian fall and pathos of

"Ducite ab urbe domum, mea carmina, ducite Daphnim"

even though the final trumpet cry of elation for

"Parcite, ab urbe venit, jam parcite, carmina, Daphnis"

spells the intensity of the Latin verse a hundred fold. Best of all, the noting of these and many another detail lessened not a whit the large and deep impressions of whole. In "A Pagan Poem" Mr. Loeffler has emerged from the writing of macabre miniatures. He is now a tone-poet of passion and of power, full-voiced at last. The promise and the achievement of "The Death of Tintagiles are fulfilled." The future opens for him—and for us who listen and answer—thrillingly.

Lalo's overture to "The King of Ys"—the overture that bids fair to survive long the opera that it introduces—began the concert. It was played with the clear sense of dramatic significance in its several episodes, with the practised instinct for musical contrast, with the whetting of mind and feeling for the drama that is to come that Dr. Muck—operatic conductor again and perhaps a litle longingly—brings to such pieces. In the tone of the orchestra were the sombre coloring and the grim voice of the music, and in the brooding song of the 'cello was a poignancy of expression new in Mr. Warnke's playing. At the end of the concert came the repetition, asked time and again since its success of surprise last April, of Chabrier's blazing, beating frenzy of Spanish dancetunes, drunk with themselves, "Espana," and audience and players shared the intoxication. Between—the one bare place in the concert—stood the adagio and scherzo-finale of a suite twenty years old by Reznicek, the Germanized Pole. It is the sort of music that is made in the piece in Germany nowadays by any composer who happens to have had training and who cultivate diligence, and then cut into assorted lengths for performance. Dr. Much cut off two of them and left the listener to wonder whether tthe tihrd in this particular suite was still more commonplace—the undistinguished prose of music. Reznicek has bidden his orchestra play with "great fire and energy," and it did, but out of the fire came only smoke. Dr. Muck, except with "A Pagan Poem," has not been fortunate with his new pieces this year. The harvest is small, apparently, though the laborers are many.

H. T. P.

At the Symphony Rehearsal

The "rush" audience had settled into the chairs in the second balcony. In the calm that ensued a voice behind me exclaimed:

"My! but I was afraid you could never get here in time, George. You told me I must give the man down at the door a quarter. I did n't have a quarter, and had to go to the store to buy something to get one. This was the cheapest thing I could find. Cute, ain't it?"

"Yes, Minnie, I did n't leave the factory till quarter-past one. We have good seats, though."

"Yes, George. Why, is n't it funny no one's gone in down-stairs?"

"Oh, those are the reserved seats—season tickets you know."

"Oh! Do they come any cheaper by getting a season ticket?"

"No, Minnie; those are the tickets they sell season, you know, early in the fall for so much."

"George, are these statues all 'round here to represent old musicians?"

"No, Minnie, they are mostly Greek—that one is Apollo. You 've heard of Apollo?"

"Ye-es!"

"You see the piano, Minnie? Well, when they play a concerto they push the piano into the middle of the stage. Mr. Gebhard plays the piano part today, but it is n't a solo part. Kreisler, the violinist, plays next week."

"George, how can the audience hear him? I should think the orchestra would drown him."

"Why, no! He plays a solo part—different from the rest."

"Oh! there they come, George! Is that big thing a 'shell-o?' "

"Oh, no! That is a double-bass."

"My! but that must be tiresome business—standing up to play that thing! What 's the difference between a first and a second violin?"

"No difference in the instrument; only in the part each plays."

At the end of "A Pagan Poem" Minnie burst forth again.

"That feller can play the piano by himself best, I guess. Why! What 's everybody getting up and clapping for?"

A kind young woman turned around and told George that the audience had discovered Mr. Loeffler in the middle aisle.

"Look, Minnie, there he is!"

"Who? What 's the fuss anyway?"

"Why, Minnie, it 's Mr. 'Loffler,' the man who wrote the piece they just played."

"My sakes, George! I did n't know anyone here wrote music like that piece."

"Where is your programme?"

"That book? Why, that 's the programme for the whole season, ain't it? I thought you said there were only three or four numbers. I 've been through the book from beginning to end and I can't find a thing about today."

When the concert came to an end with Chabrier's gorgeous "España," Minnie commented, "That was real lively. Say, George, when will you come home?"

"Don't wait supper for me, Minnie, I 've got to go back to the factory and stay till 7.30."

"Oh, I could n't wait till then; I 'm awful hungry. I have n't had a thing since breakfast George, but a piece of pie!"

Newark Evening Paper Nov. 26.

BIG SALE FOR BOSTON SYMPHONY.

The demands for seats for the Boston Symphony concert, which will be given at the Krueger Auditorium Monday evening, December 9, is very large. A full house is already assured.

Olga Samaroff, the distinguished pianist, who will be the soloist, with the orchestra, is an American girl, having been born in San Antonio, Tex., where her father, an officer in the army, was stationed. She is of German and Russian stock, and most of her life has been spent abroad. As a child she was given to the care of her maternal grandmother, one of the most distinguished pianists of Germany, and from her she took her first lessons. Her girlhood she spent in a convent in Paris, where she studied with the elder Marmontel and Widor.

In 1895, with 176 others, she went before the jury of the Paris Conservatoire to be examined for admission to that institution. She was one of the twelve successful candidates, and she was put into Delaborde's classes, with whom she worked for five years. Then she went to Berlin, where she stayed for four years, studying with the famous Russian teacher, Jodlicska, who died in the summer of 1904. It was he who told her that she was ready for a public career.

The concert will begin precisely at 8:15 o'clock. The sale of seats opens at Lauter's on Wednesday, December 4.

PADEREWSKI RECITAL.

Ignace Jan Paderewski, who will give a recital at the Krueger Auditorium Tuesday evening, December 17, will again appear before an immense audience. That this great artist is more popular than ever was again demonstrated last Saturday at Carnegie Hall, New York. Every seat in the big auditorium was occupied, and for his third recital in New York, which takes place December 14, the entire house is sold out. Many orders received for his recital in Newark, come from New York. Those desiring to secure seats before the regular sale opens at Lauter's on December 12, can do so by sending in their applications to F. N. Sommer, 794 Broad street.

The Boston Symphony Orchestra.

The concert to be given by the great Boston Symphony Orchestra in the Krueger Auditorium Monday night, December 9, will begin promptly at 8:15 o'clock, and late arrivals will not be admitted to the hall during the performance of the opening number. Frederick N. Sommer, the local manager of this concert, as well as of the recital to be given by Paderewski in the same place Tuesday night, December 17, has received at his office, 794 Broad street, many orders for reserved seats from residents of Newark's suburbs and from New York. For both events several boxes have been sold to New York parties.

Zeitung - Nov. 24

Wie bereits angekündigt, ist es Herrn Fred. N. Somer gelungen, den hiesigen Musikfreunden mit dem Engagement des Boston Symphonie-Orchesters einen ganz besonderen Kunstgenuß zu gewähren. Dasselbe wird hier am Montag Abend, 9. December, ein Concert geben. Es ist dies das erste Mal, daß sich diese „Künstler-Vereinigung", denn eine solche ist dies Orchester — nach Newark verirrt, sodaß dessen Er-

scheinen nicht allein ein Ereigniß in der Musikgeschichte Newark's, sondern auch des Boston Symphonie-Orchesters sein dürfte. Das Orchester setzt sich aus 97 Musikern zusammen, von denen ein jeder in des Wortes vollster Bedeutung ein Meister auf seinem Instrument ist. Dirigent ist Dr. Karl Muck, der Kapellmeister der Berliner Hofoper und anerkannt einer der bedeutendsten musikalischen Interpreten der Jetztzeit. Die Leistungen dieser musikalischen Künstler sind vollendete und — mag man auch bezüglich der Interpretation einer Composition vielleicht andere Ansichten haben oder fühlen als der Dirigent — stets mustergültige.

So weit bis jetzt bekannt, wird das Programm als erste Nummer Vincent d'Indy's symphonische Trilogie „Wallenstein" bringen. Dieses Werk des modernen französischen Componisten hat in Boston, und wo es sonst zu Gehör gebracht wurde, eine sehr beifällige Aufnahme gefunden. Das andere Orchester-Werk wird Robert Schumann's fesselnde „Genovefa" Ouvertüre sein. Die Solistin ist Olga Samaroff, eine amerikanische Pianistin trotz ihres russischen Namens, welche Edward Grieg's A-Moll Concert spielen wird.

Der reguläre Ticket-Verkauf beginnt am 4. December in Lauter's Piano-Laden, 659 Broad Str. Die Preise der Plätze sind $2, $1.50 und $1. Wer sich vorher Sitze sichern will, möge das Geld mittels Checks oder Postanweisung ausgestellt für F. N. Somer, 794 Broad Str., senden.

Ignaz Jan Paderewski, der in Amerika zu großer Berühmtheit und Beliebtheit gelangte polnische Piano-Virtuose, wird unter dem Management des Herrn Sommer am Dienstag Abend, 17. December, ebenfalls im Krueger Auditorium concertiren. Der Künstler, welcher auch hier in Newark stets ein volles Haus gezogen, hat, seitdem er hier zum letzten Male gespielt, sein Programm um eine Anzahl höchst interessanter Compositionen erneuert, von denen er einige hier zu Gehör bringen wird.

Der reguläre Ticketverkauf für dies Concert beginnt am 12. December in Lauter's Laden und kosten die Plätze $2.50, $2, $1.50 und $1. Postbestellungen können schon jetzt mittels Check oder Postanweisung für F. N. Sommer 794 Broad Str., gemacht werden.

STAR, Newark

NOV 23

Boston Symphony Program.

An interesting program has been prepared by Dr. Karl Muck for the concert which the Boston Symphony Orchestra will give in the Krueger Auditorium Monday evening, December 9. The first number will be a symphonic trilogy by the great French composer, Vincent d'Indy, entitled "Wallenstein," a work which has been played with great success in Boston and elsewhere. The other purely orchestral piece will be Schumann's beautiful overture "Genoveva."

The soloist will be Madame Olga Samaroff, the brilliant woman pianist. She has won much success in America in the last three years, which is all the more notable because she started in America and has yet to play in Europe. Her first appearance in Europe will be next October with the famous Colonne orchestra in Paris. Madame Samaroff will play Grieg's concerto in A minor.

Those desiring to secure their seats before the sale opens at Lauter's on December 4 can do so by sending check to F. N. Sommer, 794 Broad street.

NEWS

NOV 23 1907

The Boston Symphony.

The position occupied in its home city by the great Boston Symphony Orchestra, which will give a concert in the Krueger Auditorium Monday night, December 9, when Mme. Olga Samaroff, the noted pianist, will appear as one of the soloists, is a unique one. It has become a matter for common complaint with managers that except for a Melba or a Sembrich, a Paderewski, a de Pachmann or some other virtuoso of sensational gifts, Boston is one of the poorest cities for concerts, in proportion to its size, in this country. With all the managers the explanation of this rather curious phenomenon is the same, that the Boston Symphony Orchestra, with its twenty-four public rehearsals and twenty-four concerts practically absorbs all the musical energy of a city which is without doubt one of the most truly musical in America.

The seating capacity of Symphony Hall is 2,569, and, as every seat in the house is sold for every performance, the total number of persons who hear the orchestra in Boston every year is 123,312. To this total must be added those that go to the two pension fund concerts, which are given by the orchestra, and the occasional special concerts, such as that given this year in honor of Saint-Saens, and last year for the benefit of the San Francisco sufferers.

Orders for reserved seats for the concert are being received by Frederick N. Sommer, the local manager, at his office, No. 794 Broad street, and all that are accompanied by money orders and checks will be filled in the order received on the day before the regular sale opens.

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Bro... N. Y.

NOV 24 1

Paderewski will be the soloist at the next Boston Symphony concert to be given here on the evening of Dec. 6. He will play Rubinstein's concerto in D minor, No. 4. The symphony will be Beethoven's "Pastoral," and the other number on the programme will be Chabrier's rhapsody "Espana."

Daily Citizen, Brooklyn, N.Y.

NOV 23 1907

Paderewski will be the soloist at the next Boston Symphony concert on Friday evening, Dec. 6. He will play Rubinstein's concerto in D minor, No. 4. The symphony will be Beethoven's "Pastoral," and the other number on the programme will be Chasbrier's Rhapsody "Espana."

[65]

Daily Eagle,
Brooklyn, N. Y.
NOV 24 1907

DAMROSCH SYMPHONY TREAT.

A Fine Programme Eagerly Received by a Large Audience at the Baptist Temple.

"The morning light is breaking" for music in Brooklyn. It is not so many years ago that the Boston Symphony Orchestra had to abandon its matinee concerts at the old Academy because Brooklyn would not support two orchestral concerts in the same week. Then a heroic effort was made, through the organization of committees and the exercise of social pressure, to establish one paying audience for that orchestra on its five monthly visits.

Such an audience was created, happily, and its influence has been such that Walter Damrosch, when he opened the first of his series of matinee concerts here with the New York Symphony Orchestra at the Baptist Temple yesterday, found a large and brilliant audience waiting to welcome him. There were fewer vacant seats than when Sembrich sang in the same place a week earlier, and the demeanor of the auditors plainly showed that they had come because they loved music. Mr. Damrosch, who is wise in his generation, had made an almost ideally popularly orchestral programme, and then he had engaged one of the most popular pianists now playing here, Josef Hofmann. The combination not only drew a crowd, but it pleased the crowd and started the series of Saturday matinees so well toward success that when we get our new Academy we may reasonably look forward to one orchestral concert a week through the height of the season, instead of the one a month, which was our limit some years ago. Speed the day when that happy consummation shall arrive.

There was nothing novel about Mr. Damrosch's part of the programme. He selected compositions which are favorites, because they are intimately known and intimately loved and which will bear almost illimitable repetition in the ears of people who love orchestral music at a... The opening selection, the "Lohengrin" prelude, served to show in its very first bars that the tone of the violins of the New York Symphony Orchestra has improved by the recent reorganization and that good impression of fine tone quality and precision in obeying the conductor's baton was increased as the programme unrolled. Mr. Damrosch now controls all the time of his men, he can rehearse them as much as he pleases, and they do not play apart from the orchestra, a condition which makes a beautiful performance possible and is redounding to the credit of the New York Symphony Orchestra wherever it is heard.

The chief number in which its good quality was shown yesterday was the "New World" symphony, by Dvorak, of which it is impossible to get too much. The idea that this music was not based on negro melodies because particular tunes could not be identified in the score, seems to have gone down stream with much other unprofitable discussion. The richness, beauty and power of Dvorak's use of the negro rhythms and negro intervals is now everywhere recognized. The vitality of this music, the broad sweep and the red blooded warmth of it have commended it to popular enjoyment everywhere that great orchestras exist. These qualities were finely brought out by Mr. Damrosch's performance yesterday, and the purity of tone his players lent added beauty to the noblex andante.

Mr. Hofmann contributed the only novelty, a piano concerto by Liapanouw. The pianist, no doubt, regards it as a pious duty to make known the music of his fellow Russians. This particular concerto will be popular, probably so long as Mr. Hofmann chooses to play it, for it gives great scope to the remarkable technich which is the basis of his playing. Other pianists will fight shy of it, because few of them can play its tremendous passages without quitting the keyboard limp and perspiring and leaving the music, as well as themselves, much the worse for wear. To Hofmann the difficulties seemed easy, but, after he had surmounted them, one wondered if it was worth while. The orchestra has a free and rather spirited air at the opening, and there is a good deal of the melancholy, which marks so much of Russian music for its own in the quieter passages, but the parts which redound most to Mr. Hofmann's glory as a pianist suggest that unkind line of the poet's about "sound and fury."

The pianist also played, without orchestra, Liszt's "Funerailles" and "Campanella." He orchestrated the former with the pedals, after the manner which Paderewski popularized here, and he gave the utmost range of his dynamics to creating striking contrasts. "The Campanella" was a "stunt," pure and simple, and, as a "stunt," it was very beautifully done, with marvelous speed and accuracy and great delicacy of tone. Perhaps the day will come when a conductor will no more think of putting the piece into a serious programme than he would of engaging a trapeze "artist" to divert the audience with the wonderful accuracy of his swings and catches. But that day has not yet come. People who love music still take delight in the technic of a pianist, and Mr. Hofmann's technic is dazzling in its ease, its taste, its perfection.

Mr. Damrosch closed the attractive programme with Charbrier's sparkling "Espana," which, with its dance rhythms and its tinkling castanets, suggests a dozen Carmencitas waving gleaming arms alluringly above their heads and putting the Spanish spirit into their native dances.

N. Y. TRIBUNE
NOV 24 1907

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NEW YORK SUN
NOV 24 1907

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N. Y. AMERICAN
NOV 24 1907

MUSICAL NOTES.

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The New York Press
NEW YORK NOV 24 1907

Paderewski will be the soloist at both Boston Symphony concerts next week. Thursday evening, December 5, he will play Beethoven's concerto in E flat major, "The Emperor," and on Saturday afternoon, December 7, he will give Rubinstein's concerto in D minor, No. 4. The symphony at the Thursday night concert will be Brahms's second in D major, opus 73, and the other orchestral number will be Schumann's overture "Genoveva." On Saturday afternoon Dr. Muck will present two novelties. The first is a tone poem, entitled "Taormina," by Ernst Boehe, whose "Ulysses's Departure and Shipwreck" was played in Boston in Mr. Gericke's last year. The other is an adagio and scherzo finale by Reznicek, who is best known as the composer of the opera "Donna Diana." The final number on the programme will be Chabrier's brilliant rhapsody for orchestra, entitled "Espana."

Coming Events in Music World
Musical Notes and Comment

Paderewski and the Boston Symphony.

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From TRIBUNE
PROVIDENCE, R. I.
Address
Date NOV 19 1907

Symphony Concert.

The Boston Symphony Orchestra, Dr. Karl Muck, Conductor, will hold forth in Infantry Hall this evening at 8:15 o'clock. Solos will also be rendered by Olga Samaroff. A delightful programme has been arranged and a large gathering is expected to be on hand to hear it.

...ork, 18

...om TRIBUNE
...dres PROVIDENCE, R. I.
...te NOV 20 1907

Society.

A brilliant audience assembled in Infantry Hall last night for the first concert of the season by the Boston Symphony Orchestra.

In the audience were noted President Faunce of Brown University, Mrs. Robert Ives Gammell, Mr. and Mrs. Harry Parsons Cross, Mrs. William Binney, Mr. and Mrs. H. N. Campbell, Mrs. Helen Campbell, Miss Helen Campbell, Col. and Mrs. H. Martin Brown, Miss Marion Brown, Mr. and Mrs. Erling C. Ostby, Mr. Theodore F. Green, Miss Eleanor B. Green, Mr. and Mrs. Arthur L. Kelly, Mr. and Mrs. Louis E. Robinson, Mr. and Mrs. Cornelius Sweetland, Miss Louise Sweetland, Miss Louise Hoppin, Mr. George A. Freeman, Dr. W. Louis Chapman, Mr. and Mrs. William Harkness Arnold, Mr. and Mrs. Merwin White, Col. and Mrs. Samuel M. Nicholson, Mrs. James H. Coggeshall, Mrs. George Corliss, Miss Maria Corliss, Mrs. Webster Knight, Miss Adelaide Knight, Mr. and Mrs. Johns H. Congdon, Mrs. Daniel Beckwith, Mr. and Mrs. Howard O. Sturges, Mr. and Mrs. William G. Hodgman, Mrs. George L. Shepley, Miss Shepley, Dr. and Mrs. Ernest Charbonnell, Mrs. Charles G. King, Rev. and Mrs. Augustus M. Lord, Miss Edith Kimball, Miss Edith Nichols, Mr. and Mrs. Albert Steinert, Mrs. Walter A. Peck, Miss Carolyn Peck, Mrs. Samuel Slater Durfee.

BULLETIN
PHILADELPHIA, PA.
NOV 23 1907

Paderewski will be the soloist at the next Boston Symphony concert at the Academy of Music, on Monday evening, December 2, when he will play Beethoven's concerto in E flat major, "The Emperor." The other numbers on the program will be Brahms's Second Symphony, in D major, and Schumann's overture, "Genoveva."

TELEGRAPH
PHILADELPHIA, PA
NOV 23 1907

Paderewski will be the soloist at the next Boston Symphony concert in the Academy of Music on Monday evening, December 2. This will be his only appearance with orchestra in Philadelphia, and he will play Beethoven's concerto in E flat major, "The Emperor." The second will be Brahms' second in D major and the other item on the programme will be Schumann's overture, "Genoveva."

RETO
NEW YORK CITY
NOV 24 1907

The Music Lovers Calendar for ... Illustrated and published annually ... & Härtel, 24 West 20. Str., New York. Der dritte Band des prächtigen, jeden ... liebhaber wärmstens zu empfehlenden ... bers ist nun erschienen und präsentiert ... seine Vorgänger, in einem durchaus ... Gewand. Auch der Inhalt ist wieder ... Sorgfalt ausgewählt und bietet ... Unter den Aufsätzen sind Artikel von ... und Foerster über das Boston Symphony Orchester, ebenso wie ein Aufsatz von ... Reichenberger über „Salome" sehr ... wertvoll. Nicht weniger interessant ist ein ... Brief von A. ... Bertha über ... Musik", und Artikel von Edmund C. ... Präsident der Universität von Illinois, Ed... Burlingame Hill, Edward Dickinson, Glen... Dillard Gunn etc. Hervorzuheben sind ... 16 künstlerischen Illustrationen, welche ... Werk zieren.

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Date NOV 20

BOSTON'S GREAT ORCHESTRA GAVE FINE CONCERT

The always popular Boston Symphony orchestra opened its 27th Providence season with its 106th appearance last evening in Infantry hall before a large audience which was delighted with the brilliantly executed program given in the following order:

"Wallenstein," Trilogy, after the Dramatic Poem of Schiller, op 12....D'Indy
1. Wallenstein's Camp.
2. Max and Thekla (The Pissolomini)
3. The Death of Wallenstein.

Concerto in A-minor, for pianoforte and orchestra, op. 54.....Schumann
1. Allegro affettuoso.
2. Intermezzo: Andantino grazioso.
3. Allegro vivace.

Overture to "Genoveva," op. 81.....Schumann

The "Wallenstein" trilogy was presented here for the first time and it received a most hearty reception from a notably critical audience.

The triology while new here is not new music. It was finished more than a quarter of a century ago at a time when M. D'Indy had not assumed the peculiarly advanced position toward the art of music which he holds today. It is fresh, rich, vital and full of individuality.

The orchestra, which is exceptionally well balanced and contains 98 pieces, played with splendid sonority and precision, and Dr. Muck, who bears at a distance a resemblance to Gov. Higgins, conducted most gracefully and sympathetically.

Mme. Olga Samaroff, the soloist of the evening, chose the A-minor concerto of Schumann, which is so familiar here that the applause which followed her work was the best possible evidence of her artistic ability. She has a most pleasing stage presence, a delightfully clean-cut "touch," most admirable expression and seemed to put her soul into the music that leaped from the magnificent joyously Steinway pianoforte. She was twice recalled, but did not render additional selections, contenting herself with her sweetest bow.

The closing number was the popular overture to Schumann's opera "Genoveva," in which the orchestra displayed remarkable skill and unity.

There are two more performances in the series of symphony concerts for this season on the evening of Tuesday, Dec. ... and Feb. 18.

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ress ... E.100. ... N. Y.

... NOV 24 1907

DAMROSCH SYMPHONY TREAT.

A Fine Programme Eagerly Received by a Large Audience at the Baptist Temple.

"The morning light is breaking" for music in Brooklyn. It is not so many years ago that the Boston Symphony Orchestra had to abandon its matinee concerts at the old Academy because Brooklyn would not support two orchestral concerts in the same week. Then a heroic effort was made, through the organization of committees and the exercise of social pressure, to establish one paying audience for that orchestra on its five monthly visits.

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N. Y. TRIBUNE

88 .....

NOV 24 1907

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...RK SUN

NOV 24 1907

...English Violinist.

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...88 .....

MUSICAL NOTES.

PADEREWSKI will be the soloist at both of the next Boston Symphony concerts in the Carnegie Hall on Thursday evening, December 5, and Saturday afternoon, December 7. On Thursday evening he will play Beethoven's concerto in E-flat major, "The Emperor," and on Saturday afternoon he will play Rubinstein's concerto in D-minor, No. 4. The symphony at the Thursday night concert will be Brahms's second in D-major, op. 73, and the other orchestral number will be Schumann's overture "Genoveva." On Saturday afternoon there will be no symphony, and Dr. Muck will present two novelties. The first is a tone poem, entitled "Taormina" by Ernst Boehe, whose "Ulysses's Departure and Shipwreck" was played in Boston in Mr. Gericke's last year with great success. The other novelty will be an Adagio and Scherzo-Finale by Reznicek, who is best known as the composer of the opera comique "Donna Diana." The final number on the programme will be Chabrier's brilliant rhapsody for orchestra, entitled "Espana."

The New York Press

NEW YORK CITY. NOV 24 1907

Date .....

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NEW YORK WORLD

NOV 24 1907

Coming Events in Music World Musical Notes and Comment.

Paderewski and the Boston Symphony.

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REVUE

NEW YORK CITY

NOV 24 1907

The Music Lovers Calendar for 1908. Illustrated and published annually, Breitkopf & Härtel, 24 West 20. Str., New York City. Der dritte Band des prächtigen, jedem Musikliebhaber wärmstens zu empfehlenden Kalenders ist nun erschienen und präsentirt sich, wie seine Vorgänger, in einem durchaus würdigen Gewand. Auch der Inhalt ist wieder mit Sorgfalt ausgewählt und höchst gediegen. Unter den Aufsätzen sind Artikel von Spalding und Foerster über das Boston Symphonie-Orchester, ebenso wie ein Aufsatz von Hugo Reichenberger über „Salome" sehr bemerkenswerth. Nicht weniger interessant ist ein Artikel von A. de Bertha über „ungarische Musik", und Artikel von Edmund K. Kames, Präsident der Universität von Illinois, Edward Burlingame Hill, Edward Dickinson, Glenn Dillard Gunn etc. Hervorzuheben sind die 16 künstlerischen Illustrationen, welche das Werk zieren.

Newspaper Cutting Bureau in the World

From ..... TRIBUNE PROVIDENCE R I

Address .....

Date .....

Symphony Concert.

The Boston Symphony Orchestra, Dr. Karl Muck, Conductor, will hold forth in Infantry Hall this evening at 8:15 o'clock. Solos will also be rendered by Olga Samaroff. A delightful programme has been arranged and a large gathering is expected to be on hand to hear it.

...ork, 18

Newspaper Cutting Bureau in the World

...om ..... TRIBUNE

...dres PROVIDENCE, R. I

...te ..... NOV 20 1907

Society.

A brilliant audience assembled in Infantry Hall last night for the first concert of the season by the Boston Symphony Orchestra.

In the audience were noted President Faunce of Brown University, Mrs. Robert Ives Gammell, Mr. and Mrs. Harry Parsons Cross, Mrs. William Binney, Mr. and Mrs. H. N. Campbell, Mrs. Helen Campbell, Miss Helen Campbell, Col. and Mrs. H. Martin Brown, Miss Marion Brown, Mr. and Mrs. Erling C. Ostby, Mr. Theodore F. Green, Miss Eleanor B. Green, Mr. and Mrs. Arthur L. Kelly, Mr. and Mrs. Louis E. Robinson, Mr. and Mrs. Cornelius Sweetland, Miss Louise Sweetland, Miss Louise Hoppin, Mr. George A. Freeman, Dr. W. Louis Chapman, Mr. and Mrs. William Harkness Arnold, Mr. and Mrs. Merwin White, Col. and Mrs. Samuel M. Nicholson, Mrs. James H. Coggeshall, Mrs. George Corliss, Miss Maria Corliss, Mrs. Webster Knight, Miss Adelaide Knight, Mr. and Mrs. Johns H. Congdon, Mrs. Daniel Beckwith, Mr. and Mrs. Howard O. Sturges, Mr. and Mrs. William G. Hodgman, Mrs. George L. Shepley, Miss Shepley, Dr. and Mrs. Ernest Charbonnell, Mrs. Charles G. King, Rev. and Mrs. Augustus M. Lord, Miss Edith Kimball, Miss Edith Nichols, Mr. and Mrs. Albert Steinert, Mrs. Walter A. Peck, Miss Carolyn Peck, Mrs. Samuel Slater Durfee.

BULLETIN

...ess PHILADELPHIA, PA.

NOV 23 190...

Paderewski will be the soloist at the next Boston Symphony concert at the Academy of Music, on Monday evening, December 2, when he will play Beethoven's concerto in E flat major, "The Emperor." The other numbers on the program will be Brahms's Second Symphony, in D major, and Schumann's overture, "Genoveva."

Newspaper Cutting Bureau in the World

TELEGRAPH

PHILADELPHIA, PA.

Paderewski will be the soloist at the next Boston Symphony concert in the Academy of Music on Monday evening, December 2. This will be his only appearance with orchestra in Philadelphia, and he will play Beethoven's concerto in E flat major, "The Emperor." The second will be Brahms' second in D major, and the other item on the programme will be Schumann's overture, "Genoveva."

Newspaper Cutting Bureau in the World

CABLE ADDRESS, "ROMEIKE" NEW YORK

NEW ...

The First Established and Most Comple... Newspaper Cutting Bureau in the Wor...

From .....

Address .....

Date ..... NOV 20 ...

BOSTON'S GREAT ORCHESTRA GAVE FINE CONCERT

...k, 1...

The always popular Boston Symphony orchestra opened its 27th Providence season with its 106th appearance last evening in Infantry hall before a large audience, which was delighted with the brilliantly executed program given in the following order:

"Wallenstein," Trilogy, after the Dramatic Poem of Schiller, op 12....D'Indy
1. Wallenstein's Camp.
2. Max and Thekla (The Pissolomini).
3. The Death of Wallenstein.

Concerto in A-minor, for pianoforte and orchestra, op. 54.....Schumann
1. Allegro affettuoso.
2. Intermezzo: Andantino grazioso.
3. Allegro vivace.

Overture to "Genoveva," op. 81.....Schumann

The "Wallenstein" trilogy was presented here for the first time and it received a most hearty reception from a notably critical audience.

The triology while new here is not new music. It was finished more than a quarter of a century ago at a time when M. D'Indy had not assumed the peculiarly advanced position toward the art of music which he holds today. It is fresh, rich, vital and full of individuality.

The orchestra, which is exceptionally well balanced and contains 98 pieces, played with splendid sonority and precision, and Dr. Muck, who bears at a distance a resemblance to Gov. Higgins, conducted most gracefully and sympathetically.

Mme. Olga Samaroff, the soloist of the evening, chose the A-minor concerto of Schumann, which is so familiar here that the applause which followed her work was the best possible evidence of her artistic ability. She has a most pleasing stage presence, a delightfully clean-cut "touch," most admirable expression and seemed to put her soul into the music that leaped from the magnificent joyously Steinway pianoforte. She was twice recalled, but did not render additional selections, contenting herself with her sweetest bow.

The closing number was the popular overture to Schumann's opera "Genoveva," in which the orchestra displayed remarkable skill and unity.

There are two more performances in the series of symphony concerts for this season on the evening of Tuesday, Dec. ... and Feb. 12.

[66]

Newspaper NEW YORK WORLD
From
Address
Date NOV 24 1907

WOULD YOU GO TO THIS CONCERT? - IF NEW YORK'S MUSICAL MILLIONAIRES "GOT TOGETHER"?

Engagement Extraordinary

MILLIONAIRES' ORCHESTRA

THE ONLY ONE IN THE WORLD

CARNEGIE HALL

ONE NIGHT ONLY

Conductor: Mr. Andrew Carnegie.
Violinists: Mr. John D. Rockefeller.
Mr. John D. Rockefeller Jr.
Mr. O. H. Havemeyer.
Dr. Seward Webb.
Mr. Harry Payne Whitney.
Cellist: Mr. A. L. Seligman.
Pianists: Mr. Chas. M. Schwab.
Mr. George Vanderbilt.
Mr. Peter Cooper Hewitt.
Soloist: Mr. Frederick G. Bourne.

ANDREW CARNEGIE'S PIPER FROM SKIBO CASTLE

COM. FREDERICK G. BOURNE

JOHN D. ROCKEFELLER JR.

O.H. HAVEMEYER

A.L. SELIGMAN

PETER COOPER HEWITT

GEORGE VANDERBILT

Dr. SEWARD WEBB

JOHN D. ROCKEFELLER

HARRY PAYNE WHITNEY

"My Violin" Is a Rockefeller Hobby; "The Piano's the Thing," Says Charles M. Schwab, and There Are New Evidences That Music as Well as Millions May Hold the Power to Soothe the Restless New Yorker.

By Margaret Rohe.

WHEN John D. Rockefeller left Wall street after his historic entrance during the crisis of the recent panic in the street, carrying with him, it may be believed, a lively realization of the momentous situation, the average person would have pictured the money king as retiring to his fireside and pacing the floor, if not in personal anxiety, at least in perturbation over the troublous scenes he had just left behind him.

But Mr. Rockefeller did nothing of the sort. Instead, he motored to his country home crowning the Pocantico Hills, slipped on his housecoat, drew his favorite violin from its case and fiddled away dull care and all memories of Wall street with its struggling depositors and trust company problems.

Mr. Rockefeller's most absorbing indoor recreation is violin playing, and it is a question which lies closer to his heart, his bow or his golf stick.

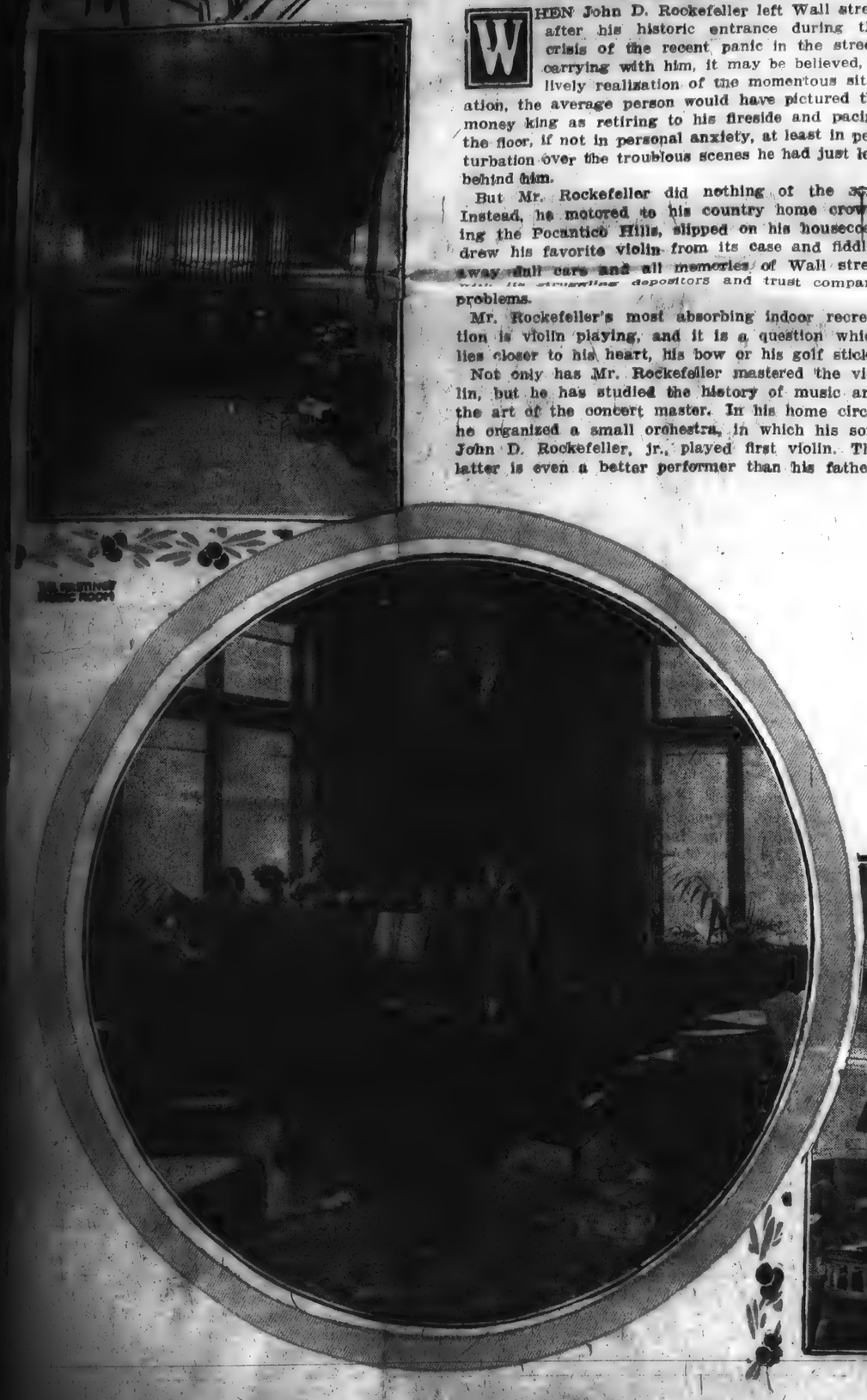
Not only has Mr. Rockefeller mastered the violin, but he has studied the history of music and the art of the concert master. In his home circle he organized a small orchestra, in which his son, John D. Rockefeller, jr., played first violin. The latter is even a better performer than his father, and in his college days was the star member of the Brown College Glee Club. Both father and son are severe musical critics.

The Rockefellers are only two of the growing multi-millionaire class who give the lie to the old belief that the clink of gold alone is music to the money-maker's ear.

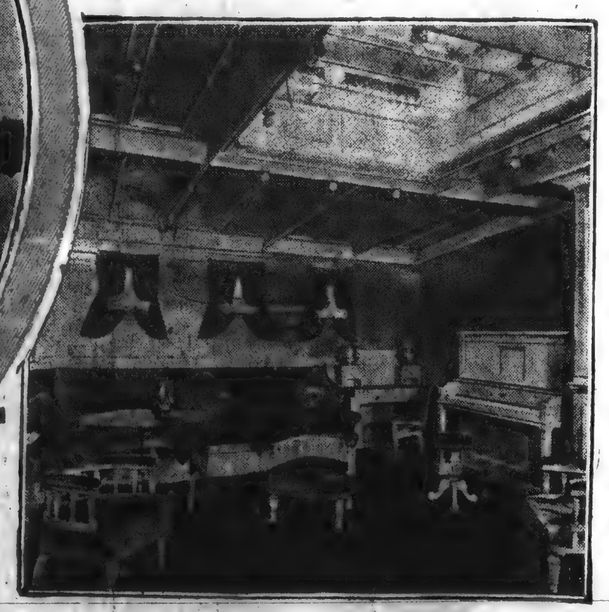
Of all the modern millionaire musicians, Charles M. Schwab, the steel magnate, is, perhaps, most fittingly the leader of a lengthy list. With an ear finely tuned to the rhythmic measure of the hammer on the ringing steel within the forge, Mr. Schwab can wring the very soul from the organ and the piano.

In the gorgeous music-room of Mr. Schwab's palace on Riverside Drive, like a rare jewel in a costly setting stands his wonderful pipe organ, the cost of which would settle the national debt of some countries. Here, when the day's work is done—for Mr. Schwab, though many times a millionaire, works as hard as any struggling manual laborer in his employ—he shuts himself up to woo the gracious muse of music, and as his fingers stray over the keys the sordid cares of money-getting and the greed for gold are all forgotten in delicate and subtly beautiful improvisations. As an improvisor, Mr. Schwab shows the innate skill of a true musical genius, and as an organist and pianist his work is consistently brilliant.

One of the greatest pleasures which President Roosevelt permitted himself last winter was to shake off the cares of state and spend a quiet evening at the home of his daughter, Alice, while his son-in-law, Representative Nicholas Longworth, discoursed sweet strains upon the violin. The reputation of being the best amateur violinist in Washington belongs to Mr. Longworth, and, in addition to this, his musical versatility further extends to the clever rendition of dialect songs, which are greatly in demand at the social functions of the season at the capital. Mr. Longworth comes by his musical ability as a matter of inheritance, since his father was ever a devoted worshipper at its shrine and practically established the College of Music in Cincinnati.



Isaac Rice and His Children in the Music Room of "Villa Julia."



Music Salon on F. G. Bourne's Yacht "Delaware."

Giving away libraries is by no means Andrew Carnegie's favorite pastime. The gift of pipe organs to country towns and churches is with him quite as important a role in his scheme of generosity, and scarcely a week passes that Mr. Carnegie does not gladden two or three communities with a gift designed to further the love of music. Passionately fond of all harmony, the instrument upon which this canny Scotch millionaire himself plays is a curious Japanese affair called "musical tubes." It consists of eight graduated metal tubes, suggesting the pipes of a miniature organ. It is played with a mallet and is the only instrument of its kind in this country. Scotch airs and national hymns are Mr. Carnegie's favorites on this queer but effective instrument. When working hard he invariably finds relaxation by shutting himself in his library with his "musical tubes" and making melody. Mr. Carnegie also is a skilled music critic and knows by heart the works of all the leading composers.

In a home orchestra similar to that of the Rockefellers, the late Cornelius Vanderbilt led his little family, all accomplished musicians, while his eldest son, the Cornelius of the present day, played first violin. Cornelius Vanderbilt the elder was a passionate lover of good music, and at one time he spent $30,000 for a piano, which was the finest in this country, all its panels having been exquisitely painted by famous French artists. Raised in such a musical home atmosphere, it is not surprising that the Cornelius Vanderbilt of the present generation should be not only an accomplished violinist, but also a creditable performer on the mandolin.

As a musical scion of another branch of the Vanderbilt family, George, the youngest son of the late William H. Vanderbilt, stands triumphant. This versatile young millionaire adds to his achievements as a scholar and prize farmer on his ideal North Carolina estate, near Biltmore, the musical gift of being a brilliant pianist.

Henry O. Havemeyer, the sugar king, is a violinist whose skill surpasses that of many professionals. He is the proud possessor of a Stradivarius and one or two other famous violins, and in his hours of recreation is first and foremost a musician. Theodore Havemeyer, his brother, has a tenor voice of remarkable quality and beauty, and the two spend many an evening, the one accompanying the other, in mutual musical enjoyment far sweeter than their famous sugar.

As the fine arts so often seem mysteriously akin and prone to join one another hand in hand in many an artistic temperament, it is not strange that the late Peter Marie, famed for his complete miniature collection of types of fair women, should have also been a musician and a performer of no mean skill on the banjo. He raised that often despised instrument into popular favor with the smart set by the marvellously beautiful strains that his true musical genius evoked from its strings. S. Livingston Peil to-day is a clever performer and a devoted disciple of the banjo, and he is only one of many millionaires who have taken up this particular medium of melody.

Dr. W. Seward Webb, first a physician, then the president of the Wagner Car Company, and incidentally an accomplished farmer at his perfectly equipped and delightfully situated country place, Shelbourne Farms, in Vermont, yet has found time to become a good musician, and his skill on the violin is by no means slight. Creighton Webb, a brother, also finds himself holding up the musical reputation of the family by his thoroughly artistic understanding and handling of the piano.

Peter Cooper Hewitt, grandson of Peter Cooper, and the millionaire inventor of the hydroplane which he expects to produce a marine speed of one hundred miles an hour, is no less brilliant a pianist than his latest contribution to science and commerce. Mr. Hewitt is also the proud possessor of the largest and most interesting collection of musical instruments in New York City.

Commodore F. G. Bourne, of the New York Yacht Club, and one time president of the Singer Sewing Machine Company, is a true artist on both the piano and the organ. Commodore Bourne is blessed with a beautiful baritone voice, and to this he is said to owe his real success in life. The sound of this glorious voice in the rendition of a solo at some social entertainment is said to have made such a deep impression upon one of the prominent members of the Singer firm that he took an immediate interest in Mr. Bourne and welcomed him into the company, where business ability finished the good work started by his voice and soon placed him in the presidency of the company.

Isaac L. Rice, millionaire president of the Holland Submarine Shipbuilding Company and an inventor, adds to his incomparable knowledge of marine engineering an equal knowledge of the pianoforte. Mr. Rice is never happier than when coaxing haunting melodies from the ivory keys in the music-room of his beautiful Riverside Drive mansion, with his six remarkable children and his handsome wife, who is herself a pianist of greatest brilliance surrounding him. Mr. Rice has also written a book on the subject called "What Is Music?"

Another example of the harmony existing between art and music is furnished in the home life of Harry Payne Whitney, the millionaire sportsman. While Mrs. Whitney, who was Gertrude Vanderbilt, devotes herself to painting and sculpture, Harry Payne Whitney finds an outlet for his artistic temperament in the violin, yet each is profoundly interested in the art of the other.

Singer and George Pullman, the twin sons of the late railroad magnate, are really virtuosos in their musical line, since they are not alone masters of the one instrument, but have under control no fewer than three—the violin, piano and 'cello—to perform upon these with great natural ability in addition to a finished technique.

Frank Seymour Hastings, millionaire club man, architect and dilettante, is, above all else, a musician and has not only a complete mastery of the piano and pipe organ, but also is a composer of some note. He is always in great demand at all the amateur private musicales in the homes of the "Four Hundred," and some of his compositions show remarkable musical ability and have already brought him much fame.

The late George W. Childs was a harpist of unusual ability, and was the proud owner of the original harp which the people of Limerick presented to Tom Moore. This harp still is a cherished possession of the Childs family.

A. L. Seligman, the multi-millionaire, is an accomplished painter and sculptor and plays the 'cello with much skill.

This brief list of wealthy musicians who personally perform upon some instrument by no means excludes others in the millionaire class who are music lovers. Many there are who, although unable to express their innate gift on any musical instrument, still are true musicians in every sense of the word. Major Higginson, of Boston, who founded the Boston Symphony Orchestra and financed it personally through all of its struggles until it became one of the best orchestras both artistically and financially in all the world, is one of these. George J. Gould and J. Pierpont Morgan, who rarely miss a first night at the opera, are others.

Music Room in Home of C. B. Alexander.

NEW YORK WORLD

NOV 24 1907

PERSONALISM IN ART; OPERA HITCHED TO STARS; BUT THE PLAY'S THE THING.

By Reginald De Koven.

A WEEK containing the initial production in America of two new operas and the first appearances of two notable stars, besides Paderewski, De Pachmann, Gerardy, various familiar stars like Sembrich and Caruso and a transferred star like Bonci, in various familiar operas, with concerts, orchestral and otherwise, and recitals galore, should be enough to satisfy the appetite of the most insatiate musical glutton.

It would be curious to know which of his attendant counsellors, sapient and wise, advised Mr. Conried to open his season of grand opera with a work like "Adriana Lecouvreur." A more injudicious choice could hardly be imagined, for this opera, pretty and charming as it is musically, well cast, well sung and well staged as it was, is a miniature, a genre picture, quite out of place in the heroic frame of the Metropolitan. At the Manhattan its beauties would have come out; in the Metropolitan they were lost. Not that I think Cilea's opera is great music by any means, but it is pretty music, well made and exceptionally well scored, and certainly deserved a better reception than the listless and chilly indifference which greeted it on Monday night. Mme. Cavalieri, much improved in voice, certainly played the part of the heroine well, also, but she has neither the volume of voice nor the personality requisite to dominate in so large a salle as the Metropolitan.

And this suggests the question indicated by the heading of this article. How far is personality desirable in art; how far is it necessary, to what extent may it be useful, and to what extent baleful and detrimental?

Upon the possible answers to these questions practically depends the whole future of opera in New York. There can be no question that the American musical public has gone mad over personality in art. No play can be successful without at least one star, real or manufactured for the occasion. Apparently no opera of any school possesses any inherent interest for the public unless its presentation is pointed or emphasized by the presence of c[illegible] familiar and attractive to the public. In other words, the American public who to-day are paying out hundreds of thousands of dollars to hear in two first-class opera houses what are probably the best performances of opera ever heard in New York or anywhere else, care nothing about the operas themselves and are only interested in the singers. It cannot be denied that the average opera performance as seen in the great capitals of Europe is, in almost every respect, far below the excellence and average merit of the performances which the American public demand as their right, before they are even content, much less enthusiastic.

The all-star casts inaugurated many years ago by Messrs. Abbey and Grau are undoubtedly responsible for this attitude on the part of the public toward opera, and the ball, once started rolling, is difficult to stop. In such an opera-house as the Metropolitan dominant personalities seem a positive necessity to impress upon an audience the idea that they are getting their money's worth. As an evidence of this one may adduce the positive sensation made by M. Chaliapine as Mefistofele on Wednesday night. Here was an artist who dominated his audience to an extent seldom witnessed by the sheer force of a magnificent personality, which was physically magnetic as well as vocally and dramatically intense. Probably for the first time a New York operatic audience realized just what Boito's "Mefistofele" meant, and it can hardly be gainsaid that in this instance a personality was not only essential but beneficial. At Carnegie Hall last Sunday the house, which a week previous had been half empty for an excellent musical programme, was filled to overflowing because of the personal note swept by the presence of Mr. Edward German conducting a composition of his own. In some way or another, at almost every musical event given at this time in New York, an effort is made on the part of the management to attract the public by some personality, and the stronger the personality the greater the attraction. The Philharmonic Society star their conductor, Mr. Safonoff. The Boston Symphony, not content with their quarter of a century's reputation, are putting forward their present conductor, Dr. Muck, in the same way. We hear of Herr Pohlig, who is being featured rather than the orchestra he conducts, and so on through the entire series of musical events of whatever kind. We are not informed of the first presentation of Gounod's "Faust" this season, but we are requested to herald the advent of the new Marguerite. In whatever they do it is the personality that attracts the public; the opera or concert in which they appear is attractive, otherwise not.

Now artistically this is all wrong, and it can be confidently stated that opera of the excellence to which we have become accustomed can never be maintained in New York or become a permanent feature as it should in the life of the great public except by permanent endowment, unless we can do away with this running after personalities as such to the exclusion of any real interest in the operatic works themselves.

The operatic battle now waging between rival impresario, in plain English, is narrowed down to the question which involves success or failure, as to which impresario can obtain and retain for and in his organization the greatest personalities; and even more important than this, which has the longest purse with which to pay them. And if opera-going is to be simply a question of personalities there are not enough to go around. New productions of celebrated works seem to attract the public not a jot, and while it is an undoubted fact artistically that plays and operas make artists rather than the reverse, with the public it is the artist or artists alone which make the opera. Abroad it is different. There the public are attracted by their favorite opera which, when given with a more or less competent ensemble, not necessarily studded with great names, satisfies and pleases them. In this country our requirements are getting so exalted and unbounded in the matter of cast and scenic display that it will be impossible shortly for any manager to satisfy the public and exist financially.

The first performance of "Les Contes d'Hoffmann" at the Manhattan Opera-House was probably as good a performance of a most delightful work as could be given, and yet the second performance, even artistically better, did not attract the public as it should. The future success, too, of Massenet's "Thais," one of the most delightful of operatic works, will depend not on its beautiful score or on the excellent manner of its presentation, but simply and solely on the fact as to how far Miss Mary Garden, who comes to us with a personality ready-made, as so many great artists do not, will take with the American public.

Following the same line of argument, it was Paderewski's individuality and personality which at first impressed the public far more than his consummate art. And as instances of this kind can be multiplied, I can but repeat, and as strongly and emphatically as possible, that the present mad craze for personality in art is on the whole detrimental and injurious to a degree to the best interests of art. It is after all the work itself, not the interpreter, which really counts, for to endure, the work must have inherent, lasting qualities, while the interpreter, however great, must inevitably pass away, and their musical message is always as one written on the sand.

The present financial condition must inevitably affect the operatic situation largely this year, as opera given under such extravagant circumstances as it is now in New York must be more or less a luxury, and luxuries are the first things that people whose pocketbooks have been affected are likely to do without. It is both unnecessary and invidious to draw comparisons between the operatic performances of the week as given in our two great opera houses; both from an artistic standpoint are above the average that even we have been accustomed to. Perhaps the scenic display at the Metropolitan is more sumptuous than at the other house, but then the Manhattan has its acoustic advantages, very important in summing up the situation. Should Mr. Hammerstein find that the novelties he intends to present this season which, be it noted, are all in the line of showing the advantages his house possesses, prove attractive to the public as such, the idea suggests itself that owing to its individual characteristics the Manhattan might well become the Opera Comique of New York without in any way interfering with Mr. Hammerstein's managerial ambition, lessening the incalculable good which he alone and unaided is doing to opera in New York, or decreasing the respect and gratitude due him from the New York public for his liberality, energy and enterprise.

spaper Cutting Bureau in the World

NEW
UTICA, N. Y
NOV 24 1907

Mail orders are coming in to Mrs. Smith in gratifying numbers for the two orchestra concerts to be given at Convention Hall in January under her management, the New York Symphony, Walter Damrosch, conductor, on Friday, Jan. 3, the Boston Symphony, Dr. Karl Muck, conductor, on Monday, Jan. 27. As was the case with Paderewski, such reservations will be cared for in advance of the public sale. The prices for the orchestras are $2, $1.50, $1 and 75 cents, but those buying for both concerts at the same time secure the $2 seats for both at $3 and the $1.50 seats at $2.50, no reductions on either the $1 or the 75-cent seats. Those wishing to reserve in advance of the general sale are asked to send their mail orders, accompanied by check, payable to Mai Davis Smith, to Mrs. Smith at 26 Irving place.

NEWS
ALTIMORE, MD
NOV

Paderewski will be the soloist with the Boston Symphony Orchestra on December 4 at the Lyric.

[69]

JOURNAL
From
Address PROVIDENCE, R. I
NOV 20 1907
Date

SYMPHONY CONCERT.

Brilliant Performance Marks Season's Opening by Boston Orchestra.

The Boston Symphony Orchestra opened its Providence season last evening in Infantry Hall. There was a good attendance and a very interesting programme, in which brilliancy stood for the keynote. As for the performance, it was what we have come to expect and accept at the hands of the Boston orchestra as a matter of course—spirited, sympathetic and technically remarkable for its brilliancy, power and precision. The order of the programme was as follows:

"Wallenstein." Trilogy, after the Dramatic Poem of Schiller, op. 12.....D'Indy
1. Wallenstein's Camp.
2. Max and Thekla (The Piccolomini).
3. The Death of Wallenstein.

Concerto in A-minor, for pianoforte and orchestra, op. 54.....Schumann
1. Allegro affettuoso.
2. Intermezzo: Andantino grazioso.
3. Allegro vivace.

Overture to "Genoveva," op. 81.....Schumann

D'Indy's "Wallenstein" trilogy, played here for the first time last night, proved a most welcome novelty. Patrons of the symphony concerts have been heard to complain in the past because so little of new music appears on the programmes for Providence. It may be no better than the old, but it has been felt that an occasional introduction to the music of the moderns, the music that is being talked about and made a bone of critical contention, would be most welcome. Perhaps Dr. Muck will prove to be more generous in this regard than his predecessors. At all events this brilliant and picturesque music of D'Indy's was received with the greatest cordiality and was distinctly the feature of the programme.

New though it was to the audience of last night, this trilogy is by no means new music. Several years in the process of construction, it was finished more than a quarter of a century ago. At that time M. D'Indy had not assumed the "advanced" position toward the art of music which he is understood to hold today. One could wish that he might have remained untroubled by fads and theories, for this music is fresh, rich and vital. Nor does it lack the note of individuality. It sins against the "modern" canons, it is true, by recognizing the existence of form and in mixing the colors of the orchestral palette with concords rather than discords. Still, that is not an unforgivable offence. It must be remembered that those whose names are by common consent written highest on music's roll of fame made the same mistake.

It seems a pity, therefore, that M. D'Indy should not have chosen to follow the paths on which he had entered brilliantly when this music was written. It is not given to whoever chooses to change the course of an art. In music there have been in three centuries but two men who can be called epoch-makers. Nor, indeed, did they achieve their influence by flying directly in the face of tradition. Instead of wrenching away the cornerstone, they added to the structure. Had M. D'Indy's ambition not outrun his judgment he would have utilized the conspicuous talent, the ready invention, the firm grasp of the orchestra displayed in this "Wallenstein" trilogy, to have given the world splendid music, music that would live. The orchestra played this number with splendid sonority and precision, and Dr. Muck conducted most sympathetically.

Mme. Olga Samaroff was the soloist of the evening. As might have been predicted with a fair degree of certainty, she chose the A-minor concerto of Schumann. One wonders what there is about this particular concerto that every pianist should have it in his or her repertory and produce it on every possible occasion. Are there no other works of this class worth playing? There is legitimate cause for complaint here. Once a year, not oftener, we hear one of the great concertos for piano and orchestra. About three times out of four it is Schumann's A-minor. It is not that the work is not a fine one, well enough worth the hearing. But any fare palls upon the palate with constant repetition. The mystery deepens when one reflects that this particular piece offers no great opportunity for the soloist. It is not a case of the piano first and the orchestra nowhere. If it were, the persistent choice might be understood. The problem is too deep for the reviewer, and must be passed up to the soloist and the programme maker.

As for Mme. Samaroff's playing, it was enjoyable and artistic, as usual. This young pianist has many admirable points, a clean cut touch, the ability to round out a phrase or to sing a melody convincingly, no lack of temperament, musical feeling, poise—in short, all necessary qualifications. She was warmly applauded, and recalled several times.

The concert closed with a fine rendering of the overture to Schumann's well-nigh forgotten opera "Genoveva," in which the orchestra again displayed its remarkable skill and unity of effort. The series of symphony concerts for this season consists of three performances, as has been the custom for several years past. The next will occur on the evening of Tuesday, Dec. 31.

HERALD
WASHINGTON, D. C
NOV 24 1907

The second concert of the Boston Symphony Orchestra will be given in the New National Theater on Tuesday afternoon, December 3, at 4:30 o'clock. This concert will be marked by the presence of Paderewski as soloist, his only appearance with the orchestra in Washington this year. He will play Rubinstein's concerto in D minor, No. 4. The other works on the programme will be d'Indy's symphonic trilogy, "Wallenstein," and Lalo's overture, "Le Roi d'Ys."

TRIBUNE
PROVIDENCE, R. I
NOV 20 1907

OPENED ITS SEASON AT INFANTRY HALL

BOSTON SYMPHONY ORCHESTRA MADE FIRST APPEARANCE

A Very Large Audience Greets the Well-Known Musicians. Olga Samaroff the Soloist. Programme Interesting, but Not Exciting.

The Boston Symphony Orchestra opened its 27th season in Providence last evening, the famous organization being welcomed at Infantry Hall by a large audience. The programme which Dr. Muck, the conductor, now in his second season as leader of the Symphony, chose for the first of the three concerts was as follows:

"Wallenstein," trilogy, after the dramatic poem of Schiller, op. 12, D'Indy; Concerto in A-minor, for pianoforte and orchestra, op. 54, Schumann; overture to "Genoveva," op. 81, Schumann; soloist, Olga Samaroff.

It need scarcely be said that such a preponderance of Schumann music had its effect in making the concert more substantial than inspiring. There was never yet an audience which roused itself to such enthusiasm over Schumann as for the more dramatic, if less romantic and elusive, masters. The programme was, indeed, more for those whose opportunity to acquaint themselves with the orchestral concert is more frequent. The D'Indy offering, one of the Symphony's novelties this year, could have been replaced by a Beethoven or a Mozart symphony to advantage, as in the miniature season of three concerts in Providence the public gets little enough of the classic. There was entertainment in plenty in the grotesquely beautiful music of the Frenchman, and yet it was not too heartily received.

Just why also, in view of the many concertos for piano and orchestra still unheard here, Schumann's opus 54 in A-minor should be selected twice within the same year is not quite explicable save on the ground that it is always a pleasure. Mme. Samaroff, who played it last evening, offered in her reading of it a contrast to the rendering given by Germaine Schnitzer at the concert of Jan. 3 (second concert or last season) and in that there was material for discussion among the music students. In all it was not a concert the most brilliant of those which the orchestra has given here and, compared to the ovation aroused by the opening event last season, a certain chill seemed to fall upo the large audience which was, however, very cordial to the soloist.

The "Wallenstein Trilogy of D'Indy, something between a symphony and a tone-poem, is an interesting but not the most startling example of the new school of composers being, indeed, one of his early compositions not exactly typical of the newest departures in daring orchestral writing. Still it is well colored with peculiar and original combinations, most of them more grotesque than lovely, others full of genuine beauty. Intended to embody the spirit of Schiller's "Wallenstein" it portrays three scenes, "the Camp of Wallenstein," the "Piccolomini" (called "Max and Thekla" by the composer) and Wallenstein's death. The first movement will be recalled for its wild grotesquerie, reflecting the carousing soldiers, and the dominant, or interrupting theme, martial and emphatic, which characterises the general. There is a certain fluency, but not enough, in the movement; its motives are not closely knit, and yet its progress is very energetic. The second part, depicting a romance closing in desolation, has a charm entirely different from the other parts of the Trilogy. Melody, brief, but real, lies well upon the surface, and as an "andante" it marks D'Indy's best achievement in the work. The introduction to the "death of Wallenstein" suggests Grieg's "Asa's Tod" in the "Peer Gynt" Suite by its rhythmic imitation of the labored respiration, and is extremely clever. A melee of troubles that exert the entire orchestra give "Wallenstein" a soldier's death, and bold, contrasting moods, with opportunities for the harps as well as the brass and strings, produce a new astonishment even if the movement falls to make a definite appeal. On the whole it is music more worth while for the curiosity seeker, more strangely than really beautiful.

The overture to Schumann's "Genoveva," one of the most undramatic and intensely involved of overtures, as it was part of his dismal failure at opera writing, is nevertheless full of romantic, graceful music and was gratefully heard, though it is distinctly different from the overtures to which the concert goer is accustomed. Its finale is not half so exciting as Schumann obviously intended it to be when he wrested it from the contemplative passage that it so abruptly closes.

Olga Samaroff, a pianist familiar to Providence, won deservedly the encores that followed her well proportioned, clear and inspiring rendering of the concerts. Apparently her technique is as flawless as heretofore, and her tone production as mellow. At times she reduced it somewhat below the power necessary for the exact contrast with the orchestral body of sound, but such delicacy of touch was never heard to better effect than in the Andante Grazioso, and in the Cadenza as through the mazes of the Allegro vivace she played with just the requisite bravura.

Dr. Muck, who conducted with his usual deep insight and sympathy, was heartily welcomed last evening, and the audience noted with interest the presence of the new concert-meister, Mr. Wendling, and his colleague at the first desk, Mr. Czerwonky. The orchestra gave a performance typical of its distinguishing excellence, save for occasional sputterings in the brass, which should not go unheeded, some uncertainty in that quarter which is all the more noticeable in such an orchestra, having been remarked in the previous year.

The next concert in the series will be

TRIBUNE
PROVIDENCE, R. I
NOV 24 1907

SYMPHONY CONCERT.

The first of the series of concerts by the Boston Sympony Orchestra at Infantry Hall, on Tuesday evening, called out a very large and brilliant assemblage of society and musical people.

In the audience were noted President Faunce of Brown University, Mr. and Mrs. Harry Parsons Cross, Mrs. William Binney, Mr. and Mrs. H. N. Campbell, Miss Helen Campbell, Col. and Mrs. H. Martin Brown, Miss Marion Brown, Col. Harvey A. Baker, Mr. and Mrs. Erling C. Ostby, Mr. Theodore F. Green, Miss Eleanor B. Green, Mr. and Mrs. Arthur L. Kelly, Mrs. Louis E. Robinson, Mr. and Mrs. Cornelius Sweetland, Miss Louise Sweetland, Miss Louise Hoppin, Mr. George A. Freeman, Dr. W. Louis Chapman, Mr. and Mrs. William Harkness Arnold, Mrs. James H. Coggeshall, Mrs. George H. Corliss, Miss Maria Corliss, Mrs. Webster Knight, Miss Adelaide Knight, Mrs. Daniel Beckwith, Mrs. Howard O. Sturges, Mr. and Mrs. William G. Hodgman, Mrs. George L. Shepley, Miss Shepley, Dr. and Mrs. Ernest Charbonnell, Mrs. Charles G. King, Rev. and Mrs. Augustus M. Lord, Miss Edith Kimball, Miss Edith Nichols, Mr. Albert Steinert, Mrs. Samuel Slater Durfee, Mrs. E. D. Pearce, Miss North, Mr. and Mrs. Stephen O. Metcalf, Miss Helen Metcalf, Mrs. Gustav Radeke, Miss Harriett Hazard, Mrs. Alfred M. Coats, Hon. William B. Weeden, Mrs. Nathaniel W. Smith, Mr. Harold Waterman, Miss Louise Lippitt, Mr. Howard K. Hoppin, Mr. Henry D. Sharpe, Mrs. Charles Matteson, Mr. Edward I. Nickerson, Mrs. Lyra Nickerson, Mrs. William H. Thurber, Miss Clementine Butler, Mr. and Mrs. Horatio A. Hunt, the Misses Hunt, Miss Caroline Kelly, Mr. and Mrs. John T. Cranshaw, Mr. and Mrs. George Hail, Mrs. W. B. M. Miller, Mrs. Edward L. Johnson, Miss A. Lorraine Johnson, Mr. Courtlandt Dorrance, Dr. and Mrs. Henry A. Whitmarsh, Mr. Julian Herreshoff, Miss Harriott E. Barrows, Mr. Robert P. Walger, Mr. and Mrs. Albert Fenner, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Herbert E. Maine, Miss Helen Chase, Mr. and Mrs. Stephen O. Edwards, Mrs. Frank D. Simmons, Mrs. C. Moulton Stone, Mr. and Mrs. William H. Parks, Col. A. K. Goodwin, Miss Margaret Kent Goodwin, Pawtucket; Mrs. George M. Smith, Mrs. Samuel Ames, Mr. Hans Schneider, Mr. Joseph Bowen, Miss Dorothy Bowen, Mr. and Mrs. Lowell Emerson, Mr. and Mrs. Charles Bubier, Mrs. Annie Gilbreth Cross, Mr. and Mrs. Seeber Edwards, Mrs. Walter H. Durfee, Dr. and Mrs. Henry A. Whitmarsh, Mrs. E. B. Smith, Mrs. Robert F. Noyes, Mr. and Mrs. Charles Sisson, Mr. and Mrs. Arthur Ostby, Mrs. E. B. Knight, Miss Amelia Knight, Mrs. Morton Otis, Chicago.

STAR.
WASHINGTON, D. C
NOV 24 1907

Boston Symphony and Paderewski.

The second concert of the Boston Symphony Orchestra will be given in the New National Theater, Tuesday afternoon, December 3, at 4:30 o'clock. This concert will be marked by the presence of Paderewski as soloist, his only appearance with the orchestra in Washington this year. He will play Rubinstein's concerto in D minor, No. 4. The other works on the program will be d'Indy's symphonic trilogy "Wallenstein," and Lalo's overture "Le Roi d'Ys."

STAR.
NOV 24 1907

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TIMES
WASHINGTON D. C
NOV 24 190

The second concert of the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon, December 3, at 4:30 o'clock. This concert will be marked by the presence of Paderewski as soloist, his only appearance with the orchestra in Washington this year. He will play Rubinstein's concerto in D minor, No. 4. The other works on the program will be d'Indy's Symphonic Trilogy, "Wallenstein," and Lalo's overture, "Le Roid' Ys."

STAR.
WASHINGTON, D. C
NOV 24 1907

The Boston Symphony Orchestra will appear at the New National Theater Tuesday afternoon, December 3, for its second concert of the present season. The Philadelphia Orchestra follows Tuesday afternoon, Decembe

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PADEREWSKI

The programme for the next Boston Symphony concert, December 2, will be largely dominated by the personality of the soloist, Paderewski, who will play Beethoven's "Emperor" concerto in E flat major. His lyric exposition of a Beethoven sonata a few weeks ago in the Academy will prepare us for an equally temperamental and modern rendering of this famous work. For the symphony Doctor Muck has chosen Brahms's second in D major, a work in which the modern apostle of the profound expressed that grace of melodic line and that quiet gaiety of mood with which grave, deep-souled people sometimes surprise us.

This symphony, composed, it is thought, at Lichtenthal in the summer of 1877, was first given a hearing as a pianoforte duet before an audience invited by the composer. The following December saw it performed, under Richter's conductorship, by the Philharmonic Orchestra in Berlin. The Schumann "Genoveva" overture completes the programme.

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...orchestra.

—Paderewski will be the soloist at the next Boston Symphony concert in the Academy of Music on Monday evening of next week. This will be his only appearance with orchestra in Philadelphia, and he will play Beethoven's concerto in E flat major, "The Emperor." The symphony will be Brahms' second in D major, and the other item on the program will be Schumann's overture, "Genoveva."

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Boston Symphony Orchestra

Paderewski will be the soloist at the next Boston Symphony concert in the Academy of Music, on Monday evening, December 2. This will be his only appearance with orchestra in Philadelphia and he will play Beethoven's concerto in E flat major, "The Emperor." The symphony will be Brahms' second in D major, and the other item on the program will be Schumann's overture, "Genoveva."

AMERICAN
...ALTIMORE, MD
NOV 24 1907

Boston Symphony Orchestra.

Paderewski will make his only appearance in Baltimore with an orchestra at the next concert of the Boston Symphony Orchestra, to be given in the Lyric on Wednesday evening, December 4. He will play Beethoven's concerto for pianoforte in E flat, "The Emperor." Dr. Muck has placed no symphony on this program, but will introduce two novelties, of which much is expected. One is a tone poem by Ernst Boehe entitled "Taormina" and the other is an Adagio and Scherzo-Finale by Reznicek, composer of the opera comique, "Donna Diana." The other item on the program is Schumann's overture, "Genoveva."

NEWS
...TIMORE, MD

Jean Sibelius, the Finnish composer, whose violin concerto made such a sensation last season when played by Maud Powell with the New York Philharmonic, and whose second symphony made such a favorable impression when presented by Dr. Muck, has finished a third symphony (in C major). Sibelius has something to say, and, his ideas and methods being sane, his doings will be watched with keen interest.

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SUN
BALTIMORE, MD
NOV 24 1907

Paderewski will make his only appearance in Baltimore with orchestra at the next concert of the Boston Symphony Orchestra to be given at the Lyric on Wednesday, December 4. He will play Beethoven's concerto for pianoforte in E flat, "The Emperor." Dr. Muck has placed no symphony on this program, but will introduce two novelties of which music is expected. One is a tone poem by Ernst Boehe, entitled "Taormina," and the other is an adagio and scherzo-finale by Reznicek, composer of the opera comique, "Donna Diana." The other number on the program is Schumann's

Newark News
Nov. 30

The Boston Symphony Orchestra.

The personality and the achievement of any musical director, who conducts the performances of such a great orchestra as the Boston Symphony, which will give its first concert in Newark in the Krueger Auditorium Monday night, December 9, have an interest for all who delight in the interpretations of the finest compositions by creative genius in musical expression. Therefore a few words about Dr. Karl Muck, who is the guiding and animating spirit in the Boston Symphony and will occupy the post of conductor at the coming concert, should be welcomed by those unacquainted with his notable career.

Dr. Muck is enjoying his second year's leave of absence from his duties as conductor of the Royal Opera in Berlin. With much difficulty the Boston Symphony Orchestra succeeded in the spring of 1906 in securing Emperor William's consent to his absence from the German capital for a year. His success in this country last season has become a part of our musical history, and great was the rejoicing when last spring it was announced that the Emperor had extended his leave for another year, which, unfortunately, is most likely to be his last in America.

Dr. Muck was born in Wuerzburg, Bavaria, on October 22, 1859. His father, a government official, was a talented amateur musician and gave the future conductor his first lessons, teaching him violin, piano and counterpoint. At the age of eleven he began to appear in public as a pianist, generally in chamber music, and later was a violinist in the local symphony orchestra. He became a resident at the University of Heidelberg in 1876, where he remained one year. Thence he went to Leipsic, where he matriculated in the university and at the same time entered the Conservatory of Music. In the university he worked for his degree of "doctor juris" in philosophy, classical philology and musical history, while in the conservatory his teachers were Karl Reinecke and Ernst Friedrich Richter. He made his debut as a pianist at a Gewandhaus concert in 1880, the same year in which he received his university degree.

Following his original plan to become a conductor, he took as his first engagement the post of chorus master in the opera at Zurich, where he stayed during the season of 1880-1881. Thence he went to Salzburg, where he was the conductor of the opera from 1881 to 1884. His first post of real importance was the conductorship at Graz, in Austria, which he occupied for two years following his engagement at Brunn. There he gave the first uncut performance of "Die Meistersinger" in Austria. During his stay in Graz he was the conductor of the important Styrian Musical Society, and in February, 1886, gave the first performance in Austria of Bruckner's seventh symphony, his performance of which work was one of the sensations of the past musical season in Boston and New York.

His success in Graz was so great that in 1886 he was called to Prague to be conductor of the German opera and the Philharmonic Orchestra in that city. This post he held until 1892, and while in Prague he was the conductor of the company which Angelo Neumann took to Russia to give in that country the first performances of Wagner's "Ring." In 1891 Neumann took an opera company to the Lessing Theatre in Berlin, giving the first performances in that city of "Cavalleria Rusticana," "The Barber of Bagdad" and Mahler's revised version of "The Three Pintos." So profound was the impression he made that he was immediately offered the post of principal conductor of the Berlin opera, his associate being Felix Weingartner. This post he still holds. His progress in public esteem has been very rapid since he went to Berlin. In the festivals of 1901, 1902, 1904 and 1906, he was the conductor of "Parsifal" at Bayreuth. In 1904-5 and 1905-6 he shared with Felix Mottl the honor of conducting the celebrated Philharmonic concerts in Vienna, and this year, had he not returned to America, he was to have conducted all of them. Since 1894 he has been the conductor of the Schleswig music festival. As "guest conductor" he has appeared in St. Petersburg and Moscow, in Madrid and Barcelona, in Paris and London, in Brussels and Amsterdam, in Hamburg, Bremen and Budapest. For one season he was the conductor of the German opera at Covent Garden, London. He has never composed.

The concert to be given by the Boston Symphony Orchestra here will not be one by a section of the band, but will employ its full strength of ninety-seven musicians, every one of whom ranks among the best of his kind in this world. The audience also will have the pleasure of hearing Mme. Olga Samaroff, the talented pianist, who will appear as one of the soloists. Frederick N. Sommer, the local manager of the concert, is receiving orders for reserved seats at his office, 794 Broad street. There requests, when accompanied by checks or money orders, are placed on file and will be filled the day before the general sale opens at the Lauter company's music warerooms next Wednesday morning. Orders are also being received by him for the recital to be given by Paderewski, the great pianist, in the Krueger Auditorium, Tuesday night, December 17.

Newark Evn. Star. Nov. 30

Boston Symphony Seat Sale.

The public sale of seats for the first appearance in Newark of the famous Boston Symphony Orchestra, under Dr. Karl Muck, will open at Lauter's, 657-659 Broad street, next Wednesday morning. The concert, as has been already announced, will be given in the Krueger Auditorium on Monday night, December 9, and will begin at 8 o'clock precisely. The orchestra will stay in New York after its matinee on Saturday afternoon, December 7, purposely for this concert, and those who have not been able to attend its concerts in Carnegie Hall will have the opportunity of listening to its playing here under the same conditions which prevailed there.

The soloist, Mme. Olga Samaroff, is also a newcomer in Newark, and much is promised of her. Mme. Samaroff, despite her Russian name, is a native-born American; in fact, she is very native born, as she was born at the government army post in San Antonio, Tex., where her father was an officer. Of course, a great deal of her life has been spent abroad, but she is thoroughly American, and she did what few dare to do—she began her career in this country before she had ever played in public abroad. Her career of the last three years is a standing refutation of the hackneyed charge that no musician can succeed in America without a European cachet. In three years from an absolutely unknown girl, without "pull" or influence of any kind, she has become one of the foremost and popular pianists in this country. She has been soloist with all the great orchestras of America, and has played at least a dozen times with the Boston Symphony.

To play with the Boston Symphony Orchestra means more for an artist than to play with any other orchestra in this country, for not only is it the leading organization of its kind, but it has very few soloists, and its choice is restricted to the very best. Mme. Samaroff, having had three more successful seasons in America, is going to spend next year abroad, and she will make her European debut with the famous Colonne orchestra at the Chatelet, in Paris, on the third Sunday of next October. She is to play with the leading orchestras of London, Berlin, Vienna and other musical centres.

The program that Dr. Muck has arranged is of more than ordinary interest. It comprises a characteristic work by the great living French composer, Vincent d'Indy; pianoforte concerto by Edward Grieg, the noted Norwegian, who died a few months ago, and a characteristic work by the great Schumann. D'Indy's work will be the Symphonic Trilogy "Wallenstein," based upon Schiller's trilogy of dramas. The Schumann work will be the overture to the opera "Genoveva."

Paderewski Here December 17.

Ignace Jan Paderewski, the world-famous pianist, who will appear at the Krueger Auditorium Tuesday evening, December 17, seems to be more popular than ever. Since his arrival in this country, he has played to the capacity of the larger halls and theatres wherever he has appeared. In fact the crowds that flock to hear him are larger than at any time during the pianist's career. A mere announcement that he is to give a recital is sufficient to fill almost any hall. One reason why Paderewski draws so well, outside of the fact that he is a great pianist, is because he works so hard to please his audience. He is always very liberal with encores. Those desiring to secure seats for his Newark recital before the opening of the regular sale, at Lauter's piano warerooms, December 12, can send their order, accompanied by check or money order, to Frederick N. Sommer, 794 Broad street, this city.

STAR,
NEWARK, N.J.
NOV 26 1907

BIG SALE FOR BOSTON SYMPHONY

The demands for seats for the Boston Symphony concert, which will be given at the Krueger Auditorium Monday evening, December 9, is very large. A full house is already assured.

Olga Samaroff, the distinguished pianist who will be the soloist, with the orchestra is an American girl, having been born in San Antonio, Tex., where her father, an officer in the army, was stationed. She is of German and Russian stock, and most of her life has been spent abroad. As a child she was given to the care of her maternal grandmother, one of the most distinguished pianists of Germany, and from her she took her first lessons. Her girlhood she spent in a convent in Paris, where she studied with the elder Marmontel and Widor.

In 1895, with 176 others, she went before the jury of the Paris Conservatoire to be examined for admission to that institution. She was one of the twelve successful candidates, and she was put into Delaborde's classes, with whom she worked for five years. Then she went to Berlin, where she stayed for four years, studying with the famous Russian teacher, Jodlicska, who died in the summer of 1904. It was he who told her that she was ready for a public career.

The concert will begin precisely at 8:15 o'clock. The sale of seats opens at Lauter's on Wednesday, December 4.

NEWS
NOV 26 1907

The Boston Symphony Orchestra.

The concert to be given by the great Boston Symphony Orchestra in the Krueger Auditorium Monday night, December 9, will begin promptly at 8:15 o'clock, and late arrivals will not be admitted to the hall during the performance of the opening number. Frederick N. Sommer, the local manager of this concert, as well as of the recital to be given by Paderewski in the same place Tuesday night, December 17, has received at his office, 794 Broad street, many orders for reserved seats from residents of Newark's suburbs and New York. For both events these have been sold to New

CALL
NEWARK, N.J.
NOV 24 1907

THE BOSTON SYMPHONY.

A Fine Program Will Be Rendered at the Newark Concert Monday Evening, December 9.

A most interesting program has been prepared by Dr. Muck for the concert which the Boston Symphony Orchestra will give in the Krueger Auditorium in Newark on Monday evening, December 9. The first number will be a symphonic trilogy by the great French composer, Vincent d'Indy, entitled "Wallenstein,"

DR. KARL MUCK,
Conductor of Boston Symphony Orchestra.

a work which has been played with great success in Boston and elsewhere. The other purely orchestral piece will be Schumann's beautiful overture, "Genoveva."

The soloist will be Madame Olga Samaroff, than whom there is no more brilliant woman pianist now playing in public. She has won great success in America in the last three years, which is all the more notable because she started in America and has yet to play in Europe. Her first appearance in Europe will be next October, with the famous Colonne Orchestra, in Paris. Madame Samaroff will play Grieg's concerto in A minor. Sale of tickets opens at Lauter's on December 4. Mail orders are now being received by F. N. Sommer, 794 Broad street.

BOSTON SUNDAY GLOBE—DECEMBER 1, 1907.

Seventh Symphony Program.

Boehe's tone poem, "Taormina," began the seventh Symphony program, Kreisler, the distinguished violinist, followed as soloist in Lalo's charming "Spanish" symphony and Beethoven's noble second symphony was the final number. Kreisler is one of the few great violinists of the present day, and although a specialist in compositions of the 17th and 18th centuries this does not distract his interest from works of more modern writers. In Lalo's symphony there is such a riot of harmonies for the solo instrument, which is almost constantly in evidence, that it requires unusual physical power as well as artistic skill to cope with the long and intricate score. And to every demand Kreisler is able to respond. But four of the five parts were played, the third movement being omitted.

Kreisler's recent appearances here in recitals have shown his complete mastery of the violin. He is equally "at home" with moderns as with the antiques and in his performance of Lalo's work he gave anew a vivid illustration of his wonderful virtuosity. In the higher realms of his art as in the more showy movements he has shown himself to be one of the foremost exemplars of the possibilities of the violin and extended praise now would be but reiteration of an oft told tale.

In the first movement there was dignity and authority shown in the broad and vital tones of the earlier part. Very beautiful were the singing phrases and caprices of the second part and the andante was played with splendid effect, the florid passages showing up brilliantly by reason of Kreisler's dazzling technique. The finale was even more satisfying than the previous movement, for it showed a sustained power and surety in chord fingering and runs that few violinists are able to maintain. The whole performance was one of great beauty in expression, shading, vigor and delicacy. Hearty applause and many recalls to the platform were given him at the close of his work.

The orchestra association in the Lalo symphony was enough to inspire the soloists, for it was ensemble playing of a high and thoroughly sympathetic nature. Boehe's tone poem is a complicated instrumental affair, the work of a composer who evidently strove for odd combinations, dissonants and queer modulations to make up a musical picture which to him, and probably to some other musical experts, has form and lucidity. So far as the performance went, the orchestra did its part skilfully under Dr Muck's guiding hand. A spirited performance of the Beethoven symphony closed the program.

The orchestra will be away this week on its second tour. The program for Dec. 13 and 14 will comprise Bizet's overture, "Patrie"; MacDowell's suite, op. 42, and the F major symphony by Hermann Goetz.

BOSTON EVENING TRANSCRIPT, SATURDAY, NOVEMBER 30.

THE SYMPHONY CONCERT

BOEHE'S RESOUNDING AND EMPTY "TAORMINA"

A New Tone-Poem by the Young German Composer That Proves Only One More Exercise—His Ample and Accomplished Orchestral Technique—And Why "Taormina"?—The Contrasting Early Beethoven—Kreisler, Lalo and the Voice of the Violin

Ernst Boehe is a young German composer, who has not quite rounded his twenty-seventh year. He dwells at Munich; early he chose the composing of music as a career and already he has written four "Episodes" for orchestra, "From the Voyages of Ulysses," a few songs and sundry other pieces. Two years and a half ago Mr. Gericke put one of the "Episodes"—"Ulysses's Departure and Shipwreck"—on the programme of a Symphony Concert. So far as the music left any abiding impression, it was that of fluent progressions, large sonorities, and the play of an ample orchestral technique. It was rhetorical music; steadily it "sounded," but unfortunately it was little else than excited sound. However eloquent his voice, Boehe had not much to say with it. All the suggestions of expository "programmists" could not make his tone-poem delineative. The ear heard; but answering imagination was still. Nor was the music interesting in itself, except as an example of an advanced exercise in ultra-modern orchestral technique by an accomplished and promising student. It was comforting to know that when Boehe found something to say, he had the resources with which he might say it, but there seemed to be no obvious reason why twenty audiences from Dresden as far as Boston should be convoked as witnesses to what a sportsman might call his "preliminary trials."

"Ulysses's Departure and Shipwreck" went the way of the forgotten, and when Ernst Boehe's name stood again on the programme of the Symphony concert, yesterday afternoon, it was practically new. Apparently he has paid a visit to Taormina, the agreeable winter residence on the eastern shore of Sicily, sought by British matrons of fixed income and habits and by conscientious German tourists. Taormina is a pleasant place; there indeed the idler may idle and invite his soul in the warm Sicilian sun and the soft Sicilian wind, look up at the cone of Etna, snowy without in spite of the smouldering heats within, and laugh with the smiling ripples of the distant sea. There are the grays of the gnarled olives; there the brown and green of Sicilian rocks and hills. Around in endlessly changing eddies flows the placid Sicilian life, or if weariness come of our own time and folk stand for musing, a few spared pillars and a semi-circle of dismantled seats that once were a Roman theatre. The photograph that summarizes all these things is familiar. Every Mediterranean tourist brings it home. It is even on the cover of Boehe's new tone-poem that Dr. Muck and the orchestra played yesterday for a first hearing, probably, on this side of the sea. For life at Taormina or haunting memories of it seemingly stirred Boehe to the writing of music. Of course he wrote a tone-poem, a longish one, "for grand orchestra" even to bells. On the cover he put the title "Taormina," the picture, and the dedication to his "dear wife." If he had a programme, he gives his hearers no hint of it, and they, as Mr. Newman long since said, have the same right to know it as he to imagine it. If it was essential to him, it is also essential to them. Was he setting down in tones the thoughts, feelings, persistent memories or vagrant impressions that the charm and the associations of Taormina stirred in him? Liszt and d'Indy and twenty other composers have made little musical memoranda of their journeyings, and Elgar wrote a whole overture, "In the South," out of a few weeks in an Italian village. Except for title and picture, again Boehe is mute.

Certainly the music itself in a single hearing gives little clew. It contains Gregorian chants that smack more of Ratisbon and German musical scholarship than of Taormina and pagan and unlettered Sicily. There is long-drawn, expressive, songful melody, a little Italian in its cut and pungency. There are pompous climaxes, grave and darkly colored passages, moments of melodic and instrumental agitation and bells echoing against the Gregorian tunes. What does it all signify? Not much more apparently than did "Ulysses's Departure and Shipwreck" of the much enduring Odysseus. Once more does Boehe demonstrate his command of a sure and sumptuous orchestral technique; once more his music mounts in large progressions to sounding climaxes. The climax dissolves into its thematic and instrumental elements and the process begins again. The whole is ultra modern orchestral pomp and fluency of the sort in which youngsters are becoming as practised nowadays as their composing grandfathers were in counterpoint for counterpoint's sake. With the best will in the world, we could hear nothing in the music but an exercise in orchestral rhetoric upon Gregorian and other melodies. The mood, the imaginings, were orchestral and nothing else. The tone-poem suggested no individual. Boehe recorded no discernible impressions or emotions, bade the listener to no response and had no keen interest as so much music. As for Taormina, Boehe might seemingly have called his tone-poem "Sudbury" or "North Weymouth," had he happened to know those places. But when with the ripening of time, he has something to say how eloquently he can say it!

The contrast of the rest of the programme was two-fold; first, in Beethoven's symphony in D major—the symphony of high spirits, as Berlioz or someone else has called it—and, second, in Lalo's "Spanish Symphony" for violin and orchestra, with Mr.

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...Brahms's solo part. Beethoven had something to say in his symphony, though it was only his second, and the matter of his musical speech was so interesting that the listener almost forgot the perfect fitness of its manner. Once more Dr. Muck did his familiar work with a classic. He found the underlying melodies; caught their individual and expressive quality, and set his orchestra to the singing of them in its own warmth of tone, roundness of phrase and euphony of balanced voice. Pace, rhythm, shadings, all gave the symphony a new vitality, a new brightness. It wrought its spell of mood, as movement succeeded movement, because the conductor had caught its large and clear significance and spirit and was imposing them through his men upon his hearers. The voice was the full voice of the music. The conductor was content to find it, set it free, give it life. Dr. Muck has done these things many times with other classic symphonies, but it is good to recall them anew. Perhaps in the sum of his work they make a finer achievement than all his dramatizing of operatic overtures and all the passion and power, suggestion and subtlety that he can give to ultra-modern music. And when Beethoven thus finds his true voice in this second symphony the listener hears with the pure joy, now of spirited, now of musing, now of capricious song, with a whole orchestra, as orchestras went in the those days, for the singer. Alas for young Boehe in such richness, energy, gayety or tenderness! Beethoven had something to say, something that spoke in its own clear beauty of matter and of manner, of substance and form, and that commanded response by its own joyous intensity. Nobody groped for clews. Everything spoke for itself.

Of another sort of contrast was Lalo's "symphony" for violin and orchestra as Mr. Kreisler in particular played his part in it. In a sense Lalo had none too much to say in his piece. His melodies are not intrinsically interesting; his handling of them is not remarkable for fine felicity of invention; his Spanish coloring of the music is no more than a deft and sparkling piquancy. But Lalo knew and loved the violin. He had something of the virtuoso's understanding of it and feeling for it. Thus, he could write music to which the voice of his chosen instrument could give an unforeseen beauty and vitality. The "Spanish Symphony" is one thing as it stands on the printed page; another thing as an ordinary violinist plays it; and yet a third as such a violinist as Mr. Kreisler gives it voice and life. Lalo destined it for Sarasate and often has he played it. Yet it seemed no less destined for Mr. Kreisler. In him, as in Lalo, are deep and fine understanding of the violin, intimate sympathy with it, warm passion for it. Like Lalo, Mr. Kreisler would give it perfect and compelling voice. Thus in the performance of yesterday composer and performer, music and instrument seemed blended in a jointless fusion. Steadily the orchestral background and the orchestral decoration enhanced the beauty, poignancy or vivacity of the violin. In that was the reason for their being. Steadily the melodies bade the violin to varied song and that again was now their clear purpose. No less than the voice is the violin capable of the brilliant ornaments of song, and Mr. Kreisler's playing touched those that Lalo had designed for it with a new sparkle. With an exceeding fineness or an exceeding brightness may the tone of the violin undulate or vibrate to subtle or sharp rhythms. Lalo knew the aptitude of the violin for them; they are in his music; and Mr. Kreisler bade them pulse in his tone. Throughout the "Spanish Symphony" awaits the perfect voice, the changeful intensities, the endless suggestion of the violin, and Mr. Kreisler called them forth. The beloved, the idealized instrument had something to say. H. T. P.

DECEMBER 2, 1907.
BOSTON HERALD—MONDAY

BISPHAM PLEASES IN LONG SONG LIST

Heartily Applauded at Recital for Benefit of Roxbury Aid Society.

David Bispham, baritone, gave a recital yesterday afternoon in Symphony Hall. His programme included Handel's "O Ruddier Than the Cherry," Beethoven's "Adelaide," Schubert's "The Wanderer," five songs from Schumann's "Dichterliebe," Strauss' "Caecille," Cornelius' "Monotone," six songs by Grieg (sung in memory of the composer), Chadwick's "O Let Night Speak of Me" and "Sweetheart, Thy Lips Are Touched with Flame," Liza Lehmann's "The Mad Dog" from "The Vicar of Wakefield," songs by Brahms, Max Heinrich, H. F. Gilbert, and an old Irish song, "The Stuttering Lovers." Harold O. Smith played the accompaniments. The concert was given for the benefit of the Roxbury Aid Society.

The programme announced "classical and popular songs," and the grouping was conventional, the early songs being placed first, so that the hearer, just arrived, would be the more likely to keep a stiff upper lip. To accept the classification of the programme there is little doubt that the "popular" songs gave the most general pleasure, and it was evident that to many in the audience the final group was the most grateful because it was sung in English.

Mr. Bispham is so well known here that the greeting given him was as that given to an old friend. He and Mr. Smith were handicapped by the necessary substitution of a piano, but this did not dampen the spirits or mar the enthusiasm of the audience, and it is only fair to add that the programme was carried through with admirable smoothness and gusto.

The audience was small, but it was well pleased and enthusiastic, and Mr. Bispham was obliged to lengthen the programme. It is announced that Sunday afternoon concerts at Symphony Hall will be continued.

NEW TONE POEM AT SYMPHONY CONCERT

Boehe's "Taormina" Proves to Be Swollen Composition Without Significance.

BRILLIANT PERFORMANCE BY FRITZ KREISLER

Plays Lalo's Spanish Symphony, Displaying Fine Qualities of Artistry.

By PHILIP HALE.

The seventh concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place last night in Symphony Hall. The programme was as follows:

Tone poem, "Taormina".....Boehe
"Spanish" symphony, for violin and orchestra.....Lalo
Symphony No. 2.....Beethoven

Boehe's "Taormina" was played in Boston for the first time. The composer was already known to us by his symphonic poem, "Ulysses' Departure and Shipwreck," which was brought out here by Mr. Gericke March 3, 1906. When Boehe composed the latter piece he was about 22 years old, and the sumptuous instrumentation excited the admiration of some, who overlooked the thin, anaemic body thus richly dressed and forgot that Frenchmen of the younger generation learn instrumentation in the nursery.

"Taormina" was composed in 1905-06, and it was produced at Essen in the late fall of last year. The score has no printed programme, not even a motto, but there is a picture of the Sicilian town famous for the view. Did Boehe purpose to put into music his thoughts and feelings excited by the view, or had he in mind the past glory of the town when it was possessed successively by Dionysius, Carthaginians, Saracens, Normans and still later French invaders, as Elgar, in his overture, "In the South," expressed both the joy of life under an Italian sky and remembered the pompous splendor of the ancient Roman rule?

Boehe, as other young German composers, needs a monstrous orchestra. Not content with an enlarged wind choir, he calls for all sorts of pulsatile instruments, from tamtam to tambourine, and there must be bells behind the scenes. Much of the tone-poem is an elaboration of Gregorian songs. That which is ecclesiastical is contrasted with worldly emotion. Is the music supposed to portray in tones a day in Taormina, with religious services and processions, with the outdoor life, with gayety and passion? When the composer announces his title, the hearer has a right to expect music that shall suggest to him Sicilian scenes and life.

A tambourine in the orchestra is not enough in answer to this reasonable expectation. It is not necessary for the composer to take his themes from Sicilian folk tunes, to preserve constantly the rhythms of Sicilian dances. The hearer asks, however, that the music be suggestive of Sicily, or at least Italy. He has a right to expect that Boehe should attempt to do what Berlioz, Charpentier, Tchaikowsky, Richard Strauss have done, sojourning and loving Italy, or what Auber, who would not leave the boulevards of Paris, did in his "Muette de Portici," imagining the Neapolitan sun, street life and reckless gayety.

Is there anything of Sicily in Boehe's "Taormina"? Is there anything in it suggestive of southern life and sentiment? As far as suggestion by melody, rhythm, color is concerned, the tone-poem might as well be entitled Dortmund or Schenectady.

This music is neither pictorial nor decorative. It is certainly not emotional. Take the first long section built chiefly on Gregorian song, and what have we. An opening page of music that has an unusual and agreeable sound. The end has also a pleasant sound, and occasionally between the beginning and the end there are passages that are sonorous, but not so much by reason of skilful polyphony and a fine sense in the blend of timbres as by sheer orchestral weight. The motives that are designed to be emotional have little character or individuality. The treatment of them has seldom true effect. When the composer is terribly in earnest, as in the funeral march section, he is least successful. Notes, notes, notes.

Coleridge has said: "There is a nimiety—a too-muchness—in all Germans. It is the national fault." How well this remark applies to Boehe, who spins out his thin thoughts and will not dismiss a mood! A swollen piece, this "Taormina," with its huge orchestra which is never eloquent, never impressive, save by mere force of bulk.

Dr. Muck brought out all that there is in it and by his masterly reading exposed the inherent emptiness. The audience applauded warmly.

Mr. Kreisler gave a very brilliant and also sensuous performance of Lalo's delightful "Spanish" symphony. It was a pleasure to hear him again in a work of long and sustained beauty, in the performance of which he was able to show the many admirable qualities of his rare and indisputable artistry. And what a composition it is for the display of the virtuoso and for the interest, the ravishment of the hearer!

The symphony of Beethoven is an answer to those who insist that the inner emotions of a composer must find a vent in the music composed at the time. Never was Beethoven more wretched physically and mentally than when he wrote this symphony, music that breathes forth serenity, beauty, gayety and courage. It is a good thing to hear even the second symphony of Beethoven after a "Taormina." Like the work of Lalo, it reassures the hearer in the belief that music after all is an art, and that a composer may be inspired.

BOSTON SUNDAY POST. DECEMBER 1, 1907

SYMPHONY CONCERT

At the seventh symphony rehearsal and concert Ernst Boehe's tone poem for orchestra, "Taormina," op. 9, was performed for the first time in this country; Fritz Kreisler played the Lalo "Spanish Symphony," and Beethoven's Second Symphony brought the concert to an end.

Boehe is known in this city by his "Ulysses' Departure and Shipwreck," one of a cycle of four orchestral pieces, "The Voyages of Ulysses," which was given last season. The work did not make a profound impression at the time. It was found to be constructed of thin material and to savor not a little of the external characteristic of Richard Strauss and his ilk. But in spite of certain remarks by the gentlemen of the press, Boehe still lives and labors, and he has made, in our opinion, a very decided advance in the later work just performed. Evidently the tone poem is a form that especially appeals to him, a young composer with the blood of the rising generation in his veins. He has prefixed this score, not with a poem or an argument, but with a picture of the town of Taormina in Sicily, "the town," says the programme book, "known to the ancients as Tauromenium; the town on the eastern shore and with the superg view of hills and sea and Etna; the town that knew in turn the rule of Dionysius, Carthaginians, Saracens led by Ibrahmim-Ibu-Ahmed, Normans, and still later French invaders." Other inscription is there none, and Boehe thus fulfills the true mission of the tone poem and "programme music"—to communicate to the hearer, who may interpret as he will the general, basic impressions and emotions awakened by the contemplation of a subject, whatever that subject may be.

It is a natural thing that a young composer should look up to and be influenced by his more illustrious contemporaries; it is not strange that he should fall into mannerisms that corrupt, into tricks of speech that hinder vital and original expression. There is still the impression, in listening to this music, of a fondness which is not over-refined for orchestral richness and sonority on its own account; of a love for effects, pure and simple, that has not its origin in any very profound source. But the themes are far more potential. They live and have being. The Gregorian harmonies and the more sensuous song that makes its appearance a little later are strikingly contrasted and developed. The conclusion, with the tolling bells and the ecclesiastical strains merging themselves into the deep vibrations, is a truly suggestive moment.

There are pages of rich promise in this tone poem. The composer seems to be finding his own voice and developing a mastery of large proportions. It is a common fallacy that the tone poem offers an avenue of escape to those whose inspiration and constructive abilities fail them in the more rigid frame of the symphony. As a matter of fact, there is no form in which it is so difficult for the composer to master and weld his imagination, to create a durable masterpiece. Boehe appears to have found a congenial medium of expression and to be happily maturing in his workmanship.

There is little new that can be said about Mr. Kriesler. He is ever the great artist and he interpreted the concerto in a spirit that compassed the supremely complete expression of the French composer's thought. The characteristic qualities of the music were appreciated and revealed with refinement of style and a tone that was often sensuous but never lost its manly quality. The enthusiasm of the audience was apparently boundless—a well-deserved tribute to a superb performance.

The Beethoven symphony exerted its never failing charm. The extraordinary clearness and brilliancy of its instrumentation never fail to strike one afres.., even in these days of orchestral orgies. It was given a fine, brisk reading.

There will be no rehearsal and concert next week.

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WASHINGTON, D. C.
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Boston Symphony and Paderewski.

The Boston Symphony Orchestra, under the directorship of Dr. Karl Muck, will give its second concert of the season at the New National next Tuesday afternoon at 4:30 o'clock. This time the organization has as its soloist Ignace Paderewski, who will play a Chopin concerto.

songs showed Grieg to much better advantage than do many of his other compositions, and we wish that they might figure more frequently on recital programmes. Among so many fine interpretations it is difficult to pick out any for particular mention, but Cornelius' "Ein Ton" was encored, and to the group of Grieg songs Mr. Bispham added "Ich liebe Wich" by the same composer. He also gave the familiar "Drink to me only with thine eyes" at the end of the programme. A most unfortunate but unavoidable difficulty with the pedal of the piano caused Mr. Harold O. Smith who played the accompaniments much trouble and he deserves commendation for the way in which he overcame this difficulty as well as for his remarkably able work throughout the entire afternoon. F. S. M.

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BOSTON DAILY ADVERTISER. MONDAY
DECEMBER 2, 1907

THE SYMPHONY CONCERT.

PROGRAMME.

Boehe. Tone-poem. "Taormina."
Lalo. Symphonie Espagnole for Violin and Orchestra.

Soloist, Mr. Fritz Kreisler.

Beethoven Symphony in D, No. 2.

As the opening chord of the orchestra came at six minutes past eight, we suppose that "Taormina" began with 100 measures rest which Dr. Muck counted in the green room. After it had begun, however, we wished for more rests. Boehe shows great mastery of the modern orchestra, but that is a "metier" that has been conquered recently by very many composers who have little to say. The city council (or at least the sindace) of Taomina have cause to complain of the composer for raising a prejudice against their city. For ourselves, after hearing this tone-poem, we shall carefully avoid Taormina.

If tone-poems about cities are in order why does not some American tone-master write "Boston, a symphonic photograph"? There are many possibilities in this. He could begin with a figure like that fournoted one in Beethoven's violin concerto, only this "leit-motif" should give "B, B, B, B," to represent a Bigger, Busier and Better Boston. The mayor could be portrayed by honied passages upon the flute. A mournful andante could be made on the subject of finance investigations. After this 185 strokes of the kettle-drum could recall the fact that every man, woman and child owes $185 of the city debt. Mrs. Dall, addressing the school board on reform, would make a good scherzo, while the finale would naturally be bankruptcy, with a tax-collector-motive on the trombones.

To return to our "Taormina"—It has the bold modulations and the rhythmic juggleries which form the hall-mark of present-day music. No plain dominant-tonic cadence was taken if it could by any means be avoided. There was some dignified work for the brasses, near the end, which possibly suggested the ancient glories of the place. There were also bells rung to remind the hearer of how far this work lagged behind Tschaikowsky's "1812" overture. There was considerable applause at the end, which the brilliant performance and careful reading certainly deserved.

Then came the "Spanish Symphony" with Kreisler in his finest form. We have had a little too much of Spanish music lately which perhaps took the edge off this work. It has the merit of placing the soloist well in the foreground, and keeping him there, which, however, is not at all symphonic. The Scherzo with its suggestions of Fandangoes and Cachucas and its rhythmic contrasts, was attractive and brilliant. The Carillon effect of the last movement ("Three Blind Mice" translated into Spanish) was also exciting, even if not so well carried out as the Carillon of Bizet's "Suite Arlesienne."

The solo work was of the most brilliant type and was yet so well welded to the orchestral parts as to prove Mr. Kreisler both musician and virtuoso. The broad G. string playing of the finale and the delicate grace of the Scherzo were especially noticeable, but every detail of the solo work was finely rendered and the recalls were very numerous. This season, more than ever before, Mr. Kreisler is proving that he must be counted among the very foremost violinists of the world.

We know that there were no rests to count at the beginning of Beethoven's second symphony, yet there was here also a "lunga pausa" of nearly 10 minutes between the calling back of the audience from the corridors and the commencement of the music.

The performance was not especially striking. We have heard the first two movements better done. It may be very heterodox to state it, but we found the Larghetto rather too long. It is considered by many to be the gem of the symphony, but taken after Boehe's ponderous crashes and Lalo's Spices its tender simplicity could make no headway. It was a clear case of one school neutralizing another.

Apart from the melodic beauty of the Larghetto there are some especial points of interest in this work. The first introduction of the scherzo to take the place of the minuet is here, and is a land-mark in musical history. The finale, too, is the beginning of a new departure. In almost every symphony before this time (1802) the influence of the gigue is felt. The old suite always had ended with a gigue (or "jig") and the symphony being a similar cycle form, was almost always ended gaily by Haydn and Mozart. Beethoven here substituted something broader and more resolute and earnest for this rollicking end. It was the first of the series of Beethoven's experiments with the finale.

Louis C. Elson.

DAVID BISPHAM'S SONG RECITAL.

PROGRAMME.

O Ruddier than the Cherry ("Acis and Galatea") .....Handel
Adelaide .....Beethoven
The Wanderer .....Schubert
Selections from "Dichterliebe"...Robt. Schumann
Erinnerung (Remembrance).....Joh. Brahms
Ein Ton.....Peter Cornelius
Caecilie .....Richard Strauss
Five Songs—In Memoriam.....Edward Grieg
O Let Night Speak to Me, Sweetheart, Thy Lips Are Touched with Flame.
George W. Chadwick
Who Knows?.....Max Heinrich
Pirate's Song.....Hy. F. Gilbert
The Mad Dog (from "The Vicar of Wakefield") .....Liza Lehmann
The Stuttering Lovers.....Old Irish

Sunday afternoon at Symphony hall Mr. David Bispham gave a song recital before a good sized audience, the size of the hall being taken into consideration. The programme covered a wide range of selections, ranging all the way from Handel's "Ruddier than the Cherry," through songs by Schumann, Schubert, Richard Strauss, etc., to Gilbert's Pirates' Song and the "Stuttering Lovers," an old Irish folk song. Throughout this taxing programme Mr. Bispham displayed to especial advantage his always admirable powers as an artist. He was in unusually good voice and sang during the entire afternoon with a degree of warmth and fervor which we have rarely heard equalled by him. Special mention should be accorded the group of Grieg songs (sung in memory of the composer), the first of which, appropriately enough, called "The Poet's Last Lay," was given with an [illegible] of solemnity. All

BOSTON EVENING TRANSCRIPT.
MONDAY, DECEMBER 2, 1907

MUSIC AND DRAMA

NEW AND BETTER SUNDAY AFTERNOON CONCERTS

A Promising Beginning Yesterday at Symphony Hall—Mr. Bispham's Songs and Singing—The Orchestra at the Symphony Concert—A Good Word for One-Act Plays—The Amorous Millionaire on the London Stage—Kreisler's Programme for His Next Recital Here—Mary Shaw to Act in Boston—Mme. Melba Not to Sing in America This Winter

The new series of concerts on Sunday afternoons in Symphony Hall began so auspiciously yesterday that they are really to be a series. For a beginning the audience was promisingly numerous, hearty in interest and applause and obviously composed of those whom the concerts would attract. Men seemed actually to predominate—especially the men who hear eminent singers and virtuosi gladly but who cannot leave their offices to hear them on the working afternoons of the week. And music after all was written for men as well as for women, while any performer of spirit likes a masculine audience to win. Numerous, too, were those who from habit or impulse find Sunday afternoon the most congenial of hours for the pleasure of music. The modest scale of prices had also brought those who cannot always afford the concerts that they crave, while scattered about the hall were those who are eager to encourage such entertainments on Sunday afternoon until they become the established thing with the givers of concerts and the habit among the goers to them that they are in other musical capitals. Accordingly the series that Mr. Bispham began with his song recital is to continue. For next Sunday, the arrangements have not been fully made; a fortnight hence Mr. Kreisler, the violinist, will appear; and later Mme. Gadski is to come. Almost always, indeed, the singer or the virtuoso will be of international rank and note. The aim of the concerts is not to give an outlet to resident performers, however promising or capable, but to bring to audiences here at a convenient and pleasureable time and at modest prices, the eminent singers, pianists and violinists who happen at the moment to be in America. The more of them we hear and the oftener we hear them, the better; their coming and usually their performances are stimulating pleasure; they keep our musical outlook broad, our musical standards high and they link Boston to the great musical world around us. It is true that we may have, that we do have, too many concerts; but the superfluous are not such as this new venture for Sunday afternoons contemplates.

Mr. David Bispham, who gave the concert of yesterday, is one of the few singers of his sex who can safely venture a song recital, and, perhaps in reward, his fellow men seem more than the other sex to like to hear him. Mr. Bispham is a shrewd and dexterous maker of programmes. When he chooses he can lead his audience from song to song with a persuasive continuity of mood, and then at the due moment give new zest to interest by sharply contrasting pieces. He has the differentiating sense so that each song, as he sings it, has an individuality of its own. He does all things with intelligence. Distinct dramatizing quality dwells in him. He has a keen feeling for the rhetoric of music and of verse and the communicative force that impels it to his audience. His range of choice is wide, and he is one of the few singers who is willing to cultivate such vigorously virile ditties as the "Pirate's Song" that Mr. Henry Gilbert has set out of "Treasure Island," and that Mr. Bispham sang yesterday. His programme, which bore witness to all these things, ran:

O Ruddier than the Cherry ("Acis and Galatea").....Handel
Adelaide.....Beethoven
The Wanderer.....Schubert
Five songs from "Dichterliebe".Robt. Schumann
Erinnerung.....Joh. Brahms
Ein Ton.....Peter Cornelius
Caecilie.....Richard Strauss
Des Dichter's Letztes Lied.—Mit Einer Primula Veris.—Erstes Begegnen.— Mit Einer Wasserlilie.—Ein Schwan.—Mein Ziel.....Grieg
O Let Night Speak to Me.—Sweetheart, Thy Lips Are Touched With Flame. George W. Chadwick
Who Knows?.....Max Heinrich
Pirate's Song.....Hy. F. Gilbert
The Mad Dog ("The Vicar of Wakefield").....Liza Lehmann
The Stuttering Lovers.....Old Irish

Mr. Bispham has some of the shortcomings of his virtues. His zeal for differentiation, his dramatizing temperament and his keen sense of musical and verbal rhetoric lead him sometimes into exaggerations that do bring "effects," but that also do violence to the song and to the finer intelligence of the singer. When he is in quest of them he does not hesitate to break and wrench the melodic line, the just phrase and the imparting tempo. At his worst he does distort, as at his best he can heighten, both the musical and the poetic content of a song by the dramatizing quality that he is sure to bring to it. Moreover, expressiveness must perforce be the essential quality of Mr. Bispham's singing. His voice lacks sensuous quality; it has no baritone richness of tone; it can be on occasion a very hard and stubborn voice. Happily yesterday it was more suave and supple than it has been on many an occasion when Mr. Bispham has sung here. Seemingly it obeyed his purposes willingly. Nor are the methods of Mr. Bispham's singing exactly those, in some respects, to commend to a young singer. They also do their violences to the pure art of song. They do, however, gain his rhetorically expressive ends, and to design, achieve and impart these is the sum and substance of Mr. Bispham's singing. He had range in variety for them in his list of yesterday, which ran from the commonplace patter of the song of "The Mad Dog" out of Lisa Lehmann's operetta of "The Vicar of Wakefield" to the deep voice of Beethoven's Adelaide, the lyric outburst of the song by Schumann's "Dichterliebe," the organ chant of Brahms's "Rememorance," the rapturous passion of Strauss's "Cäcilie" and the fitful and changeful charm of the group of songs by Grieg. Mr. Bispham's sang six to the memory of the departed composer. At moments they truly honored him when some flash of gentle imagination, some passing and fanciful vision or some breath of his Norwegian rocks and bays animated them. And the next instant they had fallen away in the mediocrity of the Grieg who learned counterpoint, but not sustained expression, at Leipzig.

H. T. P.

The Symphony Concert

Boehe's new tone-poem, "Taormina," when it was repeated at the Symphony concert of Saturday, disclosed one more virtue besides the expert orchestral technique of the young composer. it can glorify the orchestra that plays it. Had it been a newly discovered masterpiece instead of one of the passing "novelties" of a sterile musical year, Dr. Muck and his men could not have lavished more pains upon it. Boehe's music does "sound," and it "sounded" on Saturday with the new, warm and mellow sonority of the brass choir, with the richness of the sustained tone of the strings in the long ascending sweeps in which much of the music moves and with the suave brightnes of the woodwind instruments as Mr. Longy and his companions play them. Perhaps thus "Taormina" justified itself. Tireless and almost endless is Boehe's pursuit of swelling sonorities. The music in itself does not always gain them. The orchestra won them for it and drenched the listeners' ears in the flooding opulence of its tone. To be bathed in it was a new sensation that was almost heady. Boehe suggests very little in his piece of the Taormina with which he has labelled it; but the tone of the orchestra did come like a long day's flood of glowing Sicilian sunshine.

Mr. Kreisler was tonic to the orchestra as well, and when it began Beethoven's symphony in D-major, the string choir in particular seemed still under the spell of his playing. The violinist had played in Lalo's Spanish piece with the exquisite fineness, brightness and undulating quality of tone that he can summon and with as exquisite a sense of rhythm. The string choir of the orchestra had given him the dearest applause an artist may gain—that of his comrades of rank in his own profession. Our violinists indeed had almost escorted him from the stage. When they returned to their places they paid him still finer tribute. Through Beethoven's symphony they seemed, as by spontaneous and common impulse, to seek to play like so many Kreislers. Their tone caught the tingling brightness of his; it reflected like his every fine variation of rhythm; it shared the undulating quality that makes his so sensitive to every slightest curve of the music and so significant to the listener's ear and fancy. The violins, the whole string choir were playing with Kreisler-like passion for the voice of the music and the voice of their instrument. Though Beethoven's full-throated allegro and through the long curves of the soft song of the larghetto, their tone was thrilling to hear.

H. T. P.

BOSTON TRAVELER,
DECEMBER 2, 1907.

Boston is to have its Sunday afternoon high-class musical concerts through the winter after all. That fact was made patent yesterday afternoon by Manager L. H. Mudgett from the stage of Symphony Hall on the occasion of the song recital by David Bispham, which recital opened the series of concerts Mr. Mudgett promises the musical public of Greater Boston. While the artist for next Sunday afternoon has yet to be engaged, that for the third Sunday in the month, Dec. 15, will be the famous violinist, Mr. Fritz Kreisler.

Sunday's recital was eminently satisfactory. Mr. Bispham has never been heard to better advantage. His glorious baritone voice, clear as a bell and finely resonant was admirably handled in an exceptionally fine repertoire. His singing of songs by George Chadwick, Max Heinrich, H. F. Gilbert and Liza Lehmann gave particular pleasure. Mr. Harold O. Smith, at the piano, proved a most capable accompanist.

BOSTON HERALD-
DECEMBER 4, 1907

NEXT SUNDAY'S CONCERT.

There is evidently a demand for Sunday afternoon music of high quality at popular prices, as was shown by the interest in the Chickering Hall concerts last season, and by the interest in Mr. Bispham's recital in Symphony Hall last Sunday afternoon. A series of concerts will therefore be given in Symphony Hall. Next Sunday afternoon the artists will be Miss Elizabeth Dodge, soprano; Miss Ada Sassoli, harpist, and Mr. Campanari.

Mr. Campanari is one of the most popular baritones, if not the most popular, now singing in public. Miss Sassoli's artistry is well known here. Miss Dodge will sing for the first time in Boston. A New Englander, she has lived in Paris for several years. She has sung there in concert, and at one time she contemplated seriously an operatic career. She has recently studied further with Jean de Reszke, and last spring she sang with success in London.

Tickets for this concert will go on sale Tuesday (tomorrow) morning at [illegible] in Symphony Hall.

DECEMBER 2, 1907

BISPHAM IN SYMPHONY HALL

BY OLIN DOWNES

A concert was given by and for the benefit of the Roxbury Aid Society yesterday afternoon in Symphony Hall, when Mr. David Bispham, baritone, gave a programme which included songs by Handel, Beethoven, Schubert, Schumann, Brahms, Cornelius, a Grieg group in memory of the Norwegian composer, and other lyrics by Chadwick, Max Heinrich, Henry F. Gilbert, Liza Lehmann, and an old Irish song.

Mr. Bispham has rarely appeared here to greater advantage than on this occasion. The intelligence and fine sincerity that have always characterized his singing were doubly convincing yesterday, for their effect was enhanced by a vocal charm, a sensuous beauty and perfection of tone which in spite of the excellence of his mechanism have not always been associated with the singer's achievements. Many of the songs on the programme were numbers familiar to Mr. Bispham's audiences. They were welcome repetitions, for there are very few among the artists of today who can more nobly interpret such songs as "The Wanderer" or Schumann's "Wenn Ich in Deine Augen Seh'" and "Ich Grolle Nicht," the performance of which, by this baritone, one does not readily forget. Cornelius' "Monotone" was made almost bearable by the magic of tonal coloring and concentration of thought that the performer brought to its interpretation.

Mr. Bispham easily responded to the varied demands of the Grieg songs, the last three of which, "Mit Einer Wasserlilie," "Ein Schwan," which wrought a spell, and "Mit Ziel," a song that should be oftener given, should be especially mentioned.

Possibly Max Heinrich's "Who Knows," from his incidental music to the "Spanish Duel," might have had more lightness and swing in its delivery. Henry F. Gilbert's "Pirate's Song" is a strong, grimly humorous and very effective setting of Stevenson's verses, "Fifteen men on a dead man's chest," etc. It is a song requiring strong dramatic impulse and personality on the part of the singer, and Mr. Bispham is not lacking in these qualities. Liza Lehmann's "Mad Dog" might well be spared, but there was a fund of genuine humor in the declamation of the old Irish song, "The Stuttering Lovers." Mr. Bispham had previously repeated the "Monotone;" he added to the programme one of his familiar numbers, "Drink to Me Only With Thine Eyes."

Sunday Concerts to Continue

It is a pleasure to find that these Sunday afternoon concerts will be continued through the season, and there is a large public in this city who will doubtless welcome such an arrangement. Mr. Fritz Kreisler, violinist, will appear on the 15th, and other well known artists will be later announced.

BOSTON GLOBE—MONDAY.
DECEMBER 2, 1907.

PEOPLE APPRECIATE IT.

Warmly Applaud First of Sunday Afternoon Concerts in Symphony Hall.

The experiment was yesterday tried in Symphony hall of offering Boston people a Sunday afternoon concert of a genuinely high character and at popular prices.

The management of the symphony concerts has assumed a deep interest in the undertaking, though the program said "this concert given by and for the benefit of the Roxbury aid society." Before yesterday afternoon's recital, given by the famous baritone, David Bispham, had been completed, the announcement was made that the Sunday afternoon concerts would be continued.

Symphony hall was two-thirds filled, the patronage being divided equally between the floor, the first balcony and the second balcony. It was an audience that appreciated good music, as the reception to Mr Bispham conclusively showed.

Mr Bispham had prepared a most attractively arranged program. He was assisted by Harold O. Smith at the piano. The singing of Mr Bispham is so well known that little more need be said than that he was in excellent voice and even more pleasing than ever.

The delight of the audience was demonstrated with such enthusiasm that the artist has every reason to feel flattered and the management assured of the success of the enterprise.

Not only was each number followed by loud applause but the hand-clapping was continued in many instances until Mr Bispham began his next song. When at the conclusion of a group of songs the singer left the stage for a moment's rest, the audience insisted upon recalling him again and again. Mr Bispham acknowledged the reception by bowing, but finally had to add two encores. For these the audience was grateful inasmuch as the program was an extended one.

After the last number on the program had been sung there was so much applause that Mr Bispham sang another encore. For several minutes after he and Mr Smith retired the audience stayed to applaud. The program was as follows:

O Ruddier Than the Cherry ("Acis and Galatea").....Handel
Adelaide.....Beethoven
The Wanderer.....Schubert
Selections from "Dichterliebe"..Robt Schumann
Erinnerung (Remembrance).....Joh Brahms
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The Mad Dog (from "The Vicar of Wakefield").....Liza Lehmann
The Stuttering Lovers.....Old Irish

DECEMBER 2, 1907

BISPHAM OPENS THE SUNDAY CONCERT SERIES

Manager Mudgett's New Departure Meets Cordial Response on the Part of Boston's Music Lovers. Noted Barytone Gives Delightful Program.

Mr. Mudgett began a series of Sunday afternoon concerts at Symphony Hall yesterday under very promising circumstances. Judging by the size of the first audience and the genuine enjoyment offered, the series will prove exceedingly attractive. The soloist yesterday was David Bispham, most distinguished of American barytones, and the program was divided into both classical and popular songs. There was also a happy medium in the form of a little cycle of songs in memory of Grieg.

The taste that prompted the singing of Gilbert's setting of the "Pirate Song" of Robert Louis Stevenson at a Sunday concert is questionable. However, there is no accounting for tastes on Sunday or any other day, for in all truth it must be said that the audience heartily enjoyed the song. Mr. Bispham's spirit was irresistible, and particularly when it dwelt on the rollicking refrain, "Yo! ho! ho! and a bottle of rum."

It is only fair to both the singer and the audience to state that the songs which gave the most pleasure were "The Monotone" of Cornelius and Max Heinrich's "Who Knows?" But there were a dozen others scarcely less enjoyable.

The soloist for next Sunday has not been announced, but on the following Sunday Fritz Kreisler, one of the greatest violinists of the day, will appear.

KREISLER WINS OVATION AT SYMPHONY CONCERT

Fritz Kreisler, the renowned violinist, was the soloist at the Symphony concert Saturday night. He took part in the performance of Lalo's "Spanish Symphony" for violin and orchestra. He was warmly applauded after each movement and at the end of the number was recalled half a dozen times. He drew an unusually large audience and he created unusually fervent enthusiasm.

But it could hardly be otherwise in view of the powerful magnetism and charming style of the young artist—he is only 32 years of age, though already one of the great musical performers of the day. Lalo's work was first played at the Symphony concerts just twenty years ago by Mr. Loeffler, now no longer one of the musical practitioners, but the most notable example of the new school of composers. It is a work that gives the soloist a rare opportunity to display his taste as well as his skill, and Mr. Kreisler's interpretation was well-nigh perfect in every respect. However, the orchestra itself wove a spell hardly less magical with its superb performance of Beethoven's Second Symphony. The band played like a mighty virtuoso.

The novelty of the evening was Boehe's Tone Poem "Taormina." The name is that of a town in Sicily, and the music embodies memories of a visit. It has sadness and gaiety, but over all is a religious cast suggestive of the vesper hour. The chime of bells at the end introduced a picturesque element. The piece was spiritedly played. In fact, the fine performance, aside from the merits of the composition itself, deserved the applause that followed.

The orchestra will be out of town this week. Next week's program offers Bizet's Overture, "Patrie." MacDowell's Suite, op. 42, and Hermann Goetz's Symphony in F major.

NEW YORK EVENING TELEGRAM
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PADEREWSKI will be the soloist at both of the next Boston Symphony concerts in Carnegie Hall on Thursday evening, December 5, and Saturday afternoon, December 7. On Thursday evening he will play Beethoven's concerto in E flat major, "The Emperor," and on Saturday afternoon he will play Rubenstein's concerto in D minor, No. 4.

The symphony at the Thursday night concert will be Brahms' second in D major, op. 73, and the other orchestral number will be Schumann's overture, "Genoveva." On Saturday afternoon there will be no symphony, and Dr. Muck will present two novelties. The first is a tone poem entitled "Taormina," by Ernst Boehe, whose "Ulysses' Departure and Shipwreck" was played in Boston in Mr. Gericke's last year with great success. The other novelty will be an adagio and scherzo-finale by Reznicek, who is best known as the composer of the opera comique "Donna Diana." The final number on the programme will be Chazbrier's brilliant rhapsody for orchestra, entitled "Espana."

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BOSTON EVENING TRANSCRIPT.
MONDAY, DECEMBER 2, 1907

MUSIC AND DRAMA

NEW AND BETTER SUNDAY AFTERNOON CONCERTS

A Promising Beginning Yesterday at Symphony Hall—Mr. Bispham's Songs and Singing—The Orchestra at the Symphony Concert—A Good Word for One-Act Plays—The Amorous Millionaire on the London Stage—Kreisler's Programme for His Next Recital Here—Mary Shaw to Act in Boston—Mme. Melba Not to Sing in America This Winter

The new series of concerts on Sunday afternoons in Symphony Hall began so auspiciously yesterday that they are really to be a series. For a beginning the audience was promisingly numerous, hearty in interest and applause and obviously composed of those whom the concerts would attract. Men seemed actually to predominate—especially the men who hear eminent singers and virtuosi gladly but who cannot leave their offices to hear them on the working afternoons of the week. And music after all was written for men as well as for women, while any performer of spirit likes a masculine audience to win. Numerous, too, were those who from habit or impulse find Sunday afternoon the most congenial of hours for the pleasure of music. The modest scale of prices had also brought those who cannot always afford the concerts that they crave, while scattered about the hall were those who are eager to encourage such entertainments on Sunday afternoon until they become the established thing with the givers of concerts and the habit among the goers to them that they are in other musical capitals. Accordingly the series that Mr. Bispham began with his song recital is to continue. For next Sunday, the arrangements have not been fully made; a fortnight hence Mr. Kreisler, the violinist, will appear; and later Mme. Gadski is to come. Almost always, indeed, the singer or the virtuoso will be of international rank and note. The aim of the concerts is not to give an outlet to resident performers, however promising or capable, but to bring to audiences here at a convenient and pleasureable time and at modest prices, the eminent singers, pianists and violinists who happen at the moment to be in America. The more of them we hear and the oftener we hear them, the better; their coming and usually their performances are stimulating pleasure; they keep our musical outlook broad, our musical standards high and they link Boston to the great musical world around us. It is true that we may have, that we do have, too many concerts; but the superfluous are not such as this new venture for Sunday afternoons contemplates.

Mr. David Bispham, who gave the concert of yesterday, is one of the few singers of his sex who can safely venture a song recital, and, perhaps in reward, his fellow men seem more than the other sex to like to hear him. Mr. Bispham is a shrewd and dexterous maker of programmes. When he chooses he can lead his audience from song to song with a persuasive continuity of mood, and then at the due moment give new zest to interest by sharply contrasting pieces. He has the differentiating sense so that each song, as he sings it, has an individuality of its own. He does all things with intelligence. Distinct dramatizing quality dwells in him. He has a keen feeling for the rhetoric of music and of verse and the communicative force that impels it to his audience. His range of choice is wide, and he is one of the few singers who is willing to cultivate such vigorously virile ditties as the "Pirate's Song" that Mr. Henry Gilbert has set out of "Treasure Island," and that Mr. Bispham sang yesterday. His programme, which bore witness to all these things, ran:

O Ruddier than the Cherry ("Acis and Galatea").....Handel
Adelaide.....Beethoven
The Wanderer.....Schubert
Five songs from "Dichterliebe".....Robt. Schumann
Erinnerung.....Joh. Brahms
Ein Ton.....Peter Cornelius
Caecilie.....Richard Strauss
Des Dichter's Letztes Lied.—Mit Einer Primula Veris.—Erstes Begegnen.— Mit Einer Wasserlilie.—Ein Schwan.—Mein Ziel.....Grieg
O Let Night Speak to Me.—Sweetheart, Thy Lips Are Touched With Flame. George W. Chadwick
Who Knows?.....Max Heinrich
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Mr. Bispham has some of the shortcomings of his virtues His zeal for differentiation, his dramatizing temperament and his keen sense of musical and verbal rhetoric lead him sometimes into exaggerations that do bring "effects," but that also do violence to the song and to the finer intelligence of the singer. When he is in quest of them he does not hesitate to break and wrench the melodic line, the just phrase and the imparting tempo. At his worst he does distort, as at his best he can heighten, both the musical and the poetic content of a song by the dramatizing quality that he is sure to bring to it. Moreover, expressiveness must perforce be the essential quality of Mr. Bispham's singing. His voice lacks sensuous quality; it has no baritone richness of tone; it can be on occasion a very hard and stubborn voice. Happily yesterday it was more suave and supple than it has been on many an occasion when Mr. Bispham has sung here. Seemingly it obeyed his purposes willingly. Nor are the methods of Mr. Bispham's singing exactly those, in some respects, to commend to a young singer. They also do their violences to the pure art of song. They do, however, gain his rhetorically expressive ends, and to design, achieve and impart these is the sum and substance of Mr. Bispham's singing. He had range in plenty for them in his list of yesterday, which ran from the commonplace patter of the song of "The Mad Dog" out of Lisa Lehmann's operetta of "The Vicar of Wakefield," to the deep voice of Beethoven's "Adelaide," the lyric outbursts of the songs [illegible] "Dichterliebe," the organ chant of Brahms's "Remembrance," the rapturous passion of Strauss's "Cäcilie" and the fitful and changeful charm of the group of songs by Grieg. Mr. Bispham's sang six to the memory of the departed composer. At moments they truly honored him when some flash of gentle imagination, some passing and fanciful vision or some breath of his Norwegian rocks and bays animated them. And the next instant they had fallen away in the mediocrity of the Grieg who learned counterpoint, but not sustained expression, at Leipzig.

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Mr. Mudgett began a series of Sunday afternoon concerts at Symphony Hall yesterday under very promising circumstances. Judging by the size of the first audience and the genuine enjoyment offered, the series will prove exceedingly attractive. The soloist yesterday was David Bispham, most distinguished of American barytones, and the program was divided into both classical and popular songs. There was also a happy medium in the form of a little cycle of songs in memory of Grieg.

The taste that prompted the singing of Gilbert's setting of the "Pirate Song" of Robert Louis Stevenson at a Sunday concert is questionable. However, there is no accounting for tastes on Sunday or any other day, for in all truth it must be said that the audience heartily enjoyed the song. Mr. Bispham's spirit was irresistible, and particularly when it dwelt on the rollicking refrain, "Yo! ho! ho! and a bottle of rum."

It is only fair to both the singer and the audience to state that the songs which gave the most pleasure were "The Monotone" of Cornelius and Max Heinrich's "Who Knows?" But there were a dozen others scarcely less enjoyable.

The soloist for next Sunday has not been announced, but on the following Sunday Fritz Kreisler, one of the greatest violinists of the day, will appear.

KREISLER WINS OVATION AT SYMPHONY CONCERT

Fritz Kreisler, the renowned violinist, was the soloist at the Symphony concert Saturday night. He took part in the performance of Lalo's "Spanish Symphony" for violin and orchestra. He was warmly applauded after each movement and at the end of the number was recalled half a dozen times. He drew an unusually large audience and he created unusually fervent enthusiasm.

But it could hardly be otherwise in view of the powerful magnetism and charming style of the young artist—he is only 32 years of age, though already one of the great musical performers of the day. Lalo's work was first played at the Symphony concerts just twenty years ago by Mr. Loeffler, now no longer one of the musical practitioners, but the most notable example of the new school of composers. It is a work that gives the soloist a rare opportunity to display his taste as well as his skill, and Mr. Kreisler's interpretation was well-nigh perfect in every respect. However, the orchestra itself wove a spell hardly less magical with its superb performance of Beethoven's Second Symphony. The band played like a mighty virtuoso.

The novelty of the evening was Boehe's Tone Poem "Taormina." The name is that of a town in Sicily, and the music embodies memories of a visit. It has sadness and gaiety, but over all is a religious cast suggestive of the vesper hour. The chime of bells at the end introduced a picturesque element. The piece was spiritedly played. In fact, the fine performance, aside from the merits of the composition itself, deserved the applause that followed.

The orchestra will be out of town this week. Next week's program offers Bizet's Overture, "Patrie," MacDowell's Suite, op. 42, and Hermann Goetz's Symphony in F major.

NEW YORK EVENING TELEGRAM
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NEW YORK EV'G POST

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Paderewski will be the soloist at the next Boston Symphony concert, on Friday evening, December 6. He will play Rubinstein's concerto in D-minor, No. 4. The symphony will be Beethoven's "Pastoral," and the other number on the programme will be Chabrier's Rhapsody "España."

Newspaper Cutting Bureau in the World

N. Y. EV'G SUN

NOV 30 1907

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Saturday matinée, at Carnegie Hall, two novelties, Boehe's tone-poem, "Taormina," and Reznicek's adagio and scherzo-finale from a symphonic suite in E minor, and again Rubinstein's concerto and Chabrier's rhapsody of Spain.

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NEW YORK MAIL

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Boehe: Tone poem, "Taormina" (new).

Reznicek: Adagio and scherzo, finale from symphonic suite in E minor (first time).

Rubinstein: Concerto for pianoforte and orchestra in D minor, No. 4, op. 70.

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N. Y. TRIBUNE.

DEC 1 - 1907

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In Brooklyn on Friday night at the Baptist Temple the Boston Symphony Orchestra's programme will also include Mr. Paderewski as soloist in the Rubinstein D minor pianoforte concerto. The orchestral pieces will be Beethoven's "Pastoral" symphony and Chabrier's "España."

DR. KARL MUCK.
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NEW YORK HERALD

(See other side.)

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Symphony in F major, No. 6, Pastoral, Op. 68.....Beethoven
Concerto for pianoforte, No. 4, in D minor, Op. 70.....Rubinstein
España (Spanish rhapsody).....Chabrier

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Newspaper Cutting Bureau in the World

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The New York Press

NEW YORK CITY

DEC 2 1907

[illegible] Seventh Symphony [illegible] Ninth. The scores [illegible] Brahms's symphonies had provoked years before in Boston. The audience did not show its disapproval in the manner applied in certain cities in Europe, by hissing; but there are other ways of signifying displeasure, ways more becoming to ladies and gentlemen, and these were utilized freely. There are persons who find it agreeable to boast of [illegible]. The college undergraduate, his head centred in athletics, vaunts his [illegible] ence toward literature and the arts; glorifies in eyes blind to aesthetic beauty, in ears deaf to the potency of music, in emotions callous to aesthetic appeal. As he grows in maturity the American youth begins to realize that appreciation of [illegible] at least, interest in literature and pictorial art are essential factors in general education. Only music still lies without the pale of his comprehension; he regards it with scorn, as if it were something for women and children, not for men. How often one meets persons of refinement who plume themselves on a lack of musical appreciation, instead of acknowledging their weakness and striving to extend their scope of enjoyment! What man making claim to good breeding would think of announcing from the housetops that trash made a greater appeal to him than good literature, that chromos gave him more satisfaction than paintings in oil? Shame, if nothing else, would prevent such an exhibition. Not so with music. There seems to be little incentive to improve public taste in this most intangible form of art; the average person still feels that to acknowledge a preference for trashy music over works of real art is a profession of power rather than a confession of weakness. It is that spirit which prompts men and women to leave the hall in mock indignation when they are asked to give attention to new works, such as those of Strauss, Debussy and Bruckner; and that spirit, too, finds vent in newspaper protests against productions of novelties. What once was true of Brahms now is true of Bruckner.

It is whispered that Muck has been told by the powers that be that Bruckner's music must be dropped from the programmes of the Boston Symphony Orchestra. Let us hope the story is false. The conductor had undertaken the noble task of teaching his audiences to understand Bruckner as Gericke taught Boston to love Brahms. His efforts in that direction should receive the encouragement of all persons interested in the furtherance of musical appreciation, most of all by Higginson himself, who, as the writer in the Music Lovers' Almanac tells us, did not found the orchestra "to win the applause of the populace." Let there be differences of opinion as to the ultimate value of Bruckner's music; let musicians disagree as to the real merit of this symphonist. His works nevertheless deserve frequent hearing, and the public ought to have opportunity to become acquainted with them. That they are too long for the ordinary concert is one objection and a reasonable one. But why not perform single movements occasionally, say, the wonderful adagios of the Seventh, Eighth and Ninth symphonies or the remarkable scherzos belonging to those compositions? Surely this would show no greater disrespect to the wishes of the author than is shown in the presentation of excerpts from Wagner's operas in concerts, and it might well be the means of bringing home Bruckner's message to the masses. By administering his music in small doses the public eventually would become so accustomed to the composer's idiom, and so fond of it, too, we have no doubt, that a whole symphony of more than an hour's duration would be received as a welcome offering. We suggest that Franz X. Arens make his People's Symphony audiences familiar with Bruckner, and that Walter Damrosch, in pursuance of his theory not to permit personal judgment to interfere with his selection of the works he performs, step into the field for this great man, as he has for many others, including Mahler and Debussy.

N. Y. EVG. STAATSZEITU

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DEC 2 - 1907

— Das Kuchow'sche Wiener Quartett, bestehend aus den Herren L. Schenberger, Lecio Ligay, Otto Kriat und J. [illegible] giebt Donnerstag, den 5. Dezember, [illegible] erstes diesjähriges Konzert in der [illegible] Cooper Union Halle. Das Programm enthält viele Novitäten. Das Konzert verspricht ein überaus interessantes zu werden. Das Quartett nimmt einen [illegible] hohen Rang ein und stehen die Glanzleistungen ganz unerreicht da. Hofkapellmeister Dr. Karl Muck, der das Quartett schon des Oefteren gehört hat, ist ein besonderer Verehrer desselben und hat demselben ein sehr schmeichelhaftes Anerkennungsschreiben zukommen lassen. [illegible] ersten der aus einem Cyklus von [illegible] stehenden Konzerte giebt sich ein [illegible] reges Interesse kund, und versprechen selbe einen genussreichen Abend.

Daily Times,
Brooklyn, N. Y

NOV 30 1907

William J. Henderson, music editor of the New York Sun, will give the lecture recital on the programme to be presented by the Boston Symphony Orchestra at the Baptist Temple, on [illegible] day evening. (Philharmonic and Brooklyn Institute). He will be assisted by Miss Edith Miller [illegible] piano, instead of Miss Katharine [illegible] heretofore announced.

NEW YORK EV'G POST

NOV 30 1907

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N.Y. EVG SUN

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Mr. Paderewski gives two more piano recitals, in Manhattan Dec. 14 and Brooklyn Dec. 16.

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Reznicek: Adagio and scherzo, finale from symphonic suite in E minor (first time).

Rubinstein: Concerto for pianoforte and orchestra in D minor, No. 4, op. 70.

Chabrier's rhapsody, "Espana."

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NEW YORK HERALD

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Paderewski will be soloist at the Boston Symphony Orchestra's Concerts of December 5 and 7 in Carnegie Hall. At the first he will play Beethoven's E flat concerto and at the second Rubinstein's in D minor. The orchestral numbers on Thursday evening will be Brahms's D major symphony and Schumann's "Genoveva" overture. On Saturday afternoon, Boche's tone poem "Taormina" (new), the adagio and finale from Reznicek's symphonic suite in E minor (new) and Chabrier's Spanish rhapsody.

...ished: London, 1881; New York, 18

The New York Press

NEW YORK CITY

DEC 2 1907

...ner's Seventh Symphony, this year ... Ninth. The scenes were like those ... Brahms's symphonies had provoked many years before in Boston. The audience did not show its disapproval in the manner applied in certain cities in Europe, by hissing; but there are other ways of signifying displeasure, ways more becoming to ladies and gentlemen, and these were utilized freely. There are persons who find it agreeable to boast of ignorance. The college undergraduate, his interest centred in athletics, vaunts his indifference toward literature and the arts; he glorifies in eyes blind to esthetic beauty, in ears deaf to the potency of music, in emotions callous to esthetic appeal. As he grows in maturity the American youth begins to realize that appreciation of or, at least, interest in literature and pictorial art are essential factors in general education. Only music still lies without the pale of his comprehension; he treats it with scorn, as if it were something for women and children, not for men. How often one meets persons of refinement who plume themselves on a lack of musical appreciation, instead of acknowledging their weakness and striving to extend their scope of enjoyment! What man making claim to good breeding would think of announcing from the housetops that trash made a greater appeal to him than good literature, that chromos gave him more satisfaction than paintings in oil? Shame, if nothing else, would prevent such an exhibition. Not so with music. There seems to be little incentive to improve public taste in this most intangible form of art; the average person still feels that to acknowledge a preference for trashy music over works of real art is a profession of power rather than a confession of weakness. It is that spirit which prompts men and women to leave the hall in mock indignation when they are asked to give attention to new works, such as those of Strauss, Debussy and Bruckner; and that spirit, too, finds vent in newspaper protests against productions of novelties. What once was true of Brahms now is true of Bruckner.

It is whispered that Muck has been told by the powers that be that Bruckner's music must be dropped from the programmes of the Boston Symphony Orchestra. Let us hope the story is false. The conductor had undertaken the noble task of teaching his audiences to understand Bruckner as Gericke taught Boston to love Brahms. His efforts in that direction should receive the encouragement of all persons interested in the furtherance of musical appreciation, most of all by Higginson himself, who, as the writer in the Music Lovers' Almanac tells us, did not found the orchestra "to win the applause of the populace." Let there be differences of opinion as to the ultimate value of Bruckner's music; let musicians disagree as to the real merit of this symphonist. His works nevertheless deserve frequent hearing, and the public ought to have opportunity to become acquainted with them. That they are too long for the ordinary concert is one objection and a reasonable one. But why not perform single movements occasionally, say, the wonderful adagios of the Seventh, Eighth and Ninth symphonies or the remarkable scherzos belonging to those compositions? Surely this would show no greater disrespect to the wishes of the author than is shown in the presentation of excerpts from Wagner's operas in concerts, and it might well be the means of bringing home Bruckner's message to the masses. By administering his music in small doses the public eventually would become so accustomed to the composer's idiom, and so fond of it, too, we have no doubt, that a whole symphony of more than an hour's duration would be received as a welcome offering. We suggest that Franz X. Arens make his People's Symphony audiences familiar with Bruckner, and that Walter Damrosch, in pursuance of his theory not to permit personal judgment to interfere with his selection of the works he performs, step into the field for this great man, as he has for many others, including Mahler and Debussy.

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— Das Luchow'sche Wiener Quartett, bestehend aus den Herren L. Sabinberger, Lecio Ligghi, Otto Kriat und J. Zucker, giebt Donnerstag, den 5. Dezember, sein erstes diesjähriges Konzert in der großen Cooper Union Halle. Das Programm enthält viele Novitäten. Das Konzert verspricht ein überaus interessantes zu werden. Das Quartett nimmt einen sehr hohen Rang ein und stehen die Glanzleistungen ganz unerreicht da. Hofkapellmeister Dr. Karl Muck, der das Quartett schon des Oefteren gehört hat, ist ein besonderer Verehrer desselben und hat demselben ein sehr schmeichelhaftes Anerkennungsschreiben zukommen lassen. Zu den ersten der aus einem Cyklus von fünf bestehenden Konzerte giebt sich ein besonderes Interesse kund, und verspricht dasselbe einen glänzenden Besuch.

Daily Times,

Brooklyn, N. Y

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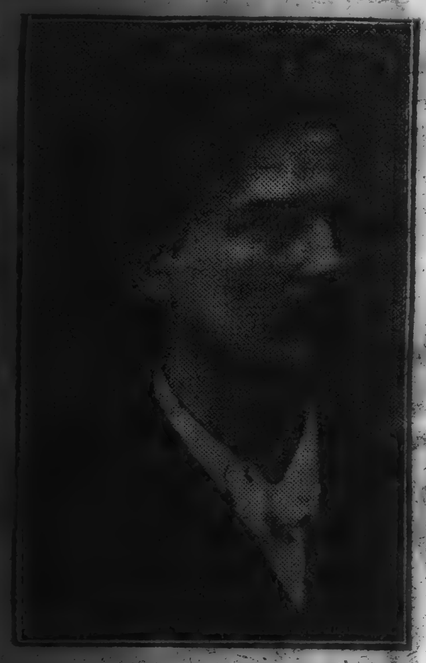

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IGNACE JAN PADEREWSKI.
Soloist at Boston Orchestra Concert on Friday Evening.

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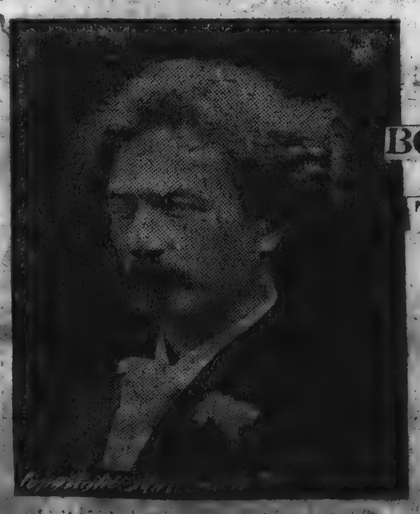

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Gala Week of Musicales in Manhattan, with First of the Bagby Series.

Paderewski and a programme of more than usual possibilities of pleasure make the second concert of the Boston Symphony Orchestra this season a red-letter occasion to be looked forward to for Friday evening of this week at the Baptist Temple. Paderewski will play Rubinstein's concerto in D minor, the one with which he won his usual enormous success in Boston with the orchestra on the 15th and 16th of this month. He is soloist with the orchestra the whole of this week at all of the concerts on its regular December trip. None but those who hear him with the Boston Symphony will be able to hear him with orchestras at all unless they journey to Chicago or Minneapolis, in which cities he is to play with the Chicago and Minneapolis orchestras respectively, for all his orchestral work in the East is confined to eight appearances with the Boston Symphony Orchestra, two in Boston, two in New York, one each in Philadelphia, Baltimore, Washington and Brooklyn.

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NEW YORK HERALD
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Dr. Karl Muck, the conductor, has arranged a most interesting programme, which in detail will be:—

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IV. Shepherd's song: Gladsome and thankful feelings after the storm: Allegretto.
Concerto for Pianoforte, No. 4, in D minor, op. 70.....Rubinstein
I. Moderato (D minor).
II. Moderato assai (F major).
III. Allegro assai (D minor).
Espana (Spanish Rhapsody).....Chabrier

BOSTON EVENING TRANSCRIPT
TUESDAY, DECEMBER 3, 1907

Campanari Next Sunday
Symphony Hall—Pachmann Second Programme—"Graustark" Again To Boston Theatre

Mr. Campanari, the distinguished baritone of the Metropolitan Opera House, familiar here by many appearances in opera and in concerts, is to be the principal singer at the concert next Sunday afternoon in Symphony Hall. His rich baritone voice, his dramatizing temperament and the communicating vitality of his singing have long commended him, and it will be good to hear him again. With him come Miss Sassoli, the accomplished young harpist, who has often appeared in Mme. Melba's concerts, and Miss Elizabeth Dodge, a new soprano of Parisian training and repu-

N.Y. Press.

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NEWS
NEWARK, N.J.
NOV 30 1907

The Boston Symphony Orchestra.

The personality and the achievement of any musical director, who conducts the performances of such a great orchestra as the Boston Symphony, which will give its first concert in Newark in the Krueger Auditorium Monday night, December 9, have an interest for all who delight in the interpretations of the finest compositions by creative genius in musical expression. Therefore a few words about Dr. Karl Muck, who is the guiding and animating spirit in the Boston Symphony and will occupy the post of conductor at the coming concert, should be welcomed by those unacquainted with his notable career.

Dr. Muck is enjoying his second year's leave of absence from his duties as conductor of the Royal Opera in Berlin. With much difficulty the Boston Symphony Orchestra succeeded in the spring of 1906 in securing Emperor William's consent to his absence from the German capital for a year. His success in this country last season has become a part of our musical history, and great was the rejoicing when last spring it was announced that the Emperor had extended his leave for another year, which, unfortunately, is most likely to be his last in America.

Dr. Muck was born in Wuerzburg, Bavaria, on October 22, 1859. His father, a government official, was a talented amateur musician and gave the future conductor his first lessons, teaching him violin, piano and counterpoint. At the age of eleven he began to appear in public as a pianist, generally in chamber music, and later was a violinist in the local symphony orchestra. He became a resident at the University of Heidelberg in 1876, where he remained one year. Thence he went to Leipsic, where he matriculated in the university and at the same time entered the Conservatory of Music. In the university he worked for his degree of "doctor juris" in philosophy, classical philology and musical history, while in the conservatory his teachers were Karl Reinecke and Ernst Friedrich Richter. He made his debut as a pianist at a Gewandhaus concert in 1880, the same year in which he received his university degree.

Following his original plan to become a conductor, he took as his first engagement the post of chorus master in the opera at Zurich, where he stayed during the season of 1880-1881. Thence he went to Salzburg, where he was the conductor of the opera from 1881 to 1884. His first post of real importance was the conductorship at Graz, in Austria, which he occupied for two years following his engagement at Brunn. There he gave the first uncut performance of "Die Meistersinger" in Austria. During his stay in Graz he was the conductor of the important Styrian Musical Society, and in February, 1886, gave the first performance in Austria of Bruckner's seventh symphony, his performance of which work was one of the sensations of the past musical season in Boston and New York.

His success in Graz was so great that in 1886 he was called to Prague to be conductor of the German opera and the Philharmonic Orchestra in that city. This post he held until 1892, and while in Prague he was the conductor of the company which Angelo Neumann took to Russia to give in that country the first performances of Wagner's "Ring." In 1891 Neumann took an opera company to the Lessing Theatre in Berlin, giving the first performances in that city of "Cavalleria Rusticana," "The Barber of Bagdad" and Mahler's revised version of "The Three Pintos." So profound was the impression he made that he was immediately offered the post of principal conductor of the Berlin opera, his associate being Felix Weingartner. This post he still holds. His progress in public esteem has been very rapid since he went to Berlin. In the festivals of 1901, 1902, 1904 and 1906, he was the conductor of "Parsifal" at Bayreuth. In 1904-5 and 1905-6 he shared with Felix Mottl the honor of conducting the celebrated Philharmonic concerts in Vienna, and this year, had he not returned to America, he was to have conducted all of them. Since 1894 he has been the conductor of the Schleswig music festival. As "guest conductor" he has appeared in St. Petersburg and Moscow, in Madrid and Barcelona, in Paris and London, in Brussels and Amsterdam, in Hamburg, Bremen and Budapest. For one season he was the conductor of the German opera at Covent Garden, London. He has never composed.

The concert to be given by the Boston Symphony Orchestra here will not be one by a section of the band, but will employ its full strength of ninety-seven musicians, every one of whom ranks among the best of his kind in this world. The audience also will have the pleasure of hearing Mme. Olga Samaroff, the talented pianist, who will appear as one of the soloists. Frederick N. Sommer, the local manager of the concert, is receiving orders for reserved seats at his office, 794 Broad street. These requests, when accompanied by checks or money orders, are placed on file and will be filled the day before the general sale opens at the Lauter company's music warerooms next Wednesday morning. Orders are also being received by him for the recital to be given by Paderewski, the great pianist, in the Krueger Auditorium, Tuesday night, December 17.

Paderewski will be the soloist of the Boston Symphony Orchestra's two concerts, Thursday evening and Saturday afternoon. Thursday he will be heard in Beethoven's concerto in E flat major, opus 73, and at the Saturday matinee he will perform Rubinstein's concerto in D minor, opus 70. The programme Dr. Muck has arranged for the first concert will include Brahms's second symphony in D major and Schumann's "Genovena" overture. On Saturday afternoon the orchestral numbers will comprise Boehe's tone-poem "Taormina," which will be heard for the first time here; the adagio and scherzo from Reznicek's symphonic suite in E minor, also new to New York, Chabrier's rhapsody "Espana," "Taormina" is his latest work, [illegible] only for full orchestra, but

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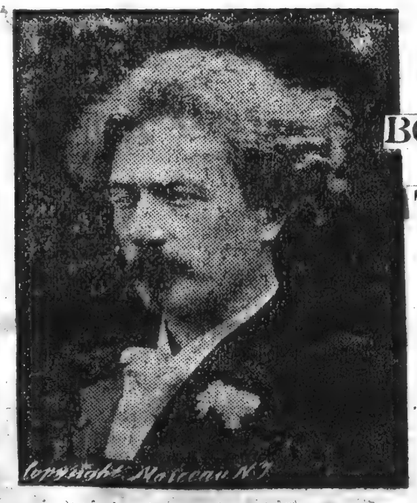

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TUESDAY, DECEMBER 3, 1907

Campanari [illegible] of Next Sunday at Symphony Hall—Pachmann's Second Programme—"Graustark" Again for the Boston Theatre

Mr. Campanari, the distinguished baritone of the Metropolitan Opera House, familiar here by many appearances in opera and in concerts, is to be the principal singer at the concert next Sunday afternoon in Symphony Hall. His rich baritone voice, his dramatizing temperament and the communicating vitality of his singing have long commended him, and it will be good to hear him again. With him come Miss Sassoli, the accomplished young harpist, who has often appeared in Mme. Melba's concerts, and Miss Elizabeth Dodge, a new soprano of Parisian training and reputation.

[75]

per Cutting Bureau in the World
NEWARK, N.J.
NOV 30

The Boston Symphony Orchestra.

The personality and the achievement of any musical director, who conducts the performances of such a great orchestra as the Boston Symphony, which will give its first concert in Newark in the Krueger Auditorium Monday night, December 9, have an interest for all who delight in the interpretations of the finest compositions by creative genius in musical expression. Therefore a few words about Dr. Karl Muck, who is the guiding and animating spirit in the Boston Symphony and will occupy the post of conductor at the coming concert, should be welcomed by those unacquainted with his notable career.

Dr. Muck is enjoying his second year's leave of absence from his duties as conductor of the Royal Opera in Berlin. With much difficulty the Boston Symphony Orchestra succeeded in the spring of 1906 in securing Emperor William's consent to his absence from the German capital for a year. His success in this country last season has become a part of our musical history, and great was the rejoicing when last spring it was announced that the Emperor had extended his leave for another year, which, unfortunately, is most likely to be his last in America.

Dr. Muck was born in Wuerzburg, Bavaria, on October 22, 1859. His father, a government official, was a talented amateur musician and gave the future conductor his first lessons, teaching him violin, piano and counterpoint. At the age of eleven he began to appear in public as a pianist, generally in chamber music, and later was a violinist in the local symphony orchestra. He became a resident at the University of Heidelberg in 1876, where he remained one year. Thence he went to Leipsic, where he matriculated in the university and at the same time entered the Conservatory of Music. In the university he worked for his degree of "doctor juris" in philosophy, classical philology and musical history, while in the conservatory his teachers were Karl Reinecke and Ernst Friedrich Richter. He made his debut as a pianist at a Gewandhaus concert in 1880, the same year in which he received his university degree.

Following his original plan to become a conductor, he took as his first engagement the post of chorus master in the opera at Zurich, where he stayed during the season of 1880-1881. Thence he went to Salzburg, where he was the conductor of the opera from 1881 to 1884. His first post of real importance was the conductorship at Graz, in Austria, which he occupied for two years following his engagement at Brunn. There he gave the first uncut performance of "Die Meistersinger" in Austria. During his stay in Graz he was the conductor of the important Styrian Musical Society, and in February, 1886, gave the first performance in Austria of Bruckner's seventh symphony, his performance of which work was one of the sensations of the past musical season in Boston and New York.

His success in Graz was so great that in 1886 he was called to Prague to be conductor of the German opera and the Philharmonic Orchestra in that city. This post he held until 1892, and while in Prague he was the conductor of the company which Angelo Neumann took to Russia to give in that country the first performances of Wagner's "Ring." In 1891 Neumann took an opera company to the Lessing Theatre in Berlin, giving the first performances in that city of "Cavalleria Rusticana," "The Barber of Bagdad" and Mahler's revised version of "The Three Pintos." So profound was the impression he made that he was immediately offered the post of principal conductor of the Berlin opera, his associate being Felix Weingartner. This post he still holds. His progress in public esteem has been very rapid since he went to Berlin. In the festivals of 1901, 1902, 1904 and 1906, he was the conductor of "Parsifal" at Bayreuth. In 1904-5 and 1905-6 he shared with Felix Mottl the honor of conducting the celebrated Philharmonic concerts in Vienna, and this year, had he not returned to America, he was to have conducted all of them. Since 1894 he has been the conductor of the Schleswig music festival. As "guest conductor" he has appeared in St. Petersburg and Moscow, in Madrid and Barcelona, in Paris and London, in Brussels and Amsterdam, in Hamburg, Bremen and Budapest. For one season he was the conductor of the German opera at Covent Garden, London. He has never composed.

The concert to be given by the Boston Symphony Orchestra here will not be one by a section of the band, but will employ its full strength of ninety-seven musicians, every one of whom ranks among the best of his kind in this world. The audience also will have the pleasure of hearing Mme. Olga Samaroff, the talented pianist, who will appear as one of the soloists. Frederick N. Sommer, the local manager of the concert, is receiving orders for reserved seats at his office, 794 Broad street. There requests, when accompanied by checks or money orders, are placed on file and will be filled the day before the general sale opens at the Lauter company's music warerooms next Wednesday morning. Orders are also being received by him for the recital to be given by Paderewski, the great pianist, in the Krueger Auditorium, Tuesday night, December 17.

Paderewski will be the soloist of the Boston Symphony Orchestra's two concerts, Thursday evening and Saturday afternoon. Thursday he will be heard in Beethoven's concerto in E flat major, opus 73, and at the Saturday matinee he will perform Rubinstein's concerto in D minor, opus 70. The programme Dr. Muck has arranged for the first concert will include Brahms's second symphony in D major and Schumann's "Genovena" overture. On Saturday afternoon the orchestral numbers will comprise Boehe's tone-poem "Taormina," which will be heard for the first time here; the adagio and scherso from Reznieck's symphonic suite in E minor, also new to New York, and Chabrier's rhapsody "Espana." Boehe's "Taormina" is his latest work. It calls not only for full orchestra, but for a great number of percussion instru-

Paper Cutting Bureau of the World
STAR.
NEWARK, N.J.
NOV 30 1907

Boston Symphony Seat Sale.

The public sale of seats for the first appearance in Newark of the famous Boston Symphony Orchestra, under Dr. Karl Muck, will open at Lauter's, 657-659 Broad street, next Wednesday morning. The concert, as has been already announced, will be given in the Krueger Auditorium on Monday night, December 9, and will begin at 8 o'clock precisely. The orchestra will stay in New York after its matinee on Saturday afternoon, December 7, purposely for this concert, and those who have not been able to attend its concerts in Carnegie Hall will have the opportunity of listening to its playing here under the same conditions which prevailed there.

The soloist, Mme. Olga Samaroff, is also a newcomer in Newark, and much is promised of her. Mme. Samaroff, despite her Russian name, is a native-born American; in fact, she is very native born, as she was born at the government army post in San Antonio, Tex., where her father was an officer. Of course, a great deal of her life has been spent abroad, but she is thoroughly American, and she did what few dare to do—she began her career in this country before she had ever played in public abroad. Her career of the last three years is a standing refutation of the hackneyed charge that no musician can succeed in America without a European cachet. In three years from an absolutely unknown girl, without "pull" or influence of any kind, she has become one of the foremost and popular pianists in this country. She has been soloist with all the great orchestras of America, and has played at least a dozen times with the Boston Symphony.

To play with the Boston Symphony Orchestra means more for an artist than to play with any other orchestra in this country, for not only is it the leading organization of its kind, but it has very few soloists, and its choice is restricted to the very best. Mme. Samaroff, having had three more successful seasons in America, is going to spend next year abroad, and she will make her European debut with the famous Colonne orchestra at the Chatelet, in Paris, on the third Sunday of next October. She is to play with the leading orchestras of London, Berlin, Vienna and other musical centres.

The program that Dr. Muck has arranged is of more than ordinary interest. It comprises a characteristic work by the great living French composer, Vincent d'Indy; pianoforte concerto by Edward Grieg, the noted Norwegian, who died a few months ago, and a characteristic work by the great Schumann. D'Indy's work will be the Symphonic Trilogy "Wallenstein," based upon Schiller's trilogy of dramas. The Schumann work will be the overture to the opera "Genoveva."

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BEETHOVEN AND BRAHMS; PADEREWSKI AND DR. MUCK

The second Boston symphony concert tomorrow evening will arouse more than usual interest because Paderewski is to be the assisting artist, this being his only local appearance with orchestra. The great pianist is to perform this week the exacting task of playing six times in six days as soloist with the Boston Symphony Orchestra in its regular December trip. He will use two concertos, Beethoven's in E flat, commonly known as "The Emperor," and Rubinstein's in D minor. Before the Friday afternoon public rehearsal in Boston recently the line of those who wanted to hear the great pianist began to form at 7 o'clock in the morning, although the doors were not opened until 9:30. The general opinion seems to be wherever he has played this year that the great Pole's art has never been so even, so wonderfully impressive as it is now. He will play in Philadelphia the Beethoven concerto in E flat, which stands to all other pianoforte concertos as Beethoven's concerto for the violin stands over all other concertos for violin.

The first work on the programme will be Brahms's Symphony No. 2 in D major. The work in which Doctor Muck last year won the unqualified praise and admiration of the critics was Brahms's C Minor Symphony, No. 1. This performance, perhaps, more than anything else, stamped him as one of the few really great conductors of the world. Although Paderewski, by force of his personality and his art, is likely to dominate any concert in which he takes part, it is an interesting fact that in Boston on the 15th and 16th he shared the enthusiastic applause with Doctor Muck, for, especially on Saturday night, the performance of Brahms's symphony was rewarded with cheers. The Schumann overture, "Genoveva," completed the programme.

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TELEGRAPH
PHILADELPHIA PA
NOV 30 1907

Paderewski will be heard at the Academy of Music again on Monday evening next, when he will be the soloist for the Boston Symphony Orchestra at its second concert. He will appear six times next week with the orchestra, playing in Washington, Baltimore, Brooklyn and twice in New York. He will use two concertos, Beethoven's in E flat, and Rubinstein's in D minor. He will play the former in Philadelphia.

The symphonic number on the programme will be Brahm's Symphony No. 2 in D Major, the other number being Schu-

NEW YORK STAATSZEITUNG
NOV 17 1907

Kommende Konzerte.

Dr. Karl Muck hat für das Bostoner Symphonie-Orchester eine neue Komposition von Charles Martin Löffler, der früher viele Jahre hindurch zweiter Konzertmeister des berühmten Orchesters war, zur Aufführung angenommen. Die Komposition heißt „A Pagan Poem", ist auf einer der Virgil'schen Eklogen basirt und gehört der Programmmusik an. — In den nächsten, am kommenden Samstag und Sonntag stattfindenden Konzerten der New Yorker Symphonie-Gesellschaft unter der Leitung von Herrn Walter Damrosch in Carnegie Hall wird Frau Emma Eames zum einzigen Mal in der laufenden Saison auf dem Konzertpodium erscheinen. Die Künstlerin wird Arien aus Mozart's „Cosi fan tutte" und Puccini's „Tosca" singen. Das Programm schließt ferner Tschaikowsky's 5. Symphonie ein. Herr Walter Damrosch will in einem der nächsten Konzerte der genannten Gesellschaft den Versuch machen, das Orchester nach dem Vorbild des Wagner'schen Theater-Orchesters den Zuhörern unsichtbar zu machen. — Die beiden ersten Konzerte der People's Symphonie-Gesellschaft finden am 21. November in Cooper Union Hall und am 22. November in Carnegie Hall, beide Abends, statt. Das Programm ist dem Andenken des verstorbenen Komponisten Grieg gewidmet. Als Solistin wird Fräulein August Cottlow das Grieg'sche Pianokonzert spielen, während die populäre Tschaikowsky'sche „Pathetique" den Beschluß bildet. — Das nächstkommende Konzert der Tonkünstler-Gesellschaft findet Dinstag, Abends 8 Uhr 30, in der Assembly Hall statt. — Das Kneisel-Quartett hat am 12. November in Boston, das erste Mal in seiner neuen Zusammensetzung, mit großem Erfolg konzertirt. Wie wir erfahren, ist die Nachfrage nach Sitzen für die New Yorker Konzerte so bedeutend wie immer. — Das Margulies-Trio veranstaltet am kommenden Dinstag Abend in Mendelssohn Hall sein erstes Konzert unter Mitwirkung von Herrn Lorenz Smith und Herrn Sam Franko. — Das zweite Piano-Rezital Paderewski's ist für nächsten Samstag Nachmittag in Carnegie Hall angekündigt. Der berühmte Künstler spielt außer einer Auslese von zehn Chopin-Nummern Liszt's B-Moll-Sonate und seine eigene Komposition, Sonate, op. 21. Paderewski wird in den Bostoner Symphonie-Konzerten am 5. und 7. Dezember Beethoven's „Kaiser"-Konzert, resp. Rubinstein's D-Moll-Konzert No. 4 spielen. Paderewski wird nur diese zwei Mal im Rahmen eines Symphoniekonzertes auftreten. — Ein Liederabend von Frl. Susan Metcalfe findet Dinstag Nachmittag 3 Uhr 30 in Mendelssohn Hall mit interessantem Programm statt. — Am Dinstag Abend singt Frl. Gertrude Hinz in College Hall, am Dinstag Nachmittag Herr David Bispham ebendaselbst, am Donnerstag Abend findet das Piano-Rezital des Herrn Julius Schenbel in Mendelssohn Hall statt. — Für nächsten Donnerstag Abend ist das erste Konzert der Volpe Symphonie-Gesellschaft unter Leitung des Herrn Arnold Volpe, angesetzt. Als Solist fungirt der bekannte Cello-Virtuose Herr Jean Gérardy, der Lalo's Violinkonzert zum Vortrag bringen wird. — Am Freitag giebt Herr Max Donner in Mendelssohn Hall ein Violinkonzert, am Samstag wird Herr Richard Buhlig sein drittes Piano-Rezital daselbst absolviren. — Matja von Niessen-Stone, die bekannte Altistin, kündigt für den 4. Dezember, 29. Januar und 11. März drei Liederabende in Mendelssohn Hall an. Die Dame wird in 11 verschiedenen Sprachen singen. — Der Bariton Herr Albert Janpolski kündigt für den 6. Dezember ein Gesang-Rezital in Mendelssohn Hall an.

Frau Teresa Careño, die gefeierte Pianistin, ist gestern aus Neuseeland in Vancouver, B. C., angekommen und hat sofort die Reise nach dem Osten der Vereinigten Staaten angetreten.

INQUIRER
PHILADELPHIA, PA
DEC 1- 1907

Boston Symphony Orchestra

The second of the Boston Symphony concerts in Philadelphia will be given in the Academy of Music tomorrow (Monday) evening at quarter past eight. More than usual interest attaches to this concert, because Paderewski is to be the assisting solo artist, and this will be his only appearance with orchestra in this city. The following is the program in full:

Brahms—Symphony, No. 2, in D major, op. 73.

Beethoven—Concerto for pianoforte, No. 5, in E-flat major, op. 73.

Schumann—Overture, "Genoveva."

[76]

Record
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IGNACE PADEREWSKI.

solo artist, and this will be his only appearance with orchestra in this city. He will play the Beethoven concerto in E flat. The orchestra will play Brahms' Symphony No. 2 in D major and the overture of "Genoveva," by Schumann.

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The following is the program in full:—

Brahms—
Symphony, No. 2, in D Major, Op. 73.
Beethoven—
Concerto for pianoforte, No. 5, in E-flat Major, Op. 73.
Schumann—
Overture, "Genoveva."

Soloist, Mr. Paderewski.

NEWS
Address ..... BALTIMORE, MD
Date ..... NOV 30 1907

PADEREWSKI AS SOLOIST.

Musical Events Of Interest In City Next Week.

The second concert of the Boston Symphony Orchestra in the Lyric on next Wednesday evening, December 4, will bring the first soloist of the season, and that soloist will be Ignace Jan Paderewski, whose only appearance with orchestra in Baltimore it will be; in fact, it will be his final appearance in this city during his present tour. The programme in full is as follows:

Tone poem, "Taormina".....Boehe
Adagio and Scherzo—Finale from symphonic suite in E minor...Reznicek
Concerto for piano and orchestra in E-flat major, Op. 73.....Beethoven
Overture, "Genoveva".....Schumann

The next concert of the Philadelphia Orchestra will take place at the Lyric on December 16.

NEWS
Address ..... NEWARK, N.J.
Date ..... DEC 3- 1907

Seats for the Boston Symphony.

The public sale of seats foor the concert to be given by the Boston Symphony Orchestra in the Krueger Auditorium next Monday night will [illegible] Company's music wa[illegible] street, to-morrow morning. [illegible] by the number of mail orders thus far received by Frederick N. Sommer, the local manager, a large audience is assured. Many good seats are still to be had, however, but those who wish to attend the concert should not delay in securing tickets. The full orchestra of ninety-seven musicians will appear here, and Mme. [illegible] Samaroff, the not[illegible]

TIMES
WASHINGTON, D. C.
DEC 1- 1907

BOSTON SYMPHONY ORCHESTRA TUESDAY

Paderewski Will Be Soloist Playing Rubinstein's Concerto.

The Boston Symphony Orchestra has been able this year to redeem the promise it made last that Paderewski would be the assisting solo artist at one of its Washington concerts. At its second concert of the season, to be given in the New National Theater next Tuesday afternoon, at 4:30 o'clock, Mr. Paderewski will be the soloist. During the week the distinguished pianist has the rather difficult task of playing six times in six days, because he will be soloist with the orchestra at all the concerts it gives on its regular December trip. Monday night he plays in Philadelphia, Tuesday afternoon in Washington, Wednesday night in Baltimore, Thursday night in New York, Friday night in Brooklyn, and Saturday afternoon again in New York.

At three of the concerts he will play Beethoven's concerto, in E flat, and at the other three he will play Rubinstein's concerto in D minor. It is this latter work which he will play in Washington. To all music lovers it is well known as one of the most brilliant pieces of its kind. Written by a great pianist, who happened also to be a great composer, it contains all the material necessary to display the ability of the performer, and at the same time holds within itself musical value of an uncommon sort. Mr. Paderewski played this work in Boston November 15 and 16, and won with it an enormous success.

The first work on the program will be one that is new to Washington, and one which should win the same favor here that it has in other places the Boston Symphony Orchestra has played this winter. It is a symphonic trilogy by Vincent d'Indy, entitled, "Wallenstein." It is inspired, of course, by the three Schiller dramas, "Wallenstein's Camp," "I Piccolomini," and "Wallenstein's Death." The first and last movements of the work bear the same names as the first and last parts of the dramatic trilogy, but the second movement instead of being called "I Piccolomini," is entitled "Max and Thekla." Vincent d'Indy will be remembered as having conducted the December concert of the Boston Symphony Orchestra in Washington two years ago. He ranks among the greatest contemporary French composers, if, indeed, he does not stand at the very head of the list.

The program in full will be as follows:

D'Indy—Symphonic Trilogy "Wallenstein," after the dramatic poem of Schiller, op. 12.

Rubinstein—Concerto in D minor, No. 4, for pianoforte and orchestra, op. 70.

Lalo—Overture Le Roi d'Ys.

Soloist—Paderewski.

STAR
WASHINGTON, D. C.
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Boston Symphony and Paderewski.

The Boston Symphony Orchestra will give its second concert of the season in the New National Theater next Tuesday afternoon at 4:30 o'clock, with Paderewski as soloist. He will play Rubinstein's concerto in D minor. To all lovers of music it is well known as one of the most brilliant pieces of its kind. Written by a great pianist, who was also a great composer, it contains all the material necessary to display the virtuosity of the performer and at the same time holds within itself musical value of an uncommon sort. Paderewski played this work in Boston November 15 and 16, and won an enormous success.

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Rubinstein—Concerto in D [illegible]

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The soloist, Mme. Olga Samaroff, is also a newcomer in Newark, and much is promised of her. Mme. Samaroff, despite her Russian name, is a native-born American; in fact, she is very native born, as she was born at the government army post in San Antonio, Tex., where her father was an officer. Of course, a great deal of her life has been spent abroad, but she is thoroughly American, and she did what few dare to do—she began her career in this country before she had ever played in public abroad. Her career of the last three years is a standing refutation of the hackneyed charge that no musician can succeed in America without a European cachet. In three years from an absolutely unknown girl, without "pull" or influence of any kind, she has become one of the foremost and popular pianists in this country. She has been soloist with all the great orchestras of America, and has played at least a dozen times with the Boston Symphony.

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The symphonic number on the programme will be Braham's Symphony No. 2 in D Major, the other number being Schu- [illegible] "Genoveva."

NEW YORK STAATS ZEITUNG
NOV 17 1907

Kommende Konzerte.

Dr. Karl Muck hat für das Bostoner Symphonie-Orchester eine neue Komposition von Charles Martin Löffler, der früher viele Jahre hindurch zweiter Konzertmeister des berühmten Orchesters war, zur Aufführung angenommen. Die Komposition heißt „A Pagan Poem", ist auf einer der Virgil'schen Eklogen basirt und gehört der Programmmusik an. — In den nächsten, am kommenden Samstag und Sonntag stattfindenden Konzerten der New Yorker Symphonie-Gesellschaft unter der Leitung von Herrn Walter Damrosch in Carnegie Hall wird Frau Emma Eames zum einzigen Mal in der laufenden Saison auf dem Konzertpodium erscheinen. Die Künstlerin wird Arien aus Mozart's „Cosi fan tutte" und Puccini's „Tosca" singen. Das Programm schließt ferner Tschaikowsky's 5. Symphonie ein. Herr Walter Damrosch will in einem der nächsten Konzerte der genannten Gesellschaft den Versuch machen, das Orchester nach dem Vorbild des Wagner'schen Theater-Orchesters den Zuhörern unsichtbar zu machen. — Die beiden ersten Konzerte der People's Symphonie-Gesellschaft finden am 21. November in Cooper Union Hall und am 22. November in Carnegie Hall, beide Abends, statt. Das Programm ist dem Andenken des verstorbenen Komponisten Grieg gewidmet. Als Solistin wird Fräulein August Cottlow das Grieg'sche Pianokonzert spielen, während die populäre Tschaikowsky'sche „Pathetique" den Beschluß bildet. — Das nächstkommende Konzert der Tonkünstler-Gesellschaft findet Dinstag, Abends 8 Uhr 30, in der Assembly Hall statt. — Das Kneisel-Quartett hat am 12. November in Boston, das erste Mal in seiner neuen Zusammensetzung, mit großem Erfolg konzertirt. Wie wir erfahren, ist die Nachfrage nach Sitzen für die New Yorker Konzerte so bedeutend wie immer. — Das Margulies-Trio veranstaltet am kommenden Dinstag Abend in Mendelsohn Hall sein erstes Konzert unter Mitwirkung von Herrn Lorenz Smith und Herrn Sam Franko. — Das zweite Piano-Rezital Paderewski's ist für nächsten Samstag Nachmittag in Carnegie Hall angekündigt. Der berühmte Künstler spielt außer einer Auslese von zehn Chopin-Nummern Liszt's B-Moll-Sonate und seine eigene Komposition, Sonate, op, 21. Paderewski wird in den Bostoner Symphonie-Konzerten am 5. und 7. Dezember Beethoven's „Kaiser"-Konzert, resp. Rubinstein's D-Moll-Konzert No. 4 spielen. Paderewski wird nur diese zwei Mal im Rahmen eines Symphoniekonzertes auftreten. — Ein Liederabend von Frl. Susan Metcalfe findet Dinstag Nachmittag 3 Uhr 30 in Mendelsohn Hall mit interessantem Programm statt. — Am Dinstag Abend singt Frl. Gertrude Hinz in College Hall, am Dinstag Nachmittag Herr David Bispham ebendaselbst, am Donnerstag Abend findet das Piano-Rezital des Herrn Julius Schendel in Mendelsohn Hall statt. — Für nächsten Donnerstag Abend ist das erste Konzert der Volpe Symphonie-Gesellschaft unter Leitung des Herrn Arnold Volpe, angesetzt. Als Solist fungirt der bekannte Cello-Virtuose Herr Jean Gérardy, der Lalo's Violinkonzert zum Vortrag bringen wird. — Am Freitag giebt Herr Max Donner in Mendelsohn Hall ein Violinkonzert, am Samstag wird Herr Richard Buhlig sein drittes Piano-Rezital daselbst absolviren. — Matja von Nissen-Stone, die bekannte Altistin, kündigt für den 4. Dezember, 29. Januar und 11. März drei Liederabende in Mendelsohn Hall an. Die Dame wird in 11 verschiedenen Sprachen singen. — Der Bariton Herr Albert Janpolski kündigt für den 6. Dezember ein Gesang-Rezital in Mendelsohn Hall an.

Frau Teresa Careño, die gefeierte Pianistin, ist gestern aus Neuseeland in Vancouver, B. C., angekommen und hat sofort die Reise nach dem Osten der Vereinigten Staaten angetreten.

MORNING TELEGRAPH
PHILADELPHIA, PA.
DEC 1- 1907

Boston Symphony Orchestra

The second of the Boston Symphony concerts in Philadelphia will be given in the Academy of Music tomorrow (Monday) evening at quarter past eight. More than usual interest attaches to this concert, because Paderewski is to be the assisting solo artist, and this will be his only appearance with orchestra in this city. The following is the program in full:

Brahms—Symphony, No. 2, in D major, op. 73.

Beethoven—Concerto for pianoforte, No. 5, in E-flat major, op. 73.

Schumann—Overture "Genoveva."

[76]

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ddress PHILADELPHIA, PA
ate DEC 1- 1907

The second of the Boston Symphony concerts in Philadelphia will be given in the Academy of Music to-morrow evening. Paderewski will be the assisting

IGNACE PADEREWSKI.

solo artist, and this will be his only appearance with orchestra in this city. He will play the Beethoven concerto in E flat. The orchestra will play Brahms' Symphony No. 2 in D major and the overture of "Genoveva," by Schumann.

Newspaper Cutting Bureau in the World
DEC 1- 1907

The second of the Boston Symphony concerts in Philadelphia will be given in the Academy of Music to-morrow (Monday) evening at quarter past eight. More than usual interest attaches to this concert because Paderewski is to be the assisting solo artist, and this will be his only appearance with orchestra in this city. The great pianist is going to perform this week the not slight task of playing six times in six days, for he is the soloist with the Boston Symphony Orchestra on its regular December trip. To-morrow night he plays here; Tuesday afternoon he plays in Washington; Wednesday evening in Baltimore; Thursday evening in New York; Friday evening in Brooklyn, and Saturday afternoon again in New York. He will use two concertos, Beethoven's in E-flat, commonly known as "The Emperor," and Rubinstein's in D minor.

The following is the program in full:—

Brahms—
Symphony; No. 2, in D Major, Op. 73.
Beethoven—
Concerto for pianoforte, No. 5, in E-flat Major, Op. 73.
Schumann—
Overture, "Genoveva."

Soloist, Mr. Paderewski.

NEWS
BALTIMORE, MD.
NOV 30 1907

PADEREWSKI AS SOLOIST.

Musical Events Of Interest In City Next Week.

The second concert of the Boston Symphony Orchestra in the Lyric on next Wednesday evening, December 4, will bring the first soloist of the season, and that soloist will be Ignace Jan Paderewski, whose only appearance with orchestra in Baltimore it will be; in fact, it will be his final appearance in this city during his present tour. The programme in full is as follows:

Tone poem, "Taormina".....Boehe
Adagio and Scherzo—Finale from symphonic suite in E minor...Reznicek
Concerto for piano and orchestra in E-flat major, Op. 73.....Beethoven
Overture, "Genoveva".....Schumann

The next concert of the Philadelphia Orchestra will take place at the Lyric on December 16.

NEWS
NEWARK, N.J.
DEC 3- 1907

Seats for the Boston Symphony.

The public sale of seats foor the concert to be given by the Boston Symphony Orchestra in the Krueger Auditorium next Monday night will open at the Lauter Company's music warerooms, 657 Broad street, to-morrow morning. Judging by the number of mail orders thus far received by Frederick N. Sommer, the local manager, a large audience is assured. Many good seats are still to be had, however, but those who wish to attend the concert should not delay in securing tickets. The full orchestra of ninety-seven musicians will appear here, and Mme. Olga Samaroff, the noted pianist, will assist.

TIMES
WASHINGTON, D. C.
DEC 1- 1907

BOSTON SYMPHONY ORCHESTRA TUESDAY

Paderewski Will Be Soloist Playing Rubinstein's Concerto.

The Boston Symphony Orchestra has been able this year to redeem the promise it made last that Paderewski would be the assisting solo artist at one of its Washington concerts. At its second concert of the season, to be given in the New National Theater next Tuesday afternoon, at 4:30 o'clock, Mr. Paderewski will be the soloist. During the week the distinguished pianist has the rather difficult task of playing six times in six days, because he will be soloist with the orchestra at all the concerts it gives on its regular December trip. Monday night he plays in Philadelphia, Tuesday afternoon in Washington, Wednesday night in Baltimore, Thursday night in New York, Friday night in Brooklyn, and Saturday afternoon again in New York.

At three of the concerts he will play Beethoven's concerto, in E flat, and at the other three he will play Rubinstein's concerto in D minor. It is this latter work which he will play in Washington. To all music lovers it is well known as one of the most brilliant pieces of its kind. Written by a great pianist, who happened also to be a great composer, it contains all the material necessary to display the ability of the performer, and at the same time holds within itself musical value of an uncommon sort. Mr. Paderewski played this work in Boston November 15 and 16, and won with it an enormous success.

The first work on the program will be one that is new to Washington, and one which should win the same favor here that it has in other places the Boston Symphony Orchestra has played this winter. It is a symphonic trilogy by Vincent d'Indy, entitled, "Wallenstein." It is inspired, of course, by the three Schiller dramas, "Wallenstein's Camp," "I Piccolomini," and "Wallenstein's Death." The first and last movements of the work bear the same names as the first and last parts of the dramatic trilogy, but the second movement instead of being called "I Piccolomini," is entitled "Max and Thekla." Vincent d'Indy will be remembered as having conducted the December concert of the Boston Symphony Orchestra in Washington two years ago. He ranks among the greatest contemporary French composers, if, indeed, he does not stand at the very head of the list.

The program in full will be as follows:

D'Indy—Symphonic Trilogy "Wallenstein," after the dramatic poem of Schiller, op. 12.

Rubinstein—Concerto in D minor, No. 4, for pianoforte and orchestra, op. 70.

Lalo—Overture Le Roi d'Ys.

Soloist—Paderewski.

STAR
WASHINGTON, D. C.
DEC 1- 1907

Boston Symphony and Paderewski.

The Boston Symphony Orchestra will give its second concert of the season in the New National Theater next Tuesday afternoon at 4:30 o'clock, with Paderewski as soloist. He will play Rubinstein's concerto in D minor. To all lovers of music it is well known as one of the most brilliant pieces of its kind. Written by a great pianist, who was also a great composer, it contains all the material necessary to display the virtuosity of the performer and at the same time holds within itself musical value of an uncommon sort. Paderewski played this work in Boston November 15 and 16, and won an enormous success.

The first work of the program will be one that is new to Washington, and which should win the same favor here that it has in other places the Boston Symphony Orhestra has played this year. It is a symphonic trilogy by Vincent d'Indy, entitled "Wallenstein." It is inspired by the three Schiller dramas, "Wallenstein's Camp," "I Piccolomini," and "Wallenstein's Death." The first and last movements of the work bear the same names as the first and last parts of the dramatic trilogy, but the second movement, instead of being called "I Piccolomini," is entitled "Max and Thekla." Vincent d'Indy will be remembered as having conducted the December concert of the Boston Symphony Orchestra in Washington two years ago. He ranks among the greatest contemporary French composers. D'Indy wrote the second movement as a concert overture in the early seventies, when it was played in Paris, and the work was performed as a whole in Paris nineteen years ago. Parts of it have been played in this country, but it was never performed in its entirety until Dr. Muck brought it out in Boston a few weeks ago. It is straight program music, the first movement portraying the marital excitement and the rude carousings of a camp, the second being a love song pure and simple, and the third being marked with the shadow of tragedy.

The program in full will be as follows:

D'Indy—Symphonic Trilogy "Wallenstein," after the dramatic poem of Schiller, op. 12.

Rubinstein—Concerto in D minor, No. 4, for pianoforte and orchestra, op. 70.

Lalo—Overture Le Roi d'Ys.

SUN, FRIDAY, DECEMBER 6, 1907.

THE BOSTON ORCHESTRA.

Mr. Paderewski Plays the "Emperor" Piano Concerto of Beethoven.

The Boston Symphony Orchestra's concert last night was one of those entertainments which require but little comment but leave in the mind some extremely pleasant memories. The programme contained only three numbers, the D major symphony of Brahms, the "Emperor" piano concerto of Beethoven and the "Genoveva" overture of Schumann. The solo performer was Mr. Paderewski, and an item of interest is the fact that despite his presence the audience was no larger than those which heard the previous concerts of the orchestra this season.

The performance of the symphony was a memorable one. Dr. Muck has ere this demonstrated that he is a master conductor of Brahms, and his reading of the D major symphony was quite in keeping with his reputation. His treatment of the work was such as to bring out the most enthusiastic approval from devotees of the composer. He made even the passages of bad scoring, such as that at the close of the first movement, sound good. After the performance Dr. Muck was called out half a dozen times, and even the orchestra had to rise and bow.

Mr. Paderewski is not regarded as a Beethoven specialist, but his reading of the E flat concerto has certainly gained in dignity and breadth of style. The reading of last night was sane, clear, reverent and yet not without those touches of exquisite tenderness never absent from this artist's playing. That he dropped a few notes only went to show that he is a man and not a mechanical piano player. They never make mistakes.

NEW-YORK DAILY TRIBUNE, FRIDAY, DECEMBER 6, 1907.

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA.

Restitution being impossible, under the circumstances, Dr. Muck made amends which were most honorable last night for the *olla podrida* programme which he provided for the subscribers of the Boston Symphony concerts at their first meeting a month ago. Instead of again dallying with the three B's—Bruckner, Bach and Beethoven—merely for the sake of the dalliance, he permitted his audience to hear a symphony by the composer whom von Bülow associated with the two classical masters when he originated the play on composers' initials—he brought forward the second symphony by Brahms. It was played to the enthusiastic delight of the fine audience which the Boston musicians have drawn to their concerts—audiences that are numerous and also intelligent and refined in their tastes. Not only did Dr. Muck give them Brahms to make them forget Bruckner—or at least forgive him—he also gave them Paderewski as the solo performer in Beethoven's E flat concerto. This must have appeared to many in the light of a benefaction. The Boston Orchestra needs no solo performer to attract an audience; Mr. Paderewski has demonstrated over and over again that he is a more powerful loadstone without an orchestra than with one. Yet last night we had the two combined, to the delight of the lovers of the higher forms in pianoforte music. He played the concerto superbly, with the loveliest devotion to the text, with complete subservience of himself to the music—an unselfishness which has not been always noticeable when he played with orchestra—with admirable clarity, with dignity and strength and nobility. Afterward, since the audience would have it so, he supplemented the concerto with a solo number—Mendelssohn's "Song Without Words," in F major, and in it transported his listeners with the loveliness of his cantilena. Schumann's overture to "Genoveva" concluded the concert. It is scarcely necessary to add that the capacity of the audience room was taxed to its utmost.

H. E. K.

...r Cutting Bureau in the World

...TIMES, N. Y.

DEC 1 - 1907

Boston Symphony Orchestra.

The second concert of the Boston Symphony Orchestra in the Lyric on next Wednesday evening will bring the first soloist of the season, and that soloist will be Ignace Jan Paderewski, whose only appearance with ochestras in Baltimore it will be. In fact, it will be his final appearance in this city during his present tour. It is unnecessary to say anything about the way in which Mr. Paderewski is playing this year, because his concert at the end of October in Baltimore is still vividly remembered by all those of the large audience present. It has been necessary to increase the prices of tickets for this concert, owing to the expense of having this great artist as soloist. Paderewski will play Beethoven's concerto in E flat major.

There will be no symphony on the program, but two novelties of more than ordinary interest. The first is a tone poem entitled "Taormina," by Ernst Boehe, the latest work of a young man who shows at least as much promise as any of the younger composers of Germany. Boehe is the son of an officer in the Bavarian Army, and he himself was intended for a military career, but he quickly switched off into music. The other novelty is the last two sections, an Adagio and Scherzo-Finale of a suite in three movements by Emile Nicolaus von Reznicek. The program in full is as follows:

Boehe—Tone poem, "Taormina."
Reznicek—Adagio and Scherzo-Finale, from Symphonic Suite in E minor.
Beethoven—Concerto for piano and orchestra in E flat major. Op. 73.
Schumann—Overture, "Genoveva."

THE NEW YORK TIMES. DECEMBER 6, 1907

BOSTON SYMPHONY ORCHESTRA PLAYS

M. Paderewski the Soloist in Beethoven's E Flat Concerto.

A FINE PERFORMANCE

Brahms's Second Symphony Played Splendidly—Schumann's Genoveva Overture.

The two concerts that the Boston Symphony Orchestra gives at its second visit to New York this season are made notable by the co-operation of Mr. Paderewski. He appeared as its soloist at the first concert given last evening, playing here for the first time with orchestra in a number of years. The hall was, of course, more than usually crowded, and there was plenty of enthusiasm for the distinguished artist. And yet the appearance of a soloist, however distinguished, at these concerts is evidently not a matter that comes first in the minds of its audiences, which value, first of al, the performances of the orchestra itself.

Mr. Paderewski played Beethoven's concerto in E flat, a work that in the earlier years of his American visits he was several times heard in. It was a noble and beautiful performance, infused with the spirit of poetry, and suffering not at all from any undue forcing of the solo instrument in an effort to make it predominate over the orchestra. There were breadth, repose, and poise in his rending throughout, clarity and perspicuity in the outlining of its larger proportions as in the delineation of every phrase. Mr. Paderewski put into certain portions of the concerto where the music for the solo instrument is resolved into an efflorwarmth and color and vitality of tone that, under the circumstances, aroused admiration. He was most warmly greeted.

The symphonic numbers were Brahms's second symphony and Schumann's "Genoveva" overture. Dr. Muck made his first deep impression in New York by his remarkable reading of Brahms's first symony a year ago; and his performance of this second one last evening was of the same surpassing sormt. It was played with a wonderful verve and fire, with an enthusiasm that kindled the audience to an answering emotion throughout.

There was a remarkable freedom and elasticity in all Dr. Muck's tempos, a pregnant significance in his outlining of every phrase and in his modeling of the symmetry of the whole. There was everywhere an insistent feeling for the unbroken current of the melody that wells so strongly through the work. But most remarkable of all was the beauty of the orchestral coloring as it was disclosed by Dr. Muck's treatment. It is a commonplace of hostile criticism that Brahms's orchestration is "bad," that it does not "sound."

Felix Weingartner not long ago wrote a brilliantly sarcastic article against this order of criticism, in which he spoke out the fullness of knowledge, of the "magical beauties" of Brahms's orchestration. To confute the parrotted criticisms against it should be the result of all good performances of Brahms's works. "The difficulty of which," he said, "consists in the elaboration of all details with the utmost clearness and a proper estimate of their relative importance, at the same time preserving the large outline, effacing nothing, exaggerating nothing, connecting the utmost rhythmical clearness with an expressive leading of the melodic line."

How effective such a study of Brahms's orchestration is, the orchestra's performance triumphantly showed last night. But orchestration cannot be made to sound as that did. It is bad or unintelligent performance that makes this orchestral writing sound badly.

POST

...D. C.

DEC 1 - 1907

National—Boston Symphony Orchestra.

The Boston Symphony Orchestra is able this year to redeem the promise it made last that Paderewski would be the assisting solo artist at one of its Washington concerts. At its second concert of the season, to be given in the New National Theater on next Tuesday afternoon, at 4:30 o'clock, Mr. Paderewski will be the soloist. During the week the distinguished pianist has the rather difficult task of playing six times in six days. On Monday night he plays in Philadelphia, on Tuesday afternoon in Washington, Wednesday night in Baltimore, Thursday night in New York, Friday night in Brooklyn, and Saturday afternoon again in New York. At three of the concerts he will play Beethoven's concerto in E flat, and at the other three he will play Rubinstein's concerto in D minor. It is this latter work which he will play here in Washington. To all music lovers it is well known as one of the most brilliant pieces of its kind. Written by a great pianist, who happened also to be a great composer, it contains all the material necessary to display the virtuosity of the performer, and at the same time holds within itself musical value of an uncommon sort.

The programme will be as follows:

D'Indy—Symphonic Trilogy "Wallenstein," after the dramatic poem of Schiller, op. 12.
Rubinstein—Concerto in D minor, No. 4, for pianoforte and orchestra, op. 70.
Lalo—Overture, "Le Roi d'Ys."

SUN

...ALTIMORE, MD

DEC 1 - 1907

MUSIC IN BALTIMORE

Paderewski As Soloist At Boston Symphony Concert.

DR. MUCK PREPARES SURPRISE

Will Introduce Two Decided Novelties — Mr. Van Hulsteyn And Miss Morris In Peabody Recital.

The second of the present series of Baltimore concerts by the Boston Symphony Orchestra will be given at the Lyric Wednesday evening. It will mark the second appearance here of Ignace Paderewski, the Polish pianist, who gave a concert in October. Because of the expense of bringing Paderewski to Baltimore as soloist, the management of the orchestra has been obliged to increase the price of the regular admission charged.

Paderewski will play Beethoven's concerto in E flat major. There will be no symphony on the program. Instead Dr. Muck will introduce two novelties of more than ordinary interest. The first will be a tone poem entitled "Taormina," by Ernst Boehe, the latest work of a young man who shows at least as much promise as any of the younger composers of Germany. Two years ago Mr. Gericke brought out Boehe's "Ulysses' Departure and Shipwreck," and it made a decidedly favorable impression in Boston. Circumstances, however, prevented its performance that year on any of the trips of the orchestra.

Boehe is the son of an officer in the Bavarian army. He himself was intended for a military career, but he switched off into music. He is a young man, still in his twenties, and much is expected of him. As the title of his tone poem suggests, the composer has drawn his inspiration for the work from the quaint little Sicilian town perched upon the foothills of Mount Etna.

To Introduce Novelties.

The other is a novelty in a sense that until Dr. Muck produced it in Boston on the 22d and 23d of this month it had never been heard here. It is the last two sections, an adagio and scherzo-finale, of a suite in three movements by Emile Nicolaus von Reznicek. Reznicek is a composer and a conductor of considerable note in Germany. His father was a field marshal in the Austrian army, and he is a Bohemian by nativity and descent. He is best known as the composer of the opera comique "Donna Diana," the overture of which was first played in this city by the Boston Symphony Orchestra under Mr. Paur. This suite was published as long ago as 1883, and it belongs to that class of music which through some strange chance has been left in unmerited obscurity.

Following will be the full program of Wednesday's concert:

Boehe—Tone poem "Taormina."
Reznicek—Adagio and scherzo-finale, from Symphonic Suite in E minor.
Beethoven—Concerto for piano and orchestra in E flat major, op. 73.
Schumann—Overture, "Genoveva."

COLUMBIA

...N. Y.

DEC 1 - 1907

Mrs. Mai Davis Smith, under whose management America's two leading orchestras, the New York and the Boston Symphony, are coming to Convention Hall next month, is delighted at the way in which the public has shown its interest in the undertaking. The people are certainly giving evidence of their appreciation of the musical treat soon to be offered them and mail orders are coming in for both concerts in a most gratifying way.

The New York Symphony Orchestra, Walter Damrosch conductor, plays here on Friday evening, January 3d; the Boston Symphony Orchestra, Dr. Karl Muck, conductor, will be here on Monday evening, January 27th

While the prices for seats for either orchestra are $2, $1.50, $1 and 75 cents, those subscribing for both concerts at the same time get both $2 seats for $3, and both $1.50 seats for $2.50. There will be no reduction of the $1 or the 75-cent seats.

Mail orders, accompanied by check payable to Mai Davis Smith, may be sent to Mrs. Smith at No. 26 Irving Place, and will be taken care of in the order of receipt and filled in advance of the general sale.

...N. Y.

DEC 1 - 1907

...nave been coming in.

On Friday evening, Jan. 3, the New York Symphony Orchestra, Walter Damrosch conductor, will play at Convention Hall, and on Monday evening, Jan. 27, the Boston Symphony Orchestra, Dr. Karl Muck, conductor, will be here. It is an announcement that cannot fail to attract the attention of every music lover in Buffalo and Western New York.

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DEC 1 - 1907

That Buffalo music lovers appreciate the fact that the two leading orchestras of America are coming to Convention Hall in January is shown by the number of mail orders coming in to Mrs. Mai Davis Smith, the local manager. The New York Symphony Orchestra, Walter Damrosch, conductor, plays here on Friday evening, January 3d, and the Boston Symphony Orchestra, Dr. Karl Muck, conductor, will be heard here on Monday evening, January 27th. The announcement is worthy of the interest it has aroused.

So many are ordering for orchestras at the same time that Mrs. Smith has arranged a material reduction in price for those so subscribing. The prices for either orchestra are $2, $1.50, $1 and 75 cents; but those buying for both at the same time get both $2 seats for $3 and the $1.50 seats for $2.50; no reduction on either the $1 or the 75 cent seats. Mail orders will be filled in the order of their receipt in advance of the general sale, but they must be accompanied by check, payable to Mai Davis Smith, and sent to Mrs. Smith at No. 26 Irving Place.

...Cutting Bureau in the World

...BUFFALO N. Y.

DEC 1 - 1907

Mrs. Mai Davis Smith, under whose management the New York Symphony Orchestra and the Boston Symphony Orchestra come to Convention Hall in January, is delighted over the interest shown in these two concerts and the rapidity with which mail orders are coming in.

On Friday evening, January 3d, the New York Symphony Orchestra, Walter Damrosch, conductor, will be in Buffalo, and the Boston Symphony Orchestra, Dr. Karl Muck, conductor, plays there on Monday evening, January 27th.

While mail orders will be received for either of these concerts, most of them are for both and to those so subscribing a material reduction is made. The prices for either orchestra are $2, $1.50, $1 and 75 cents; but those buying for the two at once get the $2 seats for both at $3 and the $1.50 seats at $2.50, no reductions on the $1 or the 75-cent seats.

These mail orders are filled in the order of their receipt and in advance of the general sale, but to be honored they must be accompanied by check payable to Mai Davis Smith and sent to Mrs. Smith at No. 26 Irving place.

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...-07 8-

THE BOSTON SYMPHONY ORCHESTRA

Its Second Concert for the Season at the Academy of Music Last Evening

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, gave its second concert for the season at the Academy of Music last evening, when it was heard in a program which comprised only two orchestral numbers, Brahms' symphony in D major, No. 2, and Schumann's not very consequential overture of "Genoveva." It cannot be said that the performance was one of extraordinary distinction. Brahms' beautiful music was of course rendered with the utmost brilliancy of execution, with a lovely quality of tone and with a fine lucidity of statement, but these are things which one takes for granted whenever Mr. Higginson's organization is concerned and what one missed was the accent of a personal interest and the eloquence of a personal sympathy.

Dr. Muck's interpretation of the score was intelligent and correct, but it lacked color and emphasis and movement and that indiscribable something which makes all the difference between what is perfunctory and commonplace and what is inspired and communicatively impressive. Comparisons are said to be odious, but they may also be illuminative and it must be said that much better readings of this symphony have been heard under less favorable conditions from the hands of the late Fritz Scheel. This is the more noteworthy because the preliminary announcements had suggested the idea that as an exponent of Brahms Dr. Muck was especially effective and in this way expectations were aroused which the issue disappointed. However, one cannot be always at one's best and perhaps last night Dr. Muck was not in the mood.

The assisting artist was Mr. Paderewski, who brought his extraordinary if not unequaled powers to a masterly and admirable presentation of Beethoven's pianoforte concerto in E flat major, the so-called "Emperor." It is undeniable that of late Mr. Paderewski has taken to what in one less eminent would be called pounding, and there were moments last evening when this tendency was in evidence, but there were many passages in which he was heard at his finest and in which the charm of his tone, the limpidity of his legato, the sweetness of his cantabile and the delicacy of his tonal shading were most strikingly apparent. The composition with its interminable repetitions has come to sound old fashioned, but it contains some material of entrancing loveliness and its revival once in a while is very welcome, especially when the executant is a Pade-

OMEIKE" NEW YORK
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DEC 3-

BOSTON SYMPHONY HERE

Vast Audience Welcomes the Orchestra and Paderewski.

The power to draw a large audience in this city is by no means lacking to the Boston Symphony Orchestra. When its own great clientele is reinforced by a crowd of Paderewski's admirers the demand for accommodation in the Academy of Music greatly exceeds the supply. In consequence there were many disappointed persons last night. Music lovers began to assemble before the door of the amphitheatre at 5 o'clock in the afternoon and by 7, before the doors were open, reached in double line to Spruce street.

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RECORD
PHILADELPHIA, PA
DEC 3- 1907

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Newspaper Cutting Bureau in the World
WASHINGTON, D.
DEC 4- 1907

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HERALD
WASHINGTON, D. C
DEC 4- 1907

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TIMES.
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DEC 5- 1907

MME. OLGA SAMAROFF.

Talented Pianist to Appear with the Boston Symphony Orchestra.

Despite her Russian name, Mme. Olga Samaroff, the pianist, who will be the soloist at the concert to be given by the Boston Symphony Orchestra in the Krueger Auditorium next Monday night and will appear for the first time in this city on that occasion, is an American. She is the daughter of German parents and was born at the federal army post in San Antonio, Tex., where her father was an officer. Much of her life has been spent abroad, where she pursued her musical studies; but her career as a professional musician began in this country three years ago, when she made her debut as a pianist. Since then all her professional appearances have been confined to America, and the remarkable success she has made refutes the notion that talented musicians must have earned European reputations before they can hope to win recognition in this country. She has appeared as the soloist with all the great orchestras in the United States and has played a dozen times with the Boston Symphony. An engagement with that organization means much, as it is not only the finest orchestra in the world, but it employs few soloists and its choice is restricted to the very best. Having had three very successful seasons in this country she will spend next year abroad and will make her European debut with the famous Colonne orchestra, in Paris, next October. At the concert next Monday night she will play Grieg's concerto in A minor for piano and orchestra. The work is one of the late Norwegian composer's most melodious and interesting products, while it has the brilliancy needful for the display of a pianist's virtuosity.

NEW YORK STAATS ZEITUNG
DEC 5- 1907

Bostoner Symphonie-Konzert.

Heute Abend findet in Carnegie Hall ein Konzert des Bostoner Symphonie-Orchesters unter solistischer Mitwirkung von Herrn Ignace Padarewski statt. Der Künstler spielt das Beethoven'sche „Kaiser"-Concert. Die Symphonie ist Brahms' Zweite.

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The New York Press
NEW YORK CITY.
DEC 6- 1907

IN THE REALM OF MUSIC

Aside from the orchestral joys offered by Dr. Muck and his musicians last night in Carnegie Hall, several unusual features marked the Boston Symphony Orchestra's second evening concert of the season. First and foremost, Ignaz Paderewski appeared as the soloist, which event attracted hundreds of persons not in the habit of hearing Higginson's orchestra; second, the no-encore rule, rigidly enforced under ordinary circumstances, was cast aside for Paderewski, and last, but not least, the famous pianist played in the glare of electric lights, generally so offensive to his poetic fancy.

Yes, owing to the natural exigencies of an orchestral concert, Paderewski had to forego the picturesque twilight in which he loves to spin spells. Yet he played fully as well as in gloomy surroundings. Indeed, the illumination seemed to sooth his nerves. Maybe he felt that, radiantly prominent as he was to the eye, less muscular force would be necessary for an appeal to the ear. Certainly he played far more quietly than has been his habit recently. Paderewski luciferous pleases us better than Paderewski tenebrious.

His performance of the Beethoven concerto in E flat major, opus 73, was in most respects beautiful, exquisitely so at times. Persons in the audience recalled that the Polish pianist was heard for the first time in New York in that work. Then his interpretation made no deep impression. The orchestra, Walter Damrosch conducting, left much to be desired, and Paderewski felt the need of beating time with his feet.

Last night it was different. He had orchestral support wellnigh perfect, Dr. Muck contributing more than his share in making the performance noteworthy. There were moments when the conductor had to be alert, for Paderewski is not always given to strong rhythmical accentuation, and indulges occasionally in ideas of his own not noted in the music he plays. The pianist achieved his best results through a fine command of cantilena and a mastery of dynamic gradation. Few, if any, could imitate his performance of the familiar F major Song Without Words by Mendelssohn, which he gave as an encore. His mezzo-forte and pianissimo were wonderful. What excuse there was, however, for that encore one fails to understand. If Paderewski is to have such a privilege why should other soloists appearing with the Boston orchestra be debarred from the same thing?

The concert opened with Brahms's symphony in D major, opus 73, which Muck as one of the great composer's most sympathetic interpreters, set forth with beautiful attention to expressive details. At times his tempos seemed slow, but the average conductor the pace he adopted would have been tiresome in effect. But Muck did not permit one moment of sluggishness. The performance was alive with significant shadings and came to a close of cumulative power and energy that brought a storm of applause. Dr. Muck was recalled several times and finally asked the whole orchestra to rise.

The concert ended with Schumann's overture to "Genoveva," opus 81.

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Murphy, Mrs. [illegible] C 3

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ERALD
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1907

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NEWARK, N.
DEC 6-

MME. OLGA SAMAROFF.

A Talented Pianist to Appear with the Boston Symphony Orchestra.

Despite her Russian name, Mme. Olga Samaroff, the pianist, who will be the soloist at the concert to be given by the Boston Symphony Orchestra in the Krueger Auditorium next Monday night and will appear for the first time in this city on that occasion, is an American. She is the daughter of German parents and was born at the federal army post in San Antonio, Tex., where her father was an officer. Much of her life has been spent abroad, where she pursued her musical studies; but her career as a professional musician began in this country three years ago, when she made her debut as a pianist. Since then all her professional appearances have been confined to America, and the remarkable success she has made refutes the notion that talented musicians must have earned European reputations before they can hope to win recognition in this country. She has appeared as the soloist with all the great orchestras in the United States and has played a dozen times with the Boston Symphony. An engagement with that organization means much, as it is not only the finest orchestra in the world, but it employs few soloists and its choice is restricted to the very best. Having had three very successful seasons in this country she will spend next year abroad and will make her European debut with the famous Colonne orchestra, in Paris, next October. At the concert next Monday night she will play Grieg's concerto in A minor for piano and orchestra. The work is one of the late Norwegian composer's most melodious and interesting products, while it has the brilliancy needful for the display of a pianist's virtuosity.

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DEC 30

Bostoner Symphonie-Konzert.

Heute Abend findet in Carnegie Hall ein Konzert des Bostoner Symphonie-Orchesters unter solistischer Mitwirkung von Herrn Ignace Padarewski statt. Der Künstler spielt das Beethoven'sche „Kaiser"-Concert. Die Symphonie ist Brahms' Zweite.

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The New York Press
NEW YORK CITY.

IN THE REALM OF MUSIC

Aside from the orchestral joys offered by Dr. Muck and his musicians last night in Carnegie Hall, several unusual features marked the Boston Symphony Orchestra's second evening concert of the season. First and foremost, Ignaz Paderewski appeared as the soloist, which event attracted hundreds of persons not in the habit of hearing Higginson's or[illegible] second, the no-encore rule, rigidly enforced under ordinary circumstances, was cast aside for Paderewski, and last, but not least, the famous pianist played in the glare of electric lights, generally so offensive to his poetic fancy.

Yes, owing to the natural exigencies of an orchestral concert, Paderewski had to forego the picturesque twilight in which he loves to spin spells. Yet he played fully as well as in gloomy surroundings. Indeed, the illumination seemed to sooth his nerves. Maybe he felt that, radiantly prominent as he was to the eye, less muscular force would be necessary for an appeal to the ear. Certainly he played far more quietly than has been his habit recently. Paderewski luciferous pleases us better than Paderewski tenebrious.

His performance of the Beethoven concerto in E flat major, opus 73, was in most respects beautiful, exquisitely so at times. Persons in the audience recalled that the Polish pianist was heard for the first time in New York in that work. Then his interpretation made no deep impression. The orchestra, Walter Damrosch conducting, left much to be desired, and Paderewski felt the need of beating time with his feet.

Last night it was different. He had orchestral support wellnigh perfect, Dr. Muck contributing more than his share in making the performance noteworthy. There were moments when the conductor had to be alert, for Paderewski is not always given to strong rhythmical accentuation, and indulges occasionally in ideas of his own not noted in the music he plays. The pianist achieved his best results through a fine command of cantilena and a mastery of dynamic gradation. Few, if any, could imitate his performance of the familiar F major Song Without Words by Mendelssohn, which he gave as an encore. His mezzo-forte and pianissimo were wonderful. What excuse there was, however, for that encore one fails to understand. If Paderewski is to have such a privilege why should other soloists appearing with the Boston orchestra be debarred from the same thing?

The concert opened with Brahms's symphony in D major, opus 73, which Muck as one of the great composer's most sympathetic interpreters, set forth with beautiful attention to expressive details. At times his tempos seemed slow, with the average conductor the pace he adopted would have been tiresome in effect. But Muck did not permit one moment of sluggishness. The performance was alive with significant shadings and came to a close of cumulative power and energy that brought a storm of applause. Dr. Muck was recalled several times and finally asked the whole orchestra to rise.

The concert ended with Schumann's overture to "Genoveva," opus 81.

YORK WORLD

DEC 6- 1907

MUSICAL STARS IN CONJUNCTION.

Paderewski and the Boston Symphony in Concert at Carnegie Hall.

By Reginald De Koven.

That the Dante of the pianoforte and the Boston Symphony Orchestra together are a rare and potent attraction was shown by the size of the audience that gathered at Carnegie Hall last night to enjoy these two great musical stars in conjunction and hear Paderewski play with orchestra for the first time this season.

Brahms's genial and melodious symphony in D minor, No. 11, which opened the programme, was rarely well played, and read by Dr. Muck in entire accord with the happy mood and classic spirit of the composer it displays. I never hear this Boston orchestra without being struck with its wonderful balance and unity of tone. The relative tonal values of the different choirs, wood, brass and strings, are always adjusted to a nicety, while the particular group to express the dominant melodic thought stands out ever clear and distinct. Read as it was, the familiar work revealed new beauties on every page.

There seemed a singular fitness in the Napoleon of the pianoforte, as I called him these many years ago, playing the "Emperor" concerto of Beethoven—No. 5, E flat major—and he played it like the king of pianists that he is. An authority and reserve force, a classic repose and feeling which did not, however, exclude the romantic, as in the exquisite adagio, and an even brilliancy and contrasting effect of tone color characterized his playing of this most satisfying and exacting of all piano concertos, and made his performance as always a remarkable one. His admirable reserve in treating the solo instrument as merely one factor in the general plan of orchestral color and effect at the proper moments was noteworthy. The verve and rhythmic dash and swing of the rondo, too, were fairly inspiring.

A storm of applause, as of right, greeted M. Paderewski at the conclusion of the number, and he was often recalled, and finally—as all rules of even Boston Symphony concerts must give way when Paderewski is concerned—gave the desired encore, a Mendelssohn "Song Without Words," if memory serve.

I would not be thought of as trying to pick holes in perfection, but it must be noted, to be truthful, that—perhaps because of the weather—the heavy brass and horns were unwontedly uncertain at the opening of the symphony, and the attack in the concerto more than once decidedly ragged. Was that also weather?

A fine performance of Schumann's Geno veva" overture, with a stunning climax, ended a most enjoyable concert.

Again on Saturday afternoon Paderewski appears, playing the Rubinstein concerto.

The Globe AND Commercial Advertiser. NEW YORK'S GREAT NEWSPAPER. 1827

Date DEC 6- 1907

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It was in Brahms's first symphony that Dr. Muck revealed to New York the fulness of his powers a year ago. Quite as remarkable was his triumph with the second symphony yesterday. Seldom can the "Emperor" concerto have been played with so admirable a union of nobility and beauty as when Mr. Paderewski played it last night. Altogether the concert was an occasion for rejoicing—one of the most notable the Boston orchestra has ever given in this town.

Daily Citizen,

Brooklyn, N. Y.

DEC 6 1907

MUSICAL CALENDAR.

[illegible] Temple, concert [illegible] Orchestra, Dr. [illegible] Paderewski, [illegible] Horace [illegible] Post.

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N. Y. AMERICAN

DEC 6- 1907

PADEREWSKI GIVES BEETHOVEN SOLO

Boston Symphony Orchestra Gives Fine Programme at Carnegie Hall.

By CHARLES HENRY MELTZER.

Returning to the accustomed order of things, from which it had made a brief digression, on the occasion of its second visit to New York this season the ever-welcome Boston Symphony Orchestra came to us yesterday evening at Carnegie Hall accompanied by a soloist. And that soloist was no less conspicuous a celebrity than Paderewski.

Even without the aid of the eminent pianist, the appearance of the admirable Boston organization would doubtless have crowded the auditorium. The time when it was difficult for it to attract an audience has long passed, and the mere announcement that the orchestra, which is now so ably and sympathetically directed by Dr. Muck, is to appear suffices to assure success.

A programme of a sober but attractive character had been arranged for the evening, opening with the Eleventh Symphony of Brahms, in D major, continuing with Beethoven's beautiful and always enjoyable "Emperor" Concerto for Pianoforte, in E flat major, and ending with Schumann's Overture to "Genoveva."

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The transition from one composer to another was natural and not, as is sometimes the case, violent. There were passages in the Brahms Symphony, especially in the delicate and graceful Adagietto, and in the final Allegro, which Beethoven might have conceived if not worked out, and Schumann was not so far removed from either Brahms or Beethoven as some others who so frequently appear with them on our concert programmes.

The orchestra, led and at times truly inspired by Dr. Muck, did justice to the symphony and co-operated faultlessly with Paderewski in the interpretation of the concerto.

Dr. Muck, thin, tall, pale and distinguished, with his intelligent reserve, his discreet eloquence and his uplifting although unobtrusive power, is a model conductor. His fingers, eyes and features work in harmony, and his baton points his every shade of meaning.

Paderewski gave a dignified and skillful reading of the concerto, putting brilliancy and fire into the Allegro and charm into the Adagio. His rendering of the closing Rondo had force and even more than his old authority.

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Puccini's charming opera, "La Boheme," was repeated last night at the Metropolitan Opera House, with Sembrich, Bonci, Stracciari, Dereyne and Journet in the cast. The audience was fairly large, but the auditorium was not crowded.

To-night Mascagni's Japanese opera, "Iris," will be revived, and Emma Eames will make her re-entry in the title role. The cast will include Caruso, Scotti and a new mezzo-soprano named Le Fornia. Those who intend to be present will do well to be in their seats early, as some of the most fascinating music in the opera occurs at the very beginning of the performance.

NEW YORK EVENING TELEGRAM

(See other side.)

...ddress ... DEC 6- 1907

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The poetic and imaginative quality of the work, as was to be expected, was clearly revealed by the pianist, ably augmented by Dr. Muck and his famous band. If the heavier chords seemed lacking in tone the limitations of the instrument were to blame, and not the soloist.

In sharp contrast to the apathy that greeted the performance of Bruckner's symphony, the first number at the last concert, was the enthusiasm awakened by Brahms' symphony No. 2, which opened the concert last night. The work is one of delicate fancy, with strains of serene, and appealing beauty. The playful notes here and there in the work seemed at times to be reflected in Dr. Muck's countenance during the performance.

Schumann's spirited overture to the opera "Genoveva" was the third and concluding number of a more than agreeable programme.

...ress ... Brooklyn, N. Y.

DEC 5 1907

SYMPHONY PROGRAMME

Gives Second Lecture Recital of Institute Series.

H. R. ROSE PRAISES EMERSON.

Swami Abhedananda Expounds "Doctrine of Karma" From an East Indian's Viewpoint.

Interpretative study of the programme to be presented by the Boston Symphony Orchestra at the Baptist Temple to-morrow evening attracted an audience of music lovers to Association Hall yesterday afternoon. It was the second lecture recital of the series, which is under direction of the Brooklyn Institute and the Brooklyn Philharmonic Society. The lecturer, William J. Henderson, was assisted by Miss Edith Milligan, of Manhattan, at the piano. The programme includes the Beethoven Symphony in F major, called the "Pastoral"; the Rubinstein Concerto in D minor, No. 4, for pianoforte and orchestra, in which Paderewski will be the soloist, and Chabrier's "Espana" Rhapsody for orchestra. The last was dismissed as needing little interpretation, for it is easy to follow and picturesque in form.

Beethoven's symphonies were said to have some striking peculiarities. The "Eroica," Beethoven's favorite, is a study of human character representing a type. The fifth, which is totally different, represents something known to the experience of all, the four opening notes signifying "Thus Fate knocks at the door." Beethoven's love of nature is shown in the sixth symphony. He was an accurate observer of out-of-door things. He walked about, composing the while, and "howling out the melody," as he could not sing it. But his note books show how carefully he elaborated his ideas. He was the first one to put "programme music" into symphonic form.

Here Mr. Henderson told of the growth of programme music and, mentioning Strauss' "Sinfonia Domestica," said he thought this latest work does not seem to be much of an advance over the earliest of such writings. Taine puts Beethoven among the "supreme men" of the world.

"Beethoven never made any mistakes," the lecturer declared. "It is extraordinary what that man did with simple medium. He did not write for heavy orchestra, nor had he complicated schemes of harmony. He did just what ought to be done. He had a clear conception of just what could and what could not be done in programme music."

As an example of this, Mr. Henderson said, "You can say 'I am sad,' in music, but you cannot say, 'I am sad because I had to pay a large bill to-day.'" The sixth symphony is more an expression of feeling than of tone painting. In the playing of the orchestra it will seem to be in three movements, because only the first two are given with pause following. It was urged that special attention be paid to Dr. Muck's reading of the thunder storm in the third movement.

The concerto was mainly presented through piano illustration.

N. Y. EV'G WORLD

DEC 6- 1907

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Polish Pianist, Dr. Karl Muck, the Conductor, and the Band All Win Distinction.

PADEREWSKI combined his talents with those of the Boston Symphony Orchestra at Carnegie Hall last night, and the blending was a delight to an overflowing house. There was a trinity of stars; for Dr. Karl Muck, the conductor, and the orchestra fairly shared the honors with the Polish pianist. It was a musical evening not soon to be forgotten by any one who was present. Only in superlatives can one write of it.

Was there ever better playing than that of Brahms's second symphony in D minor? A momentary faulty intonation in the brass was the only blur upon an otherwise perfect performance. If there is another orchestra that excels this one in tone, precision, balance, modulation and convincing expression, those who have the privilege of listening to it are fortunate indeed. The composition itself, if it utters no profoundly inspiring word, is void of ambiguities. Its message is simple, melodious, pic[illegible]

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Schumann's "Genoveva" overture completed the programme.

SYLVESTER RAWLING.

The Globe AND Commercial Advertiser. NEW YORK'S GREAT NEWSPAPER. 1827

Date DEC 5-

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(Copyright by J. E. Purdy, Boston.)

I. J. PADEREWSKI,

Soloist with the Boston Symphony Orchestra at Carnegie Hall to-night and Saturday afternoon.

NEW YORK HERALD

(See other side.)

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MR. PADEREWSKI AND BOSTON ORCHESTRA

With Mr. Paderewski as soloist it was a foregone conclusion that Carnegie Hall would be crowded for the second of the Boston Symphony Orchestra's concerts, which took place there last night.

The Polish pianist, although he looked tired and worn, nevertheless proved to be at his best, which means that he played the Beethoven Emperor concerto in admirable fashion, making of the adagio a marvel of tender melody, and of the final allegro an equally fine piece of bravura playing.

It was, however, after the concerto and in answer to insistent applause that the great treat of the evening came in the shape of a Mendelssohn "Song Without Words," in which the pianist furnished one of the almost flawless performances that do not occur half a dozen times in a season.

A spirited and delicate performance of Brahms' fine second symphony allowed Dr. Muck and his men to show once more to what technical perfection they have attained.

No one would have complained had the allegro exhibited more freedom and robust tone, especially in the brass, but the grace of the scherzo movement was wholly admirable.

Schumann's overture to "Genoveva" brought the evening to a close.

YORK WORLD

DEC 6- 1907

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The Globe AND Commercial Advertiser. ESTD 1797 NEW YORK'S OLDEST NEWSPAPER.

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Daily Citizen,

Brooklyn, N. Y.

DEC 6 1907

INSTITUTE CALENDAR.

To-night, 8:15, Baptist Temple, concert by the Boston Symphony Orchestra, Dr. Karl Muck, conductor; Paderewski, piano. Art Gallery, lecture, "Horace ..." by President Simeon D. Fess, ... D., of Antioch College.

Paper Cutting Bureau in the World

N. Y. AMERICAN

DEC 6- 1907

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N. Y. EV...

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SYLVESTER RAWLING.

The Globe AND Commercial Advertiser. ESTD 1797 NEW YORK'S OLDEST NEWSPAPER.

Date DEC 5-

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(Copyright by J. E. Purdy, Boston.)

I. J. PADEREWSKI,

Soloist with the Boston Symphony Orchestra at Carnegie Hall to-night and Saturday afternoon.

NEW YORK HERALD

(See other side.)

ddress

ate DEC 5 1907

MR. PADEREWSKI AND BOSTON ORCHESTRA

With Mr. Paderewski as soloist it was a foregone conclusion that Carnegie Hall would be crowded for the second of the Boston Symphony Orchestra's concerts, which took place there last night.

The Polish pianist, although he looked tired and worn, nevertheless proved to be at his best, which means that he played the Beethoven Emperor concerto in admirable fashion, making of the adagio a marvel of tender melody, and of the final allegro an equally fine piece of bravura playing.

It was, however, after the concerto and in answer to insistent applause that the great treat of the evening came in the shape of a Mendelssohn "Song Without Words," in which the pianist furnished one of the almost flawless performances that do not occur half a dozen times in a season.

A spirited and delicate performance of Brahms' fine second symphony allowed Dr. Muck and his men to show once more to what technical perfection they have attained.

No one would have complained had the allegro exhibited more freedom and robust tone, especially in the brass, but the grace of the scherzo movement was wholly admirable.

Schumann's overture to "Genoveva" brought the evening to a close.

Newspaper Cutting Bureau, 19, Nassau Street, New York.
HARPER'S WEEKLY.
NEW YORK CITY.
DEC 7 1907

STAR,
WASHINGTON, D. C.
DEC 4- 1907

Music and the Opera

AN ORCHESTRAL MASTERWORK

By LAWRENCE GILMAN

BOSTON, *November 24, 1907.*

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The remarkable art of Mr. Loeffler has been the subject of frequent comment in this place during the last few years. It was observed here not many months ago that this composer (who, though he was born in Alsace, has been identified with music in this country for almost a quarter of a century) is in the unusual case of a creative musician of adventurous style who enjoys, in a measure, the recognition of his contemporaries. It is not needful to attempt to indicate again in detail the peculiar qualities of Mr. Loeffler's art—its genuine unconcern with accepted and familiar modes of musical utterance, its novelty of harmonic, melodic, rhythmic, and orchestral invention, its far-sweeping and fantastic imagination, its rare and subtle emotional background: it is enough to say that his is not the order of music which one thinks of as in the least likely to win any general acceptance; and, of course, it has done no such thing; but it is sufficiently noteworthy that it should have commanded the attention that it has—that it should have won for its composer a kind of appreciation which is as greatly to be desired as it is enduring and cumulative. Mr. Loeffler has never shown the slightest disposition to placate the gods of the mob. He is utterly indifferent—and his indifference, be it marked, has no sign of contempt—to those means of musical beguilement which are sure of approval and acclaim. It is his way to think and feel subtly and reconditely, as it is the way of most of us to think and feel obviously and expectedly. He has always been aroused by moods, by poetic subjects, of a kind which lie over the border of the familiar world. Maeterlinck and Verlaine, Baudelaire, Rollinat, and Kahn were, in the earlier days, his familiars: they made an irresistible appeal to his sense of the fantastic, the mordantly ironic. He loved and was moved by the misty and wraith-haunted landscapes of Verlaine, the tragic and passionate fantasies of Baudelaire, the perturbing and sinister and pathetic imaginings of Maeterlinck and Rollinat, the iridescent visions of Gustave Kahn; and, brooding upon these, he gave forth their poetic and emotional essence in music of exquisite potency, of strange and unexampled beauty. Later he fell captive to Poe—the gentler Poe of "To Helen" and "A Dream Within a Dream"—and to the mystical ardors of Rossetti: the Rossetti of the sonnets. Once he put away moods of foreboding and terror, the menacing and grief-haunted presences which so persistently obsessed his imagination, and translated into radiant orchestral tone the ecstatic aubade which Verlaine, in *La Bonne Chanson*, addressed to his young bride. And now again, in his newest work, he has exhibited himself under the thrall of a similarly free and joyous impulse.

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Songs have might, even, to draw down the moon from heaven; with songs Circe transformed the crew of Ulysses; by singing, the cold snake is burst asunder in the meadows.

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Broad and dignified in plan, profuse in ideas, novel and splendid in color, masterly in its craftsmanship, this work must be ranked deliberately, I am convinced, not only as the most important and noblest of Mr. Loffler's deliverances, but as the most original, imaginative, and significant piece of orchestral writing that has come out of America.

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84

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Madeleine Walther, soprano, will [illegible] a hearing with Jean Gerardy, the Belgian 'cellist, in Mendelssohn Hall this evening, against the Boston Orchestra and Paderewski further uptown. Andrew [illegible] assists in Grieg's A minor sonata for 'cello and piano. Mr. Barrère plays the flute to arias from "L'Allegro ed il Pensieroso" of Handel.

The other selections are "Variations Symphoniques," Boellmann; "Lakmé" and Delibes; "Myrto," Delibes; "Wiegenlied," D'Albert; "Ständchen," Brahms; 'cello pieces by Schumann, Popper and Herbert, and "Chant Hindou," with 'cello obligato, Bemberg.

Manager R. E. Johnston hopes that some kind critics will be found who will be able to be in two places at once.

Newspaper Cutting Bureau (Inc.) World
HUNTER'S WEEKLY
88 NEW YORK CITY
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Address
Date DEC 5- 1907

Madeleine Walther, soprano, will ask a hearing with Jean Gerardy, the Belgian 'cellist, in Mendelssohn Hall this evening, against the Boston Orchestra and Paderewski further uptown. Andre Benoist assists in Grieg's A minor sonata for 'cello and piano. Mr. Barrère plays the flute to arias from "L'Allegro ed il Pensieroso" of Handel.

The other selections are "Variations Symphoniques," Boellmann; "Lakmé" aria, Delibes; "Myrto," Delibes; "Wiegenlied," D'Albert; "Ständchen," Brahms; 'cello pieces by Schumann, Popper and Herbert, and "Chant Hindou," with 'cello obligato, Bemberg.

Manager R. E. Johnston hopes that some kind critics will be found who will be able to be in two places at once.

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BOSTON EVENING TRANSCRIPT.
SATURDAY, DECEMBER 7, 1907

MUSICAL NEWS

The Concerts of Next Week—A New Quintet by Faure for "the Kneisels" and Kreisler and de Pachmann in Recitals

No new music stands on Dr. Muck's programme for the eighth pair of Symphony Concerts in Symphony Hall on Friday afternoon and Saturday next, and there is no "assisting artist." With his usual catholicity toward music by American composers, the conductor will revive MacDowell's suite, opus 42—the suite of the haunted forest and the shepherdess's song—which has not been heard here in some years. The romantic aspects of the woodlands and the seasons touched MacDowell's imagination keenly, and he has written little music more characteristic of his own individuality than this suite. The symphony for the two concerts is Goetz's in F major, the symphony upon which the promise and the achievement of the young composer chiefly rested before untimely death cut him off. For beginning stands Bizet's overture, "Patrie," one of the few pieces for the concert room, and touched with the moods that the defeats of the French by the Prussians and the strength of France under these blows awoke in him. All three numbers of the programme have been unfamiliar of recent years to the public of the Symphony Concerts.

Mr. Campanari, the distinguished baritone of the Metropolitan Opera House and of many concert rooms; Miss Ada Sassoli, the young harpist, who has been heard with Mme. Melba; and Miss Elizabeth Dodge, a new soprano of Parisian training and reputation, will give the second in the new series of popular concerts at moderate prices on Sunday afternoon at 3.30, in Symphony Hall. The rich and songful quality of Mr. Campanari's voice, the warmth of his style and the Latin intensity of his singing have long commended him to our public, and now it is nearly two years since it has had opportunity to hear him. Miss Sassoli is an accomplished young harpist, and the harp as a solo instrument is rarely heard in our concerts. Miss Dodge is a newcomer, but report describes her as a singer of large voice and dramatic style. Their programme is:

1. Prologue from "Pagliacci".....Leoncavallo
   Campanari.
2. Aria (Mad Scene) from Hamlet.....
   Ambroise Thomas
   Miss Elizabeth Dodge.
3. a—Gavotte.....Bach
   b—Am Springbrunnen.....Zabel
   Mlle. Sassoli.
4. Songs: a—Mondacht.....Schumann
   b—Im Kahn.....Grieg
   c—Springtide.....Weil
   Miss Elizabeth Dodge.
5. Tarantella.....
   Campanari.
6. Valse de Concert.....Hasselman
   Mlle. Sassoli.
7. Duet: Crucifixus.....Fauré
   Miss Dodge and Sig. Campanari.

Mr. Kreisler, the violinist, who has already won and kept a numerous and eager public in Boston, will give a third recital here on Wednesday afternoon, at three o'clock, in Jordan Hall. This time the profits of the concert go to the treasury of Lincoln House, the settlement now established and doing excellent work in the South End. It is in need of ampler funds, and it has generously chosen to give the pleasure of Mr. Kreisler's playing to those who are giving to it. For this recital, moreover, the violinist has made the first programme that he has given here in which modern music predominates. A single old classic, Bach's sonata in E major, begins the concert. Then follow a succession of short and often brilliant virtuoso pieces by modern composers, and sometimes by violinists themselves. Among them is Lanner's arrangement of two old Viennese dances that so pleased Mr. Kreisler's hearers at one of his preceding recitals here. In detail the list is:

Sonata in E major.....Bach
Air.....Goldmark
Song without Words.....Tschaikovski
Dance of Elves.....Popper
Romance.....Vieuxtemps
Zigeunerweisen.....Sarasate
Two Old Viennese Waltzes.....Lanner
Berceuse.....Townsend
Czardas.....Hubay

BOSTON SUNDAY POST,
DECEMBER 8, 1907

SUNDAY CONCERTS

The second of the "popular" Sunday afternoon concerts, which are to be continued through the winter, takes place this afternoon at 3:30 in Symphony Hall. These concerts will be an exceedingly welcome feature of the musical season, for the management designs that the greatest artists travelling in the country shall appear at them, and there will be an endeavor to give programmes of the utmost interest and variety. The musically inclined are thus afforded an opportunity of hearing the best music interpreted by those most celebrated in their art, and at prices within the reach of all. Such an institution, as has been previously proven and was again demonstrated by a decided response to the announcement of Mr. Bispham's recital last Sunday, will find an extensive patronage in this city, will tend to materially broaden the musical horizon and bring us into closer touch with the great artists of the day.

The prominent feature of the concert this afternoon will be the appearance of Mr. Giuseppe Campanari baritone, of the Metropolitan grand opera company of New York. Mr. Campanari hardly requires introduction to an American audience. He enjoys the distinction of having graduated from the Boston Symphony Orchestra to the operatic stage, for, as many patrons of the Symphony concerts will remember, he was formerly a 'cellist, and his original intention in crossing the seas was to join our instrumentalists in that capacity. Among the great singers now before the public few have a larger following.

Miss Elizabeth Dodge, coloratura soprano, has lately returned from Paris, where she has been for several years a pupil of Jean de Reszke. Excellent reports precede Miss Dodge from Paris and London.

Miss Ada Sassoli, harpist, has long since made a place for herself in the esteem of our musical public, and her numbers will without doubt be a pleasurable feature of the programme, which is printed elsewhere.

On Wednesday afternoon, in Jordan Hall at 3, Mr. Fritz Kreisler, violinist, will give a concert in aid of the Lincoln House.

CONCERTS OF THE WEEK

Second popular concert in Symphony Hall this afternoon at 3:30. Miss Elizabeth Dodge, soprano; Miss Ada Sassoli, harpist, and Mr. Guiseppe Campanari, baritone, will give the following programme:

Prologue from "Pagliacci".....Leoncavallo
Mr. Campanari.
Aria, Mad Scene from "Hamlet".....A. Thomas
Miss Dodge.
Gavotte.....Bach
Am Springbrunnen.....Zabel
Mlle. Sassoli.
Songs—
Mondnacht.....Schumann
Im Kahne.....Grieg
Springtide.....Weil
Miss Dodge.
Tarantella.....
Mr. Campanari.
Valse de Concert.....Hasselman
Mlle. Sassoli.
Duet, Crucifixus.....Faure
Miss Dodge and Mr. Campanari.

Friday afternoon at 2:30 and Saturday evening at 8 in Symphony Hall the Symphony Orchestra will give a very interesting programme of works that have been played here, but are not over-familiar to Symphony audiences, as follows: Overture, "Patrie," Bizet; suite in A minor, MacDowell; symphony in F, Goetz. Bizet's overture has had one performance at these concerts, in 1896. The MacDowell suite, one of the happiest orchestral achievements of its creator, has appeared twice on the programmes, in the seasons of 1891-'92 and 1895-'96. The Goetz symphony is a masterpiece of its kind.

OTHER DATES AHEAD

The following is the programme which Fritz Kreisler, violinist, will play at the third Sunday afternoon concert in Symphony Hall, Dec. 15. Mr. Haddon Squire will accompany:

"Trille du Diable" (Devil's Trill).....Tartini
Concerto No. 2, F-sharp minor: Allegro,
Andante, Finale.....Vieuxtemps
Romance, A major.....Schumann
Larghetto, B-flat major.....Weber
Rondo, G-major.....Mozart
Siegfried Paraphrase.....Wilhelmj
Bohemian Fantasie.....Smetana
Non piu Mesta.....Paganini

BOSTON EVENING RECORD.
SATURDAY, DECEMBER 7, 1907

SECOND POPULAR CONCERT.

The second of the popular Sunday concerts in Symphony Hall will be given at 3.30 p. m. tomorrow. The chief attraction is Mr. Giuseppe Campanari, the popular baritone of the Conried Grand Opera Company of New York.

The element of novelty will be found in Miss Elizabeth Dodge, the coloratura soprano, lately returned from Paris, where for several years she has been a pupil of Jean de Reszke.

The other artists on the programme will be Miss Ada Sassoli, who needs no introduction to Boston audiences.

BOSTON EVENING TRANSCRIPT,
MONDAY, DECEMBER 9, 1907

Mr. Kreisler's programme for his recital at "popular prices," in Symphony Hall, next Sunday afternoon, consists wholly of pieces that he has not played hitherto at his concerts in Boston this season, and two of them promise especial interest—Tartini's "Devil's Trill" and Vieuxtemps's concerto in F-sharp minor. In "The Devil's Trill," for example, Mr. Kreisler's public in London has found him closer to Joachim than in any other piece; while with Vieuxtemps's concerto he will have music that speaks less by itself than by the qualities of style that a violinist brings to it. Every virtuoso who plays Vieuxtemps's concertos nowadays must glorify them if they are to "sound" at all, and it will be interesting to see what transfiguring process Mr. Kreisler will choose. In detail the programme is:

"The Devil's Trill".....Tartini
Concerto in F-sharp minor.....Vieuxtemps
Romance in A major.....Schumann
Larghetto in B-flat major.....Weber
Rondo in G major.....Mozart
Siegfried Paraphrase.....Wilhelmj
Bohemian Fantasie.....Smetana
Non piu Mesta.....Paganini

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BOSTON SUNDAY HERALD—BOSTON
DECEMBER 8, 1907.

Sunday Concert at Symphony Hall.

The second of the popular Sunday concerts in Symphony hall will be given at 3:30 this afternoon. It is the purpose of the management to bring to Boston for these concerts, of which there will be a considerable number during the season, singers and instrumental musicians of high rank who are seldom heard at popular prices. The lack of such concerts as these are designed to be cuts off the Boston musical public from hearing many of the most interesting artists now before the public, because concerts with a general and varied program are seldom given. The quick response given to the announcement of Mr Bispham's concert last Sunday proves that there is a field for such concerts here, especially when the price of tickets, as in the case of these concerts, is kept practically within reach of all.

The chief attraction for the concert today is Mr Giuseppe Campanari, the popular baritone of the Conried grand opera company of New York. Mr Campanari has the distinction of having graduated from the Boston Symphony orchestra to the opera stage, for as many patrons of the orchestra will remember, he was a cellist, having been brought from Italy for that purpose.

The element of novelty will be found in Miss Elizabeth Dodge, the coloratura soprano, lately returned from Paris, where she has been a pupil of Jean de Reszke. The other artist on the program will be Miss Ada Sassoli, who is a harpist of highest ability. The program is as follows:

Prologue from "Pagliacci".....Leoncavallo
Campanari.
Aria, the Mad Scene from "Hamlet,"
Ambroise Thomas
Miss Elizabeth Dodge.
Gavotte.....Bach
Am Springbrunnen.....Zabel
Mlle Sassoli.
Mondnacht.....Schumann
Im Kahn.....Grieg
Springtide.....Weil
Miss Elizabeth Dodge.
Tarantelle.....
Campanari.
Valse de Concert.....Hasselman
Mlle Sassoli.
Duet, Crucifixus.....Faure
Miss Dodge and Sig Campanari.

Boston Symphony Orchestra.

This week's Symphony program makes no provision for a soloist. Three works will be presented, all of which have been played here, and yet none of which are very familiar to Symphony audiences. Bizet's overture, "Patrie," has appeared once on a Symphony program, in 1896. MacDowell's suite No. 1 in A minor has been on two programs, but Hermann Goetz' symphony in F major has appeared five times, having been a favorite with Mr Gericke. Last year Dr Muck played MacDowell's "Indian" suite.

BOSTON SUNDAY GLOBE—DECEMBER 8, 1907.

CONCERTS OF THE WEEK.

SUNDAY—Symphony Hall, 3:30 P. M. Concert by Mr. Giuseppe Campanari, baritone; Miss Elizabeth Dodge, soprano; Miss Ada Sassoli, harpist. Mr. Campanari will sing the prologue from "Pagliacci." Rossini's "Tarantella" and, with Miss Dodge, Faure's "Crucifixus." Miss Dodge will sing the mad scene from "Hamlet," Schumann's "Mondnacht," Grieg's "Im Kahn" and Weil's "Springtide." Miss Sassoli will play a gavotte by Bach, Zabel's "Am Springbrunnen" and Hasselman's concert waltz.

The third popular Sunday afternoon concert in Symphony Hall will be given next Sunday afternoon, the 15th, at 3:30. It will bring to Boston at popular prices Fritz Kreisler, the violinist. Tickets will go on sale tomorrow (Monday) morning.

Mr. Kreisler will play Tartini's "Devil's Trill," Vieuxtemp's Concerto No. 2, and pieces by Schumann, Weber, Mozart, Wilhelmj, Smetana and Paganini.

BOSTON HERALD—MONDAY
DECEMBER 9, 1907.

CAMPANARI SINGS FOR AID SOCIETY

Miss Elizabeth Dodge Scores Success in Her First Boston Appearance.

The second concert in the series given for the Roxbury Aid Society took place yesterday afternoon in Symphony Hall. Giuseppe Campanari, baritone, Miss Elizabeth Dodge, soprano, and Miss Ada Sassoli, harpist, were the soloists. Mr. Campanari sang the prologue to "Pajliacci," Rossini's "Tarantella," and, with Miss Dodge, Faure's "Crucifixus." Miss Dodge sang the mad scene from Thomas' "Hamlet," Schumann's "Mondnacht," Grieg's "Im Kahne," and Weil's "Springtide." Miss Sassoli played Bach's Gavotte, Zabel's "Am Springbrunnen," and Hasselman's Concert Waltz.

The published programme, however, was only a section of the entire concert, as every number, except the final duet, was encored, and Mr. Campanari gave such delight by a performance of the "Toreador" song from "Carmen" that he had to repeat a stanza of it. This extremely popular singer is heard here so seldom nowadays that it was gratifying to hear him in even so small a programme, and it was a pleasure to many to have those pieces with which he has long been identified, even though the operatic numbers, especially the Prologue, suffer by lack of orchestral accompaniment.

The first appearance here of Miss Dodge aroused considerable interest, which was justified by her performance. Her voice is very high and of brilliant and incisive rather than emotional quality. It would not be fair, however, to say that the singer is without emotion, for she made the "mad scene" interesting by other means than by purely technical display, thereby doing somewhat toward justifying the title. She sang the shorter pieces with delightful grace, and included Schubert's "Sylvia" as one of her encore pieces.

Miss Sassoli's artistry is familiar here. Her performance causes the hearer to regret the exceedingly limited amount of good music for the harp, but her programme was wisely chosen, and the arrangement of Bach's Gavotte proved the most delightful feature.

The soloists next Sunday's concert

BOSTON POST, MONDAY

SECOND SUNDAY AFTERNOON CONCERT

BY OLIN DOWNES

The soloists of the second of the popular Sunday afternoon concerts were Mr. Giuseppe Campanari, baritone; Miss Elizabeth Dodge, soprano, and Miss Ada Sassoli, harpist. They gave the following programme: "Pagliacci" Prologue, Leoncavallo; mad scene from "Hamlet," Ambroise Thomas; Gavotte, Bach, and "Am Springbrunnen," Zabel; songs, "Mondnacht," Schumann; "Im Kahne," Grieg; "Springtide," Neil; "Tarantella," Rossini; "Valse de Concert," Hasselman; duet, "Crucifixus," Faure.

Mr. Campanari was fortunate in his selection of the "Pagliacci" Prologue, for he has a fiery soul, and his methods are better adapted to the expression of such things than of passages of a purely lyric nature. He was encored.

Miss Dodge did what was in her power to invest the Thomas chestnut with real dramaticism. Possibly she was not entirely wise in her selection of a different display piece, a piece of much gilt and many flourishes, a piece that should be performed by a double-barrelled automatic flute. Possibly, too, the manner in which the singer surmounted some of the whizzing roulades might have suggested the antics of a very nimble landcrab ascending a particularly difficult cocoanut tree. But let that pass; if it were so the music was largely to blame. Miss Dodge interpreted with authority and not without individuality. Her lower notes, in sustained passages, were full and warm. She was encored.

Mlle. Sassoli received the warmest applause, praise amply deserved, for there are few more finished virtuosos upon the harp before the public today. She was encored.

Mr. Campanari's performance of the "Tarantella" was sufficiently animated to give the most cool-blooded auditor "the jumps." He was encored, she was encored, they were encored. A performance of the "Toreador Song" seemed, in the estimation of those present, to be one of the main features of the entertainment.

Mr. Fritz Kreisler, violinist, will be soloist at the concert of next Sunday.

BOSTON DAILY ADVERTISER.
DECEMBER 9, 1907

CAMPANARI AT SYMPHONY HALL.

The second in the series of Sunday afternoon concerts at Symphony Hall took place yesterday. The concert was given by Signor Giuseppe Campanari, Baritone of the Metropolitan Opera House, New York, assisted by Miss Elizabeth Dodge, Soprano, and Miss Ada Sassoli, Harp, with Mr. Byron E. Hughes as Accompanist.

The programme, which offered no special features of interest, evidently pleased a fair-sized audience, for nearly every number received an encore. Signor Campanari sang the familiar Prologue from "Pagliacci," and the Tarantella by Rossini in his usual pleasing and satisfying manner, while Miss Dodge contributed the mad scene from Thomas' "Hamlet" and songs by Schumann, Grieg and Weil, which she sang with good understanding. Miss Sassoli deserves great praise for her most artistic harp playing. She succeeds in producing a variety of tone color from her instrument which is remarkable and which enables her to hold the interest of her listeners to a marked degree, considering the nature of her instrument, which is apt to become tiresome unless in the hands of a skilful player, which Miss Sassoli undoubtedly is.

Mr. Fritz Kreisler is announced for next Sunday.

F. S. M.

BOSTON GLOBE—MONDAY
DECEMBER 9, 1907.

STARS AT SYMPHONY HALL.

Second in Series of Sunday Concerts Pleased Large Audience.

The second of the series of Sunday afternoon concerts to be given each week in Symphony hall brought a large audience together yesterday afternoon who listened with evident pleasure to an exceptionally fine program.

The enthusiasm expressed not only manifested the enjoyment derived from such a concert, but might well be accepted as an assurance that a deep interest was also taken in the establishing of permanent Sunday afternoon concerts of the kind.

Sig Guiseppe Campanari, baritone, was the principal attraction, assisted by Miss Elizabeth Dodge soprano and Miss Ada Sassoli harpist, and a better program could hardly have been arranged for the artists.

Campanari was in excellent voice and his solos were given in a manner that afforded those present extreme pleasure, the applause that greeted him attesting the enjoyment of all. Miss Dodge sang her numbers with excellent breadth and expression and was given an ovation. The playing of Miss Sassoli on the harp was received with much enthusiasm. The program follows:

Prologue from "Pagliacci".....Leoncavallo
Sig Campanari.
Aria (mad scene) from "Hamlet".....
Ambroise Thomas
Miss Elizabeth Dodge.
Gavotte.....Bach
Am Springbrunnen.....Zabel
Mlle Sassoli.
Mondnacht.....Schumann
Im Kahne.....Grieg
Springtide.....Weil
Miss Elizabeth Dodge.
Tarantella.....Rossini
Sig Campanari.
Valse de Concert.....Hasselman
Mlle Sassoli.
Duet, Crucifixus.....Faure
Miss Dodge and Sig Campanari.

TIGHT BINDING

BOSTON JOURNAL
NDAY, DECEMBER 9, 1907

SUNDAY CONCERT A MARKED SUCCESS

Campanari and Miss Dodge, the Vocalists, With Miss Sassoli as Harpist at Symphony Hall.

At the second Sunday afternoon concert in Symphony Hall yesterday the entertainers were Giuseppe Campanari, the popular barytone, Miss Elizabeth Dodge, a soprano who has studied with Jean de Reszke, and Miss Ada Sassoli, the charming harpist. Mr. Campanari sang the Prologue from "I Pagliacci," Rossini's "Tarantella," and as an encore, the "Toreador" song from "Carmen." Miss Dodge gave the aria of the mad scene from Thomas' "Hamlet," Schumann's "Mondnacht," Grieg's "Im Kahne" and Weil's "Springtide;" also another beautiful German song for an encore. Miss Sassoli played Bach's Gavotte, the "Am Springbrunnen" of Zabel, and the Valse de Concert of Hasselman.

All three artists gave rare enjoyment, though, of course, Mr. Campanari, a former Bostonian, carried off the chief honors. The concert closed with Faure's famous duet, "Crucifixus," sung by Miss Dodge and Mr. Campanari. All in all, it was a delightful concert.

Next Sunday the concert giver will be Fritz Kreisler, the violinist, whose success here has been so remarkable that it would seem as if Boston is never to let him go.

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Paderewski as Missionary.

When Paderewski landed on American soil a few weeks ago he remarked with reference to one of the most important pieces he intended to play—Liszt's great sonata'—that he would do some missionary work for it. He is also doing missionary work for a composer who, strange to say, needs it much more than Liszt, viz., Mendelssohn. In his volume of Paderewski, just published by the John Lane Co., Mr. E. A. Baughan, the eminent London critic, remarks: "He has done a great deal to rehabilitate Mendelssohn. He made serious musicians ashamed of their estimate of the Variations Sérieuses and he reset the exquisite gems of melody enshrined in the 'Songs Without Words,' made so dim by the clumsy handling of generations of schoolgirls."

Of this process of rehabilitating Mendelssohn there was a splendid illustration at last night's concert of the Boston Symphony Orchestra. That organization has a rule forbidding "encores," and a wise rule it is. Nevertheless, it would be foolish to enforce it always. To enforce it last night would have been criminal, for Paderewski was the soloist. He played Beethoven's fifth concerto; and he played it with such rare delicacy of shading, beauty of tone, and charm of phrasing that the audience imperatively insisted on an extra. After all, these concerts are given for the pleasure of the public; and if the public unanimously desires a thing it must be granted. So Paderewski played again. His piece was one of Mendelssohn's songs without words—the one in F major which bears the name "Tristesse de l'âme" in the French editions of the good old times when shrewd publishers attached titles to pieces to which composers had given merely opus numbers. The manner in which the Polish pianist sang this exquisite melody on his instrument was indescribably beautiful; it brought tears to many eyes. It was a revelation; it will cause hundreds of amateur pianists to get out their Mendelssohn again, to bathe their souls in his melody. Melody is what we need to-day more than anything, as an antidote to the cacophony of R. Strauss, Debussy, & Co.; and in calling attention to such old mines of the purest melody, Paderewski is doing missionary work of inestimable value. There is only one drawback—no one in the world can make so much of those simple melodies as he can. The magic of his art cannot be explained; but there is a word for it—genius.

The Boston Orchestra and Dr. Muck were at their best last night. The programme included the second Brahms symphony and Schumann's "Genoveva Overture." In these, as well as in the Beethoven concerto, there was admirable balance, refinement, and beauty of tone. The Brahms symphony fairly glowed with color; it is the one of his four symphonies which even those who are not Brahmsites have always acclaimed with enthusiasm—especially the first two movements, in which there is a wealth and spontaneity of invention not found elsewhere in the same composer's works, excepting some of his chamber music.

It was a notable concert. This evening Paderewski is to play the superb D minor concerto of Rubinstein at the Baptist Temple in Brooklyn; and to-morrow afternoon he will play the same in Carnegie Hall on this side of the bridge. The third Paderewski recital will be given at Carnegie Hall on Saturday afternoon, December 14; the great pianist will spend the holidays in Boston, and after the first of the year starts West, and will not get into the East again until the middle of April. It is possible that he may give a recital in New York just before he sails, but that has not yet been decided.

Zeitung - Newark. 10 Dec.

Newark. A.M. Star Dec. 10.

Newarl, N. J., Dienstag, den 10

Ein seltener Genuß.

Das Boston Symphonie Orchester debutirt hier im Krueger Aditorium.

Ein französischer und ein deutscher Componist mustergültig interpretirt. Mme. Samaroff bewährt sich vortreffliche Pianistin.

Den Musikfreunden Newark's wurde gestern Abend ein kurzer Aufenthalt im Paradies gewährt. Ob ihnen je wieder die Gelegenheit geboten wird, hier wieder in einem solchen Kunstgenuß zu schwelgen? Wahrlich um einen solchen musikalischen Körper sind die Bostoner zu beneiden und mit ihnen unsere Nachbarn, die New Yorker, wo ja das Symphonie-Orchester jede Saison einen Cyclus von Concerten giebt. Die reine ungetrübte Schönheit des Klanges, der Töne Zaubermacht, sie werden von diesem Körper offenbart. Es war das erste Concert des Boston Symphonie-Orchesters im Staate New Jersey, des besten Orchesters der neuen und wohl auch der alten Welt. Der derzeitige Leiter ist Dr. Carl Muck, der erste Kapellmeister der Königl. Oper in Berlin, welcher mit Ablauf dieser Saison wieder dorthin zurückkehrt. Daß Dr. Muck einer der intelligentesten Orchester-Leiter der Jetztzeit ist, bethätigte er durch die Interpretation der beiden Werke, welche er zur Wiedergabe gewählt hatte. Es waren dies „Wallenstein-Trilogie", von Vincent d'Indy, sowie die „Genoveva" Ouverture, von Robert Schumann.

Das Werk des französischen Componisten ist Programm-Musik, und da der Componist selbst sagt, daß dem Tonwerk Schiller's Wallenstein-Trilogie zu Grunde liegt, so muß zum Verständniß dieser Tonmalerei eine Kenntniß von Schiller's „Wallenstein's Lager", „Die Piccolomini", hier „Max und Thekla" genannt, sowie „Wallenstein's Tod" vorausgesetzt werden In der Voraussetzung, daß wohl nur ein geringer Prozentsak der Concertbesucher überhaupt, nicht nur in Newark allein, die Bekanntschaft mit den genannten drei Dramen gemacht hat, war dem Programm eine kurze Inhalts-Angabe derselben beigegeben Ueber den zweifelhaften Werth eines solchen „Wegweisers" ist schon viel geschrieben worden, es soll daher an dieser Stelle nur erwähnt werden, daß Denen, welche dem Tonwerk mit Hülfe des Programms zu folgen versuchten. viel an dem vollen Kunstgenuß verloren ging Wer Gelegenheit hatte, sich vorher über die Haupt-Vorgänge in drei Dramen zu orientiren, dem mag die Tonmalerei des französischen Componisten verständlich gewesen sein, den Anderen aber kaum. Vincent d'Indy kann die Liszt'sche Schule nicht verleugnen, er liebt grelle Farben und trägt dick auf, seine Gemälde tragen ein starkes Impasto. Zugegeben werden muß jedoch, daß seine Instrumentirung wirksam und characteristisch ist, und er es wohl verstanden hat, der poetischen Anregung, welche ihm Schiller's Dramen gegeben, Ausdruck zu geben Wie originell läßt er z. B. den Kapuziner durch das Fagott seine Predigt halten, wie markant geben die Posaunen das Wallenstein-Leitmotiv — man sieht Herr d'Indy hat auch von Richard Wagner gelernt —, wie characteristisch weiß er das Leben und Treiben der aus aller Herren Länder stammenden Söldner im Lager wiederzugeben. — Der zweite Theil, „Die Piccolomini", schildert die Liebesscene zwischen Max Piccolomini und Thekla. Die Liebenden treffen sich mit dem Bewußtsein, daß sie sich nie angehören werden; über dem Ganzen schwebt daher ein Hauch der Wehmuth. In klagenden Tönen weiß der Componist durch Violine und Cello der Liebe Leid und Wehe zum Ausdruck zu bringen. In das Gespräch der Liebenden ertönt das Schicksals-Motiv, auf das tragische Ende von Max hindeutend, und das Oboe läßt die Klage der Thekla um den Geliebten hören. Düstere trauervolle Stimmung ist es, welche dieser Satz hinterläßt. — Mit dem Wallenstein Leitmotiv verwoben hebt der letzte Satz langsam und schicksalsschwer an. Im Lager herrscht wilde Verwirrung, die Generale verschwören sich gegen den mächtigen Feldherrn und, um sich seiner zu entledigen, beschließt man dessen Tod. Mächtig, wie der erste Satz begonnen, klingt der letzte Satz aus.

Dr. Muck ist ein Meister der Detail-Malerei, nicht den kleinsten Effect läßt er sich entgehen, und wo immer ein solcher aus dem Werk herauszuholen ist, er bringt ihn. Es ist wunderbar, wie der schmächtige Mann diesen Riesenkörper in der Gewalt hat, und wie jedes Glied desselben seinen Intentionen folgt. Jede Instrumenten-Gruppe, ob Streicher oder Bläser oder Schläger, leistet das denkbar vollkommenste, immer ist der Ton vornehm und edel, sodaß die Worte des Herrn Muck, es sei ein Vergnügen, ein solches Orchester zu leiten, nur zu verständlich sind.

Die andere reine Orchester-Nummer brachte Schumann's „Genoveva" Ouvertüre, das einzige, was sich von der einzigen Oper Schumann's als lebensfähig erwiesen hat, welche eine mustergültige Wiedergabe erfuhr.

Madame Olga Samaroff, die Solistin des Abends, spielte Edward Grieg's Klavier-Concert in Amoll. In Mme. Samaroff machte das Publikum die Bekanntschaft einer höchst beachtenswerthen Pianistin, die um so höhere Anerkennung verdient, weil es ihr gelungen ist, sich ohne europäischen Kunststempel hierzulande Anerkennung zu verschaffen. Die Technik der Künstlerin ist eine großartige, und die Grieg'sche Composition interpretirte sie mit viel Verständniß und Liebe für dieselbe. Das Concert verleugnet seinen Vater nicht, es zeigt alle die characteristischen Eigenheiten, welche alle Werke des großen norwegischen Tonkünstlers haben; es hat in seiner Hauptfactur jene düster-elegische Färbung, welcher wir auch im „Peer Gynt" begegnen.

Wie bereits Eingangs erwähnt, bot das Concert einen Kunstgenuß, wie wir ihn hier in Newark nur ahnen konnten. Die Musikfreunde sind daher Herrn Fred. N. Sommer zu besonderem Dank dafür verpflichtet, daß es ihm gelang, das berühmte Orchester zu einem Concert in Newark zu veranlassen. Zu hoffen steht nur, daß es nicht auch das letzte war.

NEWS
NEWARK, N.J.
DEC - 1907

The Boston Symphony.

The concert to be given by the Boston Symphony Orchestra in the Krueger Auditorium next Monday night will be a red letter event in the musical life of this city. It will be the first appearance of the great organization here, and if the financial results of the experiment of trying to interest the local public in performances by the famous band are satisfactory, it may not be the last. Residents in the Oranges, Montclair and other suburbs have shown a keener appreciation of hearing the orchestra on this occasion than is apparent on the part of Newarkers. The many regular subscribers to the orchestra's concerts in New York every season make it almost impossible for many out-of-town music lovers to obtain desirable seats for single concerts in Carnegie Hall. Others find it inconvenient to go to New York for the concerts and they prize the unusual privilege of being able to enjoy here just as fine performances as are given by the noted organization in Boston or New York.

The orchestra gives a concert in Carnegie Hall to-morrow afternoon, and is staying over Sunday in Manhattan purposely for its appearance here Monday night, when all its members will take part in interpreting the program, which will include Schumann's overture to his almost forgotten opera, "Genoveva," and Vincent D'Indy's "Wallenstein."

The soloist will be Mme. Olga Samaroff, a talented pianist, who will make her first appearance here on this occasion, and will play Grieg's concerto in A minor. Dr. Karl Muck, one of the greatest of living conductors, will direct all the performances.

FINE CONCERT BY BOSTON SYMPHONY

Greeted by Large and Fashionable Audience.

TALENTED PIANIST ASSISTS

Program Consists of D'Indy's "Wallenstein" Trilogy, Schumann's "Genoveva" Overture, and Grieg's Concerto in A Minor for Piano—Orchestra's Playing Best Ever Heard Here.

A large audience, representative of Newark's society and musical culture, greeted the Boston Symphony Orchestra upon its first visit to this State, at the Krueger Auditorium, last night. The concert was a delight throughout to those with appreciative and understanding ears. No such playing has been heard in a long time, if ever. Dr. Karl Muck, the conductor, made the same good impression that he has in other big cities where the orchestra has played, showing himself by the results achieved a fully equipped leader and a musician of the highest rank.

The famous band numbered about seventy, a little less than its full quota, but very little difference was noticed. It had all that goes to make up accomplished playing, all those excellent qualities which it has attained by long years of practise and in which no other orchestra in the country can excel it. Its principal task was D'Indy's "Wallenstein," Triology, op 12, based upon the dramatic poem of Schiller, given in three parts, "Wallenstein's Camp," "Max and Thekla" ("The Piccolomini"), and "The Death of Wallenstein." This took three-quarters of an hour to play. Its lesser offering was the overture to Schumann's opera, "Genoveva," op 81.

Mme. Olga Samaroff, who has played with the orchestra often, was the assisting soloist. She played with the orchestra Grieg's Concerto in A minor, op. 16. Her achievement was something of a personal triumph, for she was most heartily applauded. She bowed her acknowledgments three times, but gave nothing extra.

The trilogy is not one of the Frenchman's late works, but it is, nevertheless, as full of forcible truth, vividness and vigor as any of his symphonic music. The work was begun in 1873 and not completed until 1881 and an interesting fact is that the "Ouverture des Piccolomini," forming the second part of the trilogy, was the first work of the composer's to be produced in Paris, being given at a Pasdelough concert on January 25, 1874. The first and third movements were first performed in Paris in 1880. First played in this country at one of the Anton Seidl's concerts in New York in 1888, it has since been given in Chicago and Cincinnati. It may be interesting to recall, in passing, that D'Indy was himself in this country two years ago and the Boston symphony did much to make his works better known by playing a series of concerts under his baton.

The first part of the work is splendidly descriptive, showing the motley horde of adventurers who surrounded Wallenstein, leader of Ferdinand's imperial forces during the later period of the Thirty Years' War (1618-1648) which plunged Germany into a generation of religious and political strife. Heading the Catholic army the great general, who held his forces together by his wonderful personality, waged war first against the Denmark invaders and then against Agustavus Adolphus, of Sweden. The life of the camp, with the coming of the Capuchin monk and the mocking greeting from the dissolute soldiers, is depicted with all the tumult of the full orchestra, lulled or fanned into fire, as the various themes are worked out. It is mostly in the nature of a sherzo. Of the various motives that of Wallenstein is the most striking, overshadowing the others through the blare of the brasses.

The second movement represents the love of Max and Thekla and its effectively mournful ending, as the oboe sighs out Thekla's lament, is in striking contrast to the orchestral storm of the camp finale.

The third part tells of the general's assassination, ordered, so history tells us, by Emperor Ferdinand. There is a slow and ominous introduction, with the reappearance of the theme of Wallenstein. The opening measures of the allegro portray the conspiracy and the overthrow of the leader. Then again is heard the confusion of the camp. The Wallenstein theme is distorted. Death is upon him.

Dr. Muck's reading was a thoroughly musicianly achievement. The orchestra's earnest, spirited response was both efficient and stirring.

Of the "Genoveva" overture it is not necessary to say much, except that it is practically all that is heard now of that ill-fated opera. It first met the light in this country in Boston in 1866, sixteen years after the opera met with failure in Leipsic because of its dull libretto. It does not show Schumann at his best, melodious and beautiful in parts as it is.

The late Norwegian's concerto, which he is said to have written in 1868, and which was first played at Leipsic in 1872, has borne the brunt of much adverse and some favorable criticism. As a work to exhibit a pianist's virtuosity it cannot be ranked high. Mme. Samaroff made the most of it, however, and did the cadenza beautifully. She ran the second and third movements together, and accomplished the technical difficulties of the varying themes of the rondo with a proficiency which stamped her as a player of first quality. The concert lasted one hour and thirty-five minutes, and was a genuine pleasure throughout.

From INDIANAPOLIS, IND
Address
DEC 1- 1907
Date

Passing of Concerto and Kindred Topics

By Charles Anthony.

There has been widespread discussion the past week in Boston concerning Mr. Loeffler's "Pagan Poem" for piano and orchestra, in which the piano is treated purely as an orchestral instrument. By this, let it not be misunderstood, the piano is not ignored or handled instrumentally as a harp would be, but it receives full consideration for its intrinsically sonorous and crystal qualities of tone, and its future as a part of the modern orchestra is a much-mooted subject. Its desirability as a permanent member of such is dubious, but it does respond nobly to the master hand who understands, as Mr. Loeffler does, how to blend his colors and construct his tonal edifice. Therefore we may expect to find compositions for orchestra, with piano, more the rule than the exception, and the piano pyrotechnical and fragmentary solo, with an orchestral background of more or less pleasing design (i. e. the old-fashioned concert), slowly taking a less prominent position in the musical foreground.

The tone poem for piano and orchestra is, indeed, a much more artistic treatment of the question than was the formerly favored idea of a string of disjointed passages and cadenzas for the piano, connected and occasionally reinforced by a subservient and necessarily suppressed orchestra. It gave the soloist his opportunity of displaying his technical proficiency, and, perhaps, some of the emotional side of his nature, but rarely a chance to show a large grasp of a large thought. The temptation to show what he could do against the surf-like roar of a full orchestral accompaniment—to give undue prominence to brilliancy of execution—could hardly create an atmosphere conducive to results of coherence and continuity. In other words the piano did not blend.

It is this fault that has given such impetus to Dr. Muck's fad that soloists are out of place in an orchestral concert. We agree with this to a certain extent. The introduction of certain works for piano and orchestra, or of vocal or piano solos, that have nothing to do with the orchestra, does destroy the continuity and lower the dignity of the concert as a whole. But the attraction of a soloist to the public is legitimate, and undeniable, and the best of the concerti for piano or violin, and the performance of operatic arias and scenes with orchestra, will continue in popular favor, and maintain their accustomed place on the well-devised program, as they always have in spite of Dr. Muck and his disciples.

But especially the piano! Why, one might ask, more than the voice or violin, and do you also forget the violoncello? It is quite obvious that a full orchestra of, let us say, of sixty to one hundred men, is not an easy background against which to assert, with individual and striking force, the tonal resources of a single instrument. The violin is lacking in the fundity and requisite body of sound to show its beauty and mellow richness of tonal quality to receive the most felicitous treatment in the concerto with orchestral accompaniment. It has, of necessity, to resort to artificial means for striking the properly dramatic and spectacular note. Too often it must indulge in pyrotechnics, pure and simple, which are not effective in the large concert hall, or when deluged by an accompaniment that must, from its very intrumental proportions, be overwhelming.

One often feels the violin concerto to enjoy a more spontaneous interpretation when accompanied merely by the piano. The ideal arrangement would, of course, be a judicious diminution of orchestral forces and the smaller hall. The violin is, indeed, the king of the little army of instruments, and far surpasses the piano in its powers of emotional expressiveness, just as its subtlety, as a sort of orchestral soprano, far outstrips that of the human voice. The difference between the violin and the voice is that the art of tone production for the voice may be acquired by whoever possesses the organ, and its owner still live outside the sphere of sincere artistry, and, worse still, not realize it. The violinist must be a musician before he is an artist.

For this very reason the prima donna is out of place at an orchestral concert, unless there be a sufficiently operatic excuse for her appearing, and even then the performance has more personal and spectacular interest than, let us say, Dr. Muck would sanction or approve. But "live and let live," and who would for a moment discourage the dear souls? We love to see them and hear them both, and may they live forever, in which vastly prophetic wish there seems to be actually more truth than poetry in some cases.

The violoncellist misses fire when he straddles his instrument between the public and the orchestra. This instrument, in itself possessed of such noble qualities, and the essence of whose tone is both melting and luscious and purely musical (or should be, if properly played and not sawed) is ineffective on the whole in the concerto. It responds sluggishly to pyrotechnical display, and its grave and meditative melodies do not attain the proper high lights for a solo instrument with the volume and brilliancy of orchestral setting.

Therefore, we return to the piano which possesses a range of tone equal to that of the full orchestra, and whose sonority and breadth of tone qualify it to be placed in conjunction with almost any number of other instruments. And in such work as Mr. Loeffler has done and others with him, such as Cesar Franck, Debussy and others, we find a pleasant outlook for the future of this instrument viewed from the orchestral standpoint. It can be achieved with increase of dignity to piano and pianist who, if he deplores, momentarily, the former sensational eclat of being distinct from his surroundings, will, nevertheless, come to appreciate in time the exaltation of feeling himself part of a more perfect whole, one fiber of a woven texture of curious and new beauty, with much of the old poetic glamour, and a still older order of classic merit, that breathes a pagan joyousness and symmetry into the forms it creates.

We herewith give the words in which the critic of the Boston Transcript sets forth his opinion of this work He writes: "In the very summoning of atmosphere [illegible] and pastoral. Sunless it is, and gray and cold, for Daphnis, the lover, is gone out of it. Sick of desire is she that wells in it, for Daphnis comes not. Grave are the spells that shall bring him again. Anxious is the foreboding. But it is still a human world that presently shall stir with the joy of his step. For this new passion, and new humanity, Mr. Loeffler seeks again, as it seemed to us, a larger, intenser and vivider utterance than he has ever sought before. His melodies have a substance that heightens their intensity; fuller-voiced but no less significant is the development of them; his rhythms have a new propulsive power, richer and warmer, but no less felicitous and imaginative, is the instrumental coloring. Hitherto Mr. Loeffler's music has had the voice of a kind of poetic magic. There was a subtle spell in it. The music is poetic still, but now the voice is human and of clear passion.

The listener may hear a "Pagan Poem," if he will, as so much "absolute" music. He may know nothing of Virgil's verse. He may be perversely deaf to all the passionate or magical suggestion of the piece, to all the dramatic illusion to it. He may test it by no more than symphonic tests, and he will find it no music of fragmentary and comparatively unrelated phrases, insignificant without the detailed suggestion of a program, no music of ragged and straying polyphony, or of surface without frame and flesh. He will find it, rather, as closely knit, in all its transformations, as ordered in its structure and progress, as truly symphonic in every respect as though Mr. Loeffler had called it no more than a "Fantasia" and set no verses from Virgil on the fly-leaf of his score. Yet this music, answering all these symphonic tests, has in equal degree every expressive, poetic, delineative and dramatic quality that Mr. Loeffler seemingly would impart to it. It has them the more because by this very symphonic quality he is respectful of form and structure, or orderly progress, of the inherent nature of music and of its limitations on its expressive side. Mr. Loeffler does not wrench or shatter music to his purposes. He moulds it and persuades it to them with a patience and a pains and an ultimate achievement that have the quality of genius in them.

From STAR,
INDIANAPOLIS, IND
Address
DEC 1- 1907
Date

Max Zach and the St. Louis Orchestra

When Max Zach, long the viola player and pianist of the Symphony Orchestra, appeared for the first time as the conductor of the Symphony Society in St. Louis the newspapers of that city gave no clear account of the impression he then made. Now, the current issue of Musical America provides one and hints at the difficult circumstances under which Mr. Zach is beginning his work. He succeeds, as it happens, a conductor whom a part of the public of the Symphony Society liked warmly and whose memory it still cherishes—for comparisons. Says the correspondent of Musical America:

"The Symphony Society brought out its new director, Max Zach, at the first concert last week, and satisfied both the lay and professional element that a very capable man had been secured to give St. Louis a metropolitan orchestra in the not too far distant future. The audience was critical and a bit offish in spots, for there are still those who cling to the name of Ernst (the retiring conductor), and there was courteous rather than spontaneous applause for every number.

"The overture to 'Oberon,' with which everybody is familiar, pleased, mightily, the professional connoisseurs, who were out in full force. The orchestra had been thoroughly worked out and did admirably. The first suite from Bizet's music to 'L'Arlesienne' furnished a fruitful theme for discussion. The professionals said it was played exactly as Paur does it, and why not? The new conductor is bound to reflect something of his former leader in the Boston Orchestra. Admirably done, too, was Schumann's first symphony, and the performance centainly indicated that the new conductor and his musicians understood each other thoroughly, and that is a mighty important point gained right at the start."

It seems settled that Mme. Samaroff, the pianist, is to play in Europe next season, and she has already been engaged for Mr. Colonne's concerts in Paris and those of the London Symphony Orchestra in that city. She is one of the few pianists to win a public in America before she had gained reputation in Europe.

NEW YORK HERALD
DEC 8- 1907

APPLAUD PLAYING OF MR. PADEREWSKI

There was little suggestion of life's afterglow in Mr. Ignace Paderewski's playing yesterday afternoon at the Boston Symphony Orchestra concert in Carnegie Hall. He had chosen as a vehicle for his digital skill the Rubinstein D minor concerto, that oft-ridden battle horse of a battalion of pianists; and he played it, charged full of the din and stress of battle. He proved, at least for the moment, that its lush melodies were not composed for conservatory maidens, and his interpretation showed that the sentiment of Rubinstein could be made to sound heroic.

Then there was the orchestra, with Dr. Muck leading. The orchestra played a wonderful accompaniment to the Rubinstein concerto, and in addition Chabrier's brilliant "Espana" rhapsody, Reznicek's adagio and scherzo-finale and Boehe's "Taormina."

The works of the latter two composers were novelties. Boehe's composition is a mood picture in tones of the famous Sicilian town. It is interesting, and it employs a huge orchestra, but it might easily represent some other place and still sound as interesting. Of the two movements from the Reznicek suite the scherzo-finale was decidedly the better. Here, as throughout the afternoon, the playing of the orchestra and the conducting of Dr. Muck were perfection. The tone of the orchestra, the beauty of the solo playing and the precision all call for high praise. It was a great concert, and it was witnessed by a big audience that evidently thought it was great, for it said so with both hands.

From N. Y. EV'G SUN
Address
DEC 8- 1907
Date

MUSIC AND MUSICIANS

AS 100 ANTI-IMPERIALISTS HAIL THEIR "EMPEROR"

And the Boston Symphony Orchestra Look Like a Hundred Very Good Listeners on the Stage When Dr. Muck Asks Paderewski to Play That "Song Without Words" Encore—Now Look Again for Encores in Brooklyn To-night—Boehe's "Taormina" To-morrow to Break Another Record—"La Boheme" Sergeant Puts a Lantern Out.

When Mr. Paderewski, at the ordinary closing hour of Boston Symphony concerts in New York, had taken his tenth recall in Carnegie Hall last night, and then, suddenly, Dr. Karl Muck flew off the stage to fetch the pianist back again, a most solid and conservative audience began to sit up and take notice. What's this? An encore! And it wasn't only the poor standees and the speculators' cheerful victims who listened presently to that simple Mendelssohn "Song Without Words" in F. One hundred men, or nearly that number, sat back on the stage and listened with the interest of expert artists. They, at least, knew that here was a sort of music which earns in two hours as much as the pianist with orchestra would expect to receive in a week.

That an exceptional week of music, from the Hub of anti-imperialism down to Washington and back, should be crowned with Beethoven's "Emperor" concerto here in New York, was an artistic plan. It was worthy of the Bostonian subtlety of self-effacing joint managers, and the event justified their ample means. Paderewski played the one show-piece of hackneyed music which began the history of the modern pianoforte as if Liszt never lived, nor Chopin ever sang. It was old Beethoven, and not less truth than poetry to the master's every phrase. Then, in the rondo finale, the Polish spirit simply had to crop out and set your imagination dancing. The pianist watched Muck and his men with a leonine gaze that has been called mesmeric before now. Even Beethoven he played with fire.

Dr. Muck, in chastened mood, not only cast the "anti-soloist" and "no-encore" rules to the winds of heaven, but he also made atonement to the people that walked away from Bruckner at this season's start. He invited them back with the Second Symphony of Brahms. The Vienna of the Three B's was its cheerful self again.

After Brahms's scherzo, "one of the most delightful caprices, its rapid movement only lightened and flung at full speed," the audience gave the conductor an ovation and all his men stood up with him. Later, after the solos, they finished late with Schumann's "Genoveva" overture. And as Mr. Hale remarked in the programme notes, now distributed in outer darkness, not to say on ice, in Fifty-seventh street, "The only successful opera on 'Genevieve of Brabant' was not Schumann's, but an impudent burlesque by Offenbach."

There was no rush for a train. The men go to-night to Brooklyn, where again either Paderewski or the Boston orchestra, alone and unaided, could sell out the house. Prof. Hooper says there hasn't been a ticket sent back this month. The symphony is Beethoven's "Pastoral," the classic of our tone-poets, along with Rubinstein's piano concerto No. 4, in D minor, and the "Spanish Rhapsody" of Chafrier.

Two novelties and no symphony will reward to-morrow's matinée house at Carnegie Hall, where last month Dr. Muck made a holiday of two symphonies.

For Boehe's "Taormina," another Boston record is broken. The actual number of men required to play that score is ninety-three. As the orchestra always carries an extra quartet of horns, and as Dr. Muck, Mr. Paderewski and Manager Comee are not yet travelling by airship, they are paying railroad fares for exactly one hundred men this week. The usual number is around ninety, or never less than eighty-five.

Though Caruso, Ancona, Alfred Hertz and Mr. Paderewski's young fellow countryman, Adamo Didur, of the rival operas, took a night off to appear among the boxholders at Carnegie Hall, there was one opera last night, "La Bohème" again, at the Metropolitan, with Sembrich and Bonci. There was again a thrill through the opera house when a stage lantern in the Café Momus scene took fire. A Paris sergeant pulled it down and stamped out the blaze, while *Mimi* and *Rodolfo* sang on in their duet and the audience never even moved.

From THE MORNING TELEGRAM
Address NEW YORK CITY
DEC 8- 1907

TWO CONCERT PROGRAMMES.

Noted Piano Soloists Aid New York and Boston Symphonies.

Yesterday's concerts included a good orchestral programme by the New York Symphony Society at Carnegie Hall. Josef Hofmann was the soloist.

In the afternoon the Boston Symphony Orchestra, [illegible] Dr. Carl Muck, gave a programme which contained some

From TRUTH
BUFFALO, N. Y.
Address
DEC 7- 1907

EMIL PAUR—A SKETCH

Mr. Paur is fifty years old, and was born at Czernoviyz, Austria. He entered the Vienna Conservatory of Music when a young man, and there became a pupil of Hellmsberger, Dessoff and Anton Bruckner. After several years as a member of the Imperial Opera House orchestra

at Vienna, he went to Berlin to conduct an orchestra. At Berlin, Hans von Bulow took a deep interest in him. From his early days, Mr. Paur was a violin player, but under the direction of von Bulow, he studied the piano-forte, ultimately going with him to Hanover in the capacity of a second leader of the famed von Bulow orchestra. After a period of short activity at Konigsberg, Mr. Paur went to the Court Theatre at Mannheim, where he made successful propaganda for Liszt and Wagner.

In the fall of 1899, when Arthur Nikisch was called from the Gewandhaus Orchestra in Leipsic to take the position of conductor of the Boston Symphony Orchestra, Mr. Paur succeeded him. When Arthur Nikisch severed his contract with the Boston Symphony Orchestra, in 1893, Mr. Paur followed him and remained in that position for five years, or until the end of his fixed contract. He went from Boston to New York, and took up the work and orchestra left by Anton Seidl. Mr. Paur was also elected conductor of the New York Philharmonic Society, succeeding Anton Seidl, and it was during this period that his interpretation of the works of Richard Wagner first compelled admiration. During this time Mr. Paur conducted all the Wagner works and the German operas given by the Maurice Grau Opera Company in New York and the leading cities of the country. For two years Mr. Paur acted as "guest conductor" in London, Madrid, Berlin, St. Petersburg and Vienna. Mr. Paur has also conducted by special invitation the German operas given at Covent Garden, London.

From Daily Times,
Brooklyn, N. Y.
Address
DEC 7 1907
Date

There is promise of fullness of enjoyment in the programme for the second afternoon concert of the New York Symphony Orchestra at the Baptist Temple next Saturday. Mme. Teresa Carreno will be the soloist and the orchestra under Walter Damrosch's direction, will play the Symphonie Fantastique by Berlioz; piano concerts by Tschaikowsky; Gounod's "Little Symphony for Wind Instruments" and Elgar's march "With Pomp and Circumstance." Mme. Carreno has an international repute that is based upon achievements of the highest order and has been before the public

MME. CARRENO.

so long that her status as an artist is thoroughly established. Her last appearance in Brooklyn was at a concert of the Boston Symphony Orchestra at the Academy of Music on March 25, 1899, when she was heard in MacDowell's Concerto in D minor, No. 2.

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Newspaper Cutting prepared by

From INDIANAPOLIS, IND

Address DEC 1- 1907

Date

Passing of Concerto and Kindred Topics

By Charles Anthony.

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The tone poem for piano and orchestra is, indeed, a much more artistic treatment of the question than was the formerly favored idea of a string of disjointed passages and cadenzas for the piano, connected and occasionally reenforced by a subservient and necessarily suppressed orchestra. It gave the soloist his opportunity of displaying his technical proficiency, and, perhaps, some of the emotional side of his nature, but rarely a chance to show a large grasp of a large thought. The temptation to show what he could do against the surf-like roar of a full orchestral accompaniment—to give undue prominence to brilliancy of execution—could hardly create an atmosphere conducive to results of coherence and continuity. In other words the piano did not blend.

It is this fault that has given such impetus to Dr. Muck's fad that soloists are out of place in an orchestral concert. We agree with this to a certain extent. The introduction of certain works for piano and orchestra, or of vocal or piano solos, that have nothing to do with the orchestra, does destroy the continuity and lower the dignity of the concert as a whole. But the attraction of a soloist to the public is legitimate, and undeniable, and the best of the concerti for piano or violin, and the performance of operatic arias and scenes with orchestra, will continue in popular favor, and maintain their accustomed place on the well-devised program, as they always have in spite of Dr. Muck and his disciples.

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For this very reason the prima donna is out of place at an orchestral concert, unless there be a sufficiently operatic excuse for her appearing, and even then the performance has more personal and spectacular interest than, let us say, Dr. Muck would sanction or approve. But "live and let live," and who would for a moment discourage the dear souls? We love to see them and hear them both, and may they live forever, in which vastly prophetic wish there seems to be actually more truth than poetry in some cases.

The violoncellist misses fire when he straddles his instrument between the public and the orchestra. This instrument, in itself possessed of such noble qualities, and the essence of whose tone is both melting and luscious and purely musical (or should be, if properly played and not sawed) is ineffective on the whole in the concerto. It responds sluggishly to pyrotechnical display, and its grave and meditative melodies do not attain the proper high lights for a solo instrument with the volume and brilliancy of orchestral setting.

Therefore, we return to the piano, which possesses a range of tone equal to that of the full orchestra, and whose sonority and breadth of tone qualify it to be placed in conjunction with almost any number of other instruments. And in such work as Mr. Loeffler has done and others with him, such as Cesar Franck, Debussy and others, we find a pleasant outlook for the future of this instrument viewed from the orchestral standpoint. It can be achieved with increase of dignity to piano and pianist, who, if he deplores, momentarily, the former sensational eclat of being distinct from his surroundings, will, nevertheless, come to appreciate in time the exaltation of feeling himself part of a more perfect whole, one fiber of a woven texture of curious and new beauty, with much of the old poetic glamour, and a still older order of classic merit, that breathes a pagan joyousness and symmetry into the forms it creates.

We herewith give the words in which the critic of the Boston Transcript sets forth his opinion of this work He writes:

In the very summoning of atmosphere Loeffler leads his hearers into no world of mist, shadow and phantoms. Sunless it is and gray and cold, for Daphnis, the lover, is gone out of it. Sick of desire is she that dwells in it, for Daphnis comes not. Grave are the spells that shall bring him again. Anxious is the foreboding. But it is still a human world that presently shall stir with the joy of his step. For this new passion, and new humanity, Mr. Loeffler seeks again, as it seemed to us, a larger, intenser and vivider utterance than he has ever sought before. His melodies have a substance that heightens their intensity; fuller-voiced but no less significant is the development of them; his rhythms have a new propulsive power, richer and warmer, but no less felicitous and imaginative, is the instrumental coloring. Hitherto Mr. Loeffler's music has had the voice of a kind of poetic magic. There was a subtle spell in it. The music is poetic still, but now the voice is human and of clear passion.

The listener may hear a "Pagan Poem," if he will, as so much "absolute" music. He may know nothing of Virgil's verse. He may be perversely deaf to all the passionate or magical suggestion of the piece, to all the dramatic illusion to it. He may test it by no more than symphonic tests, and he will find it no music of fragmentary and comparatively unrelated phrases, insignificant without the detailed suggestion of a program, no music of ragged and straying polyphony, or of surface without frame and flesh. He will find it, rather, as closely knit, in all its transformations, as ordered in its structure and progress, as truly symphonic in every respect as though Mr. Loeffler had called it no more than a "Fantasia" and set no verses from Virgil on the fly-leaf of his score. Yet this music, answering all these symphonic tests, has in equal degree every expressive, poetic, delineative and dramatic quality that Mr. Loeffler seemingly would impart to it. It has them the more because by this very symphonic quality he is respectful of form and structure, or orderly progress, of the inherent nature of music and of its limitations on its expressive side. Mr. Loeffler does not wrench or shatter music to his purposes. He moulds it and persuades it to them with a patience and a pains and an ultimate achievement that have the quality of genius in them.

From STAR,

INDIANAPOLIS, IND

Address

Date

Max Zach and the St. Louis Orchestra

When Max Zach, long the viola player and pianist of the Symphony Orchestra, appeared for the first time as the conductor of the Symphony Society in St. Louis the newspapers of that city gave no clear account of the impression he then made. Now, the current issue of Musical America provides one and hints at the difficult circumstances under which Mr. Zach is beginning his work. He succeeds, as it happens, a conductor whom a part of the public of the Symphony Society liked warmly and whose memory it still cherishes—for comparisons. Says the correspondent of Musical America:

"The Symphony Society brought out its new director, Max Zach, at the first concert last week, and satisfied both the lay and professional element that a very capable man had been secured to give St. Louis a metropolitan orchestra in the not too far distant future. The audience was critical and a bit offish in spots, for there are still those who cling to the name of Ernst (the retiring conductor), and there was courteous rather than spontaneous applause for every number.

"The overture to 'Oberon,' with which everybody is familiar, pleased, mightily, the professional conoisseurs, who were out in full force. The orchestra had been thoroughly worked out and did admirably. The first suite from Bizet's music to 'L'Arlesienne' furnished a fruitful theme for discussion. The profesionals said it was played exactly as Paur does it, and why not? The new conductor is bound to reflect something of his former leader in the Boston Orchestra. Admirably done, too, was Schumann's first symphony, and the performance centainly indicated that the new conductor and his musicians understood each other thoroughly, and that is a mighty important point gained right at the start."

It seems settled that Mme. Samaroff, the pianist, is to play in Europe next season, and she has already been engaged for Mr. Colonne's concerts in Paris and those of the London Symphony Orchestra in that city. She is one of the few pianists to win a public in America before she had gained reputation in Europe.

NEW YORK HERALD

DEC 8 1907

APPLAUD PLAYING OF MR. PADEREWSKI

There was little suggestion of life's afterglow in Mr. Ignace Paderewski's playing yesterday afternoon at the Boston Symphony Orchestra concert in Carnegie Hall. He had chosen as a vehicle for his digital skill the Rubinstein D minor concerto, that oft-ridden battle horse of a battalion of pianists; and he played it, charged full of the din and stress of battle. He proved, at least for the moment, that its lush melodies were not composed for conservatory maidens, and his interpretation showed that the sentiment of Rubinstein could be made to sound heroic.

Then there was the orchestra, with Dr. Muck leading. The orchestra played a wonderful accompaniment to the Rubinstein concerto, and in addition Chabrier's brilliant "Espana" rhapsody, Reznicek's adagio and scherzo-finale and Boehe's "Taormina."

The works of the latter two composers were novelties. Boehe's composition is a mood picture in tones of the famous Sicilian town. It is interesting, and it employs a huge orchestra, but it might easily represent some other place and still sound as interesting. Of the two movements from the Reznicek suite the scherzo-finale was decidedly the better. Here, as throughout the afternoon, the playing of the orchestra and the conducting of Dr. Muck were perfection. The tone of the orchestra, the beauty of the solo playing and the precision all call for high praise. It was a great concert, and it was witnessed by a big audience that evidently thought it was great, for it said so with both hands.

From N. Y. EV'G SUN

Address DEC 6- 1907

Date

MUSIC AND MUSICIANS

AS 100 ANTI-IMPERIALISTS HAIL THEIR "EMPEROR."

And the Boston Symphony Orchestra Look Like a Hundred Very Good Listeners on the Stage When Dr. Muck Asks Paderewski to Play That "Song Without Words" Encore—Now Look Again for Encores in Brooklyn To-night—Boehe's "Taormina" To-morrow to Break Another Record—"La Boheme" Sergeant Puts a Lantern Out.

When Mr. Paderewski, at the ordinary closing hour of Boston Symphony concerts in New York, had taken his tenth recall in Carnegie Hall last night, and then, suddenly, Dr. Karl Muck flew off the stage to fetch the pianist back again, a most solid and conservative audience began to sit up and take notice. What's this? An encore! And it wasn't only the poor standees and the speculators' cheerful victims who listened presently to that simple Mendelssohn "Song Without Words" in F. One hundred men, or nearly that number, sat back on the stage and listened with the interest of expert artists. They, at least, knew that here was a sort of music which earns in two hours as much as the pianist with orchestra would expect to receive in a week.

That an exceptional week of music, from the Hub of anti-imperialism down to Washington and back, should be crowned with Beethoven's "Emperor" concerto here in New York, was an artistic plan. It was worthy of the Bostonian subtlety of self-effacing joint managers, and the event justified their ample means. Paderewski played the one show-piece of hackneyed music which began the history of the modern pianoforte as if Liszt never lived, nor Chopin ever sang. It was old Beethoven, and not less truth than poetry to the master's every phrase. Then, in the rondo finale, the Polish spirit simply had to crop out and set your imagination dancing. The pianist watched Muck and his men with a leonine gaze that has been called mesmeric before now. Even Beethoven he played with fire.

Dr. Muck, in chastened mood, not only cast the "anti-soloist" and "no-encore" rules to the winds of heaven, but he also made atonement to the people that walked away from Bruckner at this season's start. He invited them back with the Second Symphony of Brahms. The Vienna of the Three B's was its cheerful self again.

After Brahms's scherzo, "one of the most delightful caprices, its rapid movement only lightened and flung at full speed," the audience gave the conductor an ovation and all his men stood up with him. Later, after the solos, they finished late with Schumann's "Genoveva" overture. And as Mr. Hale remarked in the programme notes, now distributed in outer darkness, not to say on ice, in Fifty-seventh street, "The only successful opera on 'Genevieve of Brabant' was not Schumann's, but an impudent burlesque by Offenbach."

There was no rush for a train. The men go to-night to Brooklyn, where again either Paderewski or the Boston orchestra, alone and unaided, could sell out the house. Prof. Hooper says there hasn't been a ticket sent back this month. The symphony is Beethoven's "Pastoral," the classic of our tone-poets, along with Rubinstein's piano concerto No. 4, in D minor, and the "Spanish Rhapsody" of Chafrier.

Two novelties and no symphony will reward to-morrow's matinée house at Carnegie Hall, where last month Dr. Muck made a holiday of two symphonies.

For Boehe's "Taormina," another Boston record is broken. The actual number of men required to play that score is ninety-three. As the orchestra always carries an extra quartet of horns, and as Dr. Muck, Mr. Paderewski and Manager Comee are not yet travelling by airship, they are paying railroad fares for exactly one hundred men this week. The usual number is around ninety, or never less than eighty-five.

Though Caruso, Ancona, Alfred Hertz and Mr. Paderewski's young fellow countryman, Adamo Didur, of the rival operas, took a night off to appear among the boxholders at Carnegie Hall, there was one opera last night, "La Bohème" again, at the Metropolitan, with Sembrich and Bonci. There was again a thrill through the opera house when a stage lantern in the Café Momus scene took fire. A Paris sergeant pulled it down and stamped out the blaze, while *Mimi* and *Rodolfo* sang on in their duet and the audience never even moved.

From THE MORNING TELEGRAM

Address NEW YORK CITY DEC 8- 1907

TWO CONCERT PROGRAMMES.

Noted Piano Soloists Aid New York and Boston Symphonies.

Yesterday's concerts included a good orchestral programme by the New York Symphony Society at Carnegie Hall. Josef Hofmann was the soloist.

In the afternoon the Boston Symphony Orchestra, led by Dr. Carl Muck, gave a programme which contained some unattractive novelties.

[illegible] was the soloist.

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From TRUTH

Address BUFFALO, N. Y.

DEC 7- 1907

EMIL PAUR—A SKETCH

Mr. Paur is fifty years old, and was born at Czernoviyz, Austria. He entered the Vienna Conservatory of Music when a young man, and there became a pupil of Hellmsberger, Dessoff and Anton Bruckner. After several years as a member of the Imperial Opera House orchestra

at Vienna, he went to Berlin to conduct an orchestra. At Berlin, Hans von Bulow took a deep interest in him. From his early days, Mr. Paur was a violin player, but under the direction of von Bulow, he studied the piano-forte, ultimately going with him to Hanover in the capacity of a second leader of the famed von Bulow orchestra. After a period of short activity at Konigsberg, Mr. Paur went to the Court Theatre at Mannheim, where he made successful propaganda for Liszt and Wagner.

In the fall of 1899, when Arthur Nikisch was called from the Gewandhaus Orchestra in Leipsic to take the position of conductor of the Boston Symphony Orchestra, Mr. Paur succeeded him. When Arthur Nikisch severed his contract with the Boston Symphony Orchestra, in 1893, Mr. Paur followed him and remained in that position for five years, or until the end of his fixed contract. He went from Boston to New York, and took up the work and orchestra left by Anton Seidl. Mr. Paur was also elected conductor of the New York Philharmonic Society, succeeding Anton Seidl, and it was during this period that his interpretation of the works of Richard Wagner first compelled admiration. During this time Mr. Paur conducted all the Wagner works and the German operas given by the Maurice Grau Opera Company in New York and the leading cities of the country. For two years Mr. Paur acted as 'guest conductor" in London, Madrid, Berlin, St. Petersburg and Vienna. Mr. Paur has also conducted by special invitation the German operas given at Covent Garden, London.

From Daily [illegible]

Address BROOKLYN, N. Y.

Date DEC 7 1907

There is promise of fullness of enjoyment in the programme for the second afternoon concert of the New York Symphony Orchestra at the Baptist Temple next Saturday. Mme. Teresa Carreno will be the soloist and the orchestra under Walter Damrosch's direction, will play the Symphonic Fantastique by Berlioz; piano concerts by Tschaikowsky; Gounod's "Little Symphony for Wind Instruments" and Elgar's march "With Pomp and Circumstance." Mme. Carreno has an international repute that is based upon achievements of the highest order and has been before the public

1884

MME. CARRENO.

so long that her status as an artist is thoroughly established. Her last appearance in Brooklyn was at a concert of the Boston Symphony Orchestra at the Academy of Music on March 25, 1899, when she was heard in MacDowell's Concerto in D minor, No. 2.

NEW YORK MAIL
DEC 6- 1907

PADEREWSKI WITH BOSTON ORCHESTRA IN FINE CONCERT

Few concerts reach the degree of perfection achieved by the Boston Symphony orchestra last night at Carnegie hall, with Paderewski as soloist. This was the second visit of the orchestra, almost reorganized this season by Dr. Muck, and the noticeable gain in ensemble was not least among the evening's delights. The programme, too, went straight home, even to an audience presumed to be not especially fond of Brahms.

The volleys of applause between each movement were as spontaneous as was the presentation, and really astonished the great conductor, who said after the concert, "Why do they tell me that New York does not like Brahms?"

Such a reading of the second symphony in D major as was given by Dr. Muck would convince the most uncompromising, although this Brahms work stands strongly upon its merits as a thing of beauty and of free, easy, melodious expression. For the second time this week Brahms, the musical Brahms, was heard. The Kneisels and Mr. Ganz furnished another splendid proof that the great German master is not as somber as he is painted.

The juxtaposition of the Brahms symphony and the Beethoven piano concerto in E flat major was in good taste. Paderewski played the concerto with utmost reverence, and invested it with purity and directness, overpowering through sheer simplicity; in a word, it was a noble message carried by a worthy messenger. The orchestral support was equally remarkable, and to this was due the freedom and the evenness of the performance.

The Boston symphony rule of "no encores" was broken, and Paderewski played with similar respect for art Mendelssohn's F major song without words, which did not seem out of keeping with the occasion.

The programme closed with Schumann's Genova overture, which rounded out one of the finest programmes ever made for and presented before a New York assemblage of music lovers.

* * *

Address ..... Brooklyn, N. Y

Date .....

DEC 7 190

MME. CARRENO WILL PLAY AT SYMPHONY CONCERT

Second of Saturday Matinees at Baptist Temple.

PADEREWSKI'S RECITAL.

Other Concert and Recital Programmes in Brooklyn and Manhattan.

Mme. Teresa Carreno will be the soloist at the second Saturday matinee concert by the New York Symphony Orchestra, Walter Damrosch, conductor, at the Baptist Temple on Saturday. Her last appearance here was with the Boston Symphony Orchestra on March 25, 1899. At the concert next Saturday Mme. Carreno will be heard in the "Concerto for Piano with Orchestra" (Tschaikowsky), the programme as a whole including "Symphonic Fantastique" (Berlioz), "Concerto for Piano with Orchestra" (Tschaikowsky), "Little Symphony for Wind Instruments" (Gounod); march, "With Pomp and Circumstance" (Elgar).

In the Chopin number which is to close his piano recital of Dec. 16 at the Baptist Temple Paderewski has grouped the Nocturne in G major, Op. 37; six Etudes, Nos. 1, 2, 3, 6 9, 11, Op. 25; Berceuse, Polonaise in F sharp minor, Op. 44, and the Valse in A flat major, Op. 34.

Jan Kubelik, who was expected to give a violin recital on Thursday evening, Dec. 26, has decided to take the entire Christmas week for rest, previous to the commencement of his Western tour at the beginning of January. His recital in Brooklyn is therefore postponed until [illegible] in the latter part of February [illegible]

Daily Citizen,
Brooklyn, N. Y
DEC 7 1907

OVATION FOR PADEREWSKI.

Pianist Gives Wonderful Performance with Boston Symphony Orchestra.

The possibility of swelling the receipts of the Boston Symphony Orchestra concerts in Brooklyn and extending their patronage beyond a charmed circle of music patrons and fashionable folk was demonstrated by the programme with Paderewski as the soloist which drew a great crowd to the Baptist Temple last evening.

It was the second of this season's concerts by the Boston orchestra, with Karl Muck conducting. Though the celebrated pianist was undoubtedly the greatest attraction, and deservedly so, the unequaled orchestra of American has capability of arousing enthusiasm, even in Brooklyn, when it elects to play programmes that the concert-goers in general want to hear. Beethoven's "Pastoral" Symphony was the first number on the concert programme, and frequently as it has been heard, its interpretation under Dr. Muck's baton was illuminating and exquisite. It was the next number when Paderewski appeared in which the interest of the night centered. The artist came forward with his wonted air of modesty, with his shock of hair not as long as usual, but looking some years older than when he was in Brooklyn the last time. The lapse of time has, however, matured the artist and before he had struck a note his repose of manner was felt. His selection was Rubinstein's Concerto in D minor for piano and orchestra, opus 70. Adjectives of praise in the superlative degree could not be used too profusely in commenting upon his performance last evening. First of all one felt that his mastery of the technique of his art was greater even than the difficult composition demanded. There was no freakish ostentation at any time, such as he displayed on one or two occasions in his last recitals here. His playing of the concerto was electric in its effect, with consummate brilliancy. The purity and bell-like clearness of every note struck with his musical intelligence made his listeners marvel, while the rapid passages were taken in a tempo that kept the orchestra busy. Its support of the soloist was admirable.

At the close of the number, much to the surprise of the audience, the hard the fast rule of no encores at the symphony concerts was broken and Paderewski played Schumann's "Nachtstuck" so impressively that the audience seemed to be holding its breath. The delicate, sonorous quality of his tone was finer than ever, but another instrument than that on which commercial return leads the artist to play would have responded in more telling fashion.

People who had bought only admission and some of whom sat on the floor back of the pews because no seats could be had were on their feet through the performance of the concerto, and stood through the last brilliant number of the programme, Chabrier's "Spanish Rhapsody."

Newspaper Cutting Bureau in the World
From ..... Standard Union,
Address ..... Brooklyn, N. Y.
Date ..... DEC 8 1907

Mme. Teresa Carreno will be the soloist at the second Saturday matinee concert by the New York Symphony Orchestra, Walter Damrosch, conductor, at the Baptist Temple, on Saturday (Brooklyn Institute). Her last appearance here was with the Boston Symphony Orchestra, on March 25, 1899, when she played the Concerto for Pianoforte, D minor, No. 2, Op. 23, MacDowell, as second number in a programme made up of the "Sakuntala" overture, Goldmark; "Bourre-Fantastique," Chabrier, whose "Espana" Rhapsody was played last Friday night by the Boston Symphony Orchestra; and the Symphony No. 2, Brahms. At the concert next Saturday Mme. Carreno will be heard in the "Concerto for Piano with Orchestra," Tschaikowsky, the programme as a whole including:

Symphonic fantastique.....Berlioz
Concerto for piano with orchestra
Tschaikowsky
Little symphony for wind instruments..Gounod
March, "With Pomp and Circumstance"..Elgar

N. Y. Times,
Brooklyn, N. Y.
DEC 7 1907

MUSICAL.

Notable Concert by Boston Orchestra With Paderewski as Soloist.

It was anticipated that Brooklyn would find the second concert of the Boston Symphony Orchestra at the Baptist Temple last night an occasion to make exceedingly glad the heart of music lovers, and there was no disappointment. It was an extraordinary concert in a series always notable for the highest excellence. Unusual expectancy was apparent in the sale of every seat for this concert long before the date of its occurrence, and the reason for this extra show of interest was apparent in the announcement that Mr. Paderewski was to be the soloist. Brooklyn has learned to rejoice in the work of this orchestra for itself alone, and it has also learned with the rest of the world to find particular fascination in the playing of the great Polish pianist, so that the co-operation of the two was something like a superlative attraction.

Paderewski's part in the concert was the performance with the orchestra of the Rubinstein Concerto in D minor, No. 4, a work of substantial vitality among the standard compositions of its class. This concerto is uncommonly exacting in its call upon the interpretative resourcefulness of the pianist, affording a good opportunity to show what is his stature as a virtuoso. Paderewski's playing was a rare disclosure of the undiminished potency of that peculiarly personal and extraordinary quality of his art, which has taken such a hold of the public. There was a great show of enthusiasm which the pianist acknowledged by coming out twice and bowing to the tribute of appreciation. And there was a still greater demonstration when he came out and took his seat at the piano for an encore. He waited for the hushed stillness necessary for the proper hearing of what was to follow and then gave an exquisite rendering to Schumann's Nachtied.

There could be no doubt of the profound impression upon the audience which was limited only by the capacity of the auditorium, and the effect of the orchestral renderings was hardly less notable. The principal number was Beethoven's Sixth Symphony in F major, the so-called "Pastoral," and the closing piece, following the concerto, was Chabrier's "Espana" rhapsody. There was abounding charm in Dr. Muck's interpretation of the symphony, which, of course, is an old favorite. This work is perhaps Beethoven's nearest approach to an exposition of what has come to be called programme music, because of its definite connection with the expression of a given series of incidents. But Mr. Beethoven was wise in his generation. He knew how to write lovely music without expecting to suggest or express more than music should be expected to express. And in view of the vagaries of modern composers in this respect, as for instance, the attempt of Mr. Strauss in his absurd and egotistic Symphonia Domestica, there is renewed pleasure in reverting to Mr. Beethoven's method of indicating tone pictures.

Loving care was manifest in the rendering of the symphony last night, and it afforded great enjoyment. The Spanish rhapsody, given here a week ago by the New York Symphony players, is an admirably characteristic and thoroughly meritorious work of its class, and its rhythmic and melodic charm are ever grateful.

Newspaper Cutting Bureau in the World
From ..... Standard Union,
Address ..... Brooklyn, N. Y.
Date ..... DEC 8 1907

The Boston Symphony Orchestra is away on its regular December trip giving concerts in Philadelphia, Washington, Baltimore and Brooklyn, and two in New York, and before its return home it will give a concert in Newark, N. J., for the first time it has ever appeared in that city. In the larger cities the soloist in all the concerts of this trip is Paderewski, who plays with the orchestra every day. The Boston Symphony Orchestra is the only one in the East with which he appears, although in the West he plays with the Pittsburg, Chicago and Minneapolis orchestras.

From ..... Standard Union,
Address ..... Brooklyn, N. Y.
Date ..... DEC 7 1907

BOSTON SYMPHONY CONCERT

The second concert by the Boston Symphony Orchestra, with Dr. Carl Muck as conductor, was given last evening at the Baptist Temple, under the combined auspices of the Brooklyn Institute and the Philharmonic Society. The soloist last evening was the incomparable Paderewski, and this fact brought out one of the largest audiences ever gathered in the Temple. The programme included Beethoven's Symphony in F major, No. 6, "Pastoral," op. 68; Rubinstein's Concerto in G minor, No. 4, for piano forte and orchestra, op. 70, and Chabrier's "Espana," Rhapsody for orchestra.

The Pastoral Symphony of Beethoven is one of the most entrancing works of the great master, and was composed in the country round about Herligenstadt in the summer of 1808, and is an impression and recollection of country life, a life Beethoven loved, as is evident by the delightful collection of harmonies expressed in this work. The orchestra last evening did full justice to the work, and was especially effective in the third movement, where from the jollity of the country folks to the thunderstorm and tempest, a wonderful range of orchestral work was had, which was performed with the most absolute precision. Paderewski appeared as soloist in the Rubinstein Concerto. In this work the opportunities for the pianist are legion, and Paderewski certainly availed himself of every one. There are certainly pianists and great ones, besides the soloist of last evening, but there is something indescribable about Paderewski that makes him far and above all others, and it is evidently his combination of power, mastery and expression that enthralls his auditors and holds them spellbound during all his wonderful playing, and then compels them to break forth into a wildness of applause. So great was the applause last evening he was compelled to appear time after time, and finally oblige with an encore. The concerted work of the orchestra in this number was exceptionally good, and well timed. The concert closed with the Espana Rhapsody of Chabrier. The next concert is on Jan. 10.

NEWS
NEWARK, N. J.
DEC 7- 1907

The concert to be given by the Boston Symphony Orchestra in the Krueger Auditorium next Monday night will be the occasion of that great organization's first appearance in this city. For twenty years it has ranked as the foremost orchestral body in this country, and it has no superior, if indeed an equal, among those abroad. Its membership comprises the best obtainable musicians for the work entrusted to them, and it has had the benefit of years of training in ensemble work by such fine conductors as William Gericke, Arthur Nikisch, Emil Paur and Dr. Karl Muck, the last of whom was brought from the Berlin Royal Opera to this country last season and is its present musical director. Each has left the imprint of his knowledge and talent on the band, which shows, in its performance, the splendid results of more than a score of years of work under the guidance and inspiration of great authorities. It has acquired a technical finish that is marvelous, and it possesses the ability to enter so fully into the moods of the compositions played that their contents are set forth not only with perfect art on the executive side of the work, but with an affluence of feeling and a tonal coloring that are deeply moving. The entire orchestra, numbering nearly one hundred musicians, will take part in the concert, and because of that fact the performances will be unique in the musical history of Newark.

The soloist will be Mme. Olga Samaroff, and in hearing her the audience will hearken to one of the most gifted of the younger pianists before the public to-day. In speaking of a recital given by her in New York last season, E. H. Krehbiel, the learned and reliable critic of the New York Tribune, said: "All the gradations of dynamic utterance, from a whispered to a thundered tone, are at her command. She has mastered the rhythmical as well as the dynamic effects which are the product of intellectual use of keyboard and damper pedal in a degree which must challenge admiration from the greatest of the virtuosi with whom pianoforte lovers are familiar."

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[84]

NEW YORK
DEC 6- 1907

PADEREWSKI WITH BOSTON ORCHESTRA IN FINE CONCERT

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* * *

Address ...ren,
Date Brooklyn, N. Y

DEC 7 1907

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Mme. Teresa Carreno will be the soloist at the second Saturday matinee concert by the New York Symphony Orchestra, Walter Damrosch, conductor, at the Baptist Temple on Saturday. Her last appearance here was with the Boston Symphony Orchestra on March 25, 1899. At the concert next Saturday Mme. Carreno will be heard in the "Concerto for Piano with Orchestra" (Tschaikowsky) the programme as a whole including "Symphonie Fantastique" (Berlioz), "Concerto for Piano with Orchestra" (Tschaikowsky), "Little Symphony for Wind Instruments" (Gounod); march "With Pomp and Circumstance" (Elgar).

In the Chopin number which is to close his piano recital of Dec. 16 at the Baptist Temple Paderewski has grouped the Nocturne in G major, Op. 37; six Etudes, Nos. 1, 2, 3, 6 9, 11, Op. 25; Berceuse, Polonaise in F sharp minor, Op. 44, and the Valse in A flat major, Op. 34.

Jan Kubelik, who was expected to give a violin recital on Thursday evening, Dec. 26, has decided to take the entire Christmas week for rest, previous to the commencement of his Western tour at the beginning of January. His recital in Brooklyn is therefore postponed until a date in the latter part of February or in March, which is yet to be selected.

Daily Citizen,
Brooklyn, N. Y
DEC 7 1907

OVATION FOR PADEREWSKI.

Pianist Gives Wonderful Performance with Boston Symphony Orchestra.

The possibility of swelling the receipts of the Boston Symphony Orchestra concerts in Brooklyn and extending their patronage beyond a charmed circle of music patrons and fashionable folk was demonstrated by the programme with Paderewski as the soloist which drew a great crowd to the Baptist Temple last evening.

It was the second of this season's concerts by the Boston orchestra, with Karl Muck conducting. Though the celebrated pianist was undoubtedly the greatest attraction, and deservedly so, the unequaled orchestra of American has capability of arousing enthusiasm, even in Brooklyn, when it elects to play programmes that the concert-goers in general want to hear. Beethoven's "Pastoral" Symphony was the first number on the concert programme, and frequently as it has been heard, its interpretation under Dr. Muck's baton was illuminating and exquisite. It was the next number when Paderewski appeared in which the interest of the night centered. The artist came forward with his wonted air of modesty, with his shock of hair not as long as usual, but looking some years older than when he was in Brooklyn the last time. The lapse of time has, however, matured the artist and before he had struck a note his repose of manner was felt. His selection was Rubinstein's Concerto in D minor for piano and orchestra, opus 70. Adjectives of praise in the superlative degree could not be used too profusely in commenting upon his performance last evening. First of all one felt that his mastery of the technique of his art was greater even than the difficult composition demanded. There was no freakish ostentation at any time, such as he displayed on one or two occasions in his last recitals here. His playing of the concerto was electric in its effect, with consummate brilliancy. The purity and bell-like clearness of every note struck with his musical intelligence made his listeners marvel, while the rapid passages were taken in a tempo that kept the orchestra busy. Its support of the soloist was admirable.

At the close of the number, much to the surprise of the audience, the hard the fast rule of no encores at the symphony concerts was broken and Paderewski played Schumann's "Nachtstuck" so impressively that the audience seemed to be holding its breath. The delicate, sonorous quality of his tone was finer than ever, but another instrument than that on which commercial return leads the artist to play would have responded in more telling fashion.

People who had bought only admission and some of whom sat on the floor back of the pews because no seats could be had were on their feet through the performance of the concerto, and stood through the last brilliant number of the programme, Chabrier's "Spanish Rhapsody."

Newspaper Cutting Bureau in the World
From ...Brooklyn, N. Y.
Address
Date DEC 8 1907

Mme. Teresa Carreno will be the soloist at the second Saturday matinee concert by the New York Symphony Orchestra, Walter Damrosch, conductor, at the Baptist Temple, on Saturday (Brooklyn Institute). Her last appearance here was with the Boston Symphony Orchestra, on March 25, 1899, when she played the Concerto for Pianoforte, D minor, No. 2, Op. 23, MacDowell, as second number in a programme made up of the "Sakuntala" overture, Goldmark; "Bourre-Fantastique," Chabrier, whose "Espana" Rhapsody was played last Friday night by the Boston Symphony Orchestra; and the Symphony No. 2, Brahms. At the concert next Saturday Mme. Carreno will be heard in the "Concerto for Piano with Orchestra," Tschaikowsky, the programme as a whole including:

Symphonie fantastique.....Berlioz
Concerto for piano with orchestra
Tschaikowsky
Little symphony for wind instruments..Gounod
March, "With Pomp and Circumstance"..Elgar

Daily Times,
Brooklyn, N. Y.
DEC 7 1907

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MUSICAL.

Notable Concert by Boston Orchestra With Paderewski as Soloist.

It was anticipated that Brooklyn would find the second concert of the Boston Symphony Orchestra at the Baptist Temple last night an occasion to make exceedingly glad the heart of music lovers, and there was no disappointment. It was an extraordinary concert in a series always notable for the highest excellence. Unusual expectancy was apparent in the sale of every seat for this concert long before the date of its occurrence, and the reason for this extra show of interest was apparent in the announcement that Mr. Paderewski was to be the soloist. Brooklyn has learned to rejoice in the work of this orchestra for itself alone, and it has also learned with the rest of the world to find particular fascination in the playing of the great Polish pianist, so that the co-operation of the two was something like a superlative attraction.

Paderewski's part in the concert was the performance with the orchestra of the Rubinstein Concerto in D minor, No. 4, a work of substantial vitality among the standard compositions of its class. This concerto is uncommonly exacting in its call upon the interpretative resourcefulness of the pianist, affording a good opportunity to show what is his stature as a virtuoso. Paderewski's playing was a rare disclosure of the undiminished potency of that peculiarly personal and extraordinary quality of his art, which has taken such a hold of the public. There was a great show of enthusiasm which the pianist acknowledged by coming out twice and bowing to the tribute of appreciation. And there was a still greater demonstration when he came out and took his seat at the piano for an encore. He waited for the hushed stillness necessary for the proper hearing of what was to follow and then gave an exquisite rendering to Schumann's Nachtied.

There could be no doubt of the profound impression upon the audience which was limited only by the capacity of the auditorium, and the effect of the orchestral renderings was hardly less notable. The principal number was Beethoven's Sixth Symphony in F major, the so-called "Pastoral," and the closing piece, following the concerto, was Chabrier's "Espana" rhapsody. There was abounding charm in Dr. Muck's interpretation of the symphony, which, of course, is an old favorite. This work is perhaps Beethoven's nearest approach to an exposition of what has come to be called programme music, because of its definite connection with the expression of a given series of incidents. But Mr. Beethoven was wise in his generation. He knew how to write lovely music without expecting to suggest or express more than music should be expected to express. And in view of the vagaries of modern composers in this respect, as for instance, the attempt of Mr. Strauss in his absurd and egotistic Symphonia Domestica, there is renewed pleasure in reverting to Mr. Beethoven's method of indicating tone pictures.

Loving care was manifest in the rendering of the symphony last night, and it afforded great enjoyment. The Spanish rhapsody, given here a week ago by the New York Symphony players, is an admirably characteristic and thoroughly meritorious work of its class, and its rhythmic and melodic charm are ever grateful.

Newspaper Cutting Bureau in the World
m ...Brooklyn, N. Y.
ress
te DEC 8 1907

The Boston Symphony Orchestra is away on its regular December trip giving concerts in Philadelphia, Washington, Baltimore and Brooklyn, and two in New York, and before its return home it will give a concert in Newark, N. J., for the first time it has ever appeared in that city. In the larger cities the soloist in all the concerts of this trip is Paderewski, who plays with the orchestra every day. The Boston Symphony Orchestra is the only one in the East with which he appears, although in the West he plays with the Pittsburg, Chicago and Minneapolis orchestras.

rom ...Standard Union,
ddress Brooklyn, N. Y.
ate DEC 7 1907

BOSTON SYMPHONY CONCERT

The second concert by the Boston Symphony Orchestra, with Dr. Carl Muck as conductor, was given last evening at the Baptist Temple, under the combined auspices of the Brooklyn Institute and the Philharmonic Society. The soloist last evening was the incomparable Paderewski, and this fact brought out one of the largest audiences ever gathered in the Temple. The programme included Beethoven's Symphony in F major, No. 6, "Pastoral," op. 68; Rubinstein's Concerto in L minor, No. 4, for piano forte and orchestra, op. 70, and Chabrier's "Espana," Rhapsody for orchestra.

The Pastoral Symphony of Beethoven is one of the most entrancing works of the great master, and was composed in the country round about Herligenstadt in the summer of 1808, and is an impression and recollection of country life, a life Beethoven loved, as is evident by the delightful collection of harmonies expressed in this work. The orchestra last evening did full justice to the work, and was especially effective in the third movement, when, from the jollity of the country folks to the thunderstorm and tempest, a wonderful range of orchestral work was had, which was performed with the most absolute precision. Paderewski appeared as soloist in the Rubinstein Concerto. In this work the opportunities for the pianist are legion, and Paderewski certainly availed himself of every one. There are certainly pianists and great ones, besides the soloist of last evening, but there is something indescribable about Paderewski that makes him far and above all others, and it is evidently his combination of power, mastery and expression that enthralls his auditors and holds them spellbound during all his wonderful playing, and then compels them to break forth into a wildness of applause. So great was the applause last evening he was compelled to appear time after time, and finally oblige with an encore. The concerted work of the orchestra in this number was exceptionally good, and well timed. The concert closed with the Espana Rhapsody of Chabrier. The next concert is on Jan. 10.

NEWS
NEWARK, N.J.
DEC 7- 1907

The concert to be given by the Boston Symphony Orchestra in the Krueger Auditorium next Monday night will be the occasion of that great organization's first appearance in this city. For twenty years it has ranked as the foremost orchestral body in this country, and it has no superior, if indeed an equal, among those abroad. Its membership comprises the best obtainable musicians for the work entrusted to them, and it has had the benefit of years of training in ensemble work by such fine conductors as William Gericke, Arthur Nikisch, Emil Paur and Dr. Karl Muck, the last of whom was brought from the Berlin Royal Opera to this country last season and is its present musical director. Each has left the imprint of his knowledge and talent on the band, which shows, in its performance, the splendid results of more than a score of years of work under the guidance and inspiration of great authorities. It has acquired a technical finish that is marvelous, and it possesses the ability to enter so fully into the moods of the compositions played that their contents are set forth not only with perfect art on the executive side of the work, but with an affluence of feeling and a tonal coloring that are deeply moving. The entire orchestra, numbering nearly one hundred musicians, will take part in the concert, and because of that fact the performances will be unique in the musical history of Newark.

The soloist will be Mme. Olga Samaroff, and in hearing her the audience will hearken to one of the most gifted of the younger pianists before the public to-day. In speaking of a recital given by her in New York last season, E. H. Krehbiel, the learned and reliable critic of the New York Tribune, said: "All the gradations of dynamic utterance, from a whispered to a thundered tone, are at her command. She has mastered the rhythmical as well as the dynamic effects which are the product of intellectual use of keyboard and damper pedal in a degree which must challenge admiration from the greatest of the virtuosi with whom pianoforte lovers are familiar."

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[84]

FADED TEXT

From Daily Eagle, Brooklyn, N. Y.
Address
Date DEC 7 1907

PADEREWSKI AND ORCHESTRA

With Paderewski and the Boston Symphony orchestra on one programme it might have been expected that the Baptist Temple, at Schermerhorn street and Third avenue, would be filled to overflowing. It was, last evening, when the second symphony concert was given under Institute and Brooklyn Philharmonic Society auspices. It was a brilliant assemblage of music loving Brooklynites; and not only were all the seats taken, but there was a quadruple row of people standing around the rear and sides of the auditorium.

The chief number for the orchestra alone was the now familiar Beethoven's symphony in F major, No. 6, Opus 68, termed popularly the Pastoral Symphony, a strictly programme-music piece. Since it was first played at Vienna in 1808, a mild musical wrangle has been waged over the question whether it was meant to be ideal, or real; whether every listener should interpret it subjectively, or on the other brand, find in it objective descriptions of nature and a record of Beethoven's impressions. Dr. Muck took the only course possible for a popular conductor, last evening. He read it faithfully, as an interpreter of Beethoven. He gave to it elasticity and a remarkable freedom of expression. Every phrase was carefully considerd and every movement was given with beautiful unity and mass, while the shading was simply delightful. Nowhere was this more notable than in the third movement, where the orchestra, after playing the lively country dance, was hushed, so that the double basses might roll up their thunder, in indicating with striking realism the approach of the coming storm. Then one could hear in the shimmering strings the patter of rain drops and the rush of the wind.

In the last number, where rejoicing breaks forth at the passing of the storm, there was mobility and tone color that approached grandeur. The symphony has never been played here in a more warm, forceful and yet polished manner. Dr. Muck was called out again and again to respond to recalls.

Paderewski was greeted with a storm of applause as his rather pale and expressive face, surrounded by his historic fluffy hair, appeared in the doorway to the stage. He seems to have aged since his last appearance here, but only in appearance, for, when his magical fingers touched the keys in Rubinstein's concerto in D minor, No. 4, opus 70, for piano and orchestra, it was perceived that his vigorous personality is intact. The piece has three movements, the first being a good example of the compact, concise form of writing, the piano coming in for a development of the secondary theme.

The playing of Paderewski differs from most pianists in such concerted numbers. The work of others is often drowned by the orchestra, but Paderewski is never submerged for an instant. He plays as though he were conducting an orchestra, harmonizing with the other musicians. And, in his long cadenzas, or, in taking the leading motive, as in the second movement, he was truly an orchestra, taking the lead while the other players were mute.

The concerto gives great opportunities to the pianist and nobly did Paderewski meet the requirements. His interpretation was so artistic that it was impossible to determine whether a note, or phrase, was a result of those that had preceded, or a preparation for those to follow. The pianist shook Dr. Muck by the hand at the close and amid the applause.

But Paderewski was not to retire without an encore. He played, as has been his wont at other concerts, "Nachtstuecke," by Schumann, in the poignantly tender way that this artist only can play.

Last on the programme was a number seldom heard here. It was Emmanuel Chabrier's "Espana," a rhapsody, for the orchestra. It is in fact a free fantasy based on original Spanish dance tunes, especially on the "jota," popular in the north of Spain. The skill of the composer was shown in the sounding of the motives, tossing them from one part of the orchestra to another. Those airs are very old and besides the "jota" there were the malaquena and, of course, the fandango. The piece was played here recently and it was noted that last evening Dr. Muck's baton brought out a finer, more delicate effect with the strings than the previous conductor.

It was a dash from beginning to end, full of life and action, and it might have been chosen in order to relieve the so-called heavier classic music that preceded it; but if that was the reason for its presence on the programme, it was not needed in Brooklyn. It is fair to say that a Tschaikowsky or a Schumann or another Beethoven work would have been a more satisfactory close for the many Brooklyn music lovers in the audience. The next Boston Symphony concert will [illegible] on January 10, 1908.

From Brooklyn, N. Y.
Address
Date DEC 7 1907

NEW YORK SYMPHONY WITH TERESA CARRENO

Will Play Here Saturday the Second Concert in Mr. Damrosch's Series.

APOLLO CLUB ON TUESDAY,

With Much Good Music at the Opera Houses and in Concert Halls.

Mme. Teresa Carreno will be the soloist at the second Saturday matinee concert by the New York Symphony Orchestra, Walter Damrosch, conductor, at the Baptist Temple on Saturday (Brooklyn Institute). Her last appearance here was with the Boston Symphony Orchestra, on March 25, 1899, when she played the concerto for pianoforte, D minor, No. 2, op. 23, MacDowell, as second number in a programme made up of the "Sakuntala" overture, Goldmark; "Bourre-Fantastique," Chabrier, whose "Espana" Rhapsody was played last night by the Boston Symphony Orchestra, and the Symphony No. 2, Brahms. At the concert next Saturday Mme. Carreno will be heard in the concerto for piano with orchestra, by Tschaikowsky, the programme as a whole including:

Symphonie Fanastique ..... Berlioz
Concerto for piano, with orchestra..... Tschaikowsky
Little Symphony for wind instruments.. Gounod
March, With Pomp and Circumstance.... Elgar

Newspaper Clipping Bureau in the World
STAR
NEWARK, N. J.
DEC 7- 1907

Boston Symphony Monday.

Monday night brings Newark the most important musical event so far this year—the concert by the celebrated Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, principal conductor of the Royal Opera of Berlin, and with Madame Olga Samaroff as solo pianist, at Krueger's Auditorium. The sale, which has been going on some time, shows that Newark and its tributary towns are eager enough to hear this orchestra, which has the reputation of being the best in America. It is the first time the orchestra has ever given a concert in New Jersey, and on the success of this one will depend its return in future seasons.

Dr. Muck has chosen a program to appeal to those musically educated. The first work on it is a symphonic trilogy by Vincent d'Indy, one of the greatest of living French composers. The composer has drawn his inspiration from Schiller's three great dramatic poems "Wallenstein's Camp," "I Piccolomini" and "Wallenstein's Death." The first and third movements of the work bear the same names as the first and last poems, but the second has been called "Max and Thekla" instead of "I Piccolomini."

The other orchestral number will be Schumann's overture to his dead and gone opera, "Genoveva." It is all that remains of the opera, which, hampered by an impossible libretto, was fated to dust gathering shelves.

Madame Olga Samaroff bears the reputation of being one of the most brilliant of the younger pianists. Moreover, she has the particular distinction of being an American woman whose whole career so far has been spent in America. She will play Grieg's concerto for piano and orchestra in A minor. This is one of the few ventures in the larger forms of music in which the late Norwegian composer was successful, and it is likely to remain forever a favorite work in the repertoire of pianists. It has tunefulness and melodiousness, and at the same time it has the brilliancy necessary to display the virtuosity of the artist. The concert will begin at 8 o'clock.

From [illegible]
Address
Date DEC 8- 1907

THE BOSTON ORCHESTRA.

Mr. Paderewski Again the Soloist—Two New Compositions Heard.

Dr. Muck prepared another one of his various programmes for the second concert of the Boston Symphony Orchestra, which took place yesterday afternoon in Carnegie Hall. With him it seems never to rain but it pours. He gave two long new compositions, either one of which would have given his audience enough to reflect upon, and would have been welcome conjoined with an older piece, of familiar beauty. But the giving of "novelties" is a thankless task at best, especially in these days of modern technique of composition, when much sweat and toil are required to master and properly present new works. The compositions that were listened to for the first time in New York yesterday were a symphonic poem, "Taormina," by Ernst Boehe, Opus 9, and the adagio and scherzo-finale from Reznicek's symphonic suite in E minor. The name of Boehe is not familiar here, though this young composer has attracted attention to himself in Germany by his ambitious attempt at a series of symphonic poems on Ulysses and his wanderings. "Taormina" is a very elaborate and ambitious composition, and though it clearly has a "programme" in the composer's mind, he has given no more hint of it than the title, which refers the listener to the Sicilian city and nothing else. There is a Gregorian motive in it, a dirge, a funeral march; at the close bells are heard. The music is of a kind that makes its own appeal as music; and the structure of it follows the lines of musical, rather than of some preconceived literary, development.

Mr. Boehe's chief title to write for orchestra, so far as this piece shows, is that he knows how very well. It is a fine piece of orchestration, full of all sorts of tone coloring and tonal effects. As to the significance of it all, that is another matter. The themes are long and tortuous, with little force or expressiveness in themselves, and they meander at great length, coming to climaxes now and again—fine and sonorous climaxes—when the music starts off in a new direction. But the listener wonders why the climax and why the new direction; for there is little real issue to it all, and, having heard it, he is conscious of a maximum of agreeable sound and a minimum of musical idea of any sort.

The movements from Reznicek's suite are hardly more satisfying. The composer has his ideas rather better in hand, if he has not the same skill in orchestration. His overture to "Donna Diana," which was heard here a week or so ago, is sparkling, light music, dextrously scored. These movements are very serious; but there is much labor in them and little inspiration. The scherzo interests from the cleverness of its structure, the eccentrically rhythmed first theme, and its combination with the others, and some effective points of orchestration. Dr. Muck had concerned himself to gain a complete mastery of both Boehe's and Reznicek's music on the part of the orchestra, and they were played in a way that evidently set forth all there is in them. The last orchestral number of this curiously assorted programme was Chabrier's brilliant Spanish rhapsody, "Espana," which by a curious chance Mr. Damrosch had also anticipated by a couple of weeks.

Mr. Paderewski was again the soloist. He played Rubinstein's D minor concerto, and played in a very different vein from that which he displayed in Beethoven on Thursday evening. Here were all his bravura, all his heroics, all his boisterous energy and thundrous pealing piled up. They were too much; they were beyond the bounds of the beautiful, we are fain to say. Perhaps they served a purpose in giving a setting to his exquisite singing of the slow movement and of the more delicate portions of the first movement. The dewy freshness of that serene melody was never more beautifully expressed, with such perfection of phrase or clearly etched outline.

N. Y. EV'G WORLD
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DEC 8 - 1907

PADEREWSKI PLAYS AGAIN WITH BOSTON ORCHESTRA.

Paderewski again was the soloist with the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon. He played the solo part in Rubenstein's D minor piano concerto like the master he is, with the power and grace and flexibility that the old battle horse demands. Again, too, was the no encore rule not observed, for in response to the insistent demand of an audience that taxed the capacity of the hall, he played the Chopin berceuse with beauty and daintiness and charm indescribable.

Dr. Muck and his expert musicians from the Hub presented two compositions new to New York—Ernest Boehe's tone poem, "Taormina" and two movements from Reznicek's symphonic suite in E minor. Both works were excellent examples of skilfulness in orchestral construction, and both disclosed many beauties if neither conveyed any important message. As to the playing of the orchestra in these numbers, as well as in association with Paderewski, it may be called superb without a quibble.

From NEW YORK TIMES
Address
Date DEC 8- 1907

TO TRAIN ORCHESTRA ASSISTANTS.

IN order to train American musicians for places in the symphony orchestras and so relieve leaders of these organizations from the necessity of seeking musicians in Europe, the trustees of the Institute of Musical Art have determined to devote, if necessary, $10,000 a year of its endowed income to giving orchestral training at nominal tuition. The only requirement to be made by the institute is that those who are to benefit by this expenditure shall give promise of real musical achievement and earnestness. An examination for admission to these classes, therefore, will be required, and those accepted must take the full course of ear training and harmony and musical theory as well as instruction in the individual instrument. For this complete course of private lessons and lectures, the institute will ask but $50 per year.

The scarcity of American performers of real ability is evidenced, it is pointed out, by the disbanding of the Cincinnati Symphony Orchestra, because of the inability of the leaders to secure enough satisfactory performers in this country. At the same time there is a growing demand for symphony organizations in the larger cities and great difficulty in recruiting performers for new organizations. In Germany, almost every village has its small orchestra, which acts as a feeder to the great symphony societies of the capitals, but in this country, save at the musical centres, the little orchestra is unknown and its place is taken by the village brass band, which does not attempt the classics, and is generally very weak in woodwind and trumpet and horn as played in the symphony concerts. The amateur theatre orchestra is commonly the nearest approach in the small towns to an organization of string and wind instruments. At the same time the number of symphony orchestras is growing. New York now supports seven; Chicago, Philadelphia, Boston, Pittsburg, and Cleveland have their organizations. Recently Denver has organized a successful orchestra, and its concerts are rapidly becoming the pride of that city, which is giving them excellent support.

To meet this demand for accomplished musicians, the institute has arranged to give instruction in bassoon, clarinet, double bass, flute, horn, oboe, trombone, trumpet, and other wind instruments and percussion instruments. In the stringed instrument department, which, however, is not classed as part of the orchestra course, there is training in violin, viola, violoncello, and harp. A faculty of nine members attends to string instruction, while eight specialists from the leading orchestras give the individual instruction in wood and brass. Among those secured to train performers for the symphony orchestras are: Oboe, Cesare Addimando, New York Symphony; flute, George Barrere, solo flute, Paris Opéra and Société des Instruments à Vent; trumpet, Adolphe Dubois, Théâtre de la Monnaire, Brussels; horn, Hermand Hand, New York Symphony; clarinet, Henry Leon Leroy, premier prix, Paris Conservatory; bassoon, Auguste Mesnard, Lamoureux Concerts; timpani, J. Fred Sietz; trombone, Sam Tilkin, and others. In addition, the orchestral students will receive instruction in theory under Percy Goetschius, Forrest J. Cressman, and Daniel G. Mason, and in ear training under the supervision of Dr. Frank Damrosch, Director of the Institute. The student in the course, on payment of the nominal fees, will receive private lessons in one instrument, and the general instruction and practice in ensemble playing. The string classes, for which somewhat higher fees are charged, though these, too, are given far below actual cost, are under the tuition of Frank Kneisel, Louis Svencenski, William Willeke, Edouard Dethier, Mark Fonaroff, Carlos Hasselbrink, Ludwig Manoly, and Julius Roentgen. Under these men the institute believes, because of the low fees asked and because of its ability to apply a guaranteed income from the James Loeb endowment, the Betty Loeb Musical Fund, and subscriptions, that it will be able, eventually, to supply performers to fill vacancies in existing orchestras and to supply the nucleus of the new organizations.

The orchestra field, it is believed by the trustees, will afford an excellent means of livelihood to many young men of musical ability who are not fitted for business life, and yet would hesitate to undertake the risks of an ordinary musical career. The symphony orchestras, unlike many other musical activities, afford practically permanent and well-paid employment to their members. It takes years to develop such an orchestra and bring it up to perfection, and the leader, if he is to keep competent men for his major Winter concerts, must now guarantee them practically regular salaries for all but six weeks of the entire year. The great organizations, in between their metropolitan concerts and after the season, now make extensive national tours and secure Summer engagements simply to keep their men under constant rehearsal for the Winter season.

NEW YORK EVENING TELEGRAM
(See other side.)
Address Dec 9, 1907
Date
Established

Listening to the Boston Symphony and the Opera.

"TAORMINIA," a tone poem by Ernest Boehe, was given its first New York hearing on Saturday, played by the Boston Symphony Orchestra. It was easily within the comprehension of all.

The piece de resistance was Rubinstein's concerto in D minor for orchestra and piano. It is like mixing wine and milk to combine a pale piano with a rich orchestra. But it was very good wine and excellent milk.

The concerto received full justice at the hands of these two really great persons—Dr. Karl Muck and Paderewski. It was wonderful playing.

Chabrier's brilliant rhapsody España was the last act.

At the Manhattan "The Tales of Hoffmann," with the familiar cast, were heard at the matinee, with "La Gioconda," with Mme. Russ and Mr. Zenatello in the evening. Campanini, the unfailing, conducted at both performances.

Newark Star - Dec 7

Paderewski Sale Heavy.

That the recital to be given by Paderewski in the Krueger Auditorium, December 17, will be largely attended is practically assured. The number of orders for seats by mail for this concert have been far in excess to that of any previous concert. The public sale of seats will open at Lauter's, 657-659 Broad street, next Thursday morning, December 12. The program arranged for his recital here is one of his best, and will appeal to all [illegible] of it.

[85]

FADED TEXT

From Daily Eagle, Brooklyn, N. Y.
Address
Date DEC 7 1907

PADEREWSKI AND ORCHESTRA.

With Paderewski and the Boston Symphony orchestra on one programme it might have been expected that the Baptist Temple, at Schermerhorn street and Third avenue, would be filled to overflowing. It was, last evening, when the second symphony concert was given under Institute and Brooklyn Philharmonic Society auspices. It was a brilliant assemblage of music loving Brooklynites; and not only were all the seats taken, but there was a quadruple row of people standing around the rear and sides of the auditorium.

The chief number for the orchestra alone was the now familiar Beethoven's symphony in F major, No. 6, Opus 68, termed popularly the Pastoral Symphony, a strictly programme-music piece. Since it was first played at Vienna in 1808, a mild musical wrangle has been waged over the question whether it was meant to be ideal, or real; whether every listener should interpret it subjectively, or on the other brand, find in it objective descriptions of nature and a record of Beethoven's impressions. Dr. Muck took the only course possible for a popular conductor, last evening. He read it faithfully, as an interpreter of Beethoven. He gave to it elasticity and a remarkable freedom of expression. Every phrase was carefully considerd and every movement was given with beautiful unity and mass, while the shading was simply delightful. Nowhere was this more notable than in the third movement, where the orchestra, after playing the lively country dance, was hushed, so that the double basses might roll up their thunder, in indicating with striking realism the approach of the coming storm. Then one could hear in the shimmering strings the patter of rain drops and the rush of the wind.

In the last number, where rejoicing breaks forth at the passing of the storm, there was mobility and tone color that approached grandeur. The symphony has never been played here in a more warm, forceful and yet polished manner. Dr. Muck was called out again and again to respond to recalls.

Paderewski was greeted with a storm of applause as his rather pale and expressive face, surrounded by his historic fluffy hair, appeared in the doorway to the stage. He seems to have aged since his last appearance here, but only in appearance, for, when his magical fingers touched the keys in Rubinstein's concerto in D minor, No. 4, opus 70, for piano and orchestra, it was perceived that his vigorous personality is intact. The piece has three movements, the first being a good example of the compact, concise form of writing, the piano coming in for a development of the secondary theme.

The playing of Paderewski differs from most pianists in such concerted numbers. The work of others is often drowned by the orchestra, but Paderewski is never submerged for an instant. He plays as though he were conducting an orchestra, harmonizing with the other musicians. And, in his long cadenzas, or, in taking the leading motive, as in the second movement, he was truly an orchestra, taking the lead while the other players were mute.

The concerto gives great opportunities to the pianist and nobly did Paderewski meet the requirements. His interpretation was so artistic that it was impossible to determine whether a note, or phrase, was a result of those that had preceded, or a preparation for those to follow. The pianist shook Dr. Muck by the hand at the close and amid the applause.

But Paderewski was not to retire without an encore. He played, as has been his wont at other concerts, "Nachtstuecke," by Schumann, in the poignantly tender way that this artist only can play.

Last on the programme was a number seldom heard here. It was Emmanuel Chabrier's "Espana," a rhapsody, for the orchestra. It is in fact a free fantasy based on original Spanish dance tunes, especially on the "jota," popular in the north of Spain. The skill of the composer was shown in the sounding of the motives, tossing them from one part of the orchestra to another. These airs are very old and besides the "jota" there were the malaquena and, of course, the fandango. The piece was played here recently and it was noted that last evening Dr. Muck's baton brought out a finer, more delicate effect with the strings than the previous conductor.

It was a dash from beginning to end, full of life and action, and it might have been chosen in order to relieve the so-called heavier classic music that preceded it; but if that was the reason for its presence on the programme, it was not needed in Brooklyn. It is fair to say that a Tschaikowsky or a Schumann or another Beethoven work would have been a more satisfactory close for the many Brooklyn music lovers in the audience. The next Boston Symphony concert will take place on January 10, 1908.

Daily Eagle, Brooklyn, N. Y.
DEC 7 1907

NEW YORK SYMPHONY WITH TERESA CARRENO

Will Play Here Saturday the Second Concert in Mr. Damrosch's Series.

APOLLO CLUB ON TUESDAY,

With Much Good Music at the Opera Houses and in Concert Halls.

Mme. Teresa Carreno will be the soloist at the second Saturday matinee concert by the New York Symphony Orchestra, Walter Damrosch, conductor, at the Baptist Temple on Saturday (Brooklyn Institute). Her last appearance here was with the Boston Symphony Orchestra, on March 25, 1899, when she played the concerto for pianoforte, D minor, No. 2, op. 23, MacDowell, as second number in a programme made up of the "Sakuntala" overture, Goldmark; "Bourre-Fantastique," Chabrier, whose "Espana" Rhapsody was played last night by the Boston Symphony Orchestra, and the Symphony No. 2, Brahms. At the concert next Saturday Mme. Carreno will be heard in the concerto for piano with orchestra, by Tschaikowsky, the programme as a whole including:

Symphonie Fanastique .....Berlioz
Concerto for piano, with orchestra.....Tschaikowsky
Little Symphony for wind instruments..Gounod
March, With Pomp and Circumstance....Elgar

Newspaper Clipping Bureau in the World
STAR
NEWARK N.J.
DEC 7 1907

Boston Symphony Monday.

Monday night brings Newark the most important musical event so far this year—the concert by the celebrated Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, principal conductor of the Royal Opera of Berlin, and with Madame Olga Samaroff as solo pianist, at Krueger's Auditorium. The sale, which has been going on some time, shows that Newark and its tributary towns are eager enough to hear this orchestra, which has the reputation of being the best in America. It is the first time the orchestra has ever given a concert in New Jersey, and on the success of this one will depend its return in future seasons.

Dr. Muck has chosen a program to appeal to those musically educated. The first work on it is a symphonic trilogy by Vincent d'Indy, one of the greatest of living French composers. The composer has drawn his inspiration from Schiller's three great dramatic poems "Wallenstein's Camp," "I Piccolomini" and "Wallenstein's Death." The first and third movements of the work bear the same names as the first and last poems, but the second has been called "Max and Thekla" instead of "I Piccolomini."

The other orchestral number will be Schumann's overture to his dead and gone opera, "Genoveva." It is all that remains of the opera, which, hampered by an impossible libretto, was fated to dust gathering shelves.

Madame Olga Samaroff bears the reputation of being one of the most brilliant of the younger pianists. Moreover, she has the particular distinction of being an American woman whose whole career so far has been spent in America. She will play Grieg's concerto for piano and orchestra in A minor. This is one of the few ventures in the larger forms of music in which the late Norwegian composer was successful, and it is likely to remain forever a favorite work in the repertoire of pianists. It has tunefulness and melodiousness, and at the same time it has the brilliancy necessary to display the virtuosity of the artist. The concert will begin at 8 o'clock.

From NEW YORK TIMES
Address
Date DEC 8- 1907

THE BOSTON ORCHESTRA.

Mr. Paderewski Again the Soloist—Two New Compositions Heard.

Dr. Muck prepared another one of his curious programmes for the second concert of the Boston Symphony Orchestra, which took place yesterday afternoon in Carnegie Hall. With him it seems never to rain but it pours. He gave two long new compositions, either one of which would have given his audience enough to reflect upon, and would have been welcome conjoined with an older piece, of familiar beauty. But the giving of "novelties" is a thankless task at best, especially in these days of modern technique of composition, when much sweat and toil are required to master and properly present new works. The compositions that were listened to for the first time in New York yesterday were a symphonic poem, "Taormina," by Ernst Boehe, Opus 9, and the adagio and scherzo-finale from Reznicek's symphonic suite in E minor. The name of Boehe is not familiar here, though this young composer has attracted attention to himself in Germany by his ambitious attempt at a series of symphonic poems on Ulysses and his wanderings. "Taormina" is a very elaborate and ambitious composition, and though it clearly has a "programme" in the composer's mind, he has given no more hint of it than the title, which refers the listener to the Sicilian city and nothing else. There is a Gregorian motive in it, a dirge, a funeral march; at the close bells are heard. The music is of a kind that makes its own appeal as music; and the structure of it follows the lines of musical, rather than of some preconceived literary, development.

Mr. Boehe's chief title to write for orchestra, so far as this piece shows, is that he knows how very well. It is a fine piece of orchestration, full of all sorts of tone coloring and tonal effects. As to the significance of it all, that is another matter. The themes are long and tortuous, with little force or expressiveness in themselves, and they meander at great length, coming to climaxes now and again—fine and sonorous climaxes—when the music starts off in a new direction. But the listener wonders why the climax and why the new direction; for there is little real issue to it all, and, having heard it, he is conscious of a maximum of agreeable sound and a minimum of musical idea of any sort.

The movements from Reznicek's suite are hardly more satisfying. The composer has his ideas rather better in hand, if he has not the same skill in orchestration. His overture to "Donna Diana," which was heard here a week or so ago, is sparkling, light music, dextrously scored. These movements are very serious; but there is much labor in them and little inspiration. The scherzo interests from the cleverness of its structure, the eccentrically rhythmed first theme, and its combination with the others, and some effective points of orchestration. Dr. Muck had concerned himself to gain a complete mastery of both Boehe's and Reznicek's music on the part of the orchestra, and they were played in a way that evidently set forth all there is in them. The last orchestral number of this curiously assorted programme was Chabrier's brilliant Spanish rhapsody, "España," which by a curious chance Mr. Damrosch had also anticipated by a couple of weeks.

Mr. Paderewski was again the soloist. He played Rubinstein's D minor concerto, and played in a very different vein from that which he displayed in Beethoven on Thursday evening. Here were all his bravura, all his heroics, all his boisterous energy and thundrous pealing piled up. They were too much; they were beyond the bounds of the beautiful, we are fain to say. Perhaps they served a purpose in giving a setting to his exquisite singing of the slow movement and of the more delicate portions of the first movement. The dewy freshness of that serene melody was never more beautifully expressed, with such perfection of phrase or clearly etched outline.

N. Y. EV'G WORLD
ss
DEC 7 - 1907

PADEREWSKI PLAYS AGAIN WITH BOSTON ORCHESTRA.

Paderewski again was the soloist with the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon. He played the solo part in Rubenstein's D minor piano concerto like the master he is, with the power and grace and flexibility that the old battle horse demands. Again, too, was the no encore rule not observed, for in response to the insistent demand of an audience that taxed the capacity of the hall, he played the Chopin berceuse with beauty and daintiness and charm indescribable.

Dr. Muck and his expert musicians from the Hub presented two compositions new to New York—Ernest Boehe's tone poem, "Taormina" and two movements from Rezineck's symphonic suite in E minor. Both works were excellent examples of skilfulness in orchestral construction, and both disclosed many beauties if neither conveyed any important message. As to the playing of the orchestra in these numbers, as well as in association with Paderewski, it may be called superb without a quibble.

From NEW YORK TIMES
Address
Date DEC 8- 1907

TO TRAIN ORCHESTRA ASSISTANTS.

IN order to train American musicians for places in the symphony orchestras and so relieve leaders of these organizations from the necessity of seeking musicians in Europe, the trustees of the Institute of Musical Art have determined to devote, if necessary, $10,000 a year of its endowed income to giving orchestral training at nominal tuition. The only requirement to be made by the institute is that those who are to benefit by this expenditure shall give promise of real musical achievement and earnestness. An examination for admission to these classes, therefore, will be required, and those accepted must take the full course of ear training and harmony and musical theory as well as instruction in the individual instrument. For this complete course of private lessons and lectures, the institute will ask but $50 per year.

The scarcity of American performers of real ability is evidenced, it is pointed out, by the disbanding of the Cincinnati Symphony Orchestra, because of the inability of the leaders to secure enough satisfactory performers in this country. At the same time there is a growing demand for symphony organizations in the larger cities and great difficulty in recruiting performers for new organizations. In Germany, almost every village has its small orchestra, which acts as a feeder to the great symphony societies of the capitals, but in this country, save at the musical centres, the little orchestra is unknown and its place is taken by the village brass band, which does not attempt the classics, and is generally very weak in woodwind and trumpet and horn as played in the symphony concerts. The amateur theatre orchestra is commonly the nearest approach in the small towns to an organization of string and wind instruments. At the same time the number of symphony orchestras is growing. New York now supports seven; Chicago, Philadelphia, Boston, Pittsburg, and Cleveland have their organizations. Recently Denver has organized a successful orchestra, and its concerts are rapidly becoming the pride of that city, which is giving them excellent support.

To meet this demand for accomplished musicians, the institute has arranged to give instruction in bassoon, clarinet, double bass, flute, horn, oboe, trombone, trumpet, and other wind instruments and percussion instruments. In the stringed instrument department, which, however, is not classed as part of the orchestra course, there is training in violin, viola, violoncello, and harp. A faculty of nine members attends to string instruction, while eight specialists from the leading orchestras give the individual instruction in wood and brass. Among those secured to train performers for the symphony orchestras are: Oboe, Cesare Addimando, New York Symphony; flute, George Barrere, solo flute, Paris Opéra and Société des Instruments à Vent; trumpet, Adolphe Dubois, Théâtre de la Monnaire, Brussels; horn, Hermand Hand, New York Symphony; clarinet, Henry Leon Leroy, premier prix, Paris Conservatory; bassoon, Auguste Mesnard, Lamoureux Concerts; timpani, J. Fred Sietz; trombone, Sam Tilkin, and others. In addition, the orchestral students will receive instruction in theory under Percy Goetschius, Forrest J. Cressman, and Daniel G. Mason, and in ear training under the supervision of Dr. Frank Damrosch, Director of the Institute. The student in the course, on payment of the nominal fees, will receive private lessons in one instrument, and the general instruction and practice in ensemble playing. The string classes, for which somewhat higher fees are charged, though these, too, are given far below actual cost, are under the tuition of Frank Kneisel, Louis Svencenski, William Willeke, Edouard Dethier, Mark Fonaroff, Carlos Hasselbrink, Ludwig Manoly, and Julius Roentgen. Under these men the institute believes, because of the low fees asked and because of its ability to apply a guaranteed income from the James Loeb endowment, the Betty Loeb Musical Fund, and subscriptions, that it will be able, eventually, to supply performers to fill vacancies in existing orchestras and to supply the nucleus of the new organizations.

The orchestra field, it is believed by the trustees, will afford an excellent means of livelihood to many young men of musical ability who are not fitted for business life, and yet would hesitate to undertake the risks of an ordinary musical career. The symphony orchestras, unlike many other musical activities, afford practically permanent and well-paid employment to their members. It takes years to develop such an orchestra and bring it up to perfection, and the leader, if he is to keep competent men for his major Winter concerts, must now guarantee them practically regular salaries for all but six weeks of the entire year. The great organizations, in between their metropolitan concerts and after the season, now make extensive national tours and secure Summer engagements simply to keep their men under constant rehearsal for the Winter season.

NEW YORK EVENING TELEGRAM

(See other side.)
Address Dec 9, 1907
Date

Established

Listening to the Boston Symphony and the Opera.

"TAORMINIA," a tone poem by Ernest Boehe, was given its first New York hearing on Saturday, played by the Boston Symphony Orchestra. It was easily within the comprehension of all.

The piece de resistance was Rubinstein's concerto in D minor for orchestra and piano. It is like mixing wine and milk to combine a pale piano with a rich orchestra. But it was very good wine and excellent milk.

The concerto received full justice at the hands of these two really great persons—Dr. Karl Muck and Paderewski. It was wonderful playing.

Chabrier's brilliant rhapsody España was the last act.

At the Manhattan "The Tales of Hoffmann," with the familiar cast, were heard at the matinee, with "La Gioconda," with Mme. Russ and Mr. Zenatello in the evening. Campanini, the uplifting, conducted at both performances.

Newark Star - Dec 7

Paderewski Sale Heavy.

That the recital to be given by Paderewski in the Krueger Auditorium, December 17, will be largely attended is practically assured. The number of orders for seats by mail for this concert have been far in excess to that of any previous concert. The public sale of seats will open at Lauter's, 657-659 Broad street, next Thursday morning, December 12. The program arranged for his recital here is one of his best and will appeal to all lovers of [illegible] music.

[85]

The New York Press
NEW YORK CITY.
DEC 8- 1907

CHATTERING SCHOOLGIRLS REBUKED BY PADEREWSKI

Pianist Glares at Maids Who Gabble When He Plays.

ODD SCENE IN CARNEGIE HALL

Rubinstein Concerto Falls of Usual Effect—Boston Symphony Orchestra Presents Novelties.

Playing once more in the blaze of electric lights at the Boston Symphony Orchestra's concert yesterday afternoon in Carnegie Hall, Ignaz Paderewski added nothing to his reputation as a musician, though he held a vast audience spellbound by force of personality. His performance of Rubinstein's concerto in D minor, No. 4, admirable in conception, was far from beautiful in the hearing, for the simple reason that the pianist did not produce a resonant tone when he struck hard. And instead of tempering his attack to meet this difficulty, he struck out still more furiously, which, of course, did not help things.

Maybe the noise of whispering girls in the first row of the orchestra augmented his anger. He glared at them once, twice, and finally said something that was not heard. Visions of De Pachmann! Every eye in the house was turned on the unfortunate damsels, schoolgirls from up the Hudson, perhaps. After that they behaved. But before the Rubinstein concerto had closed the Paderewski management had dispatched one of its sleuths to the front of the house to investigate the cause of the Pole's peevishness. The sleuth, who proved to be an innocent usher, beat a retreat soon after ascertaining that order in the front row had been restored.

In the slow movement of the concerto Paderewski was heard to best advantage, for he played it softly. He gave a somewhat gushing interpretation, but perhaps that was appropriate. The music itself is sentimental to the point of mawkishness. In the last movement Paderewski sent temperamental sparks in all directions. A pity, though, that his picturesque efforts were not translated into pleasurable sounds. The audience felt the magnetism of the man and applauded hard. In response he gave Chopin's Berceuse as an encore, once more transgressing long-established rules and giving the musicians of the orchestra anxious moments lest they lose their train.

To descend from Paderewskian heights to the level of mere orchestral playing, Dr. Muck presented music new to New York. Though not of epoch-making importance, it certainly was worth hearing. It consisted of a tone poem, "Taormina," by Ernst Boehe, and the adagio and scherzo finale from Reznicek's symphonic suite in E minor.

Boehe's opus 9, written when the composer was only 26 years old, is named after a Sicilian town, famous for its beauty and its picturesque history. The composer has written no explanatory programme. The score bears merely a picture of Taormina, and that, indeed, suggests the character of the music. The tone-poem seeks to bring into tonal life impressions of atmosphere, of scenic beauty and of such moods as might be aroused by the contemplation of things associated with subtle suggestions of past ages.

That "Taormina" bears witness of unusual gifts, of musical talent nothing less than precocious, cannot be gainsaid. Utilizing an enormous body of players, Boehe, after the manner of the most modern composers of Germany, handles his material with surprising ease, and with results that in general are delicious to the ear. His instrumentation is rich and sonorous, his contrapuntal workmanship brilliant.

Throughout, too, the music sweeps along with the spirit and energy of genuine enthusiasm. But the composer's ideas are hardly strong enough to carry the full weight of his work. There is reiteration of melodic exuberances. What at first makes an impression gradually loses in effect. The opening melody is of rare beauty, but it is not Boehe's. It is the tune of the ancient hymn, "Ave, Maris Stella." The other thematic material shows no particular originality.

Of the two movements from Reznicek's suite a composition that dates back more than twenty years to a time when the author had just passed into manhood, the scherzo left the stronger impression. There is no attempt at poetic delineation here; merely a clever application of musical skill. Exceedingly brilliant is the workmanship displayed, particularly on the rhythmical side. But the result seems more a feat in intertwining and combining themes rhythmically at war with one another than a spontaneous expression of inspiration. The performance of the orchestra under Muck was extraordinary. Indeed, the Reznicek's scherzo was welcome more for the opportunity it gave for the display of the conductor's and orchestra's virtuosity than for its intrinsic quality. A word also is due to the accompaniment of the orchestra in the Rubinstein concerto. It was remarkably fine. The concert closed with Chabrier's rhapsody, "Espana."

The concert of the New York Symphony Orchestra in the evening also brought a novelty in the shape of a piano concerto by Lizpunouw, which Josef Hofmann presented with the assistance of Walter Damrosch and his men. But in listening to this concerto played without stop, in the manner of Liszt, one could not help wondering what feeling, save friendship for the composer, could have prompted the pianist to put it in his repertory. A weak imitation of Liszt, with an infusion of Russian melody, it is not only insignificant musically, but thankless from a pianist's point of view. Of course, Hofmann played it superbly. But there was more opportunity for revealing his art to advantage in a group of solo pieces afterward. Liszt's "Funerailles" is not one of the composer's most inspired creations, but in it Hofmann gave a wonderful exhibition of the power and strength of his left hand. In marked contrast to Paderewski, he never forced the tone of his instrument. Tremendous torrents of sound he awakened, but never noise. In Liszt's "Lorelei" the pianist showed his limitations. Sentimental music is not in his line. In the same composer's "Gnomenreigen" he again was at his best. The programme opened with Schubert's symphony in C major and closed with Tschaikowsky's "Romeo and Juliet" overture. After the concerto Damrosch and his orchestra gave a delightful performance of a de[light]ful work, Hugo Wolf's "Italian Ser[enade]."

From N. Y. [illegible]
Address
Date DEC 8- 1907

TWO SYMPHONIC CONCERTS

Rubinstein's piano concerto is not often called upon to stand as the nearest representative of the musical classics, but it occupied that position yesterday in the scheme prepared by Dr. Muck for the Boston Symphony Orchestra's matinee. Not only in seniority but in its devotion to older ideals did the familiar Rubinstein piece live up to the task designed for it by the programme maker, for the three other composers drawn upon were men using the richer musical vocabulary of to-day without having any very considerable ideas to disclose therewith. Chabrier, indeed, whose well known rhapsody, "España," had already had a hearing this season before its performance yesterday by the Boston men, was not only a master of orchestral color, but a composer of distinctive character and expression. But both Ernest Boehe in his tone poem, "Taormina," and Emil von Reznicek, in the adagio and scherzo from his E minor suite, gave evidence not only of belonging to the post-Wagner school, but of having been haunted too insistently by memories of "Parsifal" and "Tristan" respectively. Putting aside for the moment, however, this trio of modern compositions, it was doubtless not the excellent Rubinstein concerto so much as the fact that Mr. Paderewski was to play it that helped to swell the audience to a number beyond the seating capacity of Carnegie Hall. The Polish pianist has been heard here when he gave deeper and more general pleasure than he did yesterday, but he received the ovations with which his public appearances are always accompanied, and the demonstrations continued until he added as an extra piece the Chopin berceuse. The contrast between his playing in the concerto and in the solo number illustrated once again why his audiences would in general prefer to hear Mr. Paderewski in recital rather than with orchestra. The musician's own rare personality shone through every bar of the tender little Chopin cradle song, while in the concerto, the slow movement was the only one that did not seem a rather reluctant medium for the transmission of Mr. Paderewski's best powers. Here, truly, there was refined and lovely color, vitalized and attuned to expressive beauty, to which both composer and pianist contributed. But in the first movement there was forcing of the tone, and in the final allegro some of the melodic contours were of perhaps too sharp an outline. There were not lacking, of course, the pianist's unfailing distinction and brilliancy of style, his bold and vigorous climaxes and the other admirable qualities of his playing, which are too familiar to be dwelt upon. Dr. Muck and the orchestra provided a most artistic accompaniment for the Rubinstein work.

The Boehe tone poem and the symphonic suite by von Reznicek were both new to this city. Ernest Boehe is a young Munich composer, and his "Taormina," with its sumptuous scoring and subdued chiming of deep voiced bells, may be taken as the reflex upon a Northern temperament of the clear deep skies and smiling shores of Sicily. German art for four hundred years past has intermittently refreshed and clarified itself through the pilgrimages of its creative workers to the Mediterranean, and the stimulus has lost little of its potency to-day. In Boehe's case it has helped to produce a tone poem full of lovely color and not devoid of originality, notwithstanding the "Parsifal" reminiscences before mentioned and the overworking of certain rhythmic figures. The composer ought to be heard from again, as this tone poem is only his Opus 9, and his years have not yet reached thirty. Von Reznicek's adagio and scherzo were written twenty years ago, when that composer was even younger than Boehe, but they hint plainly at the clarity of thought and skill of treatment noted by Continental critics in his later opera, "Donna Diana," and in his several large orchestral works. The Boston orchestra's presentation of this modern music was all that could be asked.

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NEWS
NEWARK, N. J.
DEC 9- 1907

THE BOSTON ORCHESTRA TO-NIGHT

The Great Organization to Give a Concert in Krueger Auditorium.

The finest orchestral concert in the musical history of Newark will be given by the Boston Symphony Orchestra in the Krueger Auditorium to-night. The great organization, which has no superior in the world and is the foremost in this country, will make its first appearance here on this occasion, and should be greeted, as it is wherever it plays, by an audience limited only by the capacity of the hall. Its performances under Conductor Karl Muck will set a standard here by which all future orchestral efforts must be measured. The soloist will be Mme. Olga Samaroff, a talented pianist, who in herself should be a potent attraction. Every seat in the house is good vantage ground from which to hear the concert, and plenty of good seats can be had up to 6 o'clock this evening at the Lauter Company's music warerooms, and after that hour at the boxoffice in Krueger's Auditorium.

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From NEW YORK SU[illegible]
Address
Date DEC 8- 1907

ONE MORE IDYL OF SICILY

TAORMINA EMBODIED IN ERNST BOCHE'S MUSIC.

Mr. Paderewski and the Boston Symphony Orchestra Draw People to Hear a Long Winded Tone Poem—Rubinstein's D Minor Concerto Sounds Very Good to Them After Mr. Boche Gets Through.

Taormina, a town on the east coast of Sicily, on a lofty rock 900 feet above the sea, thirty-five miles southwest of Messina by rail. Has numerous relics of antiquity, including an aqueduct, tessellated pavements and the remains of a theatre, regarded as one of the finest ruins in Sicily. Has a view of remarkable beauty. Population, 2,390. Thus the salient facts recorded in Chambers's Encyclopedia.

Whether it was the lofty rock 900 feet above the sea, the tessellated pavements or the thirty-five miles by rail from Messina that moved the spirit of Ernst Boehe to consider the availability of this town as a subject for musical embodiment it is enough to note that out of it he has made a tone poem for orchestra, opus 9, and that the Boston Symphony Orchestra, under the guidance of Dr. Karl Muck, did collectively and severally make known this composition at a matinée concert yesterday afternoon in Carnegie Hall.

Mr. Paderewski was the solo performer, and perhaps it was nothing less than a piece of cunning on the part of Dr. Muck to put "Taormina" on the programme with him and thus make sure that it would have an audience. The official programme book records that this work was first performed in Essen, and "since then it has been played in other cities, as in Munich and Glasgow." To this striking combination must now be added Boston and New York.

The official expositor also tells us that some have found in Boehe's music an attempt to suggest "the joy of living in a balmy climate under sunny skies and amid surroundings in which the beauties of nature vie in interest with the remains and recollections of the great past of an enchanting country." This is a captivating suggestion and leads to splendid inspirations, for following the path pointed out by Mr. Boehe rising composers of the Bostonese school may now set about the composition of Philadelphia and Allaire, N. J.

One thing was made plain by the performance, and that was that the translation into music of glorious views, vistas of the past, ruined theatres, and nature, vieing with history, not to speak of the population of 2,390, requires a deal of apparatus. The score calls for four flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contra bassoon, four horns, three trumpets, bass trumpet, three trombones, bass tuba, three kettledrums, bass drum, deep side drum, cymbals, triangle, tambourine, glockenspiel, tamtam, the usual array of bowed instruments, two harps and four deep toned bells.

Among all these forces something surely should be done with the representation of the engaging features of Taormina, even the aqueduct or the tessellated pavements with their bricks of gold. The programme writer declares that on the score there is a picture of the town and that the composer has given no other key to his music. If you have seen Taormina you can identify the features of the composition for yourself, even to the appearance of the population. If you have not seen it you can identify things to suit yourself, just the same, and doubtless with much less trouble.

At any rate Mr. Boehe's music meanders along through a considerable number of measures, modulating with much frequency and exhibiting here and there the simulacrum of a theme, until a chaste and enlightening tutti brings us to an end of the modulating and the four deep toned bells in D flat, A flat, B flat and G flat give an excellent imitation of a church spire announcing the hour of evening thanksgiving. Whereupon we bless heaven that it is all over and get ready for the next number on the programme.

Yesterday this was the adagio and finale of Reznicek's symphonic suite in E minor. This was another resolutely wrought piece of music, which uttered no clarion call to recognition from the throne of fame. Music made with honest intent and with industrious effort, it interested merely by its disclosure of a certain skill in craftsmanship.

Mr. Paderewski's number was Rubinstein's D minor concerto, which may not be an immortal work but is at least musical music, filled with grace, and wearing at least an outward front of pleasing character. The famous pianist who wrote it would doubtless have found pleasure in listening to the performance of the equally famous pianist who played it yesterday. Mr. Paderewski's art is quite within its happiest sphere in such a work as this and he delivered himself of its measures, both those which caused the piano to thunder from end to end and those which sought for its gentler accents, eloquently and with deep appreciation.

Only in that caressing and velvety quality of tone which used to be one of the most enchanting traits of this artist's playing was the performance deficient. The concert came to a close with Chabrier's Spanish rhapsody. Dr. Muck and his players discharged [illegible] and the

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SYMPHONY ORCHESTRA

Its Concert Will Long Be Remembered by Musical Public.

The Program.

The concert by the Boston Symphony Orchestra at the Lyric last evening will long be remembered by the musical public. It was an event in Baltimore's musical history. The following was the program:

Boehe—
"Taormina," tone poem, Op. 9.
First time in Baltimore.

Reznicek—
Adagio and Scherzo-finale from Symphonic Suite in E Minor and full orchestra.
First time in Baltimore.

Beethoven—
Concerto for Pianoforte, No. 5, in E flat major, Op. 73.
I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non' troppo.

Schumann—
Overture to "Genoveva," Op. 81.

The program naturally divided itself into three parts. First, the two very modern numbers by Bache and Reznicek; second, the Beethoven Emperor piano concerto, and, third, the Schumann overture. Even the order and arrangement of the program was edifying and educational. The two new, modern numbers were given, while the listeners were free to consider them in a fresh and unwearied condition; and the listeners gained from the two novelties all that could be gained at a single hearing. The first was an excellent sample of modern orchestration with unusual scoring for four flutes, three oboes and English horn, three clarinets and bass clarinet, three bassoons and double bassoon, three trumpets and bass trumpet, with all the extra modern instruments. The rich coloring produced by all these instruments would have been beyond the imagination of composers a hundred years ago.

The Beethoven piano-concerto was the great feature of the evening. It was played by the greatest of all pianists, by an orchestra unsurpassed in the whole world, directed by a conductor who stands unequalled.

In playing this concerto Paderewski left himself entirely aside. He played the work as faithfully, according to the great master's own ideal, as if Beethoven himself had been present, and he had been a piano pupil of the master, Beethoven. Between the soloist, the director and the orchestra there was the most absolute impression of the fullest comradeship, without even a suspicion of domination, and hence the art triumph was complete.

Paderewski broke the rule as to encores by responding and playing a Mendelssohn "Song Without Words," which gratified the enthusiastic admirers of the soloist.

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To-morrow night brings the most important musical event that Newark has had in many years, a concert by the celebrated Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, principal conductor of the Royal Opera of Berlin, and with Madame Olga Samaroff as solo pianist. It is the first time the orchestra has ever given a concert in New Jersey, and on the success of this one will depend its return in future seasons.

Dr. Muck has chosen his program for the concert with great care, and it may be set down as a model one of its kind. The first work on it, and the work of largest dimensions, is a symphonic trilogy by Vincent d'Indy, who is known as the greatest of living French composers. The composer has drawn his inspiration from Schiller's three great dramatic poems, "Wallenstein's Camp," "The Piccolomini" and "Wallenstein's Death." The first and third movements of the work bear the same names as the first and last poems, but the second has been called "Max and Thekla" instead of "I Piccolomini."

The other orchestral number will be Schumann's overture to his dead and gone opera "Venoveva." It is all that remains of the opera, and is a striking illustration of the survival of the fittest. Hampered by an impossible libretto, Schumann's opera was fated to dust-gathering shelves, but the beautiful and lovely overture will always remain as one of the best specimens of its kind.

Madame Olga Samaroff, who will tomorrow night make her debut in Newark, is one of the most brilliant of the younger pianists. Moreover, she has the particular distinction of being an American woman whose whole career so far has been spent in America, and she is a living contradiction of the hackneyed saying that no artist can succeed in this country without an Old-World reputation. She will play Grieg's Concerto for piano and orchestra in A minor. This is one of the few ventures in the larger forms of music in which the Norwegian composer was successful, and it is likely to remain forever a favorite work in the repertoire of pianists. It has tunefulness and melodiousness, and at the same time it has the brilliancy necessary to display the virtuosity of the artist.

The concert will begin at 8 o'clock.

The New York Press
NEW YORK CITY.
DEC 8 1907

CHATTERING SCHOOLGIRLS REBUKED BY PADEREWSKI

Pianist Glares at Maids Who Gabble When He Plays.

ODD SCENE IN CARNEGIE HALL

Rubinstein Concerto Fails of Usual Effect—Boston Symphony Orchestra Presents Novelties.

Playing once more in the blaze of electric lights at the Boston Symphony Orchestra's concert yesterday afternoon in Carnegie Hall, Ignaz Paderewski added nothing to his reputation as a musician, though he held a vast audience spellbound by force of personality. His performance of Rubinstein's concerto in D minor, No. 4, admirable in conception, was far from beautiful in the hearing, for the simple reason that the pianist did not produce a resonant tone when he struck hard. And instead of tempering his attack to meet this difficulty, he struck out still more furiously, which, of course, did not help things.

Maybe the noise of whispering girls in the first row of the orchestra augmented his anger. He glared at them once, twice, and finally said something that was not heard. Visions of De Pachmann! Every eye in the house was turned on the unfortunate damsels, schoolgirls from up the Hudson, perhaps. After that they behaved. But before the Rubinstein concerto had closed the Paderewski management had dispatched one of its sleuths to the front of the house to investigate the cause of the Pole's peevishness. The sleuth, who proved to be an innocent usher, beat a retreat soon after ascertaining that order in the front row had been restored.

In the slow movement of the concerto Paderewski was heard to best advantage, for he played it softly. He gave a somewhat gushing interpretation, but perhaps that was appropriate. The music itself is sentimental to the point of mawkishness. In the last movement Paderewski sent temperamental sparks in all directions. A pity, though, that his picturesque efforts were not translated into pleasurable sounds. The audience felt the magnetism of the man and applauded hard. In response he gave Chopin's Berceuse as an encore, once more transgressing long-established rules and giving the musicians of the orchestra anxious moments lest they lose their train.

To descend from Paderewskian heights to the level of mere orchestral playing, Dr. Muck presented music new to New York. Though not of epoch-making importance, it certainly was worth hearing. It consisted of a tone poem, "Taormina," by Ernst Boehe, and the adagio and scherzo finale from Reznicek's symphonic suite in E minor.

Boehe's opus 9, written when the composer was only 26 years old, is named after a Sicilian town, famous for its beauty and its picturesque history. The composer has written no explanatory programme. The score bears merely a picture of Taormina, and that, indeed, suggests the character of the music. The tone-poem seeks to bring into tonal life impressions of atmosphere, of scenic beauty and of such moods as might be aroused by the contemplation of things associated with subtle suggestions of past ages.

That "Taormina" bears witness of unusual gifts, of musical talent nothing less than precocious, cannot be gainsaid. Utilizing an enormous body of players, Boehe, after the manner of the most modern composers of Germany, handles his material with surprising ease, and with results that in general are delicious to the ear. His instrumentation is rich and sonorous, his contrapuntal workmanship brilliant.

Throughout, too, the music sweeps along with the spirit and energy of genuine enthusiasm. But the composer's ideas are hardly strong enough to carry the full weight of his work. There is reiteration of melodic exuberances. What at first makes an impression gradually loses in effect. The opening melody is of rare beauty, but it is not Boehe's. It is the tune of the ancient hymn, "Ave, Maris Stella." The other thematic material shows no particular originality.

Of the two movements from Reznicek's suite a composition that dates back more than twenty years to a time when the author had just passed into manhood, the scherzo left the stronger impression. There is no attempt at poetic delineation here; merely a clever application of musical skill. Exceedingly brilliant is the workmanship displayed, particularly on the rhythmical side. But the result seems more a feat in intertwining and combining themes rhythmically at war with one another than a spontaneous expression of inspiration. The performance of the orchestra under Muck was extraordinary. Indeed, the Reznicek's scherzo was welcome more for the opportunity it gave for the display of the conductor's and orchestra's virtuosity than for its intrinsic quality. A word also is due to the accompaniment of the orchestra in the Rubinstein concerto. It was remarkably fine. The concert closed with Chabrier's rhapsody, "Espana."

The concert of the New York Symphony Orchestra in the evening also brought a novelty in the shape of a piano concerto by Liapunouw, which Josef Hofmann presented with the assistance of Walter Damrosch and his men. But in listening to this concerto, played without stop, in the manner of Liszt, one could not help wondering what feeling, save friendship for the composer, could have prompted the pianist to put it in his repertory. A weak imitation of Liszt, with an infusion of Russian melody, it is not only insignificant musically, but thankless from a pianist's point of view. Of course, Hofmann played it superbly. But there was more opportunity for revealing his art to advantage in a group of solo pieces afterward. Liszt's "Funerailles" is not one of the composer's most inspired creations, but in it Hofmann gave a wonderful exhibition of the power and strength of his left hand. In marked contrast to Paderewski, he never forced the tone of his instrument. Tremendous torrents of sound he awakened, but never noise. In Liszt's "Lorelei" the pianist showed his limitations. Sentimental music is not in his line. In the same composer's "Gnomenreigen" he again was at his best. The programme opened with Schubert's symphony in C major and closed with Tschaikowsky's "Romeo and Juliet" overture. After the concerto Damrosch and his orchestra gave a delightful performance of a delightful work, Hugo Wolf's "Italian Sere-

From N. Y. TRIBUNE
Address
Date DEC 8- 1907

MUSIC.

TWO SYMPHONIC CONCERTS.

Rubinstein's piano concerto is not often called upon to stand as the nearest representative of the musical classics, but it occupied that position yesterday in the scheme prepared by Dr. Muck for the Boston Symphony Orchestra's matinee. Not only in seniority but in its devotion to older ideals did the familiar Rubinstein piece live up to the task designed for it by the programme maker, for the three other composers drawn upon were men using the richer musical vocabulary of to-day without having any very considerable ideas to disclose therewith. Chabrier, indeed, whose well known rhapsody, "España," had already had a hearing this season before its performance yesterday by the Boston men, was not only a master of orchestral color, but a composer of distinctive character and expression. But both Ernest Boehe in his tone poem, "Taormina," and Emil von Reznicek, in the adagio and scherzo from his E minor suite, gave evidence not only of belonging to the post-Wagner school, but of having been haunted too insistently by memories of "Parsifal" and "Tristan" respectively. Putting aside for the moment, however, this trio of modern compositions, it was doubtless not the excellent Rubinstein concerto so much as the fact that Mr. Paderewski was to play it that helped to swell the audience to a number beyond the seating capacity of Carnegie Hall. The Polish pianist has been heard here when he gave deeper and more general pleasure than he did yesterday, but he received the ovations with which his public appearances are always accompanied, and the demonstrations continued until he added as an extra piece the Chopin berceuse. The contrast between his playing in the concerto and in the solo number illustrated once again why his audiences would in general prefer to hear Mr. Paderewski in recital rather than with orchestra. The musician's own rare personality shone through every bar of the tender little Chopin cradle song, while in the concerto, the slow movement was the only one that did not seem a rather reluctant medium for the transmission of Mr. Paderewski's best powers. Here, truly, there was refined and lovely color, vitalized and attuned to expressive beauty, to which both composer and pianist contributed. But in the first movement there was forcing of the tone, and in the final allegro some of the melodic contours were of perhaps too sharp an outline. There were not lacking, of course, the pianist's unfailing distinction and brilliancy of style, his bold and vigorous climaxes and the other admirable qualities of his playing, which are too familiar to be dwelt upon. Dr. Muck and the orchestra provided a most artistic accompaniment for the Rubinstein work.

The Boehe tone poem and the symphonic suite by von Reznicek were both new to this city. Ernest Boehe is a young Munich composer, and his "Taormina," with its sumptuous scoring and subdued chiming of deep voiced bells, may be taken as the reflex upon a Northern temperament of the clear deep skies and smiling shores of Sicily. German art for four hundred years past has intermittently refreshed and clarified itself through the pilgrimages of its creative workers to the Mediterranean, and the stimulus has lost little of its potency to-day. In Boehe's case it has helped to produce a tone poem full of lovely color and not devoid of originality, notwithstanding the "Parsifal" reminiscences before mentioned and the overworking of certain rhythmic figures. The composer ought to be heard from again, as this tone poem is only his Opus 9, and his years have not yet reached thirty. Von Reznicek's adagio and scherzo were written twenty years ago, when that composer was even younger than Boehe, but they hint plainly at the clarity of thought and skill of treatment noted by Continental critics in his later opera, "Donna Diana," and in his several large orchestral works. The Boston orchestra's presentation of this modern music was all that could be asked.

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DEC 9- 1907

THE BOSTON ORCHESTRA TO-NIGHT

The Great Organization to Give a Concert in Krueger Auditorium.

The finest orchestral concert in the musical history of Newark will be given by the Boston Symphony Orchestra in the Krueger Auditorium to-night. The great organization, which has no superior in the world and is the foremost in this country, will make its first appearance here on this occasion, and should be greeted, as it is wherever it plays, by an audience limited only by the capacity of the hall. Its performances under Conductor Karl Muck will set a standard here by which all future orchestral efforts must be measured. The soloist will be Mme. Olga Samaroff, a talented pianist, who in herself should be a potent attraction. Every seat in the house is good vantage ground from which to hear the concert, and plenty of good seats can be had up to 6 o'clock this evening at the Lauter Company's music warerooms, and after that hour at the boxoffice in Krueger's Auditorium.

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From NEW YORK SUN
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Date DEC 8- 1907

ONE MORE IDYL OF SICILY

TAORMINA EMBODIED IN ERNST BOCHE'S MUSIC.

Mr. Paderewski and the Boston Symphony Orchestra Draw People to Hear a Long Winded Tone Poem—Rubinstein's D Minor Concerto Sounds Very Good to Them After Mr. Boche Gets Through.

Taormina, a town on the east coast of Sicily, on a lofty rock 900 feet above the sea, thirty-five miles southwest of Messina by rail. Has numerous relics of antiquity, including an aqueduct, tessellated pavements and the remains of a theatre, regarded as one of the finest ruins in Sicily. Has a view of remarkable beauty. Population, 2,390. Thus the salient facts recorded in Chambers's Encyclopædia.

Whether it was the lofty rock 900 feet above the sea, the tessellated pavements or the thirty-five miles by rail from Messina that moved the spirit of Ernst Boehe to consider the availability of this town as a subject for musical embodiment it is enough to note that out of it he has made a tone poem for orchestra, opus 9, and that the Boston Symphony Orchestra, under the guidance of Dr. Karl Muck, did collectively and severally make known this composition at a matinée concert yesterday afternoon in Carnegie Hall.

Mr. Paderewski was the solo performer, and perhaps it was nothing less than a piece of cunning on the part of Dr. Muck to put "Taormina" on the programme with him and thus make sure that it would have an audience. The official programme book records that this work was first performed in Essen, and "since then it has been played in other cities, as in Munich and Glasgow." To this striking combination must now be added Boston and New York.

The official expositor also tells us that some have found in Boehe's music an attempt to suggest "the joy of living in a balmy climate under sunny skies and amid surroundings in which the beauties of nature vie in interest with the remains and recollections of the great past of an enchanting country." This is a captivating suggestion and leads to splendid inspirations, for following the path pointed out by Mr. Boehe rising composers of the Bostonese school may now set about the composition of Philadelphia and Allaire, N. J.

One thing was made plain by the performance, and that was that the translation into music of glorious views, vistas of the past, ruined theatres, and nature, vieing with history, not to speak of the population of 2,390, requires a deal of apparatus. The score calls for four flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contra bassoon, four horns, three trumpets, bass trumpet, three trombones, bass tuba, three kettledrums, bass drum, deep side drum, cymbals, triangle, tambourine, glockenspiel, tamtam, the usual array of bowed instruments, two harps and four deep toned bells.

Among all these forces something surely should be done with the representation of the engaging features of Taormina, even the aqueduct or the tessellated pavements with their bricks of gold. The programme writer declares that on the score there is a picture of the town and that the composer has given no other key to his music. If you have seen Taormina you can identify the features of the composition for yourself, even to the appearance of the population. If you have not seen it you can identify things to suit yourself, just the same, and doubtless with much less trouble.

At any rate Mr. Boehe's music meanders along through a considerable number of measures, modulating with much frequency and exhibiting here and there the simulacrum of a theme, until a chaste and enlightening tutti brings us to an end of the modulating and the four deep toned bells in D flat, A flat, B flat and G flat give an excellent imitation of a church spire announcing the hour of evening thanksgiving. Whereupon we bless heaven that it is all over and get ready for the next number on the programme.

Yesterday this was the adagio and finale of Reznicek's symphonic suite in E minor. This was another resolutely wrought piece of music, which uttered no clarion call to recognition from the throne of fame. Music made with honest intent and with industrious effort, it interested merely by its disclosure of a certain skill in craftsmanship.

Mr. Paderewski's number was Rubinstein's D minor concerto, which may not be an immortal work but is at least musical music, filled with grace, and wearing at least an outward front of pleasing character. The famous pianist who wrote it would doubtless have found pleasure in listening to the performance of the equally famous pianist who played it yesterday. Mr. Paderewski's art is quite within its happiest sphere in such a work as this and he delivered himself of its measures, both those which caused the piano to thunder from end to end and those which sought for its gentler accents, eloquently and with deep appreciation.

Only in that caressing and velvety quality of tone which used to be one of the most enchanting traits of this artist's playing was the performance deficient. The concert came to a close with Chabrier's Spanish rhapsody. Dr. Muck and his players discharged their duties proficiently and the audience [illegible] "encored" [illegible]

From AMERICA
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First time in Baltimore.
Reznicek—
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I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.
Schumann—
Overture to "Genoveva," Op. 81.

The program naturally divided itself into three parts. First, the two very modern numbers by Bache and Reznicek; second, the Beethoven Emperor piano concerto, and, third, the Schumann overture. Even the order and arrangement of the program was edifying and educational. The two new, modern numbers were given, while the listeners were free to consider them in a fresh and unwearied condition; and the listeners gained from the two novelties all that could be gained at a single hearing. The first was an excellent sample of modern orchestration with unusual scoring for four flutes, three oboes and English horn, three clarinets and bass clarinet, three bassoons and double bassoon, three trumpets and bass trumpet, with all the extra modern instruments. The rich coloring produced by all these instruments would have been beyond the imagination of composers a hundred years ago.

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Dr. Muck has chosen his program for the concert with great care, and it may be set down as a model one of its kind. The first work on it, and the work of largest dimensions, is a symphonic trilogy by Vincent d'Indy, who is known as the greatest of living French composers. The composer has drawn his inspiration from Schiller's three great dramatic poems, "Wallenstein's Camp," "The Piccolomini" and "Wallenstein's Death." The first and third movements of the work bear the same names as the first and last poems, but the second has been called "Max and Thekla" instead of "I Piccolomini."

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The concert will begin at 8 o'clock.

NEW YORK TIMES

DEC. 8- 1907

Calendar of Concerts.

DECEMBER.

9. Anne Roberts, song recital, afternoon, Mendelssohn Hall.
9. Liza de Serra, song recital, evening, Carnegie Chamber Music Hall.
10. Walter Damrosch, lecture-recital on "Pelleas et Melisande," afternoon Lyceum Theatre.
10. Mr. and Mrs. Baird, song recital, afternoon, Mendelssohn Hall.
11. Arthur Whiting, piano and harpsichord recital, afternoon, Mendelssohn Hall.
11. Rafael Navas, piano recital, evening, Mendelssohn Hall.
12. Russian Symphony Orchestra, evening, Carnegie Hall.
12. Herbert Witherspoon, afternoon, Mendelssohn Hall.
12. Augusta Cottlow, piano recital, evening, Mendelssohn Hall.
13. Philharmonic Society, afternoon, Carnegie Hall.
13. Miss de Forest Anderson, flute recital, afternoon, Mendelssohn Hall.
13. Paul Dufault, song recital, evening, Mendelssohn Hall.
14. Philharmonic Society, evening, Carnegie Hall.
14. Paderewski, piano recital, afternoon, Carnegie Hall.
17. Charles W. Clark, song recital, afternnoon, Mendelssohn Hall.
19. Josef Hofmann, piano recital, afternoon, Carnegie Hall.
19. Rubinstein Club, evening, Waldorf-Astoria.
21. Young People's Symphony Orchestra, afternoon, Carnegie.
26. New York Oratorio Society, afternoon, Carnegie Hall.
27. New York Trio, afternoon, Mendelssohn Hall.
28. New York Oratorio Society, afternoon, Carnegie Hall.
28. New York Symphony Society, evening, Carnegie Hall.

JANUARY.

2. Olive Mead Quartet, evening, Mendelssohn Hall.
3. Philharmonic Society, afternoon, Carnegie Hall.
4. Philharmonic Society, evening, Carnegie Hall.
4. Mme. Schumann-Heink, song recital, afternoon, Carnegie Hall.
5. Victor Maurel, song recital, afternoon, Carnegie Hall.
7. Kneisel Quartet, evening, Mendelssohn Hall.
9. Boston Symphony Orchestra, evening, Carnegie Hall.

NEW YORK WORLD

NOTABLE MUSICAL WEEK IN OPERA AND CONCERT; "IRIS" AND "VITA NUOVA."

By Reginald De Koven.

THE past week was made notable by several musical events in concert and opera, any one of which would have been sufficient to mark it with a white stone. There has been talk in various quarters about the lack of enterprise displayed by the management of the Metropolitan Opera-House in not offering their subscribers and patrons more in the way of operatic novelties. But two such productions as those of "The Flying Dutchman" and "Iris" in a single week, the latter of which will certainly be recorded as the most complete and beautiful operatic representation from a scenic standpoint ever seen at the Metropolitan, must certainly have once for all any such idea from the minds of the opera-going public.

The first hearing also of an important and highly interesting choral work like Wolf-Ferrari's "La Vita Nuova" and two appearances of a great pianist like Paderewski with a great orchestra like the Boston Symphony are sufficient to make the world of concert music stand out luminously.

NEWS

WHAT TIMELY PUBLIC SPIRIT CAN DO.

In connection with the enjoyment and benefit that great audiences of Baltimoreans are getting out of the Boston Symphony concerts—as, for instance, was the case in the splendid performance of last night—it is worth while occasionally to recall the fact that not many years ago the city was in danger of losing this privilege permanently. Attendance at the concerts had fallen off, and the management of the Orchestra had actually, though reluctantly, decided, at the close of that season, to drop Baltimore from its list for future seasons. At this juncture a few public-spirited citizens and lovers of music, realizing how great a loss this would be to the city, got together and guaranteed the Orchestra a revenue equal to the minimum necessary to justify the continuance of its Baltimore concerts. The decision arrived at was thereupon gladly reversed, and from that time to this the concerts have been given in Baltimore with most gratifying success. It is this kind of prompt, timely and alert public spirit that counts for so much in the welfare and progress of cities, and when it has been so amply justified as in this instance it is well to remember it both as a matter of grateful recognition and as a stimulus to similar action in other cases.

NEW YORK NATION.

NATION.

DEC 5- 1907

Paderewski will be the soloist at the Boston Symphony concerts in Carnegie Hall this evening and Saturday afternoon, December 7. He will play Beethoven's concerto in E-flat major, "The Emperor," tonight, and Rubinstein's concerto in D-minor, No. 4, on Saturday afternoon. This will be his only appearance in New York with an orchestra, and he will play only twice more here. His third recital will be

N. Y. EV'G SUN

DEC 9- 1907

Carnegie Hall's greatest matinée on Saturday ended the dual alliance of the Boston Orchestra and Paderewski. Dr. Muck, unlike Hans von Buelow on a famous occasion, never once sneezed at the ovation to his solo star. Together they appeared, like the fabled lion and the lamb, throughout the orchestra's regular December trip to Philadelphia, Washington, Baltimore, Brooklyn and New York.

To-night, before it returns home, the Boston Orchestra will give a concert in Newark, N. J., for the first time it has ever appeared in that city. Mme. Samaroff is the soloist. Mr. Paderewski, after Christmas, is to play with the Pittsburg, Chicago and Minneapolis orchestras.

Mr. E. A. Baughan, in a new life of "Paderewski," previously reviewed in this newspaper, gives a chapter for students and teachers of piano.

Paderewski's advice to pianists might be summed up: Study your music first, study your muscles next, and finally study your instrument. There are two other pages of uncommonly interesting reading in this book of less than a hundred pages in all. One of them tells of the bitter disappointment when the pianist broke down after a train wreck on the Auburn road running into Syracuse, N. Y., and could not play in Boston at the testimonial to his first patron Modjeska.

Another incident, recalled from the second American tour, is that of the rival pianos at the Chicago World's Fair, when "quite a newspaper war arose." The pianist won out for his instrument of a non-exhibiting firm. "The incident is worth mentioning because it is often stated in private that great pianists are in receipt of salaries from manufacturers. . . . This dignified protest should be sufficient contradiction of the persistent rumors that Paderewski has been bound to play certain pianofortes."

Newspaper Cutting Bureau in the World

TIMES

DEC 5- 1907

BOSTON FIDDLERS AND PADEREWSKI

Great Pianist Makes Orchestra Go Way Back and Sit Down.

In lyrical slang, Paderewski "landed a left hook and a right swing" simultaneously on the musical "jaw" of the Boston Symphony Orchestra in the "fourth round" last night.

The orchestra "went groggy" in an instant, and after staggering about the stage in a vain effort "to hang on" to the great pianist with a possible hope of "fouling him," the said orchestra "went down and out, kicked up its heels, palpitated its solar-diaphragm and lay still."

The crowd went wild over the victory of the pianist. The ladies might have carried him out on their shoulders if their escorts hadn't kicked, yet not even one of the latter would bother to "swing a towel" over the down-and-out orchestra, and not a hand was lifted to "hold the ammonia bottle" to the nose of the "has-was musical pugilists."

Therefore it is pretty hard to say whether it was a good thing or a bad thing that Paderewski was with the Boston Symphony Orchestra at the Lyric last night.

Had he not been with them the people would have suffered the loss of hearing by far the best part of the program, but the reputation of the orchestra would not have suffered so badly by contrast.

However, this loss of prestige was entirely of their own doing.

They insisted on butting in where they had no business to butt in. For a matter of illustration, one might say that it was a good deal like a street hurdy-gurdy trying to play an accompaniment to Caruso or a rattle-bone artist acting as an orchestra for Parsifal.

The trouble is that Pederewski is a genius. The members of the symphony are undoubtedly good fiddlers, but there is not one of them who comes anywhere near being a genius.

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While the work of the orchestra was thoroughly appreciated, the applause gained by it was so slight in comparison to the repeated ovations given Pederewski that it almost seemed the fiddlers were getting nipped by frost.

Not until the fourth encore, however, would they allow Paderewski to have a chance by himself, and it was here that he gave the final out-putting blow.

BOSTON HERALD—

DECEMBER 11, 1907.

PADEREWSKI INDISPOSED.

NEW HAVEN, Dec. 10—Paderewski, according to an announcement made at the Hyperion Theatre here tonight, where he was engaged to appear, was too indisposed to fulfil his engagement. Paderewski's manager returned to New York tonight.

[87]

From SUN

Address BALTIMORE, MD

ITS CONCERT ARTISTIC

Boston Symphony Orchestra With Paderewski At Lyric.

POLISH PIANIST AT HIS BEST

Excellent Program Is Given With Rare Appreciation — Dr. Muck's Selections Excellent.

Last evening's concert of the Boston Symphony Orchestra at the Lyric, the second of the present series, was both artistically and socially one of the most brilliant successes of its kind given here thus far this season. Besides a program of more than usual interest was the additional attraction of Ignace Jan Paderewski, the Polish pianist, as soloist. Paderewski gave Beethoven's piano concerto No. 5. The program in full was as follows:

Boehe.....Taormina, Tone Poem, Op. 9
(First time in Baltimore.)
Reznicek.....Adagio and Scherzo-finale from Symphonic Suite in E minor for full orchestra. (First time in Baltimore.)
Beethoven....Concerto for Pianoforte, No. 5, in E flat major, Op. 73.
I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.
Schumann.....Overture to Genoveva, Op. 81

Much interest was naturally centered in the first two numbers—the tone poem, "Taormina," by Ernest Boehe, a young German composer, and the two movements from the symphonic suite by Emil Nicolaus Freiherr von Reznicek, an Austrian. Both numbers are comparative novelties, and were given for the first time in Baltimore.

The title of Boehe's tone poem is taken from the Sicilian town known to the ancients as Tauromenium, located on the eastern shore, with a superb view of hills and sea and Mount Ætna. The work is written in a joyous and somewhat capricious vein, in which the composer has embodied the suggestion of a rhythmic Gregorian choral melody and resorted to the use of deep-voiced bells. The thematic treatment of the poem is of exceptional beauty and great orchestral range.

The symphonic suite contains, in addition to the movements given, an overture.

Both numbers were given a thoroughly masterful reading by Dr. Muck, whose discretion in selecting new works for the orchestra is to be admired and encouraged. Such additions from time to time on the programs of great musical organizations, such as the Boston Symphony, doubtless give the concerts additional interest without detracting from the interest in the works of the older and greater masters. In this connection attention might be called to the admirable taste with which last evening's program was arranged. The first half was devoted to the new composition, while the latter half was devoted to the performance of the Beethoven and Schumann numbers.

Paderewski's rendition of the Beethoven concerto was flawless. With him restraint on the limitations of his work is undoubtedly frequently beneficial. There is no opportunity for impromptu devices, to which he frequently resorts in concerts, and in consequence his reading of last evening's number was both faithful and conscientious. His playing was greeted with a hearty ovation, to which he was obliged to respond to an encore, giving one of Mendelssohn's songs without words.

The overture to the four-act opera "Genoveva" proved a fitting and decidedly satisfying conclusion to such a thoroughly great performance.

The First Established and Most Complete Newspaper Cutting Bureau in the World

NEWS

From

Address

Date DEC 5

MUSIC

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There were two numbers on the programme last night that were new to Baltimore—Ernst Boehe's "Taormina: A Tone Poem," and the adagio and scherzo finale from the symphonic suite in E minor by Emil Nicolaus Freiherr von Reznicek. The former is a typical example of modern orchestration, scored for a large variety of instruments, including bells behind the scenes, with much variety and beauty of tone color. It was delightful on a first hearing. The final number on the programme was Schumann's overture to "Genoveva."

NEW YORK TIMES

DEC 8- 1907

Calendar of Concerts.

DECEMBER.

9. Anne Roberts, song recital, afternoon, Mendelssohn Hall.
9. Lizza da Porra, song recital, evening, Carnegie Chamber Music Hall.
10. Walter Damrosch, lecture-recital on "Pelleas et Mélisande," afternoon Lyceum Theatre.
10. Mr. and Mrs. Baird, song recital, afternoon, Mendelssohn Hall.
11. Arthur Whiting, piano and harpsichord recital, afternoon, Mendelssohn Hall.
11. Rafael Navas, piano recital, evening, Mendelssohn Hall.
12. Russian Symphony Orchestra, evening, Carnegie Hall.
12. Herbert Witherspoon, afternoon, Mendelssohn Hall.
12. Augusta Cottlow, piano recital, evening, Mendelssohn Hall.
13. Philharmonic Society, afternoon, Carnegie Hall.
13. Miss de Forest Anderson, flute recital, afternoon, Mendelssohn Hall.
13. Paul Dufault, song recital, evening, Mendelssohn Hall.
14. Philharmonic Society, evening, Carnegie Hall.
14. Paderewski, piano recital, afternoon, Carnegie Hall.
17. Charles W. Clark, song recital, afternnoon, Mendelssohn Hall.
19. Josef Hofmann, piano recital, afternoon, Carnegie Hall.
19. Rubinstein Club, evening, Waldorf-Astoria.
21. Young People's Symphony Orchestra, afternoon, Carnegie Hall.
26. New York Oratorio Society, afternoon, Carnegie Hall.
27. New York Trio, afternoon, Mendelssohn Hall.
28. New York Oratorio Society, afternoon, Carnegie Hall.
28. New York Symphony Society, evening, Carnegie Hall.

JANUARY.

2. Olive Mead Quartet, evening, Mendelssohn Hall.
3. Philharmonic Society, afternoon, Carnegie Hall.
4. Philharmonic Society, evening, Carnegie Hall.
4. Mme. Schumann-Heink, song recital, afternoon, Carnegie Hall.
5. Victor Maurel, song recital, afternoon, Carnegie Hall.
7. Kneisel Quartet, evening, Mendelssohn Hall.
9. Boston Symphony Orchestra, evening, Carnegie Hall.

NEW YORK WORLD

NOTABLE MUSICAL WEEK IN OPERA AND CONCERT; "IRIS" AND "VITA NUOVA."

By Reginald De Koven.

THE past week was made notable by several musical events in concert and opera, any one of which would have been sufficient to mark it with a white stone. There has been talk in various quarters about the lack of enterprise displayed by the management of the Metropolitan Opera-House in not offering their subscribers and patrons more in the way of operatic novelties. But two such productions as those of "The Flying Dutchman" and "Iris" in a single week, the latter of which will certainly be recorded as the most complete and beautiful operatic representation from a scenic standpoint ever seen at the Metropolitan, must certainly remove once for all any such idea from the minds of the opera-going public.

The first hearing also of an important and highly interesting choral work like Wolf-Ferrari's "La Vita Nuova" and two appearances of a great pianist like Paderewski with a great orchestra like the Boston Symphony are sufficient to make the world of concert music stand out luminously.

N EWS

Y. EV'G SUN

DEC 9- 1907

WHAT TIMELY PUBLIC SPIRIT CAN DO.

In connection with the enjoyment and benefit that great audiences of Baltimoreans are getting out of the Boston Symphony concerts—as, for instance, was the case in the splendid performance of last night—it is worth while occasionally to recall the fact that not many years ago the city was in danger of losing this privilege permanently. Attendance at the concerts had fallen off, and the management of the Orchestra had actually, though reluctantly, decided, at the close of that season, to drop Baltimore from its list for future seasons. At this juncture a few public-spirited citizens and lovers of music, realizing how great a loss this would be to the city, got together and guaranteed the Orchestra a revenue equal to the minimum necessary to justify the continuance of its Baltimore concerts. The decision arrived at was thereupon gladly reversed, and from that time to this the concerts have been given in Baltimore with most gratifying success. It is this kind of prompt, timely and alert public spirit that counts for so much in the welfare and progress of cities, and when it has been so amply justified as in this instance it is well to remember it both as a matter of grateful recognition and as a stimulus to similar action in other cases.

NEW YORK NATION

NATION

DEC 5- 1907

Paderewski will be the soloist at the Boston Symphony concerts in Carnegie Hall this evening and Saturday afternoon, December 7. He will play Beethoven's concerto in E-flat major, "The Emperor," tonight, and Rubinstein's concerto in D-minor, No. 4, on Saturday afternoon. This will be his only appearance in New York with an orchestra, and he will play only twice more here. His third recital will be

Carnegie Hall's greatest matinée on Saturday ended the dual alliance of the Boston Orchestra and Paderewski. Dr. Muck, unlike Hans von Buelow on a famous occasion, never once sneezed at the ovation to his solo star. Together they appeared, like the fabled lion and the lamb, throughout the orchestra's regular December trip to Philadelphia, Washington, Baltimore, Brooklyn and New York.

To-night, before it returns home, the Boston Orchestra will give a concert in Newark, N. J., for the first time it has ever appeared in that city. Mme. Samaroff is the soloist. Mr. Paderewski, after Christmas, is to play with the Pittsburg, Chicago and Minneapolis orchestras.

Mr. E. A. Baughan, in a new life of "Paderewski," previously reviewed in this newspaper, gives a chapter for students and teachers of piano.

Paderewski's advice to pianists might be summed up: Study your music first, study your muscles next, and finally study your instrument. There are two other pages of uncommonly interesting reading in this book of less than a hundred pages in all. One of them tells of the bitter disappointment when the pianist broke down after a train wreck on the Auburn road running into Syracuse, N. Y., and could not play in Boston at the testimonial to his first patron Modjeska.

Another incident, recalled from the second American tour, is that of the rival pianos at the Chicago World's Fair, when "quite a newspaper war arose." The pianist won out for his instrument of a non-exhibiting firm. "The incident is worth mentioning because it is often stated in private that great pianists are in receipt of salaries from manufacturers. . . . This dignified protest should be sufficient contradiction of the persistent rumors that Paderewski has been bound to play certain pianofortes."

Newspaper Cutting Bureau in the World

ress BALTIMORE, MD.

DEC 5- 1907

BOSTON FIDDLERS AND PADEREWSKI

Great Pianist Makes Orchestra Go Way Back and Sit Down.

In lyrical slang, Paderewski "landed a left hook and a right swing" simultaneously on the musical "jaw" of the Boston Symphony Orchestra in the "fourth round" last night.

The orchestra "went groggy" in an instant, and after staggering about the stage in a vain effort "to hang on" to the great pianist with a possible hope of "fouling him," the said orchestra "went down and out, kicked up its heels, palpitated its solar-diaphram and lay still."

The crowd went wild over the victory of the pianist. The ladies might have carried him out on their shoulders if their escorts hadn't kicked, yet not even one of the latter would bother to "swing a towel" over the down-and-out orchestra, and not a hand was lifted to "hold the ammonia bottle" to the nose of the "has-was musical pugilists."

Therefore it is pretty hard to say whether it was a good thing or a bad thing that Paderewski was with the Boston Symphony Orchestra at the Lyric last night.

Had he not been with them the people would have suffered the loss of hearing by far the best part of the program, but the reputation of the orchestra would not have suffered so badly by contrast.

However, this loss of prestige was entirely of their own doing.

They insisted on butting in where they had no business to butt in. For a matter of illustration, one might say that it was a good deal like a street hurdy-gurdy trying to play an accompaniment to Caruso or a rattle-bone artist acting as an orchestra for Parsifal.

The trouble is that Pederewski is a genius. The members of the symphony are undoubtedly good fiddlers, but there is not one of them who comes anywhere near being a genius.

Therefore when Pederewski was forced to wait long intervals while the orchestra orchestraed, the crowd naturally became irritable and sore, and the pianist himself shifted nervously in his chair, while his face assumer a martyred expression, as though he was quoting the biblical prayer

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NEW YORK MAIL

DEC 9- 1907

The Boston Symphony orchestra, with Paderewski as soloist, was heard in the second of its two December concerts at Carnegie hall Saturday afternoon. Dr. Muck's programme included two novelties, no symphony, Chabrier's brilliant "Espana," and the Rubinstein D minor piano concerto—something of a contrast to the last Saturday afternoon programme, which consisted of a Mozart and a Beethoven symphony and no soloist.

The new offerings of Saturday were a tone poem entitled "Taormina," by Ernst Boehe, and the adagio and scherzo-finale from a suite by Reznicek.

The name of the former work would indicate that the composer was reflecting his impressions of the little Sicilian town through the medium of an excellently written score glowing with color and pulsing with life.

The Reznicek movements were rather more discursive and somewhat less original, but if there were many reminiscences of Wagner, it must be understood that these were written some twenty years ago, when the influence of the great master of music drama was reflected more baldly than it is at present.

Wagner's influence colored everything that came after him, not only in his own country, but in the music of all countries. His methods have practically become the only methods, but those who wrote closer to his day, especially young people, could not free themselves from his power. The scherzo is especially attractive and the work would well bear repetitions.

Again Paderewski delighted his hearers by a wonderful performance of the Rubinstein concerto, and though he did not exercise the self-restrains shown in the Beethoven concerto of Thursday night, he gave a performance opulent in art. He responded to the insistent encores, strangely enough for such an occasion, with Chopin's Berceuse. He played it with such beauty of tonal effects and such delicacy as to disarm the rash one who would cavil at the incongruity of such an offering.

* * *

Newark, Dec. 9 (Sun)

BOSTON SYMPHONY TONIGHT.

The appearance here tonight in Krueger's Auditorium of the Boston Symphony Orchestra gives Newarkers their first opportunity to hear this famous organization in their own city, as it has never appeared in the State of New Jersey. With the orchestra comes its celebrated conductor, Dr. Karl Muck, of the Royal Opera, Berlin.

The soloist at the concert will be Olga Samaroff, a pianist who is a native American, despite her Russian name, and one whose success since she made her debut in New York three years ago has been of a most sensational character. Although a young woman, she is numbered among the greatest pianists now before the public. Good seats can be had at the box office of the Auditorium. The orchestra will play D'Indy's "Wallenstein" trilogy, based on Schiller's poem, and the overture to Schumann's opera "Genoveva." Mme. Samaroff will play Grieg's Concerto in A minor, op. 16.

From ..... SUN

Address .....

Date ..... DEC 10 1907

Newark for the first time last night welcomed the Boston Symphony Orchestra within the drawbridge gates of Newark Bay. The soloist was Mme. Samaroff, and she was also heroine of the newest story told as the band came back over the Jersey meadows to-day.

Mme. Olga Samaroff received the other day a box full of long and expensive gloves, which were a tribute to her powers, not as a pianist, but as a pedestrian. When she was returning to America last fall on the Kronprinz Wilhelm, at luncheon one day the subject of walking came up and Mme. Samaroff, who did a deal of tramping in the Tyrol last summer, told some stories of what she had done.

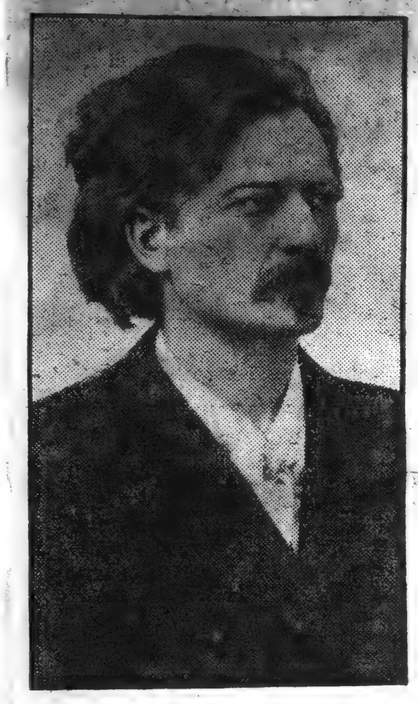
A young German who was at the same table heard her with polite incredulity, with the result that she challenged him to walk that afternoon not less than fifteen kilometres. She says that is about nine miles. The day was rough and stormy, and the motion of the ship made walking difficult, but the young German accepted the challenge, and they walked the full fifteen kilometres, as measured on the decks. Mme. Samaroff has enough gloves to last her through the rest of the season.

Whether or not the race was another international affair of "Madame, there is no second!" the latter day America's champion does not say.

Newark, Dec. 8 Call.

The Paderewski Recital.

That the recital to be given by Paderewski in the Krueger Auditorium on Tuesday evening, December 17, will be



a great success, both from a musical as well as financial viewpoint, is practically assured. The number of orders for seats by mail for this concert have been far in excess of that of any previous concert. The public sale of seats will open at the Lauter Company piano warerooms, 657-9 Broad street, this city, next Thursday morning, December 12. Lovers of music in this vicinity should consider themselves fortunate in being honored by Mr. Paderewski with one of his recitals, which are so very limited this season. The program arranged for his recital here is one of his best.

Newark, Dec. 7 Eve. News.

Paderewski's Recital.

Music loving Newarkers [illegible] again will have an opportunity to enjoy a recital by Ignace Jan Paderewski, the famous Polish pianist, who will appear in the Krueger Auditorium Tuesday night, December 17, immediately after which date he will begin an extended Western tour.

Despite his numerous tours of this country, Paderewski continues to be the most popular, as he is the greatest pianist appearing in public to-day. His career as a virtuoso has been unique in the annals of music, and so, also, may be called his preparation of that career. If the usual virtuoso, whatever his instrument may be, is not a "wonder-child" at any rate, by the time he has entered his teens, he has a solid, primary training in his art and is the possessor of a technique far beyond the reach of any but the most gifted amateurs. By the time he is twenty he is a full-fledged artist with his career made or irretrievably maimed. Paderewski asserts that when he was sixteen his technique was so inadequate that he was always forced to make improvisations of his own in hard passages, hoping that none of his audience would be the wiser, and it was not until he was twenty-four that he set himself seriously to the task of accomplishing in a few years in his maturity what others spend a lifetime on and at a time when the fingers and wrists have the ductile flexibility of childhood.

In 1884 Paderewski was a poor, unknown musician, whose threadbare clothes differed no whit from the shabby garments of thousands of other poor, unknown musicians, who swarm the streets of Berlin and Vienna. More than that, while known among his friends as a man of undoubted talent, few, if any, saw in him the making of a great pianist. Four years later Vienna, Berlin and Paris were talking of the marvelous Pole, the pupil of Leschetizky, who was speaking a new message of beauty with his piano. Six years afterward London fought to attend his recitals, and a year later he began a series of triumphant tours of America the like of which has never been recorded.

Paderewski was a mature man of twenty-eight when he first challenged public opinion as a pianist. His life had been one long, black struggle with poverty, brightened only by a brief year of wedded happiness, when poverty did not count. As a child of three he had seen his father start out on the long, heart-breaking march of exile to Siberia, and years after he had seen him return, a prematurely old and broken man. His marriage had left him a son of such delicate health that the few years of his life were one unceasing struggle against death.

Newspaper Cutting Bureau in the World

[illegible]88

DEC 8- 1907

BOSTON SYMPHONY PROGRAMS

Mr. Edwin L. Turnbull Appeals For Better Selections.

Commenting on the Boston Symphony concert of Wednesday night, Mr. Edwin Litchfield Turnbull said:

"One often hears expressions of regret from music lovers at the number of so-called musical 'novelties' which have been finding their way of late into the programs of the first orchestra of our land, and which, under the generous guidance of Mr. Higginson, has done a work for musical culture in America that will be a magnificent monument to the founder of the orchestra. There are some 48 public rehearsals and concerts given in Boston, besides 10 concerts given in Cambridge, so that at home the orchestra has abundant opportunity to produce modern compositions.

"But in Baltimore, including the concerts of the Philadelphia Orchestra, we have only 10 programs during the entire season of selections from the vast wealth of orchestral music which the musical libraries of the world afford. Therefore when one thinks of all the beautiful works that might have been chosen one cannot help wondering sometimes at Dr. Muck's selections.

"The Boehe 'tone poem' with which the concert began the other evening had moments of interest and occasionally even of great beauty. It was richly orchestrated and there was an effective Gregorian chorale and some melodious bells in the finale.

"But the two movements from the suite of Reznicek, which followed it, were not worthy of a place on the program of this great orchestra. As someone in the audience cleverly remarked: 'To have the Boston Symphony play such a composition was equivalent to setting Alma Tadema to whitewash a fence.' Remember that we have only 10 orchestra concerts a year in Baltimore, and therefore can ill afford space on the programs for anything but the best music. Does the suite of Reznicek belong to this class?

"The overture to Schumann's 'Genoveva,' an opera which was a dismal failure, fell rather flat after the great 'Emperor' concerto. One might easily have missed all the rest of the program without any great sacrifice, and it was rather noticeable that a number of the audience did not arrive until after the performance of the two opening numbers of the program, just in time for Beethoven's immortal work for piano and orchestra, which was given a rendering that made the second concert of the Boston Symphony an event that will long be remembered in the annals of our musical history. It was the perfection of musical art. Mr. Paderewski played as if the spirit of the old master had descended upon him from the heavens. It was an inspiration to watch his face as he played to an audience completely entranced by the glories of the music. And the orchestra, under Dr. Muck's wonderful baton, played such an exquisite accompaniment that even Paderewski himself could have asked for nothing more.

"No wonder that at the conclusion the great magician of the piano eagerly grasped the conductor's hand. The delighted audience called him out again and again, and then the most wonderful thing of all happened. Ruthlessly smashing all traditions of Mr. Higginson's orchestra, Paderewski sat down and played an encore, a Mendelssohn song without words."

N. Y. Globe, Dec. 9

THE silence that settled on the city yesterday followed a busy Saturday of music. Two symphony concerts and [illegible] operatic performances were the record of the day. At Carnegie Hall in the afternoon Dr. Muck met the demand for novelties by putting two of them on the programme of the Boston orchestra. "Taormina," a tone poem by Ernst Boehe, a young German composer, and two movements from a suite by Reznicek, best known as the composer of "Donna Diana," were the pieces. Both were superbly played by Dr. Muck's men, but neither showed any overwhelming reason why it should be played at all.

"Taormina" is supposed to describe or suggest the Sicilian coast town of that name. Perhaps it does. And yet a credible report reaches us that no less an authority than its first American conductor said it might as well be called East Saugus, and another Boston wit suggested Schenectady. It is not necessary to consider here the rival claims of Quogue and Cohoes. Herr Boehe is no doubt at liberty to choose what name he pleases for his ambitious exercises in orchestration.

The Reznicek suite, although a novelty here, was written upward of twenty years ago. The two movements played yesterday aroused no curiosity about the one that was not played. Having thus paid his tribute to new music, Dr. Muck turned to old—namely, Rubinstein's D minor piano concerto for Mr. Paderewski, and Chabrier's rhapsody on Spanish airs entitled "España."

There are those who now profess to find the Rubinstein concerto banal. Yet after what had preceded it it sounded like a classic. Mr. Paderewski, unfortunately, was not at his best in it. Of course, he did some extremely beautiful and eloquent playing, but too often he indulged in sonorities which were crashing but hardly musical. Recalled again and again, he played Chopin's berceuse with a perfection that made you forget the heroics of the concerto.

The concert ended with the gorgeous and fascinating rhapsody of Chabrier. The performance was a little disappointing. The piece could be played with a richer langour and a fierier élan.

Providence TRIBUNE

From .....

Address .....

Date ..... DEC 10

To Give Recital.

A programme of exceptional brilliancy is to be given at the Churchill House Wednesday, Dec. 11, at 3 o'clock, when, under the auspices of the Listeners, George Proctor will give a pianoforte recital. Mr. Proctor was soloist last season with the Boston Symphony Orchestra, and has many appreciative friends in Providence. A limited number of guests' tickets may be secured from Mrs. Anne Gilbreth Cross, 424 Brook street.

N. Y. World, Dec. 8

PADEREWSKI PLAYS AGAIN AT MATINEE.

Pianist, with Boston Symphony Orchestra, Renders Two Novelties at Carnegie Hall.

By Reginald De Koven.

The combination of Paderewski and the Boston Symphony Orchestra drew another large audience to Carnegie Hall yesterday afternoon. The Rubinstein Concerto took the place of the usual symphony, and the programme otherwise was interesting as containing two novelties. One, "Taormina," a tone poem by Boehe, a young Munich composer first heard yesterday, opened the programme. Taormina is the name of an Italian village. If Boehe's music describes it, it must be a dismal place.

This "poem" is full of seething, crawling, modern harmonics which arrive at nowhere in particular melodically. Though well played, it did not impress me. The other novelty, an adagio and scherzo-finale from E minor suite, by Reznicek, did. This work possesses form and substance, is melodically attractive and has more dignity than the "Donna Diana" overture heard at a recent concert. It is also impressively scored.

It seems now the fashion to decry Rubinstein and hurl anathema maranatha at the heads of conductors who dare to play him. For all this his D minor Concerto is one of the most brilliantly effective works of its class, especially when, as yesterday, played by a master. Paderewski, in forceful dynamic mood, made light of all its technical difficulties and gave a remarkable exhibition of virtuosity; the piano fairly thundered, but it was never banging.

Beethoven said: "The great pianists have nothing but technique and affectation." Paderewski has certainly the technique, but he seldom if ever loses the artist in the mere virtuoso. So, the pathos and sentiment of the slow movement were exquisite, and the dynamics were overdone; while the brilliancy of the finale was scintillating. Chopin's "Berceuse" was the inevitable encore, following stormy applause. A meteoric reading of Chabrier's musical firework "Espana" closed the concert.

For the orchestra and Dr. Muck I chant the usual paean, this time without reserve.

N. Y. Post, Dec 9.

Two Symphony Concerts.

"He wrote on the spur of the moment, driven by an inner force; he could not, as he told me, criticise, file, and brood over his compositions. They were indeed improvisations, and had the virtues and vices of improvisations."

In these words Professor Niecks of Edinburgh admirably summed up the art of Anton Rubinstein. He was one of the most original and fertile melodists that ever lived, and had he only been willing to criticise, file, and brood, like Beethoven, he would not now be so neglected. Not a few of his works, however, came from his head so beautiful in both form and content that they needed no revising. One of these, the "Ocean Symphony," was played at the last Philharmonic concert. Another, the D minor concerto, was the principal number at the Saturday afternoon concert of the Boston Orchestra in Carnegie Hall. This concerto is "aus einem Guss," as the Germans say. It simply overflows with melody, it has life, passion, vigor, romance, poetry; there is no slovenly page in it; it gives the pianist opportunity to display his art in all its best aspects. That Mr. Paderewski made admirable use of this opportunity need not be said; nor need it be told how exqusitely he played the Chopin berceuse with which he had to supplement it. The enthusiam of the audience was equal to the occasion.

The orchestra, which, in the concerto, was not always as responsive to the pianist's Slavic impulses, as might have been desired, gave an excellent account of itself in the other numbers, the familiar and fiery Spanish Rhapsody of Chabrier, and two novelties—Boehe's "Taormina" and an adagio and scherzo from a symphonic suite by Reznicek. Those two pieces proved to be so similar in character, that their insertion in the same programme betokened an insufficient regard for variety. Boehe simply supplies the word and picture of the famous Sicilian town and lets the hearer's imagination do the rest. Perhaps, like Strauss, he will subsequently supply details. But it will be hardly worth while; his piece is a panorama of gorgeous instrumental colors; but it is too much like the splendid raiment which covers a plain and commonplace woman. Less commendable still is the Reznicek piece. Here there are ideas as well as colors; but the ideas are borrowed, chiefly from Wagner and Tchaikovsky. The repeated introduction of the love motive from "Tristan and Isolde" in a scherzo [illegible] a masterstroke of infelicity.

Saale-Zeitung
Dec. 9

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TOWN & COUNTRY
NEW YORK CITY
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Mme. Olga Samaroff, who has played with the orchestra often, was the assisting soloist. She played with the orchestra Grieg's Concerto in A minor, op. 16. Her achievement was something of a personal triumph, for she was most heartily applauded. She bowed her acknowledgments three times, but gave nothing extra.

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Dr. Muck's reading was a thoroughly musicianly achievement. The orchestra's earnest, spirited response was both efficient and stirring.

Of the "Genoveva" overture it is not necessary to say much, except that it is practically all that is heard now of that ill-fated opera. It first met the light in this country in Boston in 1866, sixteen years after the opera met with failure in Leipsic because of its dull libretto. It does not show Schumann at his best, melodious and beautiful in parts as it is.

The late Norwegian's concerto, which he is said to have written in 1868, and which was first played at Leipsic in 1872, has borne the brunt of much adverse and some favorable criticism. As a work to exhibit a pianist's virtuosity it cannot be ranked high. Mme. Samaroff made the most of it, however, and did the cadenza beautifully. She ran the second and third movements together, and accomplished the technical difficulties of the varying themes of the rondo with a proficiency which stamped her as a player of first quality. ... hour and thirty-... gentle pleasure

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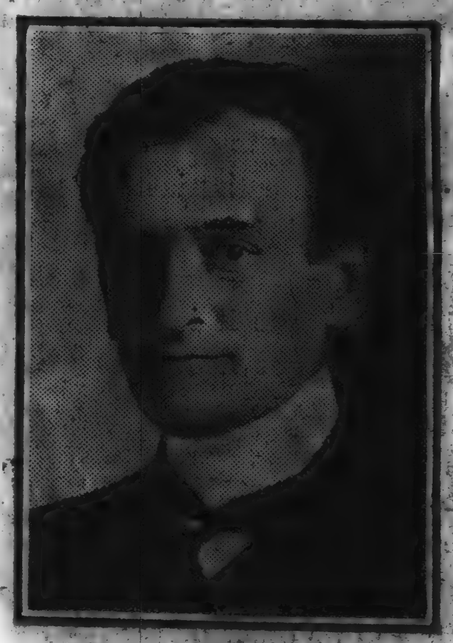
NOBLE MUSIC CHARMS MANY

The Boston Symphony Orchestra's Polished Art Shown in a Delightful Concert.

MME. SAMAROFF'S LOCAL DEBUT

The management of the Boston Symphony Orchestra, when announcing the engagement of that famous organization for the concert given by it in the Krueger Auditorium, last night, led the public to believe that the entire band, numbering ninety-seven musicians, would appear here. About sixty of its members were present. It cannot be said, therefore, that the concert was such as the orchestra gives in Symphony Hall, in its home city, or in Carnegie Hall, New York. Because of similar discrepancies in the past between promises and achievements in musical undertakings here, many Newarkers have learned to view with distrust the glowing announcements of enthusiastic press agents, as to what will be accomplished by visiting orchestras, and are



Dr. Karl Muck.

inclined, when seeking artistic refreshment, to hie themselves to Manhattan with the certainty of seeing the best foot put forward by esthetic institutions bidding for popular support.

It is not our desire to have it inferred by those who were not in attendance that the concert, introducing a large section of the talented organization from the Hub to this community, was not of a high order of merit. It was, in fact, the finest in all respects that has been heard here since Theodore Thomas and Anton Seidl brought their forces to this city years ago. It fixed a new standard of art and beauty in musical expression by which similar entertainments in this city must be judged. While the tone of the band was less voluminous and sonorous than had been expected, yet the reduction of the orchestra's numerical strength did not affect the quality of the tone, which has helped to give these adopted Bostonians a world-wide reputation. And as fine tone is a chief consideration in all musical performances, the production of it in such perfection as was heard on this occasion was an achievement to be grateful for. No orchestra that has appeared here ever so emphasized the wide difference between merely noisy proclamations of musical ideas and the revelation of them by means of artful gradation of tone from delicately spun pianissimi to compelling sonority in climacteric passages. The faultless intonation, the clearness of phrasing, the flexibility and due assertion of the different voices, the grace in nuancing and the polished technique were amazing to ears unaccustomed to this orchestra's accomplishments. In none of the interpretations was there a suspicion of striving for sensational effect or of catching the applause of the more heedless by other than legitimate means. The performances moved on the lofty plane of ideal refinement and loveliness long ago attained by these musicians. The atmosphere created by them was not too rarefied for one to breathe easily in, yet it was far removed from that to which many of those hearing them are accustomed. If the significance of every line in the beautiful mosaics of melodies that were wrought was lost to some, yet no one in the large audience could be insensible to the potential charm in the appealing euphony.

The program comprised Vincent d'Indy's "Wallenstein's Trilogy," the overture to Robert Schumann's opera, "Genoveva," and the late Edvard Grieg's concerto in A minor for piano and orchestra, the soloist being Mme. Olga Samaroff. In selecting these compositions for performance Dr. Karl Muck, the orchestra's conductor, chose works that, while fairly representing their composers in their best estate, also represented three distinct [illegible] divergencies and differing racial attributes and inclinations [illegible]

of those romanticists, Schubert or Schumann, the fact that he made us acquainted with M. d'Indy's "Wallenstein" is a cause for congratulation and routs any disposition to quarrel with him. In striking contrast to the trilogy was Schumann's overture to his futile opera "Genoveva," in which he sought to be dramatic, but conspicuously failed in being so. Although the work lacks the tremendous passion that swells through the overture for which he found inspiration in Byron's "Manfred," yet it is pregnant with feeling and couched in lovely and searching phrases. It is absolute music in the best sense of that term, a masterpiece of its kind, and a fine example of Schumann's musicianship in instrumentation. As played by the orchestra, with the utmost regard for all its refinements, it delighted the audience.

In introducing Mme. Samaroff here, Conductor Muck brought to local attention a pianist who has achieved much within her brief professional career and whose ability, as it was disclosed in the Grieg Concerto, induced the wish that she may be frequently heard in our concert rooms. The concerto, one of the most original, spontaneous and fragrant of the Norwegian's works, has served the purposes of many talented and ambitious pianists, and on this occasion it enabled Mme. Samaroff to disclose her technical proficiency, artistic nature and temperamental energy in a manner so engaging and with results so eloquent of the composer's music and intentions as to earn for her several recalls. She can summon to her performance the dynamic power needful to cope with a large orchestra, and in solo passages she can employ a variety of tone color that, coupled with her fleet and sure fingering and expert use of the pedal, gives distinction to her playing.

Dr. Muck is a reposeful conductor, who, by his quiet method in directing, accomplishes more than do most of the flamboyant and showy orchestral leaders. He is free from disturbing mannerisms, and while his strong personality and individuality as a guiding factor is felt in his intepretations, he leaves the impression of having no desire to shine above his associates or to attract attention to himself by indulging in eccentricities.

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Dr. Karl Muck is becoming very generous to the Boston audiences of the Boston Symphony Orchestra in the matter of orchestral novelties, and in the next six concerts no less than eight works now to Boston are to be played. They are Humperdinck's overture, "Heirat Wider Willen;" a concerto for violin by D'Amborsio, which the new second concert-master, Mr. Czerwonky, will play; the Intermezzo Goldoniani by the Italian Bossi; Rheinberger's Concerto in F major for organ, three horns and string orchestra; Caesar Franck's symphonic poem, "Redemption;" a symphony in E major by Hermann Bischoff; three German dances by Mozart, and Ernest Schelling's Suite Fantastique. There are more important novelties to be played toward the end of the season.

Staatszeitung
Dec. 9

Bostoner Symphonie-Konzert.

Das Samstags-Nachmittags-Konzert der geschätzten Bostoner Gäste in Carnegie Hall versprach eine schwüle Affaire zu werden. Zu Anfang sizilianische Gluth mit Ernst Böhe's Tondichtung „Taormina", zum Schluß Feuer und Temperament mit Chabrier's „España" und in der Mitte Paderewski, der Hypnotiseur, der Wärmeleiter und Wärmespender par excellence. Flammen der Begeisterung gab es, ungeachtet der überaus glänzenden Durchführung des ganzen Programms, nur nach dem Rubinstein'schen D-Moll-Konzert, das der große polnische Pianist hinreißend spielte und nach welchem ihm schier überschwängliche Huldigungen dargebracht wurden.

Im ersten Satz des Konzerts entwickelte Paderewski in vollen und gebrochenen Akkorden, bravourösen Gängen und in zarten Passagen, namentlich unnachahmlich fließenden und perlenden Triolen, sein ganzes gewaltiges Temperament. Den zweiten Satz, diese aller thematischen Verarbeitung bare Idylle, sang und spann er mit zarter Kantilene, der man nur mitunter sparsamere Anwendung des Rubato's gewünscht hätte, um in dem gewaltigen Schlußsatz einen harten Kampf mit dem feurigen Orchester auszufechten, gegen dessen Ansturm er virtuose Tonperlenketten, stürmische Oktavengänge und chromatische Läufe warf, eine imponirende Entfaltung und Vehemenz! Das Publikum raste.

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The third part tells of the general's assassination, ordered, so history tells us, by Emperor Ferdinand. There is a slow and ominous introduction, with the reappearance of the theme of Wallenstein. The opening measures of the allegro portray the conspiracy and the overthrow of the leader. Then again is heard the confusion of the camp. The Wallenstein theme is distorted. Death is upon him.

Dr. Muck's reading was a thoroughly musicianly achievement. The orchestra's earnest, spirited response was both efficient and stirring.

Of the "Genoveva" overture it is not necessary to say much, except that it is practically all that is heard now of that ill-fated opera. It first met the light in this country in Boston in 1866, sixteen years after the opera met with failure in Leipsic because of its dull libretto. It does not show Schumann at his best, melodious and beautiful in parts as it is.

The late Norwegian's concerto, which he is said to have written in 1868, and which was first played at Leipsic in 1872, has borne the brunt of much adverse and some favorable criticism. As a work to exhibit a pianist's virtuosity it cannot be ranked high. Mme. Samaroff made the most of it, however, and did the cadenza beautifully. She ran the second and third movements together, and accomplished the technical difficulties of the varying themes of the rondo with a proficiency which stamped her as a player of first quality. The concert lasted one hour and thirty-five minutes, and was a genuine pleasure throughout.

[87]

Newspaper Cutting Bureau in the World
NEWS
NEWARK, N.J.
DEC 10 1907

NOBLE MUSIC CHARMS MANY

The Boston Symphony Orchestra's Polished Art Shown in a Delightful Concert.

MME. SAMAROFF'S LOCAL DEBUT

The management of the Boston Symphony Orchestra, when announcing the engagement of that famous organization for the concert given by it in the Krueger Auditorium, last night, led the public to believe that the entire band, numbering ninety-seven musicians, would appear here. About sixty of its members were present. It cannot be said, therefore, that the concert was such as the orchestra gives in Symphony Hall, in its home city, or in Carnegie Hall, New York. Because of similar discrepancies in the past between promises and achievements in musical undertakings here, many Newarkers have learned to view with distrust the glowing announcements of enthusiastic press agents, as to what will be accomplished by visiting orchestras, and are

Dr. Karl Muck.

inclined, when seeking artistic refreshment, to hie themselves to Manhattan with the certainty of seeing the best foot put forward by esthetic institutions bidding for popular support.

It is not our desire to have it inferred by those who were not in attendance that the concert, introducing a large section of the talented organization from the Hub to this community, was not of a high order of merit. It was, in fact, the finest in all respects that has been heard here since Theodore Thomas and Anton Seidl brought their forces to this city years ago. It fixed a new standard of art and beauty in musical expression by which similar entertainments in this city must be judged. While the tone of the band was less voluminous and sonorous than had been expected, yet the reduction of the orchestra's numerical strength did not affect the quality of the tone, which has helped to give these adopted Bostonians a world-wide reputation. And as fine tone is a chief consideration in all musical performances, the production of it in such perfection as was heard on this occasion was an achievement to be grateful for. No orchestra that has appeared here ever so emphasized the wide difference between merely noisy proclamations of musical ideas and the revelation of them by means of artful gradation of tone from delicately spun pianissimi to compelling sonority in climacteric passages. The faultless intonation, the clearness of phrasing, the flexibility and due assertion of the different voices, the grace in nuancing and the polished technique were amazing to ears unaccustomed to this orchestra's accomplishments. In none of the interpretations was there a suspicion of striving for sensational effect or of catching the applause of the more heedless by other than legitimate means. The performances moved on the lofty plane of ideal refinement and loveliness long ago attained by these musicians. The atmosphere created by them was not too rarefied for one to breathe easily in, yet it was far removed from that to which many of those hearing them are accustomed. If the significance of every line in the beautiful mosaics of melodies that were wrought was lost to some, yet no one in the large audience could be insensible to the potential charm in the appealing euphony.

The program comprised Vincent d'Indy's "Wallenstein's Trilogy," the overture to Robert Schumann's opera, "Genoveva," and the late Edvard Grieg's concerto in A minor for piano and orchestra, the soloist being Mme. Olga Samaroff. In selecting these compositions for performance Dr. Karl Muck, the orchestra's conductor, chose works that, while fairly representing their composers in their best estate, also represented three distinct individualities and differing racial attributes and inclinations. M. d'Indy belongs to the younger school of French creative musicians, including Gabriel Faure, whose

of those romanticists, Schubert or Schumann, the fact that he made us acquainted with M. d'Indy's "Wallenstein" is a cause for congratulation and routs any disposition to quarrel with him. In striking contrast to the trilogy was Schumann's overture to his futile opera "Genoveva," in which he sought to be dramatic, but conspicuously failed in being so. Although the work lacks the tremendous passion that swells through the overture for which he found inspiration in Byron's "Manfred," yet it is pregnant with feeling and couched in lovely and searching phrases. It is absolute music in the best sense of that term, a masterpiece of its kind, and a fine example of Schumann's musicianship in instrumentation. As played by the orchestra, with the utmost regard for all its refinements, it delighted the audience.

In introducing Mme. Samaroff here, Conductor Muck brought to local attention a pianist who has achieved much within her brief professional career and whose ability, as it was disclosed in the Grieg Concerto, induced the wish that she may be frequently heard in our concert rooms. The concerto, one of the most original, spontaneous and fragrant of the Norwegian's works, has served the purposes of many talented and ambitious pianists, and on this occasion it enabled Mme. Samaroff to disclose her technical proficiency, artistic nature and temperamental energy in a manner so engaging and with results so eloquent of the composer's music and intentions as to earn for her several recalls. She can summon to her performance the dynamic power needful to cope with a large orchestra, and in solo passages she can employ a variety of tone color that, coupled with her fleet and sure fingering and expert use of the pedal, gives distinction to her playing.

Dr. Muck is a reposeful conductor, who, by his quiet method in directing, accomplishes more than do most of the flamboyant and showy orchestral leaders. He is free from disturbing mannerisms, and while his strong personality and individuality as a guiding factor is felt in his intepretations, he leaves the impression of having no desire to shine above his associates or to attract attention to himself by indulging in eccentricities.

Newspaper Cutting Bureau in the World
STAR
NEW
38

Dr. Karl Muck is becoming very generous to the Boston audiences of the Boston Symphony Orchestra in the matter of orchestral novelties, and in the next six concerts no less than eight works new to Boston are to be played. They are Humperdinck's overture, "Heirat Wider Willen;" a concerto for violin by d'Ambrosio, which the new second concert-master, Mr. Czerwonky, will play; the Intermezzo Goldoniani by the Italian Bossi; Rheinberger's Concerto in F major for organ, three horns and string orchestra; Caesar Franck's symphonic poem, "Redemption;" a symphony in E major by Hermann Bischoff; three German dances by Mozart, and Ernest Schelling's Suite Fantastique. There are more important novelties to be played toward the end of the season.

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The New York Press

NEW YORK CITY.

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From TOWN & COUNTRY.

Address NEW YORK CITY.

Date DEC 14 1907

At Theater and Concert

The President and Mrs. Roosevelt celebrated their wedding anniversary very quietly with a family box-party at the Columbia Theater. With the President and Mrs. Roosevelt were Miss Ethel, Miss Hagner, Captain Fitzhugh Lee and Theodore Roosevelt, Jr. The Boston Symphony Orchestra had a brilliant house for its recent Washington concert. In Mrs. Roosevelt's box were Mrs. Root, the wife of the Secretary of State; Miss Hagner and Mr. and Mrs. Nicholas Longworth. Across the way, the Baroness Sternburg occupied a box. Her sister, Miss Langham, accompanied the Baroness. In the audience, one noted Mrs. Churchill Candee, Mrs. Harriet Blaine Beale, Mrs. Julian James, and General and Mrs. Corbin.

Standard Union,

Brooklyn, N. Y.

DEC 15 1907

ment of Haensel and Jones.

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ILE ADDRESS, NEW YORK
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AMERICAN.

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spaper North Bureau in the World

PHILADELPHIA, PA

DEC 15 1907

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From ...

Address Brooklyn, N. Y. DEC 14 1907

Date ...

THE great Polish pianist, Paderewski, was undoubtedly accountable for the tremendous audience which turned out, last week Friday evening, for the Boston Symphony Orchestra's second concert of its twentieth season in Brooklyn. The capacity of the Baptist Temple was taxed to the utmost and the thought of what might happen in such circumstances in case of a panic, must have recurred to many and given rise to fervent thanks that the long wait for an adequate musical auditorium is nearly over. Even those who were compelled to stand through the concert were amply rewarded, for the program, though putting no great burden upon the analytical faculties of the most erudite, was exquisite and magnificently rendered. Rarely, if ever before, has a Brooklyn audience been stirred to confer upon a musician such a tempest of applause as burst upon Paderewski at the conclusion of the Rubinstein concerto in D minor. It gathered force with every reappearance of the great master to bow his acknowledgements; until the moment before he resumed his seat at the piano it seemed as though the audience was about to cast aside its dignity entirely, rise to its feet and give vocal expression to its enthusiasm after the manner of effete Gauls and other inferior peoples. As an encore Paderewski played Schumann's plaintive "Nachtstuecke," familiar as a melody to all Anglican churchmen as the setting for one of Frances Ridley Havergal's hymns, but with a degree of passionate tenderness all too unfamiliar. The orchestra has, it seems to me, never rendered Beethoven's pastoral symphony with such exquisite perfection and expression as it did under Karl Muck's interpretation last week and Chabrier's "Espana" rhapsody with which the concert closed was simply "ripping." This is not musical criticism; but simply the impressions of an ignoramus totally unarmed with technical phrases. The rhapsody revived memories of the days when the world was young; of days when visions of ideal loveliness flitted like fairies through mazes of the midnight cotillon, at the Ihpetonka ball; but even the orchestra hidden behind banks of azaleas and other potted plants hardly surpassed Karl Muck and his men unaccompanied by azaleas, visions of loveliness, or Perrier Jouet in the dashing manner with which they rendered the Spanish fantasy. The audience of course included representatives of many of the best known Brooklyn families but as usual only a few could be distinguished in so crowded an audience. Among these may be mentioned; Mr. and Mrs. James L. Morgan, Mr. John Jay Pierrepont, Miss Benson, Miss Hunter, Mr. and Mrs. John E. Leech, Miss Charlotte Leech, Mrs. Francis L. Eames, Miss Ethel Eames, Mrs. William H. Newton, Miss Marion Brown, Miss Katharine Perry, Mrs. Alfred T. White, Miss Katharine White, Miss Annie Jean White, Miss Josephine Barr, Miss Antoinette Butler, Miss Mary Packer, Miss Zoe Liebman, Mrs. Philip Ruxton, Mrs. S. E[illegible]d Vernon, Miss Van Bergen, Mr. and Mrs. Frederic W. Hinrichs, Miss Susan Dodge, the Misses Squibb, Miss Sallie Ingalls, Mr. and Mrs. Edward H. Jewell, Mr. Thomas S. Perkins, Miss Perkins, Mr. Walter Perkins, Mr. and Mrs. Charles Merritt Field, and Mr. and Mrs. H. McK. Miller.

NEWS

ALTIMORE, MD

DEC 21 1907

The next concert of the Boston Symphony Orchestra will be on January 8 at the Lyric.

Paper Cutting Bureau in the World

AMERICAN

BALTIMORE, MD

DEC 22 1907

Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, January 8. The soloist will be the distinguished pianist, Madame Teresa Carreno.

Pension Fund Concert.

The first Boston Symphony pension fund concert of the season will be given in Symphony hall Sunday evening, Dec 29, and this will give the last opportunity of the season to hear Paderewski as he has volunteered his services as soloist on this occasion. Mr Paderewski is redeeming a promise made three years ago. It will be remembered that he was to have played at a pension fund concert in the spring of 1905, but before the date came he had his railroad accident, and had to cancel everything after that. When he expected to come to America last year he said that he would play at a pension fund concert, and when he changed his plans and did not come he promised that during the present season he would give his services to the fund.

Dr Muck is going to make it practically a Paderewski concert. The first number, however, will be Tschaikowsky's "Pathetic" symphony. That will be the only orchestral selection. The second number will be Beethoven's [illegible] concerto and after that Mr [illegible]

CALL

NEWARK, N.J

DEC 15 1907

Visits of first-class orchestras to this city are exceedingly rare. There is not usually a sufficiently large number of lovers of purely instrumental music to make such visits profitable. The visit of the Boston Symphony Orchestra, therefore, on Monday evening, in Krueger Auditorium, was a gratifying surprise, which surprise was increased at the size of the audience that assembled to hear this famous organization. It carried the memories of the older concert goers back to the days when the Thomas Orchestra used to come here often under the management of the late J. Leonard Oray, to whom the people of Newark owe many opportunities of hearing the best in the music world.

The program of Monday's concert contained only three compositions, but these filled the evening. They were Vincent D'Indy's "Wallenstein" trilogy, after the dramatic poem by Schiller; Grieg's Pianoforte Concerto in A minor, played by Madame Olga Samaroff, and Schumann's overture to his forgotten opera "Genoveva."

D'Indy belongs to the extreme modern French school which numbers among its adherents such composers as Paul Dukas, Claude Debussy, Alfred Bruneau, Gustav Charpentier, the late Cesar Franck, and some others. These composers are devoted to what is called "program music. They need a picture or a scene or an event to arouse their powers. Not one of them, we imagine, could compose a piece of purely absolute music, in which the music itself should convey its meaning to the hearers without the aid of extraneous matter. Take this "Wallenstein" for an example. The hearer who has no knowledge of Schiller's poem, or has not the printed description of it in his program, hears now and then an interesting melody, occasionally a melodious phrase, fragmentary themes interrupted by great blares of the brass instruments, dissonant chords, harsh harmonies, a great sawing of strings and blowing of wind. What is it all about? The program tells us; this phrase means a monk preaching in the camp, that one, the soldiers jeering the monk and drowning his sermon with their revelry, and so on. Then we hear themes representing lovers, indicating doom, foretelling death, the whole marvelously constructed and woven together, but like a Chinese puzzle to the one who does not have the key in a knowledge of the dramatic foundation.

The old Italian composer Baldassare Galuppi told us that good music consisted of good melody, good harmony and good modulation. That definition is long since out of date. Modern composers work on an entirely different principle. Their melodies are like a few grains of wheat in a bushel of chaff, their harmonies violate every law of the theorists and are usually extremely ugly, there is no such thing as modulation, but they jump from one key to another at will and without any preparation. And we try to persuade ourselves that we like this sort of thing, talk about the wonderful picture drawing, the heavy masses of tone color, the delineation of character in tones, and all the rest of the critical jargon with which we have been filled to surfeit. And then we turn back with a sigh of relief to Haydn, Mozart and Beethoven, who needed no program to make their music intelligible.

Of course, it is needless to say that these compositions were well performed. This orchestra is a virtuoso among symphonic orchestras. Whether directed by Dr. Muck, the present conductor, or by Gericke or Nikisch, this orchestra always plays well. It has deservedly won a high reputation and Dr. Muck will doubtless not only conserve that reputation, but also enhance it.

Madame Samaroff, a native American despite her foreign name, played Grieg's concerto with great fire and intensity. Grieg was himself a pianist and wrote his best works for that instrument. He is not a giant among musicians. It has been said of him that he was great in small things and small in great things. In this concerto he reached the summit of his powers. It contains many beauties with much that is redundant and uninteresting. Madame Samaroff showed a thorough understanding of the work and gave it an illuminating interpretation.

Schumann's overture is not often played and the reason is obvious. Schumann's genius was not dramatic. Though everything he wrote had merit he was at his best in the purely romantic.

There seemed to be some good joke going around among the players in the orchestra. Some of them were laughing the whole evening. This did not seem fair to the audience, which should have been let in to the fun that they might have laughed, too.

[illegible]

Washington, [illegible]
Brooklyn and [illegible]
have consisted of three [illegible]
each, with the exception of New [illegible]
when it contained four. The [illegible]
formed have been D'Indy's [illegible]
stein," twice; Brahms's Sym[illegible]
2, twice; Schumann's overture [illegible]
veva," four times; Lalo's overture [illegible]
Roi d'Ys," Bohe's tone poem [illegible]
mina," twice; Beethoven's Symp[illegible]
6 (pastoral); Reznicek's Ad[illegible]
Scherzo Finale, twice; Chabrier's [illegible]
sody, "Espana," twice; Beethoven's [illegible]
pianoforte Concerto, No. 5, three times [illegible]
played by Paderewski; Rubinstein's [illegible]
pianoforte Concerto No. 4, three times [illegible]
player by Paderewski, and Grieg's Concerto in A minor, played by Madame Samaroff. These programs serve to indicate generally Dr. Muck's fondness for the extremely modern in orchestral music.

BOSTON GLOBE

DECEMBER 16, 1907

APPRECIATIVE AUDIENCE.

Demonstration at Symphony Hall Concert Is Such That Fritz Kreisler Responds to Three Encores.

There were few vacant seats in Symphony hall yesterday afternoon, when Fritz Kreisler gave the third of the Sunday afternoon concerts. The audience was so appreciative that the violinist responded to three encores. Gordon Squire was the accompanist.

HERALD

DECEMBER 15

PENSION FUND CONCERT.

The first Boston Symphony Pension Fund concert of the season will be given in Symphony Hall on Sunday evening, the 29th, at 8:15 o'clock. Mr. Paderewski has volunteered his services to be soloist on this occasion. Mr. Paderewski is redeeming a promise made three years ago. It will be remembered he was to have played at a Pension Fund concert in the spring of 1905, but before the date came he had had his railroad accident and had to cancel everything after that. When he expected to come to America last year to play at a few concerts with the orchestra he said that he would also play at a Pension fund concert, and when he changed his plans and did not come over to America he promised that during the present season he would give his services to the fund.

The first number on the programme will of itself attract many people, as it will be Tschaikowsky's "Pathetic" symphony. This will be the only orchestral number. The second number will be Beethoven's "Emperor" concerto. After that Mr. Paderewski will play what pleases him. The sale of seats is now in progress at Symphony Hall.

Eighth Symphony [illegible]

Edward MacDowell was represented on the eighth Symphony program by his interesting suite in A minor for orchestra. Bizet's dramatic overture "Patrie," and the symphony in F major by Hermann Gotz were the other selections. Mr MacDowell's sad affliction has recently drawn increased attention to his great abilities as a composer and he is now accorded recognition on many programs, not only in this country but abroad, for the widespread sympathy for his misfortune naturally has had a tendency to bring his works into [illegible] favor. His suite in A minor is an [illegible] ic five-part composition, the divisions titles indicating the pastoral nature of the work, which is worked out in such a manner as to make detailed description impossible, the composer not considering the suite as a perfect whole. The titles merely suggest the [illegible] each one standing isolated, as it were, but harmonious in conjunction.

His instrumentation is [illegible] ranged and in each movement [illegible] Dowell has introduced [illegible] many of them quaint, pastoral suggestions for the different choirs of the orchestra. "In a Haunted Forest" the mysterious significance of the [illegible] associated vividly with insistent beats [illegible] instruments; the "Summer Idyl" and "In October" are each treated in strongly contrasted styles, yet there are many hints of close relationship. The charm of "The Song of the Shepherdess" is undeniable, for it is melody in exquisite form, and it was played delightfully and in the "Forest Spirits" the elf gnomes and pixies are set a-dancing to the queerest rhythms and maddest lucky tempos. The performance by the orchestra was one of spirit, charm and finesse and seemed as a sympathetic tribute to one who as artist and man commands the esteem of all.

Bizet's brilliant and fiery "Patrie" overture was invested with becoming vigor, pomp and variations of fortissimo effects allotted to the different instrumental groups and the Gotz symphony went well throughout, the second movement showing up the excellent qualities of the woodwind and horns of the band.

Dr Muck will be generous to the performance of novelties at the concerts since out of four [illegible] three will be heard in Boston for the first time. Moreover, the [illegible] the concerts will have the opportunity to hear as soloist Mr Kreisler, who shares the violins with Mr [illegible] cert master. Mr [illegible] concerto for violin by [illegible] which has never been [illegible] ton, and it is a [illegible] been heard in America.

The first number on the [illegible] the overture to [illegible] latest opera. The other [illegible]

BOSTON SUNDAY GLOBE

DECEMBER 15, 1907

Symphony Hall Concerts.

The third popular Sunday concert will be given in Symphony hall this afternoon at 3:30 o'clock. There will be only one artist, but this will be Kreisler, whose name should be sufficient to bring out a great audience. This is likely to be Mr Kreisler's last appearance in Boston this year, and it will be the only opportunity to hear him under any conditions at such reasonable prices. His accompanist will be Mr Hadden Squire.

The program is as follows:

Trille du Diable.....Tartini
Concerto No. 2, F sharp minor.....Vieuxtemps
Romance, A major.....Schumann
Larghetto, B flat major.....Weber
Rondo, G major.....Mozart
Siegfied paraphrase.....Wilhelmj
Bohemian fantasie.....Smetana

[illegible]

[20]

From ...

Address ...

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The New York Press

NEW YORK CITY.

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Star and Union,

Brooklyn, N. Y.

DEC 15 1907

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PHILADELPHIA, PA

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From ...

Address Brooklyn, N. Y. DEC 14 1907

Date ...

THE great Polish pianist, Paderewski, was undoubtedly accountable for the tremendous audience which turned out, last week Friday evening, for the Boston Symphony Orchestra's second concert of its twentieth season in Brooklyn. The capacity of the Baptist Temple was taxed to the utmost and the thought of what might happen in such circumstances in case of a panic, must have recurred to many and given rise to fervent thanks that the long wait for an adequate musical auditorium is nearly over. Even those who were compelled to stand through the concert were amply rewarded, for the program, though putting no great burden upon the analytical faculties of the most erudite, was exquisite and magnificently rendered. Rarely, if ever before, has a Brooklyn audience been stirred to confer upon a musician such a tempest of applause as burst upon Paderewski at the conclusion of the Rubinstein concerto in D minor. It gathered force with every reappearance of the great master to bow his acknowledgements; until the moment before he resumed his seat at the piano it seemed as though the audience was about to cast aside its dignity entirely, rise to its feet and give vocal expression to its enthusiasm after the manner of effete Gauls and other inferior peoples. As an encore Paderewski played Schumann's plaintive "Nachtstuecke," familiar as a melody to all Anglican churchmen as the setting for one of Frances Ridley Havergal's hymns, but with a degree of passionate tenderness all too unfamiliar. The orchestra has, it seems to me, never rendered Beethoven's pastoral symphony with such exquisite perfection and expression as it did under Karl Muck's interpretation last week and Chabrier's "Espana" rhapsody with which the concert closed was simply "ripping." This is not musical criticism; but simply the impressions of an ignoramus totally unarmed with technical phrases. The rhapsody revived memories of the days when the world was young; of days when visions of ideal loveliness flitted like fairies through mazes of the midnight cotillon, at the Ihpetonka ball; but even the orchestra hidden behind banks of azaleas and other potted plants hardly surpassed Karl Muck and his men unaccompanied by azaleas, visions of loveliness, or Perrier Jouet in the dashing manner with which they rendered the Spanish fantasy. The audience of course included representatives of many of the best known Brooklyn families but as usual only a few could be distinguished in so crowded an audience. Among these may be mentioned; Mr. and Mrs. James L. Morgan, Mr. John Jay Pierrepont, Miss Benson, Miss Hunter, Mr. and Mrs. John E. Leech, Miss Charlotte Leech, Mrs. Francis L. Eames, Miss Ethel Eames, Mrs. William H. Newton, Miss Marion Brown, Miss Katharine Perry, Mrs. Alfred T. White, Miss Katharine White, Miss Annie Jean White, Miss Josephine Barr, Miss Antoinette Butler, Miss Mary Packer Miss Zoe Liebman, Mrs. Philip Ruxton, Mrs. S. E[illegible] Vernon, Miss Van Bergen, Mr. and Mrs. Frederic W. Hinrichs, Miss Susan Dodge, the Misses Squibb, Miss Sallie Ingals, Mr. and Mrs. Edward H. Jewell, Mr. Thomas S. Perkins, Miss Perkins, Mr. Walter Perkins, Mr. and Mrs. Charles Merritt Field, and Mr. and Mrs. H. McK. Miller.

NEWS

DEC 21 1907

The next concert of the Boston Symphony Orchestra will be on January 8 at the Lyric.

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AMERICAN

BALTIMORE, MD

DEC 22 1907

Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra will be given in the Lyric on Wednesday evening, January 8. The soloist will be the distinguished pianist, Madame Teresa Carreno.

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NORTH AMERICAN.

PHILADELPHIA, PA

DEC 31 1907

Dr. Muck is becoming generous to Boston audiences of the Boston Symphony Orchestra in the matter of orchestral novelties, and in the next six concerts no fewer than eight works new to Boston are being played. They are Humperdinck's overture, "Heirat Wider Willen"; a concerto for violin by D'Ambrosio, which the new second concertmaster, Mr. Czerwonky, will play; the "Intermezzo Goldoniani," by the Italian, Bossi; Rheinberger's concerto in F major for organ, three horns and string orchestra; Cesar Franck's symphonic poem, "Redemption"; a symphony in E major by Hermann Bischoff; three German dances by Mozart, and Ernest Schelling's "Suite Fantastique."

Pension Fund Concert.

The first Boston Symphony pension fund concert of the season will be given in Symphony hall Sunday evening, Dec 29, and this will give the last opportunity of the season to hear Paderewski as he has volunteered his services as soloist on this occasion. Mr Paderewski' is redeeming a promise made three years ago. It will be remembered that he was to have played at a pension fund concert in the spring of 1905, but before the date came he had his railroad accident, and had to cancel everything after that. When he expected to come to America last year he said that he would play at a pension fund concert, and when he changed his plans and did not come, he promised that during the present season he would give his services to the fund.

Dr Muck is going to make it practically a Paderewski concert. The first number, however, will be Tschaikowsky's "Pathetic" symphony. That will be the only orchestral selection. The second number will be Beethoven's "Emperor" concerto and after that Mr Paderewski will play what pleases him.

[70]

CALL

NEWARK, N.J.

DEC 15 1907

Visits of first-class orchestras to this city are exceedingly rare. There is not usually a sufficiently large number of lovers of purely instrumental music to make such visits profitable. The visit of the Boston Symphony Orchestra, therefore, on Monday evening, in Krueger Auditorium, was a gratifying surprise, which surprise was increased at the size of the audience that assembled to hear this famous organization. It carried the memories of the older concert goers back to the days when the Thomas Orchestra used to come here often under the management of the late J. Leonard Gray, to whom the people of Newark owe many opportunities of hearing the best in the music world.

The program of Monday's concert contained only three compositions, but these filled the evening. They were Vincent D'Indy's "Wallenstein" trilogy, after the dramatic poem by Schiller; Grieg's Pianoforte Concerto in A minor, played by Madame Olga Samaroff, and Schumann's overture to his forgotten opera "Genoveva."

D'Indy belongs to the extreme modern French school which numbers among its adherents such composers as Paul Dukas, Claude Debussy, Alfred Bruneau, Gustav Charpentier, the late Cesar Franck, and some others. These composers are devoted to what is called "program music. They need a picture or a scene or an event to arouse their powers. Not one of them, we imagine, could compose a piece of purely absolute music, in which the music itself should convey its meaning to the hearers without the aid of extraneous matter. Take this "Wallenstein" for an example. The hearer who has no knowledge of Schiller's poem, or has not the printed description of it in his program, hears now and then an interesting melody, occasionally a melodious phrase, fragmentary themes interrupted by great blares of the brass instruments, dissonant chords, harsh harmonies, a great sawing of strings and blowing of wind. What is it all about? The program tells us; this phrase means a monk preaching in the camp, that one, the soldiers jeering the monk and drowning his sermon with their revelry; and so on. Then we hear themes representing lovers, indicating doom, foretelling death, the whole marvelously constructed and woven together, but like a Chinese puzzle to the one who does not have the key in a knowledge of the dramatic foundation.

The old Italian composer Baldassare Galuppi told us that good music consisted of good melody, good harmony and good modulation. That definition is long since out of date. Modern composers work on an entirely different principle. Their melodies are like a few grains of wheat in a bushel of chaff, their harmonies violate every law of the theorists and are usually extremely ugly, there is no such thing as modulation, but they jump from one key to another at will and without any preparation. And we try to persuade ourselves that we like this sort of thing, talk about the wonderful picture drawing, the heavy masses of tone color, the delineation of character in tones, and all the rest of the critical jargon with which we have been filled to surfeit. And then we turn back with a sigh of relief to Haydn, Mozart and Beethoven, who needed no program to make their music intelligible.

Of course, it is needless to say that these compositions were well performed. This orchestra is a virtuoso among symphonic orchestras. Whether directed by Dr. Muck, the present conductor, or by Gericke or Nikisch, this orchestra always plays well. It has deservedly won a high reputation and Dr. Muck will doubtless not only conserve that reputation, but also enhance it.

Madame Samaroff, a native American despite her foreign name, played Grieg's concerto with great fire and intensity. Grieg was himself a pianist and wrote his best works for that instrument. He is not a giant among musicians. It has been said of him that he was great in small things and small in great things. In this concerto he reached the summit of his powers. It contains many beauties with much that is redundant and uninteresting. Madame Samaroff showed a thorough understanding of the work and gave it an illuminating interpretation.

Schumann's overture is not often played and the reason is obvious. Schumann's genius was not dramatic. Though everything he wrote had merit he was at his best in the purely romantic.

There seemed to be some good joke going around among the players in the orchestra. Some of them were laughing the whole evening. This did not seem fair to the audience, which should have been let in to the fun that they might have laughed, too.

BOSTON SUNDAY GLOBE—DECEMBER 15, 1907

Symphony Hall Concerts.

The third popular Sunday concert will be given in Symphony hall this afternoon at 3:30 o'clock. There will be only one artist, but this will be Kreisler, whose name should be sufficient to bring out a great audience. This is likely to be Mr Kreisler's last appearance in Boston this year, and it will be the only opportunity to hear him under any conditions at such reasonable prices. His accompanist will be Mr Hadden Squire.

The program is as follows:

Trille du Diable	Tartini
Concerto No. 2, F sharp minor	Vieuxtepins
Romance, A major	Schumann
Larghetto, B flat major	Weber
Rondo, G major	Mozart
Siegfied paraphrase	Wilhelmj
Bohemian fantasie	Smetana
Non Piu Mesta	Paganini

Dr. Muck's Taste in Programs.

In the last seven concerts of the Boston Symphony Orchestra, in Philadelphia, Washington, Baltimore, New York, Brooklyn and Newark, the programs have consisted of three compositions each, with the exception of New York, when it contained four. The works performed have been D'Indy's "Wallenstein," twice; Brahms's Symphony No. 2, twice; Schumann's overture, "Genoveva," four times; Lalo's overture, "Le Roi d'Ys," Bohe's tone poem, "Taormina," twice; Beethoven's Symphony No. 6 (pastoral); Reznicek's Adagio and Scherzo Finale, twice; Chabrier's rhapsody, "Espana," twice; Beethoven's pianoforte Concerto No. 5, three times, played by Paderewski; Rubinstein's pianoforte Concerto No. 4, three times, played by Paderewski, and Grieg's Concerto in A minor, played by Madame Samaroff. These programs serve to indicate generally Dr. Muck's fondness for the extremely modern in orchestral music.

BOSTON GLOBE—DECEMBER 16, 1907

APPRECIATIVE AUDIENCE.

Demonstration at Symphony Hall Concert is Such That Fritz Kreisler Responds to Three Encores.

There were few vacant seats in Symphony hall yesterday afternoon, when Fritz Kreisler gave the third of the Sunday afternoon concerts. The audience was so appreciative that the violinist responded to three encores. Hadden Squire was the accompanist.

HERALD—DECEMBER 15, 1907

PENSION FUND CONCERT.

The first Boston Symphony Pension Fund concert of the season will be given in Symphony Hall on Sunday evening, the 29th, at 8:15 o'clock. Mr. Paderewski has volunteered his services to be soloist on this occasion. Mr. Paderewski is redeeming a promise made three years ago. It will be remembered he was to have played at a Pension Fund concert in the spring of 1905, but before the date came he had had his railroad accident and had to cancel everything after that. When he expected to come to America last year to play at a few concerts with the orchestra he said that he would also play at a Pension fund concert, and when he changed his plans and did not come over to America he promised that during the present season he would give his services to the fund.

The first number on the programme will of itself attract many people, as it will be Tschaikowsky's "Pathetic" symphony. This will be the only orchestral number. The second number will be Beethoven's "Emperor" concerto. After that Mr. Paderewski will play what pleases him. The sale of seats is now in progress at Symphony Hall.

Eighth Symphony Program.

Edward MacDowell was represented on the eighth Symphony program by his interesting suite in A minor for orchestra. Bizet's dramatic overture, "Patrie," and the symphony in F major by Hermann Gotz were the other selections. Mr MacDowell's sad affliction has recently drawn increased attention to his great abilities as a composer and he is now accorded recognition on many programs, not only in this country but abroad, for the widespread sympathy in his misfortune naturally has had a tendency to bring his works into renewed favor. His suite in A minor is an idyllic five-part composition, the division titles indicating the pastoral nature of the work, which is worked out in such a manner as to make detailed description impossible, the composer not considering the suite as a perfect whole. The titles merely suggest the intent, each one standing isolated, as it were, but harmonious in conjunction.

His instrumentation is skilfully arranged and in each movement Mr MacDowell has introduced beautiful, and many of them quaint, pastoral suggestions for the different choirs of the orchestra. "In a Haunted Forest" has the mysterious significance of the title associated vividly with insistent heavier instruments; the "Summer Idyl" and "In October" are each treated in strongly contrasted styles, yet there are many hints of close relationship. The charm of "The Song of the Shepherdess" is undeniable, for it is melody in exquisite form, and it was played delightfully, and in the "Forest Spirits" the elves, gnomes and pixies are set a-dancing to the queerest rhythms and happy-go-lucky tempos. The performance by the orchestra was one of spirit, charm and finesse and seemed as a sympathetic tribute to one who as artist and man commands the esteem of all.

Bizet's brilliant and fiery "Patrie" overture was invested with becoming vigor, pomp and variations of fortissimo effects allotted to the different instrumental groups and the Gotz symphony went well throughout, the second movement showing up the excellent qualities of the woodwind and horns in the band.

Dr Muck will be generous in his performance of novelties at this week's concerts since out of four numbers three will be heard in Boston for the first time. Moreover, the patrons of the concerts will have the opportunity to hear as soloist Mr Richard Czerwonky, who shares the first desk in the violins with Mr Wendling, the concert master. Mr Czerwonky will play a concerto for violin by d'Ambrosio, a work which has never been heard in Boston, and it is a question if it has been heard in America.

The first number on the program is the overture to Englebert Humperdinck's latest opera, "Heirat Wider Willen." The other novelty will be a set of pieces for the string orchestra by the Italian Bossi, entitled "Intermezzi Goldoniani." Mozart's D [illegible] symphony will close the [illegible]

THE SYMPHONY CONCERT.

The Symphony Concert.
Programme.

Bizet. Dramatic Overture. "Patrie".
MacDowell. Suite in A minor.
Goetz. Symphony in F.

The concert had the distinction of having the smallest audience that we can remember at any of this series. This was probably due partly to the storm, partly to the prevalence of the grippe, partly to the fact that there was no soloist, partly because of an opera troupe being in Boston, and partly to the fact that the numbers were of only tepid interest. It is a pity, however, that the public should crave a soloist at these important concerts; we find a good orchestral programme to be the beau ideal of such occasions.

But it is a question whether this was a good orchestral programme. All the numbers were in the conservative vein. The last two works had a similarity of scoring. Only the overture employed anything like the full modern orchestra and even that work was less developed than is customary in latter-day composition. We love Bizet as having been the most promising of all the modern Frenchmen, a man with red blood in his veins, a composer who would scorn "la Musique cerebrale" which seems to enchain musical France of today. But "Patrie" is not comparable to some of the other works of this genius. It seems to be "made-to-order" music to which Dr. Muck gave a fictitious value by an excellent reading. Anything better executed than the final great crescendo cannot be imagined.

There is a certain military spirit in the work, the themes are well contrasted, and there is some lamentation in its measures, but it is at no time very convincing or inspired.

MacDowell's Suite was the best work of the evening, yet it is not the best orchestral work of the composer. It suggests the "Im Walde" symphony of MacDowell's friend Raff. It begins with a suggestion of Raff's "Frau Holle". The first movement is a picture of a "Haunted Forest". It is evidently haunted by the ghost of a piccolo-player, but has many poetic touches of gloom and mystery. The second movement is a "Summer Idyll", brief and beautiful. MacDowell does not spin out his thoughts to the interminable length of many moderns; when his tale is told he ends, even if, as in this case, the movement be exceptionally brief. The third movement—"October",—is exhilarating and hearty. It is the most original part of the work and there is nothing in the "Im Walde" symphony at all like it. There is brilliant use made of horn and woodwind, in this movement, and these were exceptionally well-played on this occasion. The contrast of the tender subordinate theme against the hearty and high-spirited chief theme is very effective. But again this movement, "October",—is as brief as if it was February. This is, however, a merit, not a defect.

In the next movement, "The Shepherdess' Song", one naturally expected to hear much of the instrument of innocence and rusticity,—the oboe,—but the composer has given most of the tone-coloring to the flute, with muted strings and horns. The Finale is entitled "Forest Spirits", which, to a Southerner, would suggest Moonshine Whiskey, but these spirits are of a more ethereal order. Although we cannot avoid noticing the kinship with Raff's sylvan spectres, the touches of ghostly revelry are most poetically made, and the movement sparkles from beginning to end. If we hold the "Indian Suite" above this work we must still consider it one of the noble additions to the American repertoire. There was much applause at the end of each movement of the composition.

What an odd thing it is to notice our well-fed composers of today, in receipt of good incomes and plentiful newspaper notices, writing the most bitter and dissonant music, and to note that the sufferers of bygone times, Schubert with his empty pocket-book, Mozart with his constant disappointments, Goetz exhausted with consumption yet forced to do musical duties for daily bread and medicine, all writing beautiful melodies and bright and hopeful themes. There is not a whiff of the charnel-house in any of their works,—that is left for their well-nurtured successors to portray.

Yet we must confess that Goetz's symphony does not wear as well as we had hoped. It is just possible that it lost some of its effect on this occasion by being played after another work of modest scoring and simple effects. It was an especial flute evening, for Goetz uses the instrument very freely and constantly, while it had been prominent in the MacDowell work as well. This gave a trifle of monotony to the tone-color scheme of the evening, but the flute was exceedingly well-played. The horn too was prominent in the Goetz as in the MacDowell composition, and also deserves commendation.

It is a keen satisfaction to think that Goetz found consolation in tones in the midst of his physical misery. The motto upon the symphony seems to show this. It runs,—

"Within thy heart's still, holy chambers,
Seek refuge from the stress of Life."

A sentiment which was shared by Schubert when he wrote his beautiful "An die Musik," in which the verse runs,—

"Oft has a sigh from thy great harp immortal
Smoothed out the wrinkles from my troubled brow.
Unlocked for me of Heaven the lofty portal,
Thou Holy Art, I thank thee for it now."

If only some of our professional wailers and pessimists in Art could be induced to look on Music in this light we might have some more beautiful compositions in the near future.

Louis C. Elson.

MR. KREISLER'S CONCERT.

At a popular concert in Symphony Hall yesterday afternoon, Fritz Kreisler played the following programme before a large and very friendly audience:—

PROGRAMME.

1. "Trille Du Diable" (Devil's Trill).....Tartini
2. Concerto No. 2, F-sharp minor..Vieuxtemps
   Allegro. Andante. Finale.
3. a. Romance, A major.....Schumann
   b. Larghetto, B-flat major.....Weber
   c. Rondo, G major.....Mozart
4. a. Siegfried Paraphrase.....Wilhelmj
   b. Bohemian Fantasie.....Smetana
   c. Non Piu Mesta.....Paganini

The accompanist was Mr. Haddon Squire, by reason of a flawless technique, a large, warm tone and poetic feeling, together with an excellent stage presence has always been a favorite with Boston audiences.

In a programme of frankly popular appeal the brilliant and difficult Tartini and Paganini pieces found a fitting place, and gave the hearers abundant opportunity to hold their breaths. Especially fine was Mr. Kreisler's playing of the long flageolet tone passages in the Paganini piece.

In the Concerto and the opera selections Mr. Kreisler was ably seconded by the excellent accompaniment of Mr. Haddon Squire.

L. A. B.

KREISLER DELIGHTS HIS SUNDAY AUDIENCE

Symphony Hall Concert Adds New Laurels to Violinist's Successes. Symphony Orchestra's Saturday Concert Triumphs Over Blizzard.

Mr. Mudgett's delightful Sunday afternoon concerts at Symphony Hall came to an end temporarily yesterday with the entertainment provided by Fritz Kreisler, the violinist whose present American tour has so far been a series of remarkable successes. The concert was greatly enjoyed by the large audience. The next concert will come after the holidays.

Mr. Kreisler played yesterday Tartini's "Devil's Trill," Vieuxtemps' Concerto in F sharp minor, Schumann's Romance in A major, Weber's Larghetto in B flat, Mozart's Rondo in G major, Wilhelmj's "Siegfried Paraphrase," Smetana's Bohemian Fantasy and Paganini's "Non piu mesta." The technical and interpretive sides of his peerless art were displayed to everyone's delight. Haddon Squire's accompaniments were also praiseworthy.

PATRONS BRAVE BLIZZARD FOR SYMPHONY CONCERT

In spite of the heavy storm and the fact that there was no soloist to attract the hero-worshipers, there was a good-sized audience at the Symphony concert Saturday evening. Those who did brave the show and the blow were amply repaid for their trouble in hearing a splendid performance of MacDowell's A minor Suite, which had not been played by the Symphony Orchestra for several years.

Just at this time owing to the unfortunate affliction which clouded the intellect of this foremost American composer, there is a general revival of interest in his works. That many of those present Saturday night had never before heard the Suite was evident by the spontaneous applause which followed the playing of each of the five movements and by the many comments heard. MacDowell is at his best when writing of the woodland with its sprites and its elves and of the lowlands with its calm and indolence. In his A minor, beginning with its weird and uncanny Haunted Forest movement and closing with the vivacious Forest Spirits, he has given his vivid imagination full play and painted with those high colors which make his music so attractive.

The program opened with Bizet's Patrie overture and closed with the Goetz symphony in F major. Both works are familiar to Symphony audiences. The Symphony was particularly well played by the strings.

THE SYMPHONY CONCERT.

(From Mr. Elson's criticism in the Daily Advertiser.)

PROGRAMME.

Humperdinck—Overture, "The Forced Marriage."
D'Ambrosio—Violin Concerto, B minor.
Mr. Richard Czerwonky, Soloist.
Bossi—Goldonian Intermezzi for Strings.
Mozart—Symphony in D major.

Oh Humperdinck! Oh Humperdinck!
Your Muse has given out, I thinck.
'Tis very evident your pate'll
Not make another "Hans and Gretel."

Humperdinck, like Mascagni, is a "single-speech Hamilton". There is nothing in this overture that is as effective as the climax of the Prelude to his own "Haensel and Gretel". Everything is artificial and manufactured without inspiration. There is a strong flavor of "Yankee Doodle" in the second theme, which awakens a languid interest in the American breast. It may be remembered, by the way, that the Germans have a cheap "Gassenhauer" (street melody) that is like our tune, which led to the false statement that it was brought over here by the Hessians during the Revolution. Something very like "Yankee Doodle" was used by Beethoven as the chief theme of the finale of the Ninth symphony. The overture was well played and abundantly applauded, but we hope never to hear its conventionalities again.

Italian instrumental composers are scarce and violin concertos are scarcer, therefore we cordially welcome an Italian who has written a classical concerto. D'Ambrosio's concerto opens with a long "tutti" (orchestra alone) which gives the waiting soloist a good chance to get nervous. But if Mr. Czerwonky got nervous at all he did not show it, for he played with fire and breadth from the very first.

SYMPHONY CONCERT

The programme of the eighth Symphony rehearsal and concert was as follows: Overture, "Patrie," Bizet; suite in A minor, op. 42, MacDowell; symphony in F major, op. 9, Goetz.

The overture "Patrie" is music for the holiday, the public square and the brass band. It is a plausible, even "soulful" work of art, it is clearly, brilliantly thought out, both as regards form and instrumentation; it would undoubtedly arouse sympathies and emotions of the many-headed. But how far, how very far, is this from the wonderful orchestral music to "L'Arlessienne"! A pot-boiler by comparison.

Between the overture and the Goetz symphony MacDowell's suite stood out, the vital part of the programme. This suite is a series of short, fanciful sketches, headed by the following titles, poetic indications: "In a Haunted Forest," "Summer Idyl," "In October," "The Shepherdess Song," "Forest Sprites." At once we are transported to another realm where nature, undefiled, reigns supreme, where the poet's fantasy plays free and unfettered by the tawdry and impure, translating these essences into forms almost as impalpable. It is not hard on hearing this music to appreciate the truth of the letter concerning MacDowell which is quoted by the programmatist. Some sentences follow: "Deep in his heart he half believed the old tales of spirits and fairies—of course, not in his ordinary moods, but his imagination often carried him very far, even though he might laugh at himself. He hated cutting down a big tree; it seemed possible that something more than the tree suffered."

These sketches savor more of impromptu inspiration than ambitious design; their basic material is often of slight weight, but what a rich, albeit delicate, imagination glows through the measures, and what exquisite feeling for orchestral colors! Think of the thrilling possibilities of "A Haunted Forest," and the captivating lilt of the "Summer Idyl." "In October" was written some time after the other movements, and added to them after some indecision on the part of the composer. It could not well be spared, for he has caught with rare felicity the sad joyousness, the gray and gold, the vigor of the fresh wind, the sunset glories of the autumn month; and you will not forget the loving musing of the contrasting middle section. "A Shepherdess Song" that is not in 6-8 rhythm and that is not inexorably purposed to suggest knee kilts and panpipes! Oh, joy! Finally, the flittings of merry forest elves. Well, there should be more such music!

How few things escape the scythe of time, and what an intrinsically noble composition the Goetz symphony is! Such a fine sense of proportion, such masterly and free handling of the form are not always found, even among the works of the great ones. Sincerity and humanity—Melody, too, gentlemen of today!—speak from every line, and yet—it is music of another time and another sphere, and many of its beauties fell on deaf ears yesterday.

PENSION FUND CONCERT

The first Pension Fund concert by the Symphony Orchestra this season will be given in Symphony Hall Sunday evening, Dec. 29, at 8:15. Ignace Jan Pederewski will be soloist, on which occasion he will appear for the last time this winter in this city. It will be remembered that in 1905 Mr. Paderewski was involved in a serious railway accident, just previous to an expected appearance at one of these concerts. The present agreement is partly in the nature of the fulfilment of a pledge made at the time, a promise that he would ultimately act upon his original intention in proferring his services. Tchaikowski's "Symphonie Pathetique," which received such a stirring performance last winter at one of the Symphony concerts, will be the only purely orchestra number on the programme. Beethoven's "Emperor Concerto" will follow, and Mr. Paderewski will play other pieces that will be later designated.

CONCERTS OF THE WEEK

At Symphony Hall at 3 this afternoon will take place the third of the popular Sunday concerts. Mr. Fritz Kreisler, violinist, plays the following programme:

1. "Trille du Diable" (Devil's Trill)....Tartini
2. Concerto No. 2, F-sharp miner..Vieuxtemps
   Allegro. Audante. Finale.
3. a—Romance, A major.....Schumann
   b—Larghetto, B-flat major.....Weber
   c—Rondo—G major.....Mozart
4. a—Siegfried Paraphrase.....Wilhelmj
   b—Bohemian Fantasie.....Smetana
   c—Non Piu Mesta.....Paganini

The accompanist will be Mr. Haddon Squire.

On Friday afternoon and Saturday evening, in Symphony Hall, the Symphony Orchestra will give an interesting programme consisting of three compositions that will be played for the first time: Overture, "Die Heirath wider Willen," Humperdinck; concerto for violin, A. d'Ambrosia; intermezzo, Goldomani, for string orchestra, E. Bossi; and Mozart's symphony in D major, No. 38 (Kochel 504). Mr. Richard Czerwonky, the new second concertmeister, will be soloist.

The Symphony Concert

The veterans of the Symphony Concerts, who knew them in the old Music Hall, as well as in their present abiding place, could recall no such small audience as that which assembled on Saturday night, while even on Friday afternoon, by unusual exception, only a part of the "rush" seats in the second balcony were sold. Christmas with its preoccupations is at hand, an opera company is visiting us, Saturday evening was stormy, and the programme in itself was not especially tempting. Thus conspiring circumstance left many and long gaps in the audience; the hall was barely half filled; and certainly Dr. Muck in all his experience in America had never before conducted to so small a company. It was a new sensation equally for the men, and it was good to see that the number of their hearers in no way affected either their zeal or their pains. Often, in fact, they and the conductor seemed more interested than did the audience.

The causes were not far to seek. Only an orchestra of Frenchmen under a French conductor playing to a French audience can give the true thrill to Bizet's overture, "Patrie," which began the concert. Our own conductor and our own men played it dramatically enough to our audience, but to all three, with a few exceptions, it was only a warmly-colored concert piece. It was eloquent in the conventional sense, but in a concert in Paris, even after thirty years, each man on the stage brings to it an individual eloquence, and each listener an individual response, that used to make the stuffy air of the old Chatelet Theatre electric. The coolest-blooded foreigner felt the emotional tingle and for the moment there was no other country to the whole audience but the "Patrie" of Bizet. Saturday evening most of us only listened, and we only listened again to Goetz's pretty symphony. True, it was hailed as a masterpiece when it was going the rounds of European concerts in the seventies and eighties, and Mr. Weingartner will still have it so. But there have been so many masterpieces in their day that somehow time—the deliberate, slow-working judge—reduces only to pleasurable prettiness, and Goetz's symphony, even with all the charm Dr. Muck and the band gave to it, seems one of them. It has not exactly faded; it has only lost the factitious glamour that used to hang like a halo about it. MacDowell's early suite—the suite of the woodlands that made the third number of the concert—has better withstood the discriminating years. It is fancifully imagined and fancifully expressed music still, but even so is its idiom quite of our time or of the immortal musical speech that knows no years?

H. T. P.

Symphony Hall: Mr. Kreisler

Mr. Kreisler was the virtuoso in his finest estate in the concert that he gave in Symphony Hall yesterday afternoon to an audience the numbers and interest of which attested once more that no city in America hears him so gladly as does Boston. For once he forsook his old classics of the violin and none of the music on his list was of much significance in itself. All were virtuoso pieces—Tartini's "Devil's Trill," Vieuxtemps's concerto in F-sharp minor, Wilhelmj's "Siegfried Paraphrase," Smetana's "Bohemian Fantasy," Paganini's bedecking and befuddling of Figaro's tune, "Non piu Mesta," a "romance" from Schumann, a larghetto from Weber, a rondo from Mozart. In nearly all these, even in the last three, the virtue of the music is in the playing of it. The violinist and the violin must give them voice. It were a late day to dwell upon Mr. Kreisler's mastery of his instrument. The technical sorcery of Paganini, the technical fertility of Vieuxtemps, and the technical felicities of Wilhelmj lie alike within his powers. He achieves them all with an ease and certainty that make these "display" pieces seem no display either of the violinist or his instrument. They become a natural speech, even a speech that is expressive of more than sure and adroit dexterity. On the printed page they are contrivance. Heard yesterday at Mr. Kreisler's hands they seemed magical improvisations. The violinist—not the composer—was inventing them, making them, writing them in tones in which the violin was finding new accents, new inflections, new shadings for its voice. The process was rapturous and rhapsodic for the violinist. He seemed to be creating, and we hearers to be watching the music find form and voice at his touch. And he was most rapturous and rhapsodic of all in Tartini's "Devil's Trill." Liszt called some of his piano pieces "transcendent" studies, and there is something equally transcendent in the technical qualities of Tartini's piece. To write it, play it, hear it is an emotion itself and it was that emotion at its fullest that Mr. Kreisler kindled, maintained and heightened at the end to rhapsody itself. So again, a gypsy in spirit, in spite of frock-coat and all the rest, he improvised Smetana's fantasy. And for repose in the midst of all this technical rhapsodizing, were the three little pieces of Weber, Schumann and Mozart. Then Mr. Kreisler set his violin to the beauty of pure and undulating tone. The magic of his technique had recreated the "display" pieces. Now he summoned the equal and animating magic of his tone.

H. T. P.

Beside the three new pieces that stand on the programme of the next Symphony Concerts, Dr. Muck has in hand for the weeks to come a concerto by Rheinberger for organ, three horns and string orchestra, three German dances by Mozart, Franck's tone-poem, "The Redemption," a new symphony by Bischoff that is making the round of orchestral concerts in Germany, and a "Fantastic Suite" for piano and orchestra by Ernest Schelling, the pianist, in which he himself will play the solo part. All these pieces are new to our concerts.

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CONCERT WITHOUT NOVELTY, SOLOIST

Eighth Symphony Performance Had Restful, So[illegible] ing Programme.

STORM INTERFERED WITH ATTENDANCE

Bizet's Overture, MacDowell's Suite in A Minor and Goetz's Symphony Well Played.

BY PHILIP HALE.

The eighth concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place last night in Symphony Hall. The programme was as follows:

Overture, "Our Country".....Bizet
Suite in A minor, No. 1.....MacDowell
Symphony in F major.....Goetz

Bizet's overture is seldom played in this country. I recall two performances in Boston. For a few years after the Franco-Prussian war the piece was popular in France, but whether this popularity were due to patriotism or to musical enjoyment would be hard to say. "Patrie" should perhaps be Englished "Fatherland," but as this word is commonly associated with Germany, the translation would here be inappropriate, if not ironical. It is said that the music depicts the woe and agony of conquered France; that it also expresses the belief in her restoration to rank and fame among the nations.

Music in these days is supposed to be capable of expressing everything—except, in some instances, music. Bizet was a true patriot, and he felt the shame and agony of his country. There is no evidence that he had any special programme in his mind. Pasdeloup asked him to write an overture for performance and he wrote one, as Massenet wrote at the same time his "Phedre" and Guiraud an overture that was not entitled until some time after the performance.

Music Perfunctory.

A Bostonian hearing the "Patrie" overture in 1907 is concerned with it simply as music. Does it interest him? Does it thrill him? Or is the music finely imagined and eloquently expressed?

The overture is not to be ranked with Bizet's best work. The opening arouses anticipation, but the second theme is not a salient one, nor is the treatment of it striking. The lamentation section is not significant, and the final apotheosis while it is sturdy, is not heroic. In spite of what has been said by commentators and biographers concerning Bizet's emotions while he was at work on the overture, the music seems more or less perfunctory. We have heard more stirring performances of it than that of last night.

And here might be a long discussion of the question whether orchestral or vocal music that is deliberately patriotic is often successful and whether it often has any life beyond the occasion that produced it? I refer to works of reasonably long breath, not to patriotic songs, hymns, anthems.

Suite by MacDowell.

While the first suite of MacDowell shows in a certain measure the influence of Raff, his teacher and friend, and also occasionally his admiration for Wagner, it contains much music of the character that individualizes the later music of MacDowell: music that suggests faces and phases of nature, joy in out-of-door life, thoughts of the forest and its mysterious sounds and of its inhabitants that are not seen by grosser eyes.

The Scottish blood in MacDowell, as his wife wrote to the editor of the programme book, had filled his mind with mysticism. The strange people of the woods were known to him, and it is not surprising that today the first and the last movements of the suite are the most striking and imaginative: "In a Haunted Forest" and "Forest Spirits." The other movements contain music that is pretty and some music that is beautiful in an idyllic way. There are buoyant pages in the third movement "In October."

Goetz's Symphony.

The poverty and misery of Goetz's life were perhaps fortunate for his reputation after death. His opera, "The Taming of the Shrew," was named a masterpiece, though I confess I could not find it a sympathetic treatment of Shakespeare's comedy-farce, when I heard the opera in Dresden, nor did the greater part of the music seem operatically effective, without any reference to the manner in which the composer understood the play.

The symphony played last night was also popular for a time; it was even fashionable. Extraordinary things were said in its praise. The symphony has been played here at these concerts five or six times. It is now nearly 40 years old, and the most that can be said of the greater part of it is that it is pleasant music fitted to inspire agreeable contemplation of almost anything while the orchestra is playing.

The Intermezzo has given delight to many, yet it now seems obvious, if not commonplace. The sentiment of the trio is that of the German male quartet hymning the praise of nature, while the landscape is seen from a beer garden with wooden crickets to keep the feet of the women from dampness, and there is knitting, and there is a mighty consumption of veal, sliced and cold, or in the form of a Schnitzel crowned with a dropped egg.

A Sad Fate.

It is a sad fate to be poor and neglected and sick in mind and body. It [illegible] still sadder fate to [illegible]

consoled by the thought that the music neglected while the composer is living will rise to immortality after his death. Goetz was an honest musician. The story of his life will excite sympathy when his works are forgotten.

There were very many vacant seats on account of the disagreeable weather, but the spirit of Dr. Muck and his men was not daunted. While the programme was by no means a brilliant one, it was restful and the pieces were for the most part well played.

BOSTON EVENING TRANSCRIPT
DECEMBER 21, 1907

THE SYMPHONY CONCERT

YOUTH, A VIOLIN CONCERTO AND MR. CZERWONKY

A New Impression Yesterday Afternoon in the Young Violinist—The Brightness and Charm of His Playing—A New Overture by Humperdinck and Six Pieces by a New Italian Composer, with Mozart for a Foil

Mr. Czerwonky brought a new impression, almost a new sensation, to the Symphony Concert of yesterday. It was the [illegible] of youth, and youth is a comparatively new and strange thing there. Friday afternoons and Saturday evenings through the winter Symphony Hall is truly the dwelling-place of the middle-aged. Bid a visiting stranger to his first Symphony Concert, and the chances are ten to one that when he recounts his observations, he will call the audience, be it of the afternoon or of the evening, middle-aged. When the orchestra went last winter for the first time in thirteen years to Chicago, two or three of the reviewers, receiving also a first impression, called it middle-aged of aspect. We have chiefly eminent singers and virtuosi for "soloists" nowadays, and they have usually spent their youth in the gaining of the eminence that gives them a place at our concerts. The changes that Dr. Muck has made in the personnel of the band have made it less middle-aged to the eye and the ear, and there is youth still—forty or no forties—in the conductor himself. And yesterday, in Mr. Czerwonky of the first violins, youth came to be the "soloist." The omniscient programme-book averred that he was only one-and-twenty, and doubtless could have documented the fact. Fellow-members of the orchestra inquired eagerly and with a touch of personal liking how "the boy" had played. There was no need of the date and the phrase. Youth spoke unmistakably in Mr. Czerwonky, and equally to the eye and the ear, and the Symphony Concert was fresher and a more human for its presence. It was a novel and pleasurable thing to see his young face with its boyish heap of blonde hair and his youthful carriage. It was better still to watch the blending of youthful diffidence and youthful confidence in him; to see his fine and absorbed ardor in his work—if ever a violinst played for all that was in him it was Mr. Czerwonky yesterday—and good even to hear the little sigh of relief when he had carried himself, evidently as he wished, through two movements of his chosen concerto. As youthfully, bravely and ably he went on to the end, and then his boyish pleasure in the applause that twice and thrice recalled him was as honest and modest as his playing. From the beginning it was impossible to hear him without sympathy. At the end his pleasure was infectious.

And no one but a youth would have chosen the concerto that Mr. Czerwonky chose and played it as he did. A certain d'Ambrosio wrote it who dwells at Nice, after a Parisian schooling, and makes little pieces for the violin, the piano, and even the orchestra with a concerto, as it appears, and a ballet, as the programme-book records, on occasion. Mr. d'Ambrosio has written a sounding concerto. It courts the voice of the violin and it follows the idiom of the instrument. It invites a supple and resourceful but not a showy technique. The composer labels the beginning "Grandioso" and aspires in it to large and sustained utterance. Exaltation of matter or manner is hard to hear in it, but the music "sounds" with ample rhetoric. The concerto proceeds in contemplative, almost melancholy vein, and the slow song of the violin has an amiably pensive charm. Then for foil comes a finale of quicker pace and lighter mood in which there is as amiably rhythmic diversion. A pretty and attractive concerto, a drawing-room concerto, so to say, tempting a young violinist with becoming superficial allurements, and never once leading him beyond his depths. As music it has neither bone nor sinew, but it has a pleasing surface, and Mr. Czerwonky skimmed it as pleasingly. His tone is bright, clear and warm. It flows smoothly to the melodic line; it is supple in arabesque and tracery; it has light and shade and rhythmic sensitiveness. It adjusted itself to the harmonic background. It had an unforced youthful dignity at the beginning; it gained songful quality in the slow movement; and it had a pretty elasticity and sparkle in the finale. Not once did Mr. Czerwonky seek to display his technical resources, yet they served him with variety and surety. He plied them with a youthful intentness; he caught the sentiment of the music eagerly and warmly; and his young absorption in it won the audience to his faith and liking for it. By his playing and personality he made it articulate and agreeable. Enough of the masters of music have written concertos for mature violinists. Mr. d'Ambrosio was written a young concerto, and he was fortunate to have such sympathetic youth as Mr. Czerwonky's to bring it to speech and charm.

Mr. Muck in his turn was fortunate as [illegible] another new piece that was interesting—the overture to the opera "Die Heirat durch Heirat" ("Forced Marriage") by Humperdinck, made out [illegible] has hardly lingered in the repertory of the German theatres that have mounted it; and the overture—an after thought—has already become a concert piece. A fresher Humperdinck seems to write in it than we in Boston have heard for long. This time he is not writing an opera of children, witches and fairies out of German folk-lore or contriving a Moorish Rhapsody, or dreaming over the fortunes of royal children to whom fate has been unkind. And for once he does not walk the straight and narrow way of the Wagnerian disciple. The music is still sonorous and warm and rich of instrumental dress, but it sounds with its own voice. Distinctly it is the overture to a light and elegant operatic comedy, graceful, animated, touched now with sentiment and now with ardor, hinting for a moment at shadows and then running away with gayety and high spirits. It had its verve and almost its brilliance as Dr. Muck and his men played it. Distinctly it brought the mood of light and spirited comedy. And whenever Dr. Muck plays an operatic overture, it sounds of the theatre and leads straight toward a rising curtain.

The other new piece—there were three on the programme—came from an unfamiliar hand. Enrico Bossi is an Italian composer, teacher, organist and conductor who seems to bask simultaneously in the favor of court, church, choral societies and conductors. He has written prolifically in many styles and in many forms, and his orchestral and choral pieces—he has forsworn opera since his youth—are one of the fashions of the hour in German concert-rooms. Out of them came the "Intermezzi Goldoniani" played yesterday in all probability for the first time in America. They are not incidental or entr'acte music for any of Goldoni's comedies, and there is no reason to believe that they have ever been played with them. Rather the moods of the six "intermezzi" are a few of the moods of Goldoni's many pieces. He, for example, could write on occasion with the artificial charm and the aristocratic grace of his own eighteenth century. Accordingly, some of the "intermezzi" follow the old dance forms—a minuet or a galliard. Goldoni, and to this day in the popular theatres of Venice, could be riotously humorous, and Bossi makes a burlesca for ending. Goldoni could play with pretty amorous sentiment, and one intermezzo is a tinkling serenade. Goldoni loved the humors of the people as well as the elegance of their betters, and Bossi sets a musetta a-piping. Bland was Goldoni, and bland often is Bossi's music. And so forth and so on—artificial pieces all, changeful and amusing to hear, going and coming and leaving clearest impression of the aptness with which the conductor and his men played them. They, more than the fecund and playful Bossi, gave them bland elegance or sparkling piquancy or gay fun. Engaging, but a little labored trifler, singularly un-Italian in voice, easily diverting to hear and as easy to forget. Bossi made his music, and were Dr. Muck [illegible] a less conscientious [illegible] uctor, dutiful to every sort of piece and ev[illegible] composer that he chooses, it would be easy [illegible] suspect that he had placed the spontaneous, [illegible] laborless Mozart of the symphony in D m[illegible]r a little maliciously at the Italian's heels. Bossi had been contriving his eighteenth century blandishments and graces, and they were a perfect sham. Now they were the light breath of Mozart's life; he could not help idealizing them; he put them into tones, and lo! they are alive in 1907. H. T. P.

THE CONCERT CALENDAR

Franck's [illegible] at the [illegible] Symphony Concerts—A Recital by Ma[illegible]d—The Announcements for January—Harold Bauer's Return—Schumann-Heink Hand

The "revoiced" and generally renovated organ in Symphony Hall is to be duly exhibited and tested at the Symphony Concerts on Friday afternoon and Saturday evening of next week, in the hope that it will prove a submissive and expressive instrument after long intractability and somnolence. Mr. Wallace Goodrich is to be the organist, and he is to play Bach's Toccata and Fugue in D minor for organ alone and to carry the organ part in Rheinberger's concerto for organ, three horns and string orchestra—a piece both new and novel to the Symphony concerts. Novel as well, as the programmes go, is a concerto by Händel for two wind choirs and string orchestra. Thus, the only piece on the programme that calls for the band in its normal estate is César Franck's tone-poem, "The Redemption." In its original form it made the second part of a "symphonic poem" for chorus, solo voice and orchestra, in which Franck would hymn the two Redemptions—that wrought by the coming of the Christ to men and that which men may gain in after-ages by prayer. The first part sang the coming of the Saviour to a world that pursued vain pleasures and vain beliefs. The third sang the new redemption of forgiveness, proclaimed by angelic voices. Between the two stands an orchestral piece, in which Franck sought to make his music speak the joy of men under the words of the Christ; their triumphant faith and then their lapse into the old pleasures and gropings. It is this orchestral piece that Dr. Muck and his men are to play, and it is new to our concerts.

[illegible] DECEMBER [illegible]

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[illegible] has been set to [illegible] [illegible]rous organ in Symphony Hall, it [illegible] been "revoiced"; the wind pressure [illegible] been increased; and henceforth it is [illegible] as obedient as a good organ should be [illegible] the organist's will. Dr. Muck has [illegible] gained enough confidence in it to test it [illegible] the Symphony Concerts of Dec. 27 and 28. Then he has put on his programme Bach's "Toccata" and "Fugue" in D minor for the organ alone, and Rheinberger's concerto in F major for organ, three horns and string orchestra. Mr. Wallace Goodrich, as heretofore, will be the organist. On the same programme also stands César Franck's tone-poem, "The Redemption," which he remodelled from his like-named piece for chorus and orchestra. It is new to Boston, and with it Dr. Muck will attempt for the first time here the perilous task of conducting Franck's mystical music.

Mr. Paderewski is to play as many solo pieces as he likes at his concert with the Symphony Orchestra, on Dec. 29, for the benefit of its Pension Fund. No announcement of them appears on the programme, because after he has played Beethoven's "Emperor" concerto with the orchestra, the pianist will be left to choose what, and as many, extra pieces as he will. It is new custom of several German orchestras to order their programmes so when an eminent virtuoso appears with them, and Dr. Muck, Mr. Paderewski and the managers of the Pension Fund have wisely chosen to follow it.

The next concert of the Longy Club of virtuosi on wind instruments falls on Monday evening, Dec. 30, at Potter Hall, and at it music by Wolf-Ferrari, the half-Italian, half-German composer, who is gaining firm reputation in Europe, will be heard for the first time here. The particular piece is his "chamber symphony" for piano, two violins, viola, 'cello, double bass, flute, oboe, clarinet, horn and bassoon. For it, a quintet of strings will assist the Longy Club. Before long, we hope to give our readers some particulars of Wolf-Ferrari and his work. A fortnight ago his choral setting of Dante's "New Life" much impressed many who heard it at the concert of the Oratorio Society in New York, and among them the conductor of our own Cecilia.

BOSTON JOURNAL—MONDAY
DECEMBER 23, 1907

NOVELTIES ON THE SYMPHONY'S BILL

Second Concert Master Czerwonky Made His Debut as Soloist at Saturday Night's Concert.

Three of the four numbers on the Symphony program Saturday night were novelties—the overture to Humperdinck's opera, "The Forced Marriage," the Goldonian Intermezzi by Enrico Bossi and Alfred d'Ambrosio's Concerto in B minor, for violin and orchestra. The classical number was Mozart's ever beautiful Symphony in D major.

Richard Czerwonky, the second concert master of the orchestra, made his first appearance as a soloist in this country in the d'Ambrosio concerto. Mr. Czerwonky, who is 21 years old, played in a lively, graceful and tasteful manner. The concerto itself is not a very impressive work. Of the novelties, indeed, the best impression was made by the Intermezzi by Bossi, who, by the way, is a famous Italian organist. The six little pieces fairly bubbled with beauty. Their delightful spirit infected both orchestra and audience, and so the performance of them proved one of the greatest pleasures of the Symphony season so far. The Humperdinck work realized the most favorable expectations, being sprightly, tuneful and worked out in a masterly fashion. Dr. Muck read this and the other numbers with characteristic enthusiasm.

An organ solo will be a feature of next Saturday's concert. Wallace Goodrich, one of Boston's leading musicians, will play Bach's Toccata and Fugue in D minor. There will also be two more novelties on the program, Rheinberger's Concerto for organ, three horns and string orchestra, and Cesar Franck's Symphonic Poem from "The Redemption." The other number will be Handel's Concerto for two wind choirs and string orchestra.

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[illegible] people not indirectly [illegible] in the business have any idea of the important part that women are taking in music in this country, in the business side of music. Managers having artists to place do at least half their local business with women, and most satisfactorily is it done, as a general rule. Illustrative of this is the coming Western trip of the Boston Symphony Orchestra which will be made in the last week of January. The orchestra will give six concerts on six successive days, in Buffalo, Detroit, Indianapolis, Columbus and two in Cincinnati. Five of these concerts are under local direction of women, all of whom are taking large risks in bringing to their respective cities so expensive an organization. These five concerts are in Buffalo, Indianapolis, Columbus and the two in Cincinnati. Local management of musical affairs has opened up a wide field of usefulness to many women in all parts of the country [illegible] very few of them [illegible] made

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SUNDAY HERALD—BOSTON, DECEMBER 15, 1907.

CONCERT WITHOUT NOVELTY, SOLOIST

Eighth Symphony Performance Had Restful, Soothing Programme.

STORM INTERFERED WITH ATTENDANCE

Bizet's Overture, MacDowell's Suite in A Minor and Goetz's Symphony Well Played.

BY PHILIP HALE.

The eighth concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place last night in Symphony Hall. The programme was as follows:

Overture, "Our Country".....Bizet
Suite in A minor, No. 1.....MacDowell
Symphony in F major.....Goetz

Bizet's overture is seldom played in this country. I recall two performances in Boston. For a few years after the Franco-Prussian war the piece was popular in France, but whether this popularity were due to patriotism or to musical enjoyment would be hard to say. "Patrie" should perhaps be Englished "Fatherland," but as this word is commonly associated with Germany, the translation would here be inappropriate, if not ironical. It is said that the music depicts the woe and agony of conquered France; that it also expresses the belief in her restoration to rank and fame among the nations.

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Music Perfunctory.

A Bostonian hearing the "Patrie" overture in 1907 is concerned with it simply as music. Does it interest him? Does it thrill him? Or is the music finely imagined and eloquently expressed?

The overture is not to be ranked with Bizet's best work. The opening arouses anticipation, but the second theme is not a salient one, nor is the treatment of it striking. The lamentation section is not significant, and the final apotheosis while it is sturdy, is not heroic. In spite of what has been said by commentators and biographers concerning Bizet's emotions while he was at work on the overture, the music seems more or less perfunctory. We have heard more stirring performances of it than that of last night.

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The Scottish blood in MacDowell, as his wife wrote to the editor of the programme book, had filled his mind with mysticism. The strange people of the woods were known to him, and it is not surprising that today the first and the last movements of the suite are the most striking and imaginative: "In a Haunted Forest" and "Forest Spirits." The other movements contain music that is pretty and some music that is beautiful in an idyllic way. There are buoyant pages in the third movement "In October."

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The poverty and misery of Goetz's life were perhaps fortunate for his reputation after death. His opera, "The Taming of the Shrew," was named a masterpiece, though I confess I could not find it a sympathetic treatment of Shakespeare's comedy-farce, when I heard the opera in Dresden, nor did the greater part of the music seem operatically effective, without any reference to the manner in which the composer understood the play.

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DECEMBER 21, 1907

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YOUTH, A VIOLIN CONCERTO AND MR. CZERWONKY

A New Impression Yesterday Afternoon in the Young Violinist—The Brightness and Charm of His Playing—A New Overture by Humperdinck and Six Pieces by a New Italian Composer, with Mozart for a Foil

Mr. Czerwonky brought a new impression, almost a new sensation, to the Symphony Concert of yesterday. It was the of youth, and youth is a comparatively new and strange thing there. Friday afternoons and Saturday evenings through the winter Symphony Hall is truly the dwelling-place of the middle-aged. Bid a visiting stranger to his first Symphony Concert, and the chances are ten to one that when he recounts his observations, he will call the audience, be it of the afternoon or of the evening, middle-aged. When the orchestra went last winter for the first time in thirteen years to Chicago, two or three of the reviewers, receiving also a first impression, called it middle-aged of aspect. We have chiefly eminent singers and virtuosi for "soloists" nowadays, and they have usually spent their youth in the gaining of the eminence that gives them a place at our concerts. The changes that Dr. Muck has made in the personnel of the band have made it less middle-aged to the eye and the ear, and there is youth still—forty or no forties—in the conductor himself. And yesterday, in Mr. Czerwonky of the first violins, youth came to be the "soloist." The omniscient programme-book averred that he was only one-and-twenty, and doubtless could have documented the fact. Fellow-members of the orchestra inquired eagerly and with a touch of personal liking how "the boy" had played. There was no need of the date and the phrase. Youth spoke unmistakably in Mr. Czerwonky, and equally to the eye and the ear, and the Symphony Concert was fresher and a more human for its presence. It was a novel and pleasurable thing to see his young face with its boyish heap of blonde hair and his youthful carriage. It was better still to watch the blending of youthful diffidence and youthful confidence in him; to see his fine and absorbed ardor in his work—if ever a violinst played for all that was in him it was Mr. Czerwonky yesterday—and good even to hear the little sigh of relief when he had carried himself, evidently as he wished, through two movements of his chosen concerto. As youthfully, bravely and ably he went on to the end, and then his boyish pleasure in the applause that twice and thrice recalled him was as honest and modest as his playing. From the beginning it was impossible to hear him without sympathy. At the end his pleasure was infectious.

And no one but a youth would have chosen the concerto that Mr. Czerwonky chose and played it as he did. A certain d'Ambrosio wrote it who dwells at Nice, after a Parisian schooling, and makes little pieces for the violin, the piano, and even the orchestra with a concerto, as it appears, and a ballet, as the programme-book records, on occasion. Mr. d'Ambrosio has written a sounding concerto. It courts the voice of the violin and it follows the idiom of the instrument. It invites a supple and resourceful but not a showy technique. The composer labels the beginning "Grandioso" and aspires in it to large and sustained utterance. Exaltation of matter or manner is hard to hear in it, but the music "sounds" with ample rhetoric. The concerto proceeds in contemplative, almost melancholy vein, and the slow song of the violin has an amiably pensive charm. Then for foil comes a finale of quicker pace and lighter mood in which there is as amiably rhythmic diversion. A pretty and attractive concerto, a drawing-room concerto, so to say, tempting a young violinist with becoming superficial allurements, and never once leading him beyond his depths. As music it has neither bone nor sinew, but it has a pleasing surface, and Mr. Czerwonky skimmed it as pleasingly. His tone is bright, clear and warm. It flows smoothly to the melodic line; it is supple in arabesque and tracery; it has light and shade and rhythmic sensitiveness. It adjusted itself to the harmonic background. It had an unforced youthful dignity at the beginning; it gained songful quality in the slow movement; and it had a pretty elasticity and sparkle in the finale. Not once did Mr. Czerwonky seek to display his technical resources, yet they served him with variety and surety. He plied them with a youthful intentness; he caught the sentiment of the music eagerly and warmly; and his young absorption in it won the audience to his faith and liking for it. By his playing and personality he made it articulate and agreeable. Enough of the masters of music have written concertos for mature violinists. Mr. d'Ambrosio was written a young concerto, and he was fortunate to have such sympathetic youth as Mr. Czerwonky's to bring it to speech and charm.

Dr. Muck in his turn was fortunate as well in another new piece that was interesting to hear—the overture to the opera-comique, "The Forced Marriage" "Heirat wider Willen" [illegible] Humperdinck made out of the [illegible]'s gay comedy, "Demoiselles de Sainte Cyr." The opera has hardly lingered in the repertory of the German theatres that have mounted it; and the overture—an after thought—has already become a concert piece. A fresher Humperdinck seems to write in it than we in Boston have heard for long. This time he is not writing an opera of children, witches and fairies out of German folk-lore or contriving a Moorish Rhapsody, or dreaming over the fortunes of royal children to whom fate has been unkind. And for once he does not walk the straight and narrow way of the Wagnerian disciple. The music is still sonorous and warm and rich of instrumental dress, but it sounds with its own voice. Distinctly it is the overture to a light and elegant operatic comedy, graceful, animated, touched now with sentiment and now with ardor, hinting for a moment at shadows and then running away with gayety and high spirits. It had its verve and almost its brilliance as Dr. Muck and his men played it. Distinctly it brought the mood of light and spirited comedy. And whenever Dr. Muck plays an operatic overture, it sounds of the theatre and leads straight toward a rising curtain.

The other new piece—there were three on the programme—came from an unfamiliar hand. Enrico Bossi is an Italian composer, teacher, organist and conductor who seems to bask simultaneously in the favor of court, church, choral societies and conductors. He has written prolifically in many styles and in many forms, and his orchestral and choral pieces—he has forsworn opera since his youth—are one of the fashions of the hour in German concert-rooms. Out of them came the "Intermezzi Goldoniani" played yesterday in all probability for the first time in America. They are not incidental or entr'acte music for any of Goldoni's comedies, and there is no reason to believe that they have ever been played with them. Rather the moods of the six "intermezzi" are a few of the moods of Goldoni's many pieces. He, for example, could write on occasion with the artificial charm and the aristocratic grace of his own eighteenth century. Accordingly, some of the "intermezzi" follow the old dance forms—a minuet or a galliard. Goldoni, and to this day in the popular theatres of Venice, could be riotously humorous, and Bossi makes a burlesca for ending. Goldoni could play with pretty amorous sentiment, and one intermezzo is a tinkling serenade. Goldoni loved the humors of the people as well as the elegance of their betters, and Bossi sets a musetta a-piping. Bland was Goldoni, and bland often is Bossi's music. And so forth and so on—artificial pieces all, changeful and amusing to hear, going and coming and leaving clearest impression of the aptness with which the conductor and his men played them. They, more than the fecund and playful Bossi, gave them bland elegance or sparkling piquancy or gay fun. Engaging, but a little labored trifler, singularly un-Italian in voice, easily diverting to hear and as easy to forget. Bossi made his music, and were Dr. Muck a less conscientious conductor, dutiful to every sort of piece and every composer that he chooses, it would be easy to suspect that he had placed the spontaneous, the laborless Mozart of the symphony in D major a little maliciously at the Italian's heels. Bossi had been contriving his eighteenth century blandishments and graces, and they were a perfect sham. Now they were the light breath of Mozart's life; he could not help idealizing them; he put them into tones, and lo! they are alive in 1907. H. T. P.

THE CONCERT CALENDAR

Franck's [illegible] at the [illegible] Symphony Concerts—A Recital by Ma[illegible]l—The Announcements for January—Harold Bauer's Return—Schumann-Heink Hand

The "revoiced" and generally renovated organ in Symphony Hall is to be duly exhibited and tested at the Symphony Concerts on Friday afternoon and Saturday evening of next week, in the hope that it will prove a submissive and expressive instrument after long intractability and somnolence. Mr. Wallace Goodrich is to be the organist, and he is to play Bach's Toccata and Fugue in D minor for organ alone and to carry the organ part in Rheinberger's concerto for organ, three horns and string orchestra—a piece both new and novel to the Symphony concerts. Novel as well, as the programmes go, is a concerto by Händel for two wind choirs and string orchestra. Thus, the only piece on the programme that calls for the band in its normal estate is César Franck's tone-poem, "The Redemption." In its original form it made the second part of a "symphonic poem" for chorus, solo voice and orchestra, in which Franck would hymn the two Redemptions—that wrought by the coming of the Christ to men and that which men may gain in after-ages by prayer. The first part sang the coming of the Saviour to a world that pursued vain pleasures and vain beliefs. The third sang the new redemption of forgiveness, proclaimed by angelic voices. Between the two stands an orchestral piece, in which Franck sought to make his music speak the joy of men under the words of the Christ; their triumphant faith and then their lapse into the old pleasures and gropings. It is this orchestral piece that Dr. Muck and his men are to play, and it is new to our concerts.

BOSTON EVENING TRANSCRIPT.
DECEMBER 13, 1907

At last the repairer's hand—and it was much needed—has been set to that wondrous organ in Symphony Hall. It has been "revoiced"; the wind pressure has been increased; and henceforth it will be as obedient as a good organ should be to the organist's will. Dr. Muck has even gained enough confidence in it to test it at the Symphony Concerts of Dec. 27 and 28. Then he has put on his programme Bach's "Toccata" and "Fugue" in D minor for the organ alone, and Rheinberger's concerto in F major for organ, three horns and string orchestra. Mr. Wallace Goodrich, as heretofore, will be the organist. On the same programme also stands César Franck's tone-poem, "The Redemption," which he remodelled from his like-named piece for chorus and orchestra. It is new to Boston, and with it Dr. Muck will attempt for the first time here the perilous task of conducting Franck's mystical music.

Mr. Paderewski is to play as many solo pieces as he likes at his concert with the Symphony Orchestra, on Dec. 29, for the benefit of its Pension Fund. No announcement of them appears on the programme, because after he has played Beethoven's "Emperor" concerto with the orchestra, the pianist will be left to choose what, and as many, extra pieces as he will. It is the custom of several German orchestras to order their programmes so when an eminent virtuoso appears with them, and Dr. Muck, Mr. Paderewski and the managers of the Pension Fund have wisely chosen to follow it.

The next concert of the Longy Club of virtuosi on wind instruments falls on Monday evening, Dec. 30, at Potter Hall, and at it music by Wolf-Ferrari, the half-Italian, half-German composer, who is gaining firm reputation in Europe, will be heard for the first time here. The particular piece is his "chamber symphony" for piano, two violins, viola, 'cello, double bass, flute, oboe, clarinet, horn and bassoon. For it, a quintet of strings will assist the Longy Club. Before long, we hope to give our readers some particulars of Wolf-Ferrari and his work. A fortnight ago his choral setting of Dante's "New Life" much impressed many who heard it at the concert of the Oratorio Society in New York, and among them the conductor of our own Cecilia.

BOSTON JOURNAL—MONDAY
DECEMBER 23, 1907.

NOVELTIES ON THE SYMPHONY'S BILL

Second Concert Master Czerwonky Made His Debut as Soloist at Saturday Night's Concert.

Three of the four numbers on the Symphony program Saturday night were novelties—the overture to Humperdinck's opera, "The Forced Marriage," the Goldonian Intermezzi by Enrico Bossi and Alfred d'Ambrosio's Concerto in B minor, for violin and orchestra. The classical number was Mozart's ever beautiful Symphony in D major.

Richard Czerwonky, the second concert master of the orchestra, made his first appearance as a soloist in this country in the d'Ambrosio concerto. Mr. Czerwonky, who is 21 years old, played in a lively, graceful and tasteful manner. The concerto itself is not a very impressive work. Of the novelties, indeed, the best impression was made by the Intermezzi by Bossi, who, by the way, is a famous Italian organist. The six little pieces fairly bubbled with beauty. Their delightful spirit infected both orchestra and audience, and so the performance of them proved one of the greatest pleasures of the Symphony season so far. The Humperdinck work realized the most favorable expectations, being sprightly, tuneful and worked out in a masterly fashion. Dr. Muck read this and the other numbers with characteristic enthusiasm.

An organ solo will be a feature of next Saturday's concert. Wallace Goodrich, one of Boston's leading musicians, will play Bach's Toccata and Fugue in D minor. There will also be two more novelties on the program, Rheinberger's Concerto for organ, three horns and string orchestra, and Cesar Franck's Symphonic Poem from "The Redemption." The other number will be Handel's Concerto for two wind choirs and string orchestra.

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few people not indirectly interested in the business have any idea of the important part that women are taking in music in this country, in the business side of music. Managers having artists to place do at least half their local business with women, and most satisfactorily is it done, as a general rule. Illustrative of this is the coming Western trip of the Boston Symphony Orchestra which will be made in the last week of January. The orchestra will give six concerts on six successive days, in Buffalo, Detroit, Indianapolis, Columbus and two in Cincinnati. Five of these concerts are under local direction of women, all of whom are taking large risks in bringing to their respective cities so expensive an organization. These five concerts are in Buffalo, Indianapolis, Columbus and the two in Cincinnati. Local management of musical affairs has opened up a wide field of usefulness to many women in all parts of the country, and very few of them have made failures of their undertakings.

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...TH SYMPHONY CONCERT

...erture to "The Forced Marriage" and Two Other Pieces First Time Here.

ENTERTAINING SUITE BY BOSSI PERFORMED

Czerwonky, Violinist, Makes His Debut Before Large Boston Audience.

BY PHILIP HALE.

The ninth concert of the Boston Symphony orchestra took place last night in Symphony Hall. Dr. Muck conducted. The programme was as follows:

Overture to the opera "The Forced Marriage".....Humperdinck
Concerto in B minor for violin...D'Ambrosio
Goldonian Intermezzi.....Bossi
Symphony in D major (K. 504).....Mozart

The overture, intermezzi and violin concerto were played in Boston for the first time. Mr. Richard Czerwonky, the second concert master of the orchestra, played a solo for the first time in this country.

Humperdinck wrote the overture to "The Forced Marriage," a comic opera based on a play of the elder Dumas, "Les Demoiselles de Saint-Cyr," for the first performance of the opera in Munich. When the opera was produced at Berlin the year before there was no overture. The thematic material of the overture is taken from the opera itself. This material has little that is of musical importance, however well it may be fitted to the situations and business of the stage, nor is the treatment of the material striking in any way.

The overture is manufactured deliberately and carefully. Once or twice in the main body there are hints at romantic pages, but the overture is after all like any of the goods that have been handed over the counter by Humperdinck since his "Haensel Und Gretel," a much over praised opera, by the way. You see Humperdinck smiling on the customer, doing the overture up neatly, and saying in a smooth voice: "Shall I not send this to your house?" Humperdinck is still reckoned seriously by some as a shining light of the modern German school.

Dr. Muck, a man of remarkably catholic taste, is acquainting us with the later works of this school. Hearing them—the words of Pfitzner, Boehe, Humperdinck, Fried and others—one is tempted to ask whether the Germans are now writing anything but notes; whether there is any composer among them of imagination save Richard Strauss, and he hath a devil, as Heasley said of de Maupassant.

Indisputable Talent.

Mr. Czerwonky is a virtuoso of indisputable talent. The concerto by d'Ambrosio is poor stuff even for a virtuoso piece. It is dull and aimless and every now and then you can hear the composer nailing sections together so that the structure will stand. Yet it served to display Mr. Czerwonky's full, agreeable and pure tone and his fluent mechanism. It will undoubtedly be a pleasure to hear him in a more serious work. As it is, he made a very favorable impression, and he deserved the applause that was long-continued and not at all perfunctory or merely an exhibition of good nature, as is too often the case at these concerts.

Bossi's Intermezzi are written presumably in the spirit of Goldoni's comedies, and the music is purposely cast in archaic moulds. The opening prelude with minuet is of little consequence, but the Galliard that follows is intoxicating in its spirit and boldness. The Curfew is of minor interest, but the Musette in the second minuet is quaint in its burlesque and the minuet is entertaining in the repetition. The little serenade is charming and it is not in conventional form. Mr. Ferir played the solo for the viola d'amore delightfully. The finale, a burlesca, brings a dashing end.

Never Pretentious.

The music of this suite is never pretentious. The composer no doubt would say of the movements: "They are little things"; but these little things are cleverly made and they are effective when they are played as they were last night with beauty of tone, fine sense of proportion and extreme brilliance. It is not surprising then that the suite gave much pleasure. Bossi, though an Italian, has evidently studied the German classics. While there is a suggestion of Bach in the prelude, the suite as a whole shows the influence of Mendelssohn.

The performance of Humperdinck's overture and the accompaniment to the concerto—how pompous is the orchestral introduction of this concerto that leads to nothing!—"In the name of the Prophet—figs!"—these were played brilliantly. Only certain horn and trumpet passages were markedly unsatisfactory. There are eight horns in the orchestra at present—but there is still room for a ...horn.

...ENSION FUND CONCERT.

...t hardly necessary to say that there ...t demand for seats for the ... Symphony pension fund concert ... to be given on Sunday evening, ... Mr. Paderewski as the ... pension fund concerts have ... popular, and Dr. Muck has ... programme as the orches... the "Pathetic" symphony ...wsky, which of itself has ... power. The programme ...ter than it really will be, ... the symphony and Beetho... "Emperor" concerto on it, but ...ski's generosity in the matter ... well known, and for ... has been decided to limit ... orchestra to the sym... the accompaniment of the ...

SYMPHONY CONCERT

The Symphony Orchestra, at the ninth public rehearsal and concert, gave the following programme: Overture to "The Forced Marriage," Humperdinck; concerto in B minor for violin and orchestra, op. 29, Alfred d'Ambrosio; "Intermezzi Goldoniani," op. 127, Enrico Bossi; these three pieces were given for the first time in this city, and Mozart's D Major Symphony (Koechel 504) concluded the list. Mr. Richard Czerwonky, who sits at the first desk with Mr. Wendling in the orchestra, was soloist.

Other orchestral compositions by Humperdinck have been given in this city. They have seldom come to stay. This overture to his recently completed opera will probably not outlive its predecessors. It is agreeable sound, but the melodies have little distinction. The phrases are cleverly hung together, there is mastery of form and very vivid instrumentation, but as page follows page there comes over the hearer a growing sensation of shortness of breath, so to speak, on the part of the composer. One longs increasingly for a strong, potential musical thought, for a melody that will carry conviction with it, and this melody does not come.

D'Ambrosio, again, in his violin concerto, does not display remarkable power of invention, though the lack is partly atoned for by a certain constructive facility. The first movement of this concerto is practically built upon one theme, which is announced at the beginning by the orchestra, and is not in itself of great inherent worth. It is brightly handled, however; an ingeniously conceived counter-theme makes brief appearance, and the movement is connected with the slow movement that follows. This section is of a sensuously-lyric character. The finale comes dangerously near triviality. The solo part, in contrast to the majority of modern concertos, is probably a pleasurable task for the player, and Mr. Czerwonky, with a tone that is not overlarge, but vibrant and truly expressive, made a very favorable impression by his performance, and acknowledged a number of recalls.

Bossi wrote his "Intermezzi" in honor of the Italian playwright, Carlo Goldoni, who lived during the 18th century. He is said to have written in the old dance forms in order to express appropriately the spirit of the age. These Intermezzi are six in number, "Preludio e Minuetto," "Gagliardi," "Coprifuoco (curfew)," "Minuetto e Musetta," "Serenatina," "Burlesca." They are scored for strings only. The composer writes with a dexterous hand. His melodic material is pleasing and he employs many devices in obtaining the various effects of which a string choir is capable, as the flageolet tones of the 'celli in the dronebass accompaniment of the "Musetta." The gradual development of the first minuet from the more vigorous prelude is a happy thought, and in the trio of the former are a few charming bars for the solo viola, which instrument, by the way, is given an unusually interesting part throughout. The third number presumably refers to the curfew hour. A constantly reiterated note, which to some might suggest the vibration of a bell, is given chiefly to the violas, and it produces a beautiful effect. The "Gagliardi" is sparkling and gay, as the title might presuppose, and is a snappy bit of writing. We might expect a pizzicato accompaniment in the "Serenatina"—which is small, oh, very small—with a pretty little melody floating overhead. The "Burlesca" has real wit and sparkle, and the suite was heartily applauded. The strings distinguished themselves by crisp attacks, unanimity and dynamic balance, and a fine, brilliant quality of tone.

Friday afternoon at 2:30 and Saturday evening at 8 the Boston Symphony Orchestra, in Symphony Hall, will give the following programme: Toccatta and Fugue in D minor for organ, J. S. Bach; Concerto for two wind choirs and string orchestra, Handel; Concerto in F major for organ, three horns and string orchestra, Rheinberger; Symphonic Poem from the Redemption, Cesar Franck. Mr Wallace Goodrich, organist, will be soloist. The two last named compositions will be given for the first time at the Symphony concerts. Rheinberger's Concerto is the first of two compositions in that form for organ. It was finished in 1855, and, if we are not mistaken, was given its first public performance by our countryman, Horatio Parker, then pursuing his studies under the master. The "Symphonic Poem" from the "Redemption" is a comparatively short orchestral movement that divides the work into two parts.

DATES AHEAD

Sunday evening, Dec. 29, will take place the first of the Pension Fund concerts this season. M. Paderewski will be soloist, and the orchestra will play Tschaikowsky's ever-popular pathetic symphony. Beethoven's Emperor concerto and piano soli will constitute the remainder of the programme.

The second concert by the Lougy Club will take place Monday evening, Dec. 30. The programme, which is not less original than usual, will consist of a symphonic poem by Gustav Bumcke, "Der Spaziergang," the "Trio des Ishmaelites," an instrumental excerpt from the third part of Berlioz's sacred trilogy, "The Infancy of Christ," scored for two flutes and harp; and a "Sinfonia da Camera," by Wolf Ferrari, a modern composer who is rapidly coming into prominence. The club will be assisted by Messrs. Schuecker, harp; Keller, double bass, and the Theodorowitz string quartet, a new quorum of string players who have recently commenced work together.

TIMES
WASHINGTON, D.C.
DEC 22 1907

The third concert of the Boston Symphony Orchestra will be given at the National Theater Tuesday afternoon, January 7. Walter Damrosch and his big New York Symphony Orchestra will come to this same theater Sunday night, January [illegible]

Ninth Symphony Program.

Dr Muck introduced three new pieces to Symphony concert patrons last week, an overture by Humperdinck written for his opera, "The Forced Marriage;" a violin concerto in B minor by D'Ambrosio, and Rossi's "Goldonian" Intermezzi. These were given for the first time in Boston and Mr Richard Czerwonky, second concert master of the orchestra, made his local debut as a soloist in the violin concerto. Mozart's D major symphony closed the program.

The overture is built upon themes from the opera, several of them being rather quaint in treatment, the melody in the early part being admirably arranged for the horns, with interruptions and cross harmonies allotted to the other instruments. There is considerable orchestral figuration and the sombre melody, "The King's Hymn," is a fine example of scoring for the heavier brass choir. A peculiar pianissimo effect is introduced by the strings near the finale in which an agitato movement is worked up with curious effect. The performance was spirited and the style of composition should make it very acceptable to the general public.

Mr Czerwonky, one of the new members of the orchestra, chose Ambrosio's violin concerto for a debut here as a soloist, and although the work appears to be of uneven merit, the performance by the violinist was highly pleasing and displayed in a commendable light some of the phases of his art. His tone is not big, but it is resonant and sufficient for the concert hall of average size.

His fingering is true, whether single or in chords, and his bowing is even in passage work requiring legato or sustained notes. His lack of power, of course, is specially noticeable when he is playing with an orchestral support, like that of Dr Muck's forces, but aside from that the young man evidently is an artist worthy his rank in the orchestra.

The concerto is rather monotonous in the first part, which opens forte by the orchestra. Afterward the solo instrument enters with some elaborateness of a theme and continues, moderato, in a plaintive style to the close of the movement. A fitful, intermittent introduction by the brass contingent opens the second movement, which is interrupted by the violin in a gentler form. Then after repetitions of a theme by the different bands, the finale is led up to and finally terminates in a series of rapid, fortissimo passages.

Bossi's intermezzi consist of six musical forms dedicated to the Italian dramatist, Goldoni, famous in the 18th century for his many comedies. The half-dozen pieces are mainly amusing in scope, though great skill in the score is shown by numerous variations and odd combinations for the instruments in ensembles and divided choirs. The second part, with a hop and skip rhythm, the bagpipe and reed effects in the fourth, the dainty guitar serenade that follows, and the ridiculous syncopated hurly-burly measures of the final movement gave the orchestra constant opportunity to show its ability to fairly run the gamut of musical demands. The jolly piece was most heartily applauded and its performance certainly warranted the reception.

In fine contrast was the last number on the program, Mozart's D major symphony, with its charming melodies, dignified and courtly in its irresistible appeal, and interpreted with sympathetic understanding of its manifold beauties.

The organ in Symphony hall is to play an important part in the symphony program this week. During the last few weeks some very important changes have been made in the instrument with the result that it is much more effective for concert purposes than it has ever been in the past. The soloist will be Mr Wallace Goodrich, and the opening number will be Bach's Toccata and Fugue in D minor, for the organ.

Mr Goodrich will also be the organist in Rheinberger's concerto in F major, for organ, three horns and string orchestra. This will be played for the first time at these concerts. The orchestral numbers will be Handel's concerto for strings and two wind orchestras in F, and Cesar Franck's symphonic poem, "Redemption," which will be heard in Boston for the first time.

Symphony Pension Fund Concert.

There is a great demand for seats for the Boston symphony pension fund concert, which is to be given next Sunday evening, with Paderewski as the soloist. Pension fund concerts have always been popular, and Dr Muck has placed on the program as the orchestral number the "Pathetic" symphony of Tschaikowsky, which of itself has great drawing power.

The program appears briefer than it really will be, with only the symphony and Beethoven's "Emperor" concerto on it, but Mr Paderewski's generosity in the matter of encores is well known, and for this reason it has been decided to limit the work of the orchestra to the symphony and to the accompaniment of the concerto.

Longy Club Concerts.

The second concert of the Longy club will be given in Potter hall Monday evening, Dec 30. The first number will be a symphonic poem by Gustav Bumcke, entitled "Der Spaziergang," for flute, oboe, English horn, two clarinets, a horn, two bassoons and harp. The second number will be Berlioz' trio, "Des Ismaelites," from the "Infancy of Christ," for two flutes and harp. The third number, a "sinfonia da camera," by Wolf-Ferrari, is for piano, two violins, viola, 'cello, bassoon, flute, oboe, clarinet, horn and bassoon. The assisting artists will be Messrs Schuecker harp, K. Keller basso, and the Theodorowicz quartet, comprising Mr Theodorowicz first violin, Mr Ribarsch second violin, Mr Gietzen viola and Mr J. Keller 'cello.

HERALD
WASHINGTON, D.C.
DEC 22 1907

The third concert of the Boston Symphony Orchestra will be given in the New National Theater on Tuesday afternoon, January 7. The soloist will be the distinguished pianist, Mme. Teresa Carreno.

...de, Boston, New York, 1884

THE SYMPHONY CONCERT.

PROGRAMME.

Humperdinck—Overture, "The Forced Marriage."
D'Ambrosio—Violin Concerto, B minor.
Mr. Richard Czerwonky, Soloist.
Bossi—Goldonian Intermezzi for Strings.
Mozart—Symphony in D major.

Oh Humperdinck! Oh, Humperdinck!
Your Muse has given out, I thinck.
'Tis very evident your pate'll
Not make another "Hans and Gretel."

Humperdinck, like Mascagni, is a "single-speech Hamilton". There is nothing in this overture that is as effective as the climax of the Prelude to his own "Haensel and Gretel". Everything is artificial and manufactured without inspiration. There is a strong flavor of "Yankee Doodle" in the second theme, which awakens a languid interest in the American breast. It may be remembered, by the way, that the Germans have a cheap "Gassenhauer" (street melody) that is like our tune, which led to the false statement that it was brought over here by the Hessians during the Revolution. Something very like "Yankee Doodle" was used by Beethoven as the chief theme of the finale of the Ninth symphony. The overture was well played and abundantly applauded, but we hope never to hear its conventionalities again.

Italian instrumental composers are scarce and violin concertos are scarcer, therefore we cordially welcome an Italian who has written a classical concerto. D'Ambrosio's concerto opens with a long "tutti" (orchestra alone) which gives the waiting soloist a good chance to get nervous. But if Mr. Czerwonky got nervous at all he did not show it, for he played with fire and breadth from the very first.

It is quite evident that the new Italians are not going along the thorny path which the latter-day French composers have chosen. There was nothing bitter, ugly or labored in the new concerto. That D'Ambrosio had studied his Wagner was sometimes evident, but no sensible modern can escape from the influence of that great reformer.

The concerto started its soloist with a great deal of difficult double-stopping, which Mr. Czerwonky gave finely. There was some broad work on the G string which also was well executed. The high positions were given with pure intonation and without effort. Throughout the work the soloist displayed pure intonation and a full and sympathetic tone.

The opening Allegro led directly into the Andante, which was full of expression, and both movements had good figure development and were at least interesting. The finale had much work in the high positions, in which Mr. Czerwonky was especially successful. Altogether, the concerto is not going to rank with the Beethoven, Brahms, or Bruch masterpieces, but it deserves to to be heard often and to take its place in the standard repertoire. Mr. Czerwonky recalled three times. The impression he has made as a soloist at his debut is certainly an excellent one.

The programme tended towards the Italian school and after Italia Bassa had had its innings Italia Alta took the bat-on. Bossi is a new composer to us. He is not at all vealy, as his name might suggest. His work is clear, interesting and musicianly. His set of Intermezzi is intended to bring back the time of the charming dramatist, Goldoni, just as Grieg's Suite (also for strings) "Aus Holberg's Zeit" pictures the quaint and playful style of the Norwegian-Danish author, Holberg. Both composers have caught the spirit of the antique days and the playfulness of their subjects.

Dr. Muck took the first Minuet with the stately gravity that becomes the Court dance. Rubinstein once said that Mozart's lofty Minuet in "Don Giovanni" was really a Sarabande, but this classification only showed that he did not comprehend that a true dance minuet and a "Tempo di Minuetto" are two wholly different things. The loftiness of the Minuet is too little understood by conductors and we were glad to find Dr. Muck restoring its dignity.

In every number of the Intermezzi there was the surest and easiest leading of the voices. The elfin tricksiness of the Gallard recalled the fairies in Mendelssohn's "Midsummer-night's Dream Overture." The "Curfew" was somewhat less original, yet still attractive. In the Musette of the second Minuet there was some effective work "Sull Ponticello" (the bow played next to the bridge of the instrument) which gave a quaint squeakiness to the bagpipe effect which is the chief characteristic of the Musette.

The little Serenade gave a splendid solo to the violist, Mr. Ferir, (was it a viola d'amour?) a tender theme being supported entirely by pizzicato effects. There were some strikingly beautiful harmonics in this, one of the best tone-colors of the viola d'amour. Brusque and hearty was the final Burlesca, and all these shifting styles fitted well to represent the moods of the great Italian playwright, for Goldoni was the Moliere of Italy.

One point we note with pleasure in connection with this performance. The strings of the orchestra have again reached their highest standard of brilliancy. Nothing more perfect from a technical point of view could possibly be desired. We are glad to state this since we have not always found the ensemble flawless in some recent concerts. This work became a triumph for the string orchestra, and when the applause rang out, Dr. Muck caused the orchestra to rise and share with him in the popular tribute. It was an ovation for both that was entirely earned.

Here the concert might have stopped. It was now within a few minutes of an hour and a half in length and few cared especially for a Mozart symphony as dessert. There was delicacy of reading and interpretation in the Andante and there was considerable dash in the opening Allegro. But the Finale was tame. It is neither fish, flesh, nor fowl, nor good red herring. It is not in the naively genial style of Haydn's endings, nor is it in the resolute and earnest manner of a Beethoven. Mozart has here aimed at dramatic power, and the greatest dramatic power of orchestral scoring of the 18th century becomes very tame beside the whirlwinds in this direction which Strauss, Mahler & Co. have accustomed us to in the 20th century. ...s struggles after the intense could not ...mall the spoiled musical ... of the

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DECEMBER 22, 1907 BOSTON SUNDAY POST

HERALD—

NOVELTIES AT NINTH SYMPHONY CONCERT

Overture to "The Forced Marriage" and Two Other Pieces First Time Here.

ENTERTAINING SUITE BY BOSSI PERFORMED

Czerwonky, Violinist, Makes His Debut Before Large Boston Audience.

BY PHILIP HALE.

The ninth concert of the Boston Symphony orchestra took place last night in Symphony Hall. Dr. Muck conducted. The programme was as follows:

Overture to the opera "The Forced Marriage".....Humperdinck
Concerto in B minor for violin..D'Ambrosio
Goldonian Intermezzi.....Bossi
Symphony in D major (K. 504).....Mozart

The overture, intermezzi and violin concerto were played in Boston for the first time. Mr. Richard Czerwonky, the second concert master of the orchestra, played a solo for the first time in this country.

Humperdinck wrote the overture to "The Forced Marriage," a comic opera based on a play of the elder Dumas, "Les Demoiselles de Saint-Cyr," for the first performance of the opera in Munich. When the opera was produced at Berlin the year before there was no overture. The thematic material of the overture is taken from the opera itself. This material has little that is of musical importance, however well it may be fitted to the situations and business of the stage, nor is the treatment of the material striking in any way.

The overture is manufactured deliberately and carefully. Once or twice in the main body there are hints at romantic pages, but the overture is after all like any of the goods that have been handed over the counter by Humperdinck since his "Haensel Und Gretel," a much over praised opera, by the way. You see Humperdinck smiling on the customer, doing the overture up neatly, and saying in a smooth voice: "Shall I not send this to your house?" Humperdinck is still reckoned seriously by some as a shining light of the modern German school.

Dr. Muck, a man of remarkably catholic taste, is acquainting us with the later works of this school. Hearing them—the words of Pfitzner, Boehe, Humperdinck, Fried and others—one is tempted to ask whether the Germans are now writing anything but notes; whether there is any composer among them of imagination save Richard Strauss, and he hath a devil, as Henley said of de Maupassant.

Indisputable Talent.

Mr. Czerwonky is a virtuoso of indisputable talent. The concerto by d'Ambrosio is poor stuff even for a virtuoso piece. It is dull and aimless and every now and then you can hear the composer nailing sections together so that the structure will stand. Yet it served in displaying Mr. Czerwonky's full, agreeable and pure tone and his fluent mechanism. It will undoubtedly be a pleasure to hear him in a more serious work. As it is, he made a very favorable impression, and he deserved the applause that was long-continued and not at all perfunctory or merely an exhibition of good nature, as is too often the case at these concerts.

Bossi's Intermezzi are written presumably in the spirit of Goldoni's comedies, and the music is purposely cast in archaic moulds. The opening prelude with minuet is of little consequence, but the Galliard that follows is intoxicating in its spirit and boldness. The Curfew is of minor interest, but the Musette in the second minuet is quaint in its burlesque and the minuet is entertaining in the repetition. The little serenade is charming and it is not in conventional form. Mr. Ferir played the solo for the viola d'amore delightfully. The finale, a burlesca, brings a dashing end.

Never Pretentious.

The music of this suite is never pretentious. The composer no doubt would say of the movements: "They are little things"; but these little things are cleverly made and they are effectlve when they are played as they were last night with beauty of tone, fine sense of proportion and extreme brilliance. It is not surprising then that the suite gave much pleasure. Bossi, though an Italian, has evidently studied the German classics. While there is a suggestion of Bach in the prelude, the suite as a whole shows the influence of Mendelssohn.

The performance of Humperdinck's overture and the accompaniment to the concerto—how pompous is the orchestral introduction of this concerto that leads to nothing!—"In the name of the Prophet—figs!"—these were played brilliantly. Only certain horn and trumpet passages were markedly unsatisfactory. There are eight horns in the orchestra at present—but there is still room for a first horn.

PENSION FUND CONCERT.

It is hardly necessary to say that there is a great demand for seats for the Boston Symphony pension fund concert which is to be given on Sunday evening, Dec. 29, with Mr. Paderewski as the soloist. The pension fund concerts have always been popular, and Dr. Muck has placed on the programme as the orchestral number the "Pathetic" symphony of Tschaikowsky, which of itself has great drawing power. The programme sounds briefer than it really will be with only the symphony and Beethoven's "Emperor" concerto on it, but Mr. Paderewski's generosity in the matter of encores is well known, and for this reason it has been decided to limit the work of the orchestra to the symphony and to the accompaniment of the

DECEMBER 22, 1907

SYMPHONY CONCERT

The Symphony Orchestra, at the ninth public rehearsal and concert, gave the following programme: Overture to "The Forced Marriage," Humperdinck; concerto in B-minor for violin and orchestra, op. 23, Alfred d'Ambrosio; "Intermezzi Goldoniani," op. 127, Enrico Bossi; these three pieces were given for the first time in this city, and Mozart's D Major Symphony (Kochel 504) concluded the list. Mr. Richard Czerwonky, who sits at the first desk with Mr. Wendling in the orchestra, was soloist.

Other orchestral compositions by Humperdinck have been given in this city. They have seldom come to stay. This overture to his recently completed opera will probably not outlive its predecessors. It is agreeable sound, but the melodies have little distinction. The phrases are cleverly hung together, there is mastery of form and very vivid instrumentation, but as page follows page there comes over the hearer a growing sensation of shortness of breath, so to speak, on the part of the composer. One longs increasingly for a strong, potential musical thought, for a melody that will carry conviction with it, and this melody does not come.

D'Ambrosio, again, in his violin concerto, does not display remarkable power of invention, though the lack is partly atoned for by a certain constructive facility. The first movement of this concerto is practically built upon one theme, which is announced at the beginning by the orchestra, and is not in itself of great inherent worth. It is brightly handled, however; an ingeniously conceived counter-theme makes brief appearance, and the movement is connected with the slow movement that follows. This section is of a sensuously-lyric character. The finale comes dangerously near triviality. The solo part, in contrast to the majority of modern concertos, is probably a pleasurable task for the player, and Mr. Czerwonky, with a tone that is not overlarge, but vibrant and truly expressive, made a very favorable impression by his performance, and acknowledged a number of recalls.

Bossi wrote his "Intermezzi" in honor of the Italian playwright, Carlo Goldoni, who lived during the 18th century. He is said to have written in the old dance forms in order to express appropriately the spirit of the age. These Intermezzi are six in number, "Preludio e Minuetto," "Gagliardi," "Coprifuoco (curfew)," "Minuetto e Musetta," "Serenatina," "Burlesca." They are scored for strings only. The composer writes with a dexterous hand. His melodic material is pleasing and he employs many devices in obtaining the various effects of which a string choir is capable, as the flageolet tones of the 'celli in the dronebass accompaniment of the "Musetta." The gradual development of the first minuet from the more vigorous prelude is a happy thought, and in the trio of the former are a few charming bars for the solo viola, which instrument, by the way, is given an unusually interesting part throughout. The third number presumably refers to the curfew hour. A constantly reiterated note, which to some might suggest the vibration of a bell, is given chiefly to the violas, and it produces a beautiful effect. The "Gagliardi" is sparkling and gay, as the title might presuppose, and is a snappy bit of writing. We might expect a pizzicato accompaniment in the "Serenatina"—which is small, oh, very small—with a pretty little melody floating overhead. The "Burlesca" has real wit and sparkle, and the suite was heartily applauded. The strings distinguished themselves by crisp attacks, unanimity and dynamic balance, and a fine, brilliant quality of tone.

Friday afternoon at 2:30 and Saturday evening at 8 the Boston Symphony Orchestra, in Symphony Hall, will give the following programme: Toccatta and Fugue in D minor for organ, J. S. Bach; Concerto for two wind choirs and string orchestra, Handel; Concerto in F major for organ, three horns and string orchestra, Rheinberger; Symphonic Poem from the Redemption, Cesar Franck. Mr Wallace Goodrich, organist, will be soloist. The two last named compositions will be given for the first time at the Symphony concerts. Rheinberger's Concerto is the first of two compositions in that form for organ. It was finished in 1885, and, if we are not mistaken, was given its first public performance by our countryman, Horatio Parker, then pursuing his studies under the master. The "Symphonic Poem" from the "Redemption" is a comparatively short orchestral movement that divides the work into two parts.

DATES AHEAD

Sunday evening, Dec. 29, will take place the first of the Pension Fund concerts this season. M. Paderewski will be soloist, and the orchestra will play Tschaikowsky's ever-popular pathetic symphony. Beethoven's Emperor concerto and piano soli will constitute the remainder of the programme.

The second concert by the Lougy Club will take place Monday evening, Dec. 30. The programme, which is not less original than usual, will consist of a symphonic poem by Gustav Bumcke, "Der Spaziergang," the "Trio des Ishmaelites," an instrumental excerpt from the third part of Berlioz's sacred trilogy, "The Infancy of Christ," scored for two flutes and harp; and a "Sinfonia da Camera," by Wolf Ferrari, a modern composer who is rapidly coming into prominence. The club will be assisted by Messrs. Schuecker, harp; Keller, double bass, and the Theodorowitz string quartet, a new quorum of string players who have recently commenced work together.

TIMES

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The third concert of the Boston Symphony Orchestra will be given at the National Theater Tuesday afternoon, January 7. Walter Damrosch and his big New York Symphony Orchestra will come to this same theater Sunday night, January 12, at

DECEMBER 22, 1907

GLOBE—

Ninth Symphony Program.

Dr Muck introduced three new pieces to Symphony concert patrons last week, an overture by Humperdink written for his opera, "The Forced Marriage;" a violin concerto in B minor by D'Ambrosio, and Rossi's "Goldonian" Intermezzi. These were given for the first time in Boston and Mr Richard Czerwonky, second concert master of the orchestra, made his local debut as a soloist in the violin concerto. Mozart's D major symphony closed the program.

The overture is built upon themes from the opera, several of them being rather quaint in treatment, the melody in the early part being admirably arranged for the horns, with interruptions and cross harmonies allotted to the other instruments. There is considerable orchestral figuration and the sombre melody, "The King's Hymn," is a fine example of scoring for the heavier brass choir. A peculiar pianissimo effect is introduced by the strings near the finale in which an agitato movement is worked up with curious effect. The performance was spirited and the style of composition should make it very acceptable to the general public.

Mr Czerwonky, one of the new members of the orchestra, chose Ambrosio's violin concerto for a debut here as a soloist, and although the work appears to be of uneven merit, the performance by the violinist was highly pleasing and displayed in a commendable light some of the phases of his art. His tone is not big, but it is resonant and sufficient for the concert hall of average size.

His fingering is true, whether single or in chords, and his bowing is even in passage work requiring legato or sustained notes. His lack of power, of course, is specially noticeable when he is playing with an orchestral support, like that of Dr Muck's forces, but aside from that the young man evidently is an artist worthy his rank in the orchestra.

The concerto is rather monotonous in the first part, which opens forte by the orchestra. Afterward the solo instrument enters with some elaborateness of a theme and continues, moderato, in a plaintive style to the close of the movement. A fitful, intermittent introduction by the brass contingent opens the second movement, which is interrupted by the violin in a gentler form. Then after repetitions of a theme by the different bands, the finale is led up to and finally terminates in a series of rapid, fortissimo passages.

Bossi's intermezzi consist of six musical forms dedicated to the Italian dramatist, Goldoni, famous in the 18th century for his many comedies. The half-dozen pieces are mainly amusing in scope, though great skill in the score is shown by numerous variations and odd combinations for the instruments in ensembles and divided choirs. The second part, with a hop and skip rhythm, the bagpipe and reed effects in the fourth, the dainty guitar serenade that follows, and the ridiculous syncopated hurly-burly measures of the final movement gave the orchestra constant opportunity to show its ability to fairly run the gamut of musical demands. The jolly piece was most heartily applauded and its performance certainly warranted the reception.

In fine contrast was the last number on the program, Mozart's D major symphony, with its charming melodies, dignified and courtly in its irresistible appeal, and interpreted with sympathetic understanding of its manifold beauties.

The organ in Symphony hall is to play an important part in the symphony program this week. During the last few weeks some very important changes have been made in the instrument with the result that it is much more effective for concert purposes than it has ever been in the past. The soloist will be Mr Wallace Goodrich, and the opening number will be Bach's toccata and fugue in D minor, for the organ.

Mr Goodrich will also be the organist in Rheinberger's concerto in F major, for organ, three horns and string orchestra. This will be played for the first time at these concerts. The orchestral numbers will be Handel's concerto for strings and two wind orchestras in F, and Cesar Franck's symphonic poem, "Redemption," which will be neard in Boston for the first time.

Symphony Pension Fund Concert.

There is a great demand for seats for the Boston symphony pension fund concert, which is to be given next Sunday evening, with Paderewski as the soloist. Pension fund concerts have always been popular, and Dr Muck has placed on the program as the orchestral number the "Pathetic" symphony of Tschaikowsky, which of itself has great drawing power.

The program appears briefer than it really will be, with only the symphony and Beethoven's "Emperor" concerto on it, but Mr Paderewski's generosity in the matter of encores is well known and for this reason it has been decided to limit the work of the orchestra to the symphony and to the accompaniment of the concerto.

Longy Club Concerts.

The second concert of the Longy club will be given in Potter hall Monday evening, Dec 30. The first number will be a symphonic poem by Gustav Bumcke, entitled "Der Spaziergang," for flute, oboe, English horn, two clarinets, a horn, two bassoons and harp. The second number will be Berlioz' trio, "Des Ismaelites," from the "Infancy of Christ," for two flutes and harp. The third number, a "sinfonia da camera," by Wolf-Ferrari, is for piano, two violins, viola, 'cello, bassoon, flute, oboe, clarinet, horn and bassoon.

The assisting artists will be Messrs Schuecker harp, K. Keller basso, and the Theodorowicz quartet, comprising Mr Theodorowicz first violin, Mr Ribarsch second violin, Mr Gletzen viola and Mr J. Keller 'cello.

HERALD

The third concert of the Boston Symphony Orchestra will be given in the New National Theater on Tuesday afternoon, January 7. The soloist will be the distinguished pianist, Mme. Teresa Carreno.

...do, 1884. New York, 1884

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ADVERTISER MONDAY

DECEMBER 23, 1907

THE SYMPHONY CONCERT.

PROGRAMME.

Humperdinck—Overture, "The Forced Marriage."
D'Ambrosio—Violin Concerto, B minor.
Mr. Richard Czerwonky, Soloist.
Bossi—Goldonian Intermezzi for Strings.
Mozart—Symphony in D major.

Oh Humperdinck! Oh Humperdinck!
Your Muse has given out, I thinck.
'Tis very evident your pate'll
Not make another "Hans and Gretel."

Humperdinck, like Mascagni, is a "single-speech Hamilton". There is nothing in this overture that is as effective as the climax of the Prelude to his own "Haensel and Gretel". Everything is artificial and manufactured without inspiration. There is a strong flavor of "Yankee Doodle" in the second theme, which awakens a languid interest in the American breast. It may be remembered, by the way, that the Germans have a cheap "Gassenhauer" (street melody) that is like our tune, which led to the false statement that it was brought over here by the Hessians during the Revolution. Something very like "Yankee Doodle" was used by Beethoven as the chief theme of the finale of the Ninth symphony. The overture was well played and abundantly applauded, but we hope never to hear its conventionalities again.

Italian instrumental composers are scarce and violin concertos are scarcer, therefore we cordially welcome an Italian who has written a classical concerto. D'Ambrosio's concerto opens with a long "tutti" (orchestra alone) which gives the waiting soloist a good chance to get nervous. But if Mr. Czerwonky got nervous at all he did not show it, for he played with fire and breadth from the very first.

It is quite evident that the new Italians are not going along the thorny path which the latter-day French composers have chosen. There was nothing bitter, ugly or labored in the new concerto. That D'Ambrosio had studied his Wagner was sometimes evident, but no sensible modern can escape from the influence of that great reformer.

The concerto started its soloist with a great deal of difficult double-stopping, which Mr. Czerwonky gave finely. There was some broad work on the G string which also was well executed. The high positions were given with pure intonation and without effort. Throughout the work the soloist displayed pure intonation and a full and sympathetic tone.

The opening Allegro led directly into the Andante, which was full of expression, and both movements had good figure development and were at least interesting. The finale had much work in the high positions, in which Mr. Czerwonky was especially successful. Altogether, the concerto is not going to rank with the Beethoven, Brahms, or Bruch masterpieces, but it deserves to to be heard often and to take its place in the standard repertoire. Mr. Czerwonky recalled three times. The impression he has made as a soloist at his debut is certainly an excellent one.

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The little Serenade gave a splendid solo to the violist, Mr. Ferir, (was it a viola d'amour?) a tender theme being supported entirely by pizzicato effects. There were some strikingly beautiful harmonics in this, one of the best tone-colors of the viola d'amour. Brusque and hearty was the final Burlesca, and all these shifting styles fitted well to represent the moods of the great Italian playwright, for Goldoni was the Moliere of Italy.

One point we note with pleasure in connection with this performance. The strings of the orchestra have again reached their highest standard of brilliancy. Nothing more perfect from a technical point of view could possibly be desired. We are glad to state this since we have not always found the ensemble flawless in some recent concerts. This work became a triumph for the string orchestra, and when the applause rang out, Dr. Muck caused the orchestra to rise and share with him in the popular tribute. It was an ovation for both that was entirely earned.

Here the concert might have stopped. It was now within a few minutes of an hour and a half in length and few cared especially for a Mozart symphony as dessert. There was delicacy of reading and interpretation in the Andante and there was considerable dash in the opening Allegro. But the Finale was tame. It is neither fish, flesh, nor fowl, nor good red herring. It is not in the naively genial style of Haydn's endings, nor is it in the resolute and earnest manner of a Beethoven. Mozart has here aimed at dramatic power, and the greatest dramatic power of orchestral scoring of the 18th century becomes very tame beside the whirlwinds in this direction which Strauss, Mahler & Co. have accustomed us to in the 20th century. Its struggles after the intense could not thrill the spoiled musical children of the present age. Louis C. Elson.

...Boston this year will be at the Pension Fund concert of the Boston Symphony Orchestra in Symphony Hall tomorrow evening, at 8 o'clock. Mr. Paderewski with his well-known generosity gives his services to the orchestra, and redeems the promise which he was unable to fulfil three years ago, when he was last in America. With the orchestra he will play Beethoven's concerto in E flat major, commonly known as the "Emperor." The orchestral number will be Tschaikowsky's "Pathetic" symphony, the performance of which under Dr. Muck made such a profound impression last spring. The program has been purposely made short, as it is realized that Mr. Paderewski will probably be asked to play several encores.

SYMPHONY CONCERT

The soloist at the eleventh public rehearsal and concert of the Symphony Orchestra on Friday afternoon, Jan. 3 and Saturday evening, Jan. 4, will be Mme. Teresa Carreno, who has returned to this country after an absence of several years. Mme. Carreno came to America from Australia, where she had spent several months, and she has already played several times in the Middle West. Accounts seem to agree that she still is in great plannst of former times, and that her art is as brilliant as ever. She will play MacDowell's concerto for D minor, No. 2, op. 22. The novelty on the program will be a symphony in E major by Hermann Bischoff. Bischoff is a young German, a resident of Munich and a pupil of Richard Strauss. The work is one of very large dimensions and of enormous difficulty. Dr. Muck and the orchestra have been at work on it for the past two weeks, and the amount of preparation necessary for its performance exceeds that which was given to Strauss' "Symfonia Domestica." The other work on the program will be Dvorak's "Carnival" overture.

LONGY CLUB CONCERT

The second concert of the Longy Club will be given in Potter Hall Monday evening, at 8.15 o'clock. The item of chief interest on the program will be a Sinfonia da Camara by Wolf-Ferrari, who is one of the youngest and one of the most promising composers of the Italo-German school. A year ago Professor Willy Hess had it on his prospectus as one of the novelties to be performed by the Boston Symphony Orchestra Quartet, and Dr. Muck was to have played the piano part, but the required time to prepare it was not found, and this year Mr. Longy will bring it out. It calls for piano, two violins, viola, 'cello, bass, flute, oboe, clarinet, horn and bassoon. In this the Longy Club will have the assistance of Mr. K. Keller, bass; and the Theodorowicz String Quartet, comprising Messrs. Theodorowicz, Ribarsch, Gietzen, and J. Keller. The first number will be a symphonic poem by Gustav Bumcke, entitled "Der Spaziergang," for flute, oboe, English horn, two clarinets, horn, two bassoons and harp, and the second number will be the Trio des Ismaelites, from the "Infancy of Christ," for two flutes and a harp. Mr. Heinrich Schuecker will be the harpist.

Newspaper Cutting Bureau in the World

BULLETIN

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PHILADELPHIA, PA

dress ...

te DEC 21 1907

The active interest which the women of this country are taking in musical affairs is illustrated by the fact that during the coming Western trip of the Boston Symphony Orchestra five concerts will be given under the local direction of women, all of whom are taking large risks in bringing to their respective cities so expensive an organization. These five concerts are in Buffalo, Indianapolis, Columbus, and two in Cincinnati. Local management of musical affairs has opened up a wide field of usefulness to many women in all parts of the country, and it is said that very few of them make failures of their undertakings.

Newspaper Cutting Bureau in the World

PUBLIC LEDGER

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dress PHILADELPHIA, PA

te DEC 22 1907

LOCAL BRIEFS

Madame Teresa Carreno will be the soloist with the Boston Symphony Orchestra at its third concert in the Academy on January 6.

The committee indorsing the movement looking to the organization of the people's sight-singing classes in various sections of the city are planning to start a class in Roxborough early in January for residents of Wissahickon, Manayunk and Falls of Schuylkill and another in Frankford for those who reside in that vicinity.

INQUIRER.

PHILADELPHIA, PA

DEC 22 1907

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, January 6. The soloist will be the distinguished pianist, Madame Teresa Car-

Published: London, 1881; New York, 18

MUSICAL MATTERS

Wallace Goodrich the Symphony Soloist.

Paderewski Will Play Tonight at Pension Fund Benefit.

Concert by Longy Club—Other Events.

The 10th Symphony program was unusually interesting for the organ figured largely in the music, two of the four numbers utilizing the instrument, which was played by Mr Wallace Goodrich. Two selections were given for the first time at these concerts and two had their "first times" in this city. So all in all Dr Muck offered Bach, Handel, Rheinberger and Franck in particularly enjoyable forms.

The organ has lately been repaired and its prominence in the program was practically a test of its quality, for the Bach and Rheinberger numbers varied sufficiently in style to enable Mr Goodrich to exhibit the resources of the instrument quite fully. The different varieties of tone colors were clear and true, the effects of the deep pedal stops were thoroughly good and free from harshness and the many voices of the grand instrument not only sounded sweet, but the prompt and harmonious responses showed the admirable workmanship of the mechanical part of the organ.

Mr Goodrich is a thorough master of the instrument and being very familiar with this one his interpretations were of a superior order. The dynamic variations and changes of stops were made in a manner unusually quiet and his admirable style of managing pedals and stops showed little of the spasmodic violence so frequently displayed by organists.

The Bach toccata is one of many intermittent little harmonies that call for rapid finger work in the lighter registers. These Mr Goodrich fingered deftly, handling the changing stops without any fuss. These responses were prompt and the combinations blended perfectly. Of a more exacting nature was the Rheinberger concerto, played with part of the orchestra. In this the tonal pitch of instrument and the orchestra were even throughout.

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[94]

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N. Y. AMERICAN

DEC 24 1907

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BULLETIN

From ...

PHILADELPHIA, PA

Address ...

DEC 21 1907

Date ...

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DEC 21 1907

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DEC 22 1907

Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon, January 7. The soloists will be Mme. Teresa Carreno.

The last appearance of Paderewski in Boston this year will be at the Pension Fund concert of the Boston Symphony Orchestra in Symphony Hall tomorrow evening, at 8 o'clock. Mr. Paderewski with his well-known generosity gives his services to the orchestra, and redeems the promise which he was unable to fulfil three years ago, when he was last in America. With the orchestra he will play Beethoven's concerto in E flat major, commonly known as the "Emperor." The orchestral number will be Tschaikowsky's "Pathetic" symphony, the performance of which under Dr. Muck made such a profound impression last spring. The program has been purposely made short, as it is realized that Mr. Paderewski will probably be asked to play several encores.

SYMPHONY CONCERT

The soloist at the eleventh public rehearsal and concert of the Symphony Orchestra on Friday afternoon, Jan. 3 and Saturday evening, Jan. 4, will be Mme. Teresa Carreno, who has returned to this country after an absence of several years. Mme. Carreno came to America from Australia, where she had spent several months, and she has already played several times in the Middle West. Accounts seem to agree that she still is the great piannst of former times, and that her art is as brilliant as ever. She will play MacDowell's concerto for D minor, No. 2, op. 23. The novelty on the program will be a symphony in E major by Hermann Bischoff. Bischoff is a young German, a resident of Munich and a pupil of Richard Strauss. The work is one of very large dimensions and of enormous difficulty. Dr. Muck and the orchestra have been at work on it for the past two weeks, and the amount of preparation necessary for its performance exceeds that which was given to Strauss' "Symfonia Domestica." The other work on the program will be Dvorak's "Carnival" overture.

LONGY CLUB CONCERT

The second concert of the Longy Club will be given in Potter Hall Monday evening, at 8.15 o'clock. The item of chief interest on the program will be a Sinfonia da Camara by Wolf-Ferrari, who is one of the youngest and one of the most promising composers of the Italo-German school. A year ago Professor Willy Hess had it on his prospectus as one of the novelties to be performed by the Boston Symphony Orchestra Quartet, and Dr. Muck was to have played the piano part, but the required time to prepare it was not found, and this year Mr. Longy will bring it out. It calls for piano, two violins, viola, 'cello, bass, flute, oboe, clarinet, horn and bassoon. In this the Longy Club will have the assistance of Mr. K. Keller, bass; and the Theodorowicz String Quartet, comprising Messrs. Theodorowicz, Ribarsch, Gietzen, and J. Keller. The first number will be a symphonic poem by Gustav Bumcke, entitled "Der Spaziergang," for flute, oboe, English horn, two clarinets, horn, two bassoons and harp, and the second number will be the Trio des Ismaelites, from the "Infancy of Christ," for two flutes and a harp. Mr. Heinrich Schuecker will be the harpist.

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The active interest which the women of this country are taking in musical affairs is illustrated by the fact that during the coming Western trip of the Boston Symphony Orchestra five concerts will be given under the local direction of women, all of whom are taking large risks in bringing to their respective cities so expensive an organization. These five concerts are in Buffalo, Indianapolis, Columbus, and two in Cincinnati. Local management of musical affairs has opened up a wide field of usefulness to many women in all parts of the country, and it is said that very few of them make failures of their undertakings.

Newspaper Cutting Bureau in the World
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LOCAL BRIEFS

Madame Teresa Carreno will be the soloist with the Boston Symphony Orchestra at its third concert in the Academy on January 6.

The committee indorsing the movement looking to the organization of the people's sight-singing classes in various sections of the city are planning to start a class in Roxborough early in January for residents of Wissahickon, Manayunk and Falls of Schuylkill and another in Frankford for those who reside in that vicinity.

INQUIRER.
PHILADELPHIA, PA
DEC 22 1907

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AMERICAN
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Address ... PHILA, PA
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MUSICAL MATTERS

Wallace Goodrich the Symphony Soloist.

Paderewski Will Play Tonight at Pension Fund Benefit.

Concert by Longy Club—Other Events.

The 10th Symphony program was unusually interesting for the organ figured largely in the musid, two of the four numbers utilizing the instrument, which was played by Mr Wallace Goodrich. Two selections were given for the first time at these concerts and two had their "first times" in this city. So all in all Dr Muck offered Bach, Handel, Rheinberger and Franck in particularly enjoyable forms.

The organ has lately been repaired and its prominence in the program was practically a test of its quality, for the Bach and Rheinberger numbers varied sufficiently in style to enable Mr Goodrich to exhibit the resources of the instrument quite fully. The different varieties of tone colors were clear and true, the effects of the deep pedal stops were thoroughly good and free from harshness and the many voices of the grand instrument not only sounded sweet, but the prompt and harmonious responses showed the admirable workmanship of the mechanical part of the organ.

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Franck is said to have lacked dramatic instinct and this is undoubtedly true to a large degree. Such a side, however, must have existed in the character of the man, though by reason of his quiet life translated into fervid mysticism and priestly eloquence. There are passages in many of his works which, if not dramatic in the theatrical sense of the term, are certainly fraught with strong emotional significance, passages where his speech becomes exceedingly poignant and impressive. Recall, for instance, that mighty coden of the last movement of the D minor symphony, where the themes that have been heard before reappear, one by one, in response to the majestic summons of the trombones, and pass by in superb processional, a never-to-be forgotten page. This orchestral interlude from the Redemption, is it not a soul-drama? After pages of supreme beauty, of touching simplicity and naive adoration, that later swells into triumphant praise, the pontifical proclamation by the brass is a searching voice, a moving experience. The music, by virtue of its solid structure and throbbing modern color, came as a worthy sequel to the other numbers of the programme, and it left an ineffaceable memory.
Friday afternoon at 2:30, and Saturday evening at 8, the 11th public rehearsal and concert of the Boston Symphony Orchestra in Symphony Hall. Mme. Teresa Carreno pianiste, will be soloist on this occasion, and she will play MacDowell's second piano concerto, Op. 23, in D minor, the greatest work which has yet been written in this form by an American composer. The novelty of the programme will be a symphony in E major by Hermann Bischoff, a young German composer, a resident of Munich and a pupil of Richard Strauss. The work is one of large dimensions and unusual difficulty. Rehearsals in its preparation have been in order for some weeks, and it is said to have required more painstaking labor than Strauss' "Domestica" when the latter work was given last season. Dvorak's "Carnival" overture concludes the programme.

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Newspaper Cutting Bureau in the World
TELEGRAPH
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FINE PROGRAMME AT 10TH SYMPHONY

Organ Music by Bach and Rheinberger Is Played by Goodrich.

BY PHILIP HALE.

The 10th concert of the Boston Symphony orchestra, Dr. Muck, conductor, took place last night in Symphony Hall. The programme was as follows:

Toccata in D minor for organ.....Bach
Concerto for strings and two wind choirs..
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Concerto in F major for organ, strings and three horns.....Rheinberger
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Kogel took five of the original eight movements and an unfinished ninth. And five are enough, for as the music was performed last night there was a desire for more of it. The first movement, "Pomposo," recalled Mr. Runciman's admirable characterization, "Mr. George Frideric Handel is by far the most superb personage one meets in the history of music." The hearer had the same feeling listening a few years ago to the opening movement of one of Handel's piano suites as played by Mr. Bauer. This pride of wig and clouded cane is peculiar to Handel among all composers.

There is also a massive directness, a haughty sturdiness that we do not find elsewhere. There is sea-coal, beef and ale in this music. Nor do we find in other composers of his period the lovely melodic quality that distinguishes the Largo in this concerto. It is hard to say whether this movement or the preceding one, in which the chief oboe parts were played exceedingly well by Messrs. Longy and Mueller, gave the more pleasure. The whole concerto was played finely and also with amazing gusto. Would that we could hear more of Handel's music! At present he is known in this country as the composer of "The Messiah," the variations entitled "The Harmonious Blacksmith" and the monstrous perversion of a simple operatic air dignified, forsooth, by the title "Handel's Largo."

The Symphonic Piece from Cesar Franck's poem symphony, "The Redemption," was performed here for the first time. It was meet and fitting that it was played in Christmas week, for the motto of the composition is as follows: "The ages pass. The joy of the world transformed and made radiant by the words of Christ." Some of the thematic material is taken from motives that preceded; a Christmas song, the Archangel's air; but the chief theme was found by Franck for this second version of the Symphonic Piece, and the theme is, indeed, of a celestial character, nor was Chabrier extravagant when he called the theme "music itself."

Only the second theme in the slow movement of the Ninth Symphony can be compared with it for its serenity, and yet deep emotion. The other themes in the Symphonic Piece have decided character, and the suggestion of the Angelic Host is almost overpowering in its simple grandeur, but this chief motive slowly elaborated and always wonderfully sonorous is the dominating feature of the composition. In bringing out the full beauty of such music the first problem of all is to take as though instinctively the proper, the only pace for the chief melodic thought. Dr. Muck was singularly fortunate in this, and on this foundation he reared a stately cathedral of tonal devotion.

Mr. Goodrich played the toccata and fugue that is known to concert-goers through Tausig's thunderous transcription for the piano. It is one of the most dramatic of Bach's works, a virtuoso piece after the manner of Buxtehude. The first section has a fine extravagance, and the spirit is demoniacal in its fire and energy. The fugue section is of less sustained interest, and in order to keep the attention of the hearer the pace should be maintained with inexorable rigor. Mr. Goodrich gave an excellent performance, especially of the opening and closing sections.

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New York Times.
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The New York Press
NEW YORK CITY.
te DEC 22 1907

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NEW YORK EVENING TELEGRAM
(See other side.)
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DEC 20 1907

HEINRICH CONRIED WILL NOT RESIGN

Directors of Metropolitan Opera House Deny Rumor That Impresario Will Leave Company.

After a meeting of the Board of Directors of the Metropolitan Opera House with Heinrich Conried, all the old rumors about the impresario's retirement were revived in the neighborhood of the big house at Broadway and Thirty-ninth street. A member of the Board of Directors, when asked about the truth of these rumors, was emphatic in his denial.

"The meeting had nothing whatever to do with Mr. Conried," he said, "and his coming or going was not in any way touched upon. There was absolutely no talk about finding a successor for him."

Another director said practically the same thing, adding:—

"I am sure that no change of any sort is contemplated for some years to come in connection with the directorship of the Metropolitan.

"The reports are unfounded which mention such candidates for the position as C. E. Ellis, manager of the Boston Symphony; Andreas Dippel, one of the opera house tenors; Tito Riccordi, head of the Italian music publishing house, and Ernest Goerlitz, present assistant director. None of these men has made application for the position."

NEW YORK HERALD
(See other side.)
Idress
ite DEC. 24 1907

Dr. Karl Muck on Boston.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Monday.—Boston's Symphony audiences, "the best listeners to music in the world," may be surprised to hear that Dr. Karl Muck, leader of the orchestra, has said:—"Nowhere in Europe would it be possible to find so disrespectful an audience as that which throngs Symphony Hall each Friday afternoon. I have conducted in many cities in Europe, and never have I played before audiences that persist in leaving their seats before the orchestra finishes, as here in Boston."

1884

From
Address
Date DEC 21 1907

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TRANSCRIPT, THURSDAY, DECEMBER 26. 1907

At the Symphony Concerts of Jan. 3 and 4, Dr. Muck and the orchestra will play for the first time in America a symphony in E major by Herman Bischoff, one of the youngest of the newer German composers and a pupil and disciple of Richard Strauss. The symphony came to hearing at one of the musical festivals of last summer, and now it is going the rounds of German and Austrian concerts. It is long, difficult, fantastic and frankly programme music—the largest new piece Dr. Muck has yet undertaken this season.

TWO SYMPHONY CONCERTS

(See Mr. Elson's Criticism in The Daily Advertiser.)

The first of these was the regular concert of Saturday. Yet it was not quite as "regular" as usual, as the following list may show:—

PROGRAMME.

Bach—Toccata for Organ alone. D minor.
Handel—Concerto in F, for strings and two wind orchestras.
Rheinberger—Concerto in F, for Organ, three horns and strings.
Franck—Symphonic Piece from "The Redemption.

Soloist, Mr. Wallace Goodrich.

It will be seen that this was a concert of peculiar, but very successful combinations. The opening number was not orchestral but an organ solo. Mr. Wallace Goodrich was warmly greeted as he came forward to the Console. He immediately justified this reception by giving a very brilliant interpretation of Bach's great Toccata, which has been heard frequently in its piano transcription, which we think only distorts it. Almost all Bostonians know how effective the organ is in Symphony Hall. The brilliant solo with its fugal culmination was only a foretaste of a still better display of the instrument combined with orchestra. At the close of the Toccata, Mr. Goodrich was much applauded and recalled.

His playing of Bach is modern and attractive. In this he follows the French idea. It may seem strange to state but one can often hear Bach played better in Paris than in Germany, because the French do not treat him in a pedantic manner but employ shading and contrasts as in works of the more modern school, in which they are quite right. The Germans often make Bach pedantic and dry in their performance of his works.

The second of the concerts was given last night in aid of the Pension Fund. The printed list of works was of the shortest.

PROGRAMME.

Tschaikowsky.....Symphonic Pathetique
Beethoven.....Piano Concerto in E flat, No. 5

Soloist, Ignaz Paderewski.

Let no one suppose that this was a brief concert because of the brevity of the above list. In the first place the two works above mentioned are each of them long in themselves. In the next place Mr. Paderewski is generous in giving encores and sometimes gives a "Postscript Concert" which is in itself of considerable length. In this case it was devoted to Chopin's compositions.

TRAVELER, SATURDAY, DECEMBER 28, 1907.

THE last appearance of Paderewski in Boston this year will be at the pension fund concert of the Boston Symphony Orchestra in Symphony Hall, this evening, at 8 o'clock. Mr. Paderewski, with his well-known generosity, gives his services to the orchestra, and redeems the promise which he was unable to fulfill three years ago, when he was last in America. With the orchestra he will play Beethoven's concerto in E flat major, commonly known as the "Emperor." The orchestral number will be Tschaikowsky's "Pathetic" symphony, the performance of which under Dr. Muck made such a profound impression last spring. The programme has been purposely made short, as it is realized that Mr. Paderewski will probably be asked to play several encores.

Harold Bauer, the pianist, is once more on this side of the Atlantic, having arrived back from Europe after a two years' absence, a few days ago. He is beginning his fifth transcontinental tour on Thursday afternoon next, with a recital at Jordan Hall, when he will undoubtedly be given a very hearty greeting by his many Boston admirers.

The second concert of the Longy Club will be given in Potter Hall Monday evening. The item of chief interest on the programme will be a Sinfonia da Camara by Wolf-Ferrari, who is one of the youngest and one of the most promising composers of the Italo-German school.

The soloist at the 11th public rehearsal and concert of the Symphony Orchestra on next Friday afternoon and Saturday evening will be Mme. Teresa Carreno, who has returned to this country after an absence of several years. She will play MacDowell's concerto for D minor, No. 2, op. 23. The novelty on the programme will be a symphony in E major by Hermann Bischoff. Bischoff is a young German, a resident of Munich and a pupil of Richard Strauss.

PROVIDENCE SUNDAY JOURNAL, DECEM

Second Symphony Programme. — De Gogorza's Recital.—Among the Local Studios.

Dr. Muck has arranged a most attractive programme for the second Boston Symphony concert, which will be given in Infantry Hall on Tuesday evening, Dec. 31. The symphony will be Tschaikowsky's, commonly known as the "Pathetic." Dr. Muck played this in Boston last season and his reading of this highly wrought, emotional work was one of the sensations of the year. It is on the programme for the first of the Boston Symphony Orchestra pension fund concerts on Sunday evening, the 29th. Another work of great interest on the programme is a new overture by Englebert Humperdinck, the composer of "Hansel and Gretel." It is an overture to an opera entitled "Heirath wider Willen," or the "Forced Marriage." The opera is based on Dumas's work, "The Ladies of St. Cyr." The soloist will be Carl Wendling, the concert-master of the orchestra. He will play Mozart's fifth concerto for violin and orchestra, in A major. The sale of seats opens at Steinert's on Saturday, Dec. 28.

INFANTRY HALL, PROVIDENCE
TUESDAY EVE., DEC. 31, at 8:15.
BOSTON SYMPHONY ORCHESTRA
DR. KARL MUCK, Conductor
Soloist
CARL WENDLING

[illegible] Humperdinck [illegible] "Heirath

HERALD — BOSTON,
DECEMBER 29, 1907.

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BY PHILIP HALE.

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Concerto for strings and two wind choirs..Handel
Concerto in F major for organ, strings and three horns.....Rheinberger
Symphonic piece from "The Redemption"..Cesar Franck

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Kogel took five of the original eight movements and an unfinished ninth. And five are enough, for as the music was performed last night there was a desire for more of it. The first movement, "Pomposo," recalled Mr. Runciman's admirable characterization, "Mr. George Frideric Handel is by far the most superb personage one meets in the history of music." The hearer had the same feeling listening a few years ago to the opening movement of one of Handel's piano suites as played by Mr. Bauer. This pride of wig and clouded cane is peculiar to Handel among all composers.

There is also a massive directness, a haughty sturdiness that we do not find elsewhere. There is sea-coal, beef and ale in this music. Nor do we find in other composers of his period the lovely melodic quality that distinguishes the Largo in this concerto. It is hard to say whether this movement or the preceding one, in which the chief oboe parts were played exceedingly well by Messrs. Longy and Mueller, gave the more pleasure. The whole concerto was played finely and also with amazing gusto. Would that we could hear more of Handel's music! At present he is known in this country as the composer of "The Messiah," the variations entitled "The Harmonious Blacksmith" and the monstrous perversion of a simple operatic air dignified, forsooth, by the title "Handel's Largo."

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NEW YORK EVENING TELEGRAM
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"The meeting had nothing whatever to do with Mr. Conried," he said, "and his coming or going was not in any way touched upon. There was absolutely no talk about finding a successor for him."

Another director said practically the same thing, adding:—

"I am sure that no change of any sort is contemplated for some years to come in connection with the directorship of the Metropolitan.

"The reports are unfounded which mention such candidates for the position as C. E. Ellis, manager of the Boston Symphony; Andreas Dippel, one of the opera house tenors; Tito Riccordi, head of the Italian music publishing house, and Ernest Goerlitz, present assistant director. None of these men has made application for the position."

NEW YORK HERALD
(See other side.)

ldress .....

ate. DEC 24 1907

Dr. Karl Muck on Boston.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Monday.—Boston's Symphony audiences, "the best listeners to music in the world," may be surprised to hear that Dr. Karl Muck, leader of the orchestra, has said:—"Nowhere in Europe would it be possible to find so disrespectful an audience as that which throngs Symphony Hall each Friday afternoon. I have conducted in many cities in Europe, and never have I played before audiences that persist in leaving their seats before the orchestra finishes, as here in Boston."

From .....

Address .....

Date DEC 21 1907

The third pair of Boston Symphony concerts will be given in Carnegie hall on Thursday evening, January 9, and Saturday afternoon, January 11. On Thursday evening the solo artist will be Teresa Carreno, who will play MacDowell's second concerto for pianoforte. On Saturday afternoon Carl Wendling, concert master pro tem. of the orchestra, will make his debut in New York as soloist. He will probably play Mozart's concerto for violin in A major.

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TRANSCRIPT, THURSDAY, DECEMBER 26. 1907

At the Symphony Concerts of Jan. 3 and 4, Dr. Muck and the orchestra will play for the first time in America a symphony in E major by Herman Bischoff, one of the youngest of the newer German composers and a pupil and disciple of Richard Strauss. The symphony came to hearing at one of the musical festivals of last summer, and now it is going the rounds of German and Austrian concerts. It is long, difficult, fantastic and frankly programme music—the largest new piece Dr. Muck has yet undertaken this season.

[95]

RE... MONDAY,
...BER 30, 1907

TWO SYMPHONY CONCERTS

(From Mr. Elson's Criticism in The Daily Advertiser.)

The first of these was the regular concert of Saturday. Yet it was not quite as "regular" as usual, as the following list may show:—

PROGRAMME.

Bach—Toccata for Organ alone, D minor.
Handel—Concerto in F, for strings and two wind orchestras.
Rheinberger—Concerto in F, for Organ, three horns and strings.
Franck—Symphonic Piece from "The Redemption.

Soloist, Mr. Wallace Goodrich.

It will be seen that this was a concert of peculiar, but very successful combinations. The opening number was not orchestral but an organ solo. Mr. Wallace Goodrich was warmly greeted as he came forward to the Console. He immediately justified this reception by giving a very brilliant interpretation of Bach's great Toccata, which has been heard frequently in its piano transcription, which we think only distorts it. Almost all Bostonians know how effective the organ is in Symphony Hall. The brilliant solo with its fugal culmination was only a foretaste of a still better display of the instrument combined with orchestra. At the close of the Toccata, Mr. Goodrich was much applauded and recalled.

His playing of Bach is modern and attractive. In this he follows the French idea. It may seem strange to state but one can often hear Bach played better in Paris than in Germany, because the French do not treat him in a pedantic manner but employ shading and contrasts as in works of the more modern school, in which they are quite right. The Germans often make Bach pedantic and dry in their performance of his works.

The second of the concerts was given last night in aid of the Pension Fund. The printed list of works was of the shortest.

PROGRAMME.

Tschaikowsky.....Symphonic Pathetique
Beethoven.....Piano Concerto in E flat, No. 5

Soloist, Ignaz Paderewski.

Let no one suppose that this was a brief concert because of the brevity of the above list. In the first place the two works above mentioned are each of them long in themselves. In the next place Mr. Paderewski is generous in giving encores and sometimes gives a "Postscript Concert" which is in itself of considerable length. In this case it was devoted to Chopin's compositions.

TRAVELER, SATURDAY, DECEMBER 28, 1907.

THE last appearance of Paderewski in Boston this year will be at the pension fund concert of the Boston Symphony Orchestra in Symphony Hall, this evening, at 8 o'clock. Mr. Paderewski, with his well-known generosity, gives his services to the orchestra, and redeems the promise which he was unable to fulfill three years ago, when he was last in America. With the orchestra he will play Beethoven's concerto in E flat major, commonly known as the "Emperor." The orchestral number will be Tschaikowsky's "Pathetic" symphony, the performance of which under Dr. Muck made such a profound impression last spring. The programme has been purposely made short, as it is realized that Mr. Paderewski will probably be asked to play several encores.

Harold Bauer, the pianist, is once more on this side of the Atlantic, having arrived back from Europe after a two years' absence, a few days ago. He is beginning his fifth transcontinental tour on Thursday afternoon next, with a recital at Jordan Hall, when he will undoubtedly be given a very hearty greeting by his many Boston admirers.

The second concert of the Longy Club will be given in Potter Hall Monday evening. The item of chief interest on the programme will be a Sinfonia da Camara by Wolf-Ferrari, who is one of the youngest and one of the most promising composers of the Italo-German school.

The soloist at the 11th public rehearsal and concert of the Symphony Orchestra on next Friday afternoon and Saturday evening will be Mme. Teresa Carreno, who has returned to this country after an absence of several years. She will play MacDowell's concerto for D minor, No. 2, op. 23. The novelty on the programme will be a symphony in E major by Hermann Bischoff. Bischoff is a young German, a resident of Munich and a pupil of Richard Strauss.

PROVIDENCE SUNDAY JOURNAL, DECEMBER 29, 1907.

Second Symphony Programme. — De Gogorza's Recital.—Among the Local Studios.

Dr. Muck has arranged a most attractive programme for the second Boston Symphony concert, which will be given in Infantry Hall on Tuesday evening, Dec. 31. The symphony will be Tschaikowsky's, commonly known as the "Pathetic." Dr. Muck played this in Boston last season and his reading of this highly wrought, emotional work was one of the sensations of the year. It is on the programme for the first of the Boston Symphony Orchestra pension fund concerts on Sunday evening, the 29th. Another work of great interest on the programme is a new overture by Englebert Humperdinck, the composer of "Hansel and Gretel." It is an overture to an opera entitled "Heirath wider Willen," or the "Forced Marriage." The opera is based on Dumas's work, "The Ladies of St. Cyr." The soloist will be Carl Wendling, the concert master of the orchestra. He will play Mozart's fifth concerto for violin and orchestra, in A major. The sale of seats opens at Steinert's on Saturday, Dec. 28.

INFANTRY HALL PROVIDENCE
TUESDAY EVE., DEC. 31, at 8:15.
BOSTON SYMPHONY ORCHESTRA
DR. KARL MUCK, Conductor.
Soloist
CARL WENDLING
Programme—Humperdinck, Overture "Heirath wider Willen"; Mozart, Violin Concerto No. 5, A major; Tschaikowsky, 6th Symphony (Pathetic).
Seats on sale at Steinert's, 327 Westminster st., Saturday, Dec. 28.

DECEMBER

The Symphony Concert

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To the Editor of the Transcript:

At last the just and well-merited rebuke has come, too long deferred, and heartily welcomed by the musical portion of the Symphony rehearsal audience. The sharp rap of Dr. Muck's baton, stopping the orchestra, was a rap which struck elsewhere than on the conductor's desk, and let us earnestly hope its effect will be taken to heart by that restless element which, constantly increasing and a source of disturbing annoyance to others, seems unable or unwilling to stay out a concert, whether it ends punctually at four or is prolonged a few minutes. This disturbing departure is most unfair and discourteous to a conductor, and cannot fail to upset his equilibrium, unless he be absolutely phlegmatic and lacking in temperament. If I am not much at fault in memory this untimely exodus occurred in marked degree at Dr. Muck's very first concert, and was certainly not an act of consideration toward a newcomer, nor one calculated to establish his faith in either our musical culture our courtesy or our consideration.

Dec. 20. F. S. STURGIS

Newspaper Cutting Bureau in the World

TRIBUNE

DEC 27 1907

CARL MEISEL DEAD.

He Was Famed as Violinist.—Original Member of Boston Symphony Orchestra.

Boston, Dec. 27.—Carl Meisel, widely known as a master of the violin, as soloist and teacher, for nearly half a century, and one of the original members of the Boston Symphony Orchestra, died yesterday morning in his winter apartments at 466 Massachusetts avenue, from heart failure superinduced by an attack of the grip, from which he had suffered about four weeks. He lacked less than three months of being 80 years old.

The funeral will be held at the chapel at 2:30 p. m.

Mr. Meisel was born in Germany. At the age of 23 years he came to Boston where he made his home during the greater part of the rest of his life. He came of a highly musical family, though it is said he obtained greater fame than his father or any of his ancestors.

Newspaper Cutting Bureau in the World

TRIBUNE

PROVIDENCE, R. I

DEC 28

Symphony Concert.

The sale of seats for the second concert of the Boston Symphony Orchestra, which will be given in Infantry Hall next Tuesday evening, will open at Steinert's music store, 327 Westminster street, tomorrow morning. The soloist will be Carl Wendling, concert-master of the orchestra. He will play Mozart's concerto [illegible]

WRACKS SYMPHONY AUDIENCES

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"LEAVE BEFORE FINISH"

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"I have conducted in many of the music-loving cities of Europe," continued Dr. Muck, "and never have I played before audiences that persist in leaving their seats before the orchestra finishes, as here in Boston.

"The evening audiences are far superior and have given me little cause of complaint. But the afternoon audiences have been troublesome since the first of the season, and the tumult became so noticeable last Friday that I had to stop the orchestra until the hall was quiet."

JOURNAL—THURSDAY, DECEMBER 26, 1907.

Charlotte Patti and Teresa Carreno
Rare Photo - Taken in 1882

Teresa Carreno, who comes to Boston as soloist for the Symphony concerts on Jan. 3 and 4, has had an interesting and picturesque career. When she was very young she became an intimate friend of Carlotta Patti, a sister of the great singer, Adeline Patti, so intimate that the two were photographed together. Her musical career began before she was 20 and she has been a favorite ever since. She has been four times wedded, her present husband being Arthur Tagliepetra, a brother of her second husband.

Newspaper Cutting Bureau in the World

NEWS DEMOCRAT.

PROVIDENCE, R. I

DEC 27 1907

BOSTON SYMPHONY NEXT TUESDAY EVENING

The sale of seats for the second concert of the Boston Symphony Orchestra, which will be given in Infantry hall on next Tuesday evening, opens at Steinert's music store, 327 Westminster street, tomorrow (Saturday) morning. The soloist will be Carl Wendling, concert-master of the orchestra. He will play Mozart's concerto for violin in A major, No. 5. The other works will be Humperdinck's overture [illegible]

[96]

A new symphony by a new composer makes the chief item on the programme of the next pair of Symphony Concerts. The composer, Hermann Bischoff, is one of the younger Germans of the "advanced" group of Munich, and he is frankly a disciple and pupil of Richard Strauss. His symphony in E major is long, intricate, ultra-modern and provided with an elaborate programme. It was first heard in Germany last summer, and now it is going from concert to concert. The symphony begins the programme, and then follows MacDowell's concerto for piano in E minor with Mme. Teresa Carreno, returning after long absence and in the fullness of her powers, to play the solo part. For ending comes Dvorák's bright "Carneval" overture.

Tomorrow, Sunday evening, at eight o'clock in Symphony Hall, the Symphony Orchestra will give its first concert for the current season for the increase of its Pension Fund, and Mr. Paderewski, the pianist, will appear with it, and probably for the last time in Boston during his present American tour. The chief orchestral number of the programme is Tschaikovsky's "Pathetic" symphony, memorably performed by Dr. Muck last winter. Then follows Beethoven's "Emperor" concerto for piano and orchestra, with Mr. Paderewski playing the piano part. Thereafter the pianist will add as many and as various solo pieces as please him.

The Longy Club of virtuosi upon wind instruments will give the second concert in its current series on Monday evening, at 8.15, in Potter Hall, and as usual much new music stands on the programme. The particularly notable piece is a "Chamber Symphony" by Wolf-Ferrari, the young composer of Latin blood and Teutonic training, who is beginning to be an important figure in German concert rooms. It enlists a little band of twelve instruments—piano, two violins, viola, 'cello, double bass, flute, oboe, clarinet, horn and bassoon. The other new piece is a tone-poem "Der Spaziergang" for a choir of wind instruments with an added harp and written by Gustav Bumcke. Between the two is the "Ishmaelites' Trio" for two flutes and harp from Berlioz's neglected oratorio "The Childhood of Christ." To perform this music, the club will have the assistance of several members of the Symphony Orchestra—Mr. Schuecker, the harpist; Mr. Keller, the double bass player and the string quartet that Mr. Theodorowicz has lately formed. The other members are Messrs. Ribarsch, Gietzen and Keller.

GLOBE—MONDAY, DECEMBER 30, 1907

PADEREWSKI PLAYS.

Crowds Willing to Stand in Symphony Hall.

Great Artist at His Best and Never in Happier Mood.

If the city of Boston is lucky to have its Symphony orchestra, then the Symphony orchestra is no less lucky to have the aid of Jan Ignace Paderewski in its pension fund concert. It may have been his presence last night at the piano, or it may have been a real appreciation of the fact that the Tschaikowsky symphony No. 6, the "Pathetic," was to be played; at any rate, every seat in the vast hall was sold, and the people stood packed like herring under the balconies.

Paderewsky was on the program only to play the piano part in the Beethoven concerto in E flat major (No. 5, opus 73), but this was almost the least of his playing. The piano solo in that work is comparatively simple, and not tremendously dramatic or moving; the orchestra, which had been playing with great spirit and fire in the Tschaikowsky symphony, could barely meet the attack of the great virtuoso, so impetuous was he, and the concerto was played magnificently. But then, in response to applause that would not cease, Paderewski generously played a Chopin ballade in A flat, a beautiful mazourka, and thrice more before he finally refused to play again and sent the people home glowing.

The charge that Paderewski has been "banging" lately would have been easily disposed of last night, for never was there more clean-cut, delicate shading. As a matter of fact, most of the "banging" has been due to the position of hearers in the hall, and not to the pianist's methods at all. He was Paderewski still; there was the spell-weaving, the sentimental holding of the phrase, the mannerism, the hypnotic spell; but never was the player in happier mood. His playing of the ballade was beauty itself; one forgot technique, shading, execution, and fell into the spell of Chopin himself. And the first movement of the concerto—how delicate the touch, how bell-like the notes! There was a feeling of tenseness, to be sure; there was suppression, as though the player would be glad to loose his emotion in a flood of sound though forbidden by the score. And the swing and beat of the final movement, the delicious square-cornered, clean harmony of Beethoven, how Paderewski did give it to us without affectation and without pretentiousness!

The Tschaikowsky work was played with incredible force and color; Dr Muck's reading fairly took one's breath away. The deliciously sweet melody which forms the leading motive in the first movement, the snappy, Slavic march of the third, the storms of the finale, all seemed fresh and new; unheard before, so "vividly" was the symphony played.

As the concerto was finished Dr Muck and Paderewski shook hands warmly, and a huge wreath of laurel [illegible]

PADEREWSKI HERO AT PENSION FUND CONCERT

Great Pianist Gives Gratuitous Recital After Symphony Orchestra Concert—Organ as Solo Instrument at Regular Performance.

The dying year was sent on its way into history by two memorable concerts by the Boston Symphony Orchestra one the regular or tenth of the season on Saturday night, another the pension fund concert last night. At the first Wallace Goodrich, organist, was soloist; at the second, J. J. Paderewski, pianist, was the attraction.

The pension fund concert was a rare treat from every point of view. Not only was the artist in the best of humor but the orchestra was in record making mood and the combination of the world's greatest pianist and best orchestra produced a result at once satisfactory and inspiring.

The audience last night in Symphony Hall was limited by the walls of the building. Every seat was occupied when Dr. Muck raised his baton and along the aisles on the boundaries patrons stood three deep throughout the evening. The result of the evening is the swelling of the pension fund by exactly $4000.

Pays Own Expenses.

Mr. Paderewski donated his services, paying all of his expenses coming from a middle West tour, the ninety-nine members of the orchestra of course contributing their time and talent and Dr. Muck donating his.

The program was attractive. Tschaikowsky's "Pathetic" symphony and Beethoven's concerto for piano and orchestra in E flat major, "The Emperor." The symphony, as a whole, has been performed more satisfactorily under Mr. Gericke, especially in the first, second and last movements, but never before was the allegro molto vivace, the third, played with such nobleness. Its martial message was given with an artistry that commanded attention and commanded everybody to sit up and notice. It showed the extreme virtuosity of the strings, of the entire band for that matter, and Dr. Muck made the men acknowledge the applause, giving them credit.

Delightfully Informal.

Paderewski was in the best of humor and played the somewhat familiar concerto with the culture of interpretation for which he is justly renowned. He was delightfully informal turning to the audience in the second movement while reciting the theme and bowing graciously to Mr. and Mrs. Timothee Adamowski, who sat near the stage. At the conclusion of the allegro he left the stool and grasped Dr. Muck's hand, shaking it vigorously and bowing to the players. He repeated the act at the conclusion of the concerto. The orchestra remained seated and led the applause, and the artist after a wait returned to the instrument and played Chopin's "Ballade" in A major. Then one of Chopin's mazurkas and the "Etude," op. 25, and finished with the military polonaise in A.

The instrument used did not respond even to his wizard touch with the tone produced at other performances by the master, but any tonal defects were more than covered by the exquisite technique of the performer. Especially noticeable were the shortcoming of the instrument in the forte passages.

ORGAN MUSIC AT REGULAR CONCERT

Novelties and most acceptable novelties at that were offered at the regular concert by the Symphony Orchestra Saturday night. The big organ was the solo instrument of the evening, and used without the orchestra and with it Bach's toccata in D minor, the Peters edition, was the first number. Mr Goodrich demonstrated his superiority in organ playing by his superb pedal technique, although there might be room for doubt of his judgment in registration. The number was a most welcome variation. Handel's concerto in F for strings and two wind orchestras (Kogel's arrangement) was the second number in this, especially in the third movement, the public had opportunity to observe a reason why the orchestra occupies first place among musical organizations. A passage for oboes, a duet seemingly impossible of performance, was played with an artistry and ease that challenged the world and brought forth such applause that Dr. Muck directed the artists, Mr. Longy and Mr. Lenom to acknowledge the demonstration.

Rheinberger's concerto in F for organ, three horns and strings was the third number, played for the first time at a Symphony concert. Mr. Goodrich was a pupil of the author and gave a scholarly interpretation of the work which, by the way, is most fascinating. Franck's symphonic poem, "The Redemption," played for the first time here, closed a most satisfactory concert.

The eleventh concert will be given Jan. 3, with Madame Teresa Carreno as soloist. The program will include Bischoff's symphony in E, its first performance; McDowell's concerto for pianoforte No. 2, and Dvorak's overture, "Carneval."

TIMES.

WASHINGTON, D. C

DEC 29 1907

The third concert of the Boston Symphony will begin Tuesday afternoon, January 7.

TRANSCRIPT

MONDAY, DECEMBER 23, 1907

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POST, TUESDAY.

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JOURNAL—THURSDAY, DECEMBER 26, 1907.

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[96]

TRANSCRIPT, SATURDAY, DECEMBER 28, 1907

A new symphony by a new composer makes the chief item on the programme of the next pair of Symphony Concerts. The composer, Hermann Bischoff, is one of the younger Germans of the "advanced" group of Munich, and he is frankly a disciple and pupil of Richard Strauss. His symphony in E major is long, intricate, ultra-modern and provided with an elaborate programme. It was first heard in Germany last summer, and now it is going from concert to concert. The symphony begins the programme, and then follows MacDowell's concerto for piano in E minor with Mme. Teresa Carreno, returning after long absence and in the fullness of her powers, to play the solo part. For ending comes Dvorák's bright "Carneval" overture.

Tomorrow, Sunday evening, at eight o'clock in Symphony Hall, the Symphony Orchestra will give its first concert for the current season for the increase of its Pension Fund, and Mr. Paderewski, the pianist, will appear with it, and probably for the last time in Boston during his present American tour. The chief orchestral number of the programme is Tschaikovsky's "Pathetic" symphony, memorably performed by Dr. Muck last winter. Then follows Beethoven's "Emperor" concerto for piano and orchestra, with Mr. Paderewski playing the piano part. Thereafter the pianist will add as many and as various solo pieces as please him.

The Longy Club of virtuosi upon wind instruments will give the second concert in its current series on Monday evening, at 8.15, in Potter Hall, and as usual much new music stands on the programme. The particularly notable piece is a "Chamber Symphony" by Wolf-Ferrari, the young composer of Latin blood and Teutonic training, who is beginning to be an important figure in German concert rooms. It enlists a little band of twelve instruments—piano, two violins, viola, 'cello, double bass, flute, oboe, clarinet, horn and bassoon. The other new piece is a tone-poem "Der Spaziergang" for a choir of wind instruments with an added harp and written by Gustav Bumcke. Between the two is the "Ishmaelites' Trio" for two flutes and harp from Berlioz's neglected oratorio "The Childhood of Christ." To perform this music, the club will have the assistance of several members of the Symphony Orchestra—Mr. Schuecker, the harpist; Mr. Keller, the double bass player and the string quartet that Mr. Theodorowicz has lately formed. The other members are Messrs. Ribarsch, Gietzen and Keller.

GLOBE—MONDAY, DECEMBER 30, 1907

PADEREWSKI PLAYS.

Crowds Willing to Stand in Symphony Hall.

Great Artist at His Best and Never in Happier Mood.

If the city of Boston is lucky to have its Symphony orchestra, then the Symphony orchestra is no less lucky to have the aid of Jan Ignace Paderewski in its pension fund concert. It may have been his presence last night at the piano, or it may have been a real appreciation of the fact that the Tschaikowsky symphony No. 6, the "Pathetic," was to be played; at any rate, every seat in the vast hall was sold, and the people stood packed like herring under the balconies.

Paderewsky was on the program only to play the piano part in the Beethoven concerto in E flat major (No. 5, opus 78), but this was almost the least of his playing. The piano solo in that work is comparatively simple, and not tremendously dramatic or moving; the orchestra, which had been playing with great spirit and fire in the Tschaikowsky symphony, could barely meet the attack of the great virtuoso, so impetuous was he, and the concerto was played magnificently. But then, in response to applause that would not cease, Paderewski generously played a Chopin ballade in A flat, a beautiful mazourka, and thrice more before he finally refused to play again and sent the people home glowing.

The charge that Paderewski has been "banging" lately would have been easily disposed of last night, for never was there more clean-cut, delicate shading. As a matter of fact, most of the "banging" has been due to the position of hearers in the hall, and not to the pianist's methods at all. He was Paderewski still; there was the spell-weaving, the sentimental holding of the phrase, the mannerism, the hypnotic spell; but never was the player in happier mood. His playing of the ballade was beauty itself; one forgot technique, shading, execution, and fell into the spell of Chopin himself. And the first movement of the concerto—how delicate the touch, how bell-like the notes! There was a feeling of tenseness, to be sure; there was suppression, as though the player would be glad to loose his emotion in a flood of sound though forbidden by the score. And the swing and beat of the final movement, the delicious square-cornered, clean harmony of Beethoven, how Paderewski did give it to us without affectation and without pretentiousness!

The Tschaikowsky work was played with incredible force and color; Dr Muck's reading fairly took one's breath away. The deliciously sweet melody which forms the leading motive in the first movement, the snappy, Slavic march of the third, the storms of the finale, all seemed fresh and new; unheard before, so "vividly" was the symphony played.

As the concerto was finished Dr Muck and Paderewski shook hands warmly, and a huge wreath of laurel, in the shape of a heart, was brought to the platform.

JOURNAL—MONDAY, DECEMBER 30, 1907

PADEREWSKI HERO AT PENSION FUND CONCERT

Great Pianist Gives Gratuitous Recital After Symphony Orchestra Concert—Organ as Solo Instrument at Regular Performance.

The dying year was sent on its way into history by two memorable concerts by the Boston Symphony Orchestra one, the regular or tenth of the season on Saturday night, another the pension fund concert last night. At the first Wallace Goodrich, organist, was soloist; at the second, I. J. Paderewski, pianist, was the attraction.

The pension fund concert was a rare treat from every point of view. Not only was the artist in the best of humor but the orchestra was in record making mood and the combination of the world's greatest pianist and best orchestra produced a result at once satisfactory and inspiring.

The audience last night in Symphony Hall was limited by the walls of the building. Every seat was occupied when Dr. Muck raised his baton and along the aisles on the boundaries patrons stood three deep throughout the evening. The result of the evening is the swelling of the pension fund by exactly $4000.

Pays Own Expenses.

Mr. Paderewski donated his services, paying all of his expenses coming from a middle West tour, the ninety-nine members of the orchestra of course contributing their time and talent and Dr. Muck donating his.

The program was attractive. Tschaikowsky's "Pathetic" symphony and Beethoven's concerto for piano and orchestra in E flat major, "The Emperor." The symphony, as a whole, has been performed more satisfactorily under Mr. Gericke, especially in the first, second and last movements, but never before was the allegro molto vivace, the third, played with such nobleness. Its martial message was given with an artistry that commanded attention and commanded everybody to sit up and notice. It showed the extreme virtuosity of the strings, of the entire band for that matter, and Dr. Muck made the men acknowledge the applause, giving them credit.

Delightfully Informal.

Paderewski was in the best of humor and played the somewhat familiar concerto with the culture of interpretation for which he is justly renowned. He was delightfully informal turning to the audience in the second movement while reciting the theme and bowing graciously to Mr. and Mrs. Timothee Adamowski, who sat near the stage. At the conclusion of the allegro he left the stool and grasped Dr. Muck's hand, shaking it vigorously and bowing to the players. He repeated the act at the conclusion of the concerto. The orchestra remained seated and led the applause, and the artist after a wait returned to the instrument and played Chopin's "Ballade" in A major. Then one of Chopin's mazurkas and the "Etude," op. 25, and finished with the military polonaise in A.

The instrument used did not respond even to his wizard touch with the tone produced at other performances by the master, but any tonal defects were more than covered by the exquisite technique of the performer. Especially noticeable were the shortcoming of the instrument in the forte passages.

ORGAN MUSIC AT REGULAR CONCERT

Novelties and most acceptable novelties at that were offered at the regular concert by the Symphony Orchestra Saturday night. The big organ was the solo instrument of the evening, and used without the orchestra and with it. Bach's toccata in D minor, the Peters' edition, was the first number. Mr. Goodrich demonstrated his superiority in organ playing by his superb pedal technique, although there might be room for doubt of his judgment in registration. The number was a most welcome variation. Handel's concerto in F for strings and two wind orchestras (Kogel's arrangement) was the second number. In this, especially in the third movement, the public had opportunity to observe a reason why the orchestra occupies first place among musical organizations. A passage for oboes, a duet seemingly impossible of performance, was played with an artistry and ease that challenged the world and brought forth such applause that Dr. Muck directed the artists, Mr. Longy and Mr. Lenom to acknowledge the demonstration.

Rheinberger's concerto in F for organ, three horns and strings was the third number, played for the first time at a Symphony concert. Mr. Goodrich was a pupil of the author and gave a scholarly interpretation of the work which, by the way, is most fascinating. Franck's symphonic poem, "The Redemption," played for the first time here, closed a most satisfactory concert.

The eleventh concert will be given Jan. 3, with Madame Teresa Carreno as soloist. The program will include: Bischoff's symphony in E, its first performance; McDowell's concerto for pianoforte No. 2, and Dvorak's overture, "Carneval."

TIMES,

DEC 30 1907

The third concert of the Boston Symphony will begin Tuesday afternoon, January 7.

ADVERTISER, MONDAY MORNING, DECEMBER 30, 1907

MUSICAL MATTERS

TWO SYMPHONY CONCERTS

The first of these was the regular concert of Saturday. Yet it was not quite as "regular" as usual, as the following list may show:—

PROGRAMME.

Bach—Toccata for Organ alone. D minor.
Handel—Concerto in F, for strings and two wind orchestras.
Rheinberger—Concerto in F, for Organ, three horns and strings.
Franck—Symphonic Piece from "The Redemption."

Soloist, Mr. Wallace Goodrich.

It will be seen that this was a concert of peculiar, but very successful combinations. The opening number was not orchestral but an organ solo. Mr. Wallace Goodrich was warmly greeted as he came forward to the Console. He immediately justified this reception by giving a very brilliant interpretation of Bach's great Toccata, which has been heard frequently in its piano transcription, which we think only distorts it. Almost all Bostonians know how effective the organ is in Symphony Hall. The brilliant solo with its fugal culmination was only a foretaste of a still better display of the instrument combined with orchestra. At the close of the Toccata, Mr. Goodrich was much applauded and recalled.

His playing of Bach is modern and attractive. In this he follows the French idea. It may seem strange to state but one can often hear Bach played better in Paris than in Germany, because the French do not treat him in a pedantic manner but employ shading and contrasts as in works of the more modern school, in which they are quite right. The Germans often make Bach pedantic and dry in their performance of his works.

Handel's Concerto was a splendid example of the old form. It had been revised twice, once by Kogel and once by Dr. Muck, both times in a faithful spirit, preserving all the old-fashioned pomp and power of the original.

The horns had some fine work to do in the second movement and they were perfect in performance. In this connection it may be remembered that Handel, more than any other composer, was responsible for the introduction of the horn into the English orchestras. The Briton held the horn to be an out-door affair and criticised Handel roundly for using "such a rough instrument" in orchestral works.

The third movement had that troublesome mark—"A Tempo Ordinario". This is scarcely to be translated as a modern "Moderato"; Dr. Muck took it as an "Allegretto". What a pity it is that Bach and Handel did not avail themselves of the pendulum invention of the Frenchman, Etienne Loulie, and mark their tempi by a string of varying length with a bullet at the end of it, as "Half-notes, 36 inches", "Eighth-notes, 10 inches", etc. It would have saved modern conductors an endless amount of trouble.

But this third movement was remarkable for a most brilliant duet for two oboes, so well-played by Messrs. Longy and Mueller that they were obliged to bow their acknowledgments of the appreciation of the audience over and over again.

The finale again gave the horns good opportunities and again they played excellently. The whole work was successful and the old-fashioned style of it was not its least attractive feature.

Another success followed in this very remarkable concert,—an organ concerto of beautiful construction. Organ concertos are rare matters in modern concerts. Few composers can blend the two elements, organ and orchestra, successfully. Guilmant has done so in works which lean somewhat to the sentimental side, but are very deftly made nevertheless. But this concerto of Rheinberger's was sturdy and manly, piquant and well-contrasted. It had an abundance of melody and of course the old conservative avoided modern ugliness and mystification.

It has become the fashion to think of Rheinberger as a manufacturer of "Kapellmeistermusick," artificial compositions in which skill takes the place of poetic inspiration; but the one little part-song. "The Stars are shining in Heaven," might prove abundantly that there was a romantic spot in the professorial heart.

To us this organ concerto was the gem of the concert. The forces were perfectly blended and there was such ease in the leading of the voices, such charm in the melodies and their development, that each movement became a delight, although the dignity of the Andante and the sprightly figure treatment of the Finale were the best portions of the work. In the Andante the horns again did excellent work. Altogether it was a display night for Organ, Horns and Oboes.

Mr. Goodrich was at his very best in the concerto. His registration, his manual and pedal work, the brilliancy of the cadenza, his absolute surety in ensemble effects, all call for hearty and sincere praise. He was recalled twice at the close of the work. Altogether it was the best organ performance we have yet had in Symphony Hall; may there be many more such in the future.

Cesar Franck had his foot upon his native heath in the treatment of the subject of the Redemption. His contrapuntal skill and his piety here went properly hand in hand with a very different result from that spun out of the same theme by the less sincere and less able Gounod. There was a most ingenious and yet unforced intertwining of figures in this and a lofty climax at the end, when trombones were added with mighty power to the culmination. Yet the work would be more attractive if it were shorter. The infinite learning of the composer leads him into prolixity; he squeezes the contrapuntal lemon to the very last drop, so that part of the piece becomes "musician's music" rather than a message to the entire concert public.

Possibly such a work would gain with the public if they could have the chief figures set forth before their eyes to follow. If the programme-book could add such figures in the case of many works it would be a gain. The Philadelphia Programme book does this a little, the Pittsburg book somewhat more, but the Cincinnati Symphony Programme Book is a model in this respect, giving only the most salient points, such as can readily be retained in mind by every reader, and printing every important figure and theme. The addition of [illegible] themes would not detract in the least degree from the present thoroughly readable character of the Boston Symphony Programme books.

The second of the concerts was given last night in aid of the Pension Fund. The printed list of works was of the shortest.

PROGRAMME.

Tschaikowsky.....Symphonic Pathetique
Beethoven.....Piano Concerto in E flat, No. 5

Soloist, Ignaz Paderewski.

Let no one suppose that this was a brief concert because of the brevity of the above list. In the first place the two works above mentioned are each of them long in themselves. In the next place Mr. Paderewski is generous in giving encores and sometimes gives a "Postscript Concert" which is in itself of considerable length. In this case it was devoted to Chopin's compositions.

As everybody, from Dr. Muck and Paderewski down to the cymbal player, volunteered, the concert is not to be reviewed as the regular ones are. Yet even were this not the case the spirit of animadversion would find not a peg to hang a comment upon. The great "Pathetic Symphony" was read and played in a manner that, as is usual with this work, carried the entire audience with its moods. It is a pity that this composition should be allowed to over-shadow some of the earlier symphonies of Tschaikowsky which are musically as great, but the clearness of the story told, and the peculiar sprightliness of the long 5-4 rhythm, will always cause the public to consider the "Pathetic" as the foremost of modern symphonies. The last two movements of this symphony were superbly played and aroused much enthusiasm.

It was noble of Paderewski to donate his valuable services to the aid of his humbler brother-musicians, in this concert, and undoubtedly the great audience present was due chiefly to the fact that this famous pianist was to be heard in his most fitting frame, with a great orchestra and in a musical masterpiece. He merited the laurel wreath which was presented to him amid enthusiastic applause.

After all one must pay constant tribute to the versatility of this artist. There is no pianist alive, but himself, who can give the utmost romance of Chopin, the greatest fire and brilliancy of Liszt, and yet interpret Beethoven's "Emperor" concerto as was done last night. In this work Paderewski never forgot that it was a symphony with a thread of solo running through it. It was ensemble first and foremost, not personal display. But when the work was successfully finished and the pianist recalled with fervor, he became the soloist once more, and added several numbers to the intense delight of the assembled multitude. So that the symphonic programme concluded with a greatly appreciated piano recital. Louis C. Elson.

TRAVELER, MONDAY, DECEMBER 30, 1907.

THE joint attraction of our Symphony Orchestra and Mr. Paderewski on the occasion of a concert in aid of the pension fund drew an audience to Symphony Hall last evening that literally packed the hall. The concert was really a concert and a piano recital, for while the orchestra played Tschaikowsky's "Pathetic" symphony and Beethoven's "Emperor" concerto, the latter with Mr. Paderewski at the piano, in faultless manner, yet there seemed to be fully as much interest shown in the after piano recital which included no less than a half dozen numbers, and there would have been more had not Mr. Paderewski absolutely refused to keep on indefinitely.

It was an exceptionally enjoyable concert, one and all enjoying the joint appearance of one of the world's greatest pianists with an orchestra equally renowned. Very fittingly was the presentation to the pianist of that immense laurel wreath.

JOURNAL—TUESDAY, DECEMBER 31, 1907.

LONGY CLUB DELIGHTS VERY LARGE AUDIENCE

At the second concert of the eighth season of the Longy Club, which was held at Potter Hall last night, there was an unusually good audience.

The program consisted of three offerings. The first was an involved and extremely modern symphonic poem, "Der Spaziergang," by Gustav Bumcke; the second was the delightfully simple and melodic "Trio des Ismaelites," by Hector Berlioz; the last and most ambitious number on the program was the "Sinfonia da Camera," by E. Wolf-Ferrari. This was in four movements, the allegro, which to an untrained ear seemed rather incoherent; the adagio, which opened with a very delightful melody; the allegretto, a light, quick movement, and the finale, which was more beautifully rendered than the rest, and received with much enthusiasm.

The Longy Club is the wood-wind choir of the Boston Symphony Orchestra. They are: Flutes, Mesrs. D. Marquarre and A. Brooke; oboes, Messrs. G. Longy and C. Lenom; clarinets, Messrs. G. Grisey and P. Mimart; horns, Messrs. F. Hain and H. Lorbeer; bassoons, Messrs. P. Sardony and J. Helleberg; piano, Mr. A. De Voto.

They were assisted by H. Schuecker, harp; K. Keller, bass, and the Theodorowicz Quartet—Mr. Theodorowicz, first violin; A. Ribarsch, second violin; A. Gietzen, viola; J. Keller, 'cello.

BOSTON POST, MONDAY, DECEMBER 30, 1907.

PADEREWSKI AT SYMPHONY HALL

BY OLIN DOWNES

Symphony Hall, yesterday evening, was packed to the limit of its seating and standing capacity on the occasion of the first pension fund concert of the season. Mr. Paderewski, in fulfilment of a promise made here two years ago, had proffered his services. The programme consisted of Tchaikowsky's "Symphony Pathetique," Beethoven's fifth piano concerto ("Emperor"), and Mr. Paderewski, after the concerto, added as encores a Chopin group consisting of the A flat ballade, a Mazurka, the G flat Etude, the Polonaise in A flat, and one of Mendelssohn's "Songs Without Words."

The performances of the evening, both by soloist and orchestra, were of unusual merit; the programme in itself furnished uncomfortably apt commentary upon the discriminative tastes of our carefully nurtured musical public. The endeavor has been, and appropriately so, in the past, to make the programmes of the Pension Fund concerts of a more "popular" description than those of the regular series. It was, therefore, doubtless in response to a demand that Dr. Muck, whose regard for coherency in such matters goes sometimes to extremes, so far acceded to "vox populi" as to include in the same concert, in immediate succession, such entirely incongruous compositions as the Tschaikowsky symphony and the Beethoven concerto. Mr. Paderewski is a law unto himself, and he could not have made a more fitting selection than he did for his concerto; but should Tschaikowsky's superbly eloquent symphony, with its gorgeous woe, open a general and festive occasion, affecting, as it must, the few who are truly sensitive, and for the rest furnishing a comfortable mattress to those who attend, either to stare at a popular idol or with the fixed intention of becoming sentimentally and luxuriously sad?

The "Symphony Pathetique" is a work that can hardly fail in making a strong appeal to a conductor or audience of today. It has received many excellent performances in this city, but never of late years, in our estimation, so remarkable a one as that of yesterday evening. The music never seemed so poignant, and throughout there was not a phrase that failed to speak with soul-searching import. After the third movement, that monstrous, colossal, sublime battle-march, which was given as few orchestras can give it, Dr. Muck had his men rise and acknowledge well-merited applause, and the artists were obliged to do so again at the conclusion of their performance.

Mr. Paderewski was evidently thoroughly in the vein. During the orchestral tuttis his attitude was tense and expectant; one who is pleasingly aware of his eagerness to play. Moreover, what does not always follow with great virtuosi, there was the utmost sympathy between himself and Dr. Muck, whom he watched very closely, with entire self-abnegation and the utmost care for perfection of ensemble.

His interpretations of Beethoven appear in a greater light each time we hear him. In other days he was perhaps over-romantic in his conception of the creations of the master. At present the qualities of the romanticist are by no means absent, as any one present at the performance of one of the sonatas when his first recital this season took place can testify; but they are now united with and balanced by the maturity and reserve strength of absolute mastery. Last night his playing was the essence of breadth and repose. In tonal beauty and variety of color he again asserted his place as one of the two or three greatest pianists of the day.

HERALD—TUESDAY, DECEMBER 31, 1907.

THE LUNGY CLUB'S SECOND CONCERT

New Works by Bumcke and Wolf-Ferrari Given Last Night in Potter Hall.

CHAMBER SYMPHONY OF LATTER SPECIALLY FINE

Mrs. Gerville-Reache Heard at Mrs. McAllister's Fifth Musicale.

BY PHILIP HALE.

The Longy Club, assisted by Messrs. Schuecker, harp; K. Keller, doublebass, and the Theodorowicz quartet (Messrs. Theodorowicz, Ribarsch, Gietzen and J. Keller), gave its second concert of the season last night in Potter Hall. The programme included Gustav Bumcke's symphonic poem, "The Walk," op. 22, for flute, oboe, English horn, two clarinets, horn, two bassoons and harp; the trio for two flutes and harp from Berlioz's "Childhood of Christ," and Wolf-Ferrari's chamber symphony for piano, two violins, viola, 'cello, doublebass, flute, oboe, clarinet, horn and bassoon.

The pieces by Bumcke and Wolf-Ferrari were played here for the first time. Bumcke lives in Berlin. He is interested in wind instruments, which is commendable; he organizes concerts of wind instruments, which is praiseworthy; not content with this, he writes music for these concerts, a questionable procedure. Not long ago a sonata by him for clarinet and piano was published, and some of his countrymen wished that he would be satisfied with admiring wind instruments and organizing concerts of them.

His symphonic poem, "Der Spaziergang," played last night, is in five short movements which are interesting chiefly by reason of combination of timbres. Many of these combinations are ingenious, and some are new and striking. The purely musical contents of the movements do not seem to be of much worth. The melodic thought is for the most part labored and of very short breath. There is little sustained sentiment. The music is constantly broken rhythmically for the sake of effect, and as a result it is scrappy. The composer has a sense of color, and his decoration is now and then beautiful, but even in this he is apparently an experimenter.

Wolf-Ferrari an Improvement.

The Chamber Symphony of Wolf-Ferrari is a work of different character. The composer had much to say that was worth saying, and he said it in his own way. The music is original, it is individual, both in conception and expression. It has warmth and emotion; there is both southern sensuousness and German thoughtfulness. The wind choir, the piano and the strings are all used with a fine sense of relationship and proportion. The rhythmic effects and the color scheme are not things apart, for which the music was deliberately contrived. Each one of the four movements is interesting, but the third, an allegretto, has a special charm.

Mr. Longy directed this little symphony with marked elasticity in the interpretation and with great spirit. The performance of both this work and of Bumcke's symphonic poem was brilliant. The familiar trio of Berlioz, as played by Messrs. D. Maquarre, Brooke and Schuecker, gave much pleasure. An audience of good size applauded heartily.

GLOBE—TUESDAY, DECEMBER 31, 1907

MOST UNUSUAL CONCERT.

Given by the Longy Club of Wood Wind Players, Assisted by Schuecker, Keller and Quartet.

The Longy club of wood wind players, with the assistance of Heinrich Schuecker harpist, Karl Keller bass, and the Theodorowicz quartet, gave last night in Potter hall a most unusual concert of chamber music before an audience which, considering the weather, was astonishingly large.

A program of ultra-modern music was played, and was played with a great deal of spirit. It was by no means music which would appeal to the ordinary concert audience, for it began with Gustav Bumcke's strange symphonic poem, "Der Spaziergang," for flute, oboe, english horn, two clarinets, horn, two bassoons and a harp. The work is in five movements, descriptive or suggested by a morning saunter, dreams in the woods, evening out of doors, and so forth. It is full of most cunning, though apparently idle phrasing—a thing altogether of color and sensation, in some of its movements nearly formless. The dream movement carries steadily through, for instance, a dull booming note, persisting, never ceasing, forcing itself against the gray veil of embroidery flung hither and thither over it. A little intermezzo consists almost entirely of a tiny joke that the oboe flings to the clumsy bassoon, while the other voices chuckle at the hobbling, throaty imitation. The final movement is like a soft wind dying in sleep across half-seen landscapes, full of vague shapes against the sky. Perhaps one sees the picture better after reading the title of the movement, for a good imagination might make almost anything out of the piece.

In strong contrast to the other two works of the evening was the beautiful, melodious and simple trio from "The Childhood of Christ," the "trio of the Ismaelites" by Hector Berlioz, scored for two flutes and a harp. It is too little played, and would bear hearing much more often.

The third number was E. Wolf-Ferrari's chamber symphony, written for piano, two violins, viola, cello, bass, flute, oboe, clarinet, horn and bassoon. This has much more melody than the Bumcke poem, though it makes often hard following. It is in four movements, and without program names. The chiefest characteristic is the angry, incoherent, broken phrasing, often repeated from voice to voice, like a "tu quoque" retort. A perverse and off-key thread rasped under beautiful melody, and in the tutti passages the instruments seemed screaming and chattering like an angry crowd. Yet there were haunting bits of discoursing melody, glimpsing through for a moment, only to bury themselves again in discord. Each movement had its characteristic, and doubtless, each has its impression to convey, its emotion to raise. Yet to most of the people in Potter hall last night the work was probably incomprehensible. It is altogether probable that it needs a second and a third hearing for appreciation of its beauty.

An interested listener was Mrs John L. Gardner, and here and there through the hall were a number of other prominent people.

DEC 9 [illegible]

Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra, to be given in the Lyric on Wednesday evening, January 8, will present Madame Teresa Carreno as soloist. She will play MacDowell's concerto in D minor. The symphony will be Brahm's melodious second in D major. The other number on the program will be Chabrier's Rhapsody Espana.

Symphony Hall: Mr. Paderewski

an impressive performance. The ... of pianists in the emperor of pianoforte concertos, was the impression left by Mr. Paderewski's playing at the Pension Fund concert last night. He dominated the orchestra; again, he merged his instrument into its mass to emerge triumphantly after the flutes and the 'cellos had sung their themes. The Beethoven E-flat concerto, a symphony with a solo instrument, covers a range from heroics to lyrics. Its royalty is the magnificent unconcern of the composer in brushing aside all tinsel ornaments and letting it stand forth in its bold, stark outline; and the royalty of its performance last night was of the same spirit.

Restrained to the opening cadenza (furnished as an innovation in his time, by the composer for the express purpose of keeping it in restraint), lyric in the long passages where we look to hear the instrument sound wiry, thunderous in his climaxes, the pianist, as one Olympian understanding another. As far as possible where such a display of artistry and feeling was involved, the performance was almost impersonal in its merging of the player with the thing played. It was altogether the E-flat concerto receiving a full enunciation and little, if any, of the soloist exploiting his powers.

Following the orchestral concert on the printed program came the informal pianoforte recital, which, by appearances, the pianist gracefully consented to carry off at a sitting. The first of the five encore numbers, the Chopin Ballade in A-flat, was a piece of creative imagination taking the Chopin music for a text. To be sure, it had all of the composer in it, but it had considerably more. The same was true of the waltz, the familiar octave étude (which suffered metamorphosis into something rich and strange) and the A-flat polonaise which brought this part of the programme to a climax.

The concert opened with the ever-popular and ever-appealing "Symphony Pathetique" of Tschaikovski, which never fails to throw the web of its Slavic discontent over the more placid Anglo-Saxon, rousing him to wonder whether, after all, things are for the best. At all events, he has to acknowledge that its tempests, its defiance, and its protests are superpersonal.

Once more last night the playing of Mr. Paderewski raised the question of an artist dissatisfied with his medium, whose mastery of it only serves to remind him of its limitations. Is dissatisfaction, the sense of limitation, the price that must be paid for complete mastery of an art? To be worthy of the thing desired, we must be able to despise it, are the words of the sage. And what is the case with the pianist?

The Symphony Concert

Mr. Goodrich is too well known in Boston for his manifest abilities as an organizer, as a conductor of orchestras, as the sustainer of so significant an institution as the Choral Art Society, as well as a solid and able teacher to need any characterization of his services to music in Boston and elsewhere. It is doubtful whether in his versatile activity many in the public at large are fully acquainted with his conspicuous skill as a concert organist of serious ideals. Furthermore, those who know his work as organist and choirmaster at Trinity Church have limited opportunity to know the scope and variety of his attainments as an organist in concert pieces. Few also know of the warm and unqualified praise which Charles Marie Widor, himself among the foremost organists of the world and sparing in his commendation, bestowed upon his brilliant pupil. The appearance of Mr. Goodrich, therefore, as soloist at these concerts is in the nature of a welcome treat. The toccata and fugue by Bach, which began the programme, is well known to the frequenters of piano recitals, for it is a favorite opening number in a transcription by Tausig. While one must admire the extreme skill with which its effects are transferred in dazzling brilliance to the specialized technique of the piano, one must at the same time deplore the manifest injury to specific organ effects. It was doubly welcome, therefore, to hear it in its original version. Mr. Goodrich played this classic with dignity, restrained and yet adequate registration, a majestic and implacable rhythm that was a rare pleasure to hear. The superb outlines and the firm architectural structure stood out in clear relief, and the brilliant cadenzas assumed a legitimate and fitting climax which is not always felt in the ingenious transcription by Tausig.

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NEWS
BALTIMORE, MD

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Newspaper Cutting Bureau in the World
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Symphony Hall: Mr. Paderewski

An authoritative performance, the emperor of pianists in the emperor of pianoforte concertos, was the impression left by Mr. Paderewski's playing at the Pension Fund concert last night. He dominated the orchestra; again, he merged his instrument into its mass to emerge triumphantly after the flutes and the 'cellos had sung their themes. The Beethoven E-flat concerto, a symphony with a solo instrument, covers a range from heroics to lyrics. Its royalty is the magnificent unconcern of the composer in brushing aside all tinsel ornaments and letting it stand forth in its bold, stark outline; and the royalty of its performance last night was of the same spirit.

Restrained to the opening cadenza (furnished as an innovation in his time, by the composer for the express purpose of keeping it in restraint), lyric in the long passages where we look to hear the instrument sound wiry, thunderous in his climaxes, the pianist, as one Olympian understanding another. As far as possible where such a display of artistry and feeling was involved, the performance was almost impersonal in its merging of the player with the thing played. It was altogether the E-flat concerto receiving a full enunciation and little, if any, of the soloist exploiting his powers.

Following the orchestral concert on the printed program came the informal pianoforte recital, which, by appearances, the pianist gracefully consented to carry off at a sitting. The first of the five encore numbers, the Chopin Ballade in A-flat, was a piece of creative imagination taking the Chopin music for a text. To be sure, it had all of the composer in it, but it had considerably more. The same was true of the waltz, the familiar octave étude (which suffered metamorphosis into something rich and strange) and the A-flat polonaise which brought this part of the programme to a climax.

The concert opened with the ever-popular and ever-appealing "Symphony Pathetique" of Tschaikovski, which never fails to throw the web of its Slavic discontent over the more placid Anglo-Saxon, rousing him to wonder whether, after all, things are for the best. At all events, he has to acknowledge that its tempests, its defiance, and its protests are superpersonal.

Once more last night the playing of Mr. Paderewski raised the question of an artist dissatisfied with his medium, whose mastery of it only serves to remind him of its limitations. Is dissatisfaction, the sense of limitation, the price that must be paid for complete mastery of an art? To be worthy of the thing desired, we must be able to despise it, are the words of the sage. And what is the case with the pianist?

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In considering any combination of orchestra and organ, one is always tempted to recall Berlioz's memorable and witty comparison that the relation between the two is that of emperor and pope, each supreme in his field but bound to clash sooner or later. Berlioz, of course, refers to the complete orchestra, and modern composers recognizing the justice of his criticism have limited the orchestra in such a way that it may offer the minimum of antagonizing sonority. Accordingly Rheinberger has wisely scored his accompaniment for strings and three horns. The organ assumes the burden of replacing the customary wind instruments, while the horns for the most part sustain and enrich the sonority of the strings. The time was when Rheinberger was thought to be the coming composer, destined to neutralize the baneful and growing influence of Wagner. His orchestral pieces were given a place upon our programmes, his pianoforte concerto was played by zealous enthusiasts, his chamber music works were eagerly produced as novelties of interest. Little by little his compositions have disappeared from the sheer pressure of more important works. It seems as if his works for organ contain the best of his individuality, the most significant portions of his message. This concerto in F major is contrived with uncommon skill as regards relation between orchestra and organ. One almost forgets Berlioz's aphorism in the rich contrast of sonorities that never seem to jar, the opposition of organ and orchestra is always grateful, frequently ingenious and full of harmonious and often brilliant effect. As regards the composition itself the first movement contains the most abstract beauty in its [illegible] and [illegible]

times grave [illegible] mood. In the slow movement the inspiration seems to flag somewhat, although the opening is full of thoughtful poetry and the coda is distinct in its charm. If on a single hearing the finale seems to approach triviality, an unfitting end for a work of such definite elevation of sentiment, it is brilliant and effective in its workmanship, and the thematic treatment is full of resource. Mr. Goodrich played the concerto with reverent interpretation of the composer's intentions, he built up his climaxes with skilful command of registration; the cadenza lent an appropriate atmosphere of imposing brilliancy befitting a solo instrument. As in the toccata his command of rhythm, his willingness to let the organ speak for itself without attempting a velocity foreign to the nature of the instrument, his delicate intermixture of sonorities with the orchestra, all justify unquestionably the reputation which he has steadily earned as organist. Moreover the choice of this concerto serves to recall to notice a concerto that is a notable addition to a literature that is all too scanty, as well as to convince students and audience alike of the claims which Rheinberger may still have upon the future. It only remains to add that Mr. Goodrich was cordially and appreciatively recalled by an enthusiastic audience.

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[98]

DECEMBER [illegible] 1907

THE LONGY CLUB CONCERT.

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N. Y. EVG SUN
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"So you see we have loaned our orchestra to New York," says one of its active agents, "on a very fair percentage of the gross."

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Mr. Philip Hale, the learned annotator of the Boston Symphony programme book, confesses that he has been able to discover comparatively little about Bischoff. He is a young man, a member of the advanced Munich school, a follower more or less of Richard Strauss, and a particularly active participant in the movement of which Strauss is at the head. This particular symphony had its first performance at the Ton Künstler Versammlung in Essen in the spring of 1900, and it has been played quite generally through Germany since that time, but owing to the enormous technical difficulties of the work, it is not likely to become very popular, because it lies within the reach of so very few orchestras. Even with the Boston Symphony it was necessary to have a half dozen extra rehearsals of the different choirs before the work was read in its entirety the first time. It is said to be a most interesting examp e of what the younger and more strenuous Germans are doing in the cause of the "music of the future."

JOURNAL—THURSDAY, JANUARY 2, 1908.

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Carl Meisel Was Original Member of Boston Symphony Orchestra.

Boston, Dec. 27.—Carl Meisel, a master of the violin, widely known as a soloist and teacher in many parts of the country, and one of the original members of the Boston Symphony Orchestra, died at his home here yesterday of heart failure, aged 80 years.

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Boston Symphony Orchestra

The soloist at the second Boston Symphony concert will be the concert-master of the Orchestra, Mr. Wendling. Mr. Wendling is one of the most interesting of the new members. He is the concert-master of the Court Theatre and Court Orchestra of Stuttgart, the capital of the kingdom of Wurtemberg, and is in Boston for this season on leave of absence, taking the place of Professor Willy Hess, who is spending the year abroad. Mr. Wendling is the fifth to have held the position of concert-master with the Boston Symphony. The first was Bernhard Listemann, the second was Franz Kneisel, the third was Fernandez Arbos, and the fourth was Hess. Mr. Wendling is an unusually young man to hold such a place, as he is only 32 years old, but he has held similar positions for the past eight years. He was born in Strassburg and went through the conservatory there. Then he went to Berlin and spent three years and a half with Joachim. A year was given to teaching in his old conservatory, when he was called to Mehlingen, to be concert-master of this celebrated orchestra under Fritz Steinbach. He held that place for four years, and then he went to Stuttgart where he has been for the past four years. In the spring of 1903 he was called to London by Hans Richter of the German performances at Covent Garden, and he held this post for three successive seasons. In the summer of the same year Dr. Muck took him to Bayreuth to be concert-master of the Wagner festival performances, and he has held that position at all succeeding festivals. It was Dr. Muck who called him to Boston for this season, and his success, both as a concert-master and as a soloist has been most gratifying to him and to the friends of the orchestra. He will play a rarely heard concerto by Mozart, the fifth in A major.

The other works on the program will be Humperdinck's overture "Heirath Wider Willen;" Tschaikowsky's "Pathetic" symphony. The overture belongs to Humperdinck's last opera, although it was in a sense an afterthought, and was written some time after the opera was produced, which occurred in Germany about 18 months ago. It shows all the skill and melodic charms that characterizes Humperdinck's famous little opera Haensel and Gretel.

Tschaikowsky's "Pathetic" symphony has been probably the most discussed symphonic work of our times. Although the biography of the Russian composer written by his brother Modeste, has destroyed the favorite legend that grew up about the symphony, that in it Tschaikowsky consciously prefigured his approaching death, the symphony itself with its marvelous expression of grief and despair will always lend color to such a theory. Although Tschaikowsky had every expectation of living for years when he wrote it, the fact still remains that the most gifted man of his time died suddenly of cholera a short time after his first performance, and that had he wished to give musical voice to his approaching end,

LILLIE PERRY,
With "The Cherry Blossoms" Company at the Imperial Next Week.

he could not have done it more eloquently than he has in this symphony. One of the great musical moments in last year's season in Boston was Dr. Muck's tremendously highly wrought and tense reading of this symphony, and Providence may deem itself fortunate in having an opportunity to hear it.

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ss PROVIDENCE, R. I.
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GOODSON RECITAL.

Katherine Goodson, the English pianist, who on the occasion of her American debut last January with the Boston Symphony Orchestra, at Boston, made such an extraordinary impression upon musicians, public and critics, is now touring the United States and will appear in Providence at the Churchill House on Angell street on Jan. 17, under the direction of George W. Macmillan.

Miss Goodson studied for four years with the great Leschetizky, is of Englis[h] birth in her own land, and somewhat [...]

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The other works on the program will be Humperdinck's overture "Heirath Wider Willen;" Tschaikowsky's "Pathetic" symphony. The overture belongs to Humperdinck's last opera, although it was in a sense an afterthought, and was written some time after the opera was produced, which occurred in Germany about 18 months ago. It shows all the skill and melodic charms that characterizes Humperdinck's famous little opera Haensel and Gretel.

Tschaikowsky's "Pathetic" symphony has been probably the most discussed symphonic work of our times. Although the biography of the Russian composer written by his brother Modeste, has destroyed the favorite legend that grew up about the symphony, that in it Tschaikowsky consciously prefigured his approaching death, the symphony itself with its marvelous expression of grief and despair will always lend color to such a theory. Although Tschaikowsky had every expectation of living for years when he wrote it, the fact still remains that the most gifted man of his time died suddenly of cholera a short time after his first performance, and that had he wished to give musical voice to his approaching end,

LILLIE PERRY,
With "The Cherry Blossoms" Company at the Imperial Next Week.

he could not have done it more eloquently than he has in this symphony. One of the great musical moments in last year's season in Boston was Dr. Muck's tremendously highly wrought and tense reading of this symphony, and Providence may deem itself fortunate in having an opportunity to hear it.

Newspaper Cutting Bureau in the World

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GOODSON RECITAL

Katherine Goodson, the English pianist, who on the occasion of her American debut last January with the Boston Symphony Orchestra, at Boston, made such an extraordinary impression upon musicians, public and critics, is now touring the United States and will appear in Providence at the Churchill House on Angell street on Jan. 17, under the direction of George W. MacMillan.

Miss Goodson, studied for four years with the great Leschetizky, is of high repute in her own land, and somewhat widely known in various countries of Europe. Her appearance in this city is awaited with

LUCY ALLEN, WHO SINGS WITH SOUSA A JOLLY JACK TAR OFF THE STAGE

Is an Enthusiastic Yachtswoman—Has Ordered a Cruiser That Is Speedy.

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MISS LUCY ALLEN, the Boston soprano, who will sing in two concerts with Sousa's Band at Symphony Hall on Wednesday, is a very enthusiastic yachtswoman and as thoroughly understands nautical terms and laws as many a hardened sea-going navigator. During frequent periods of her six years' course of study in foreign cities this clever Bostonian made numerous cruises in European waters in company with a party of friends.

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DEC 29 1907

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NEW YORK HERALD
(See other side.)
Address
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Standard Union,
SUN
BALTIMORE, MD
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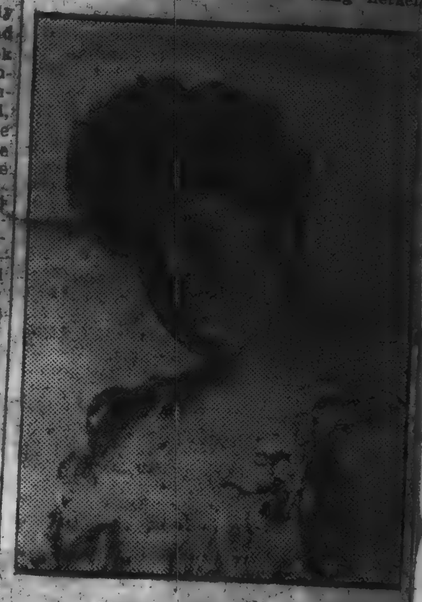

MISS JANE NORIA

into American favor. Her first professional engagement was made when she was 8 years old. At 15 she made her debut as the prima donna in "The Mikado" in Oakland, Cal. It was at the advice of Mr. Russell, then in London, that she determined to prepare herself for the grand opera stage. Her debut in grand opera was made several months later in Queen's Hall, London. Then she went to Italy for a further study of the Romance languages, and four months later appeared in Rome in "The Daughter of the Regiment" in the old Bellini Theatre, the same theatre at which Enrico Caruso made his debut, and where Constantino first appeared.

To Present The "Gypsy Baron."

An interesting Baltimore musical event of the coming week will be the performance of Johann Strauss' beautiful little operetta, "The Gypsy Baron," at the Lyric, Friday evening by the members of the German Opera Company, of Philadelphia. Arrangements for the performance, which will be the first of a series to be given here during the winter, have been practically completed. The coming of the German company has met with the hearty indorsement of local Germans, several of the larger German societies having passed resolutions to that effect. There is, therefore, practically every assurance that the initial performance will prove a decided success.

The visiting artists will bring with them their own orchestra, composed of 50 pieces, and the performance will be given under the direction of Herr August Rodemann, a musical conductor of note both in this country and in Germany. Fraulein Emilie Schoenfeld will appear in the prima donna role as Saffi, while the leading male part will be sung by Herr Paul Neiva, as Sandor Barnskay, the Gypsy Baron. Others in the cast will be Fraulein Johanna Wagner, as Czipra; Fraulein Paula Blenna, as Arsena, and Herman Gerold, as Zsupan. The same company will give Von Suppe's "Boccaccio" at the Lyric on the evening of January 13.

FLORENCIO CONSTANTINO
Tenor.

The third concert of the Boston Symphony Orchestra will be given at the Lyric on Wednesday evening, January 8, when Mme. Teresa Carreno, pianist, will appear as soloist. She will play MacDowell's concerto in D minor. The symphony will be Brahm's melodious second in D major. The other number on the program will be Chabrier's "Rhapsody [illegible]"

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NEW YORK HERALD

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MISS JANE NORIA

into American favor. Her first professional engagement was made when she was 8 years old. At 15 she made her debut as the prima donna in "The Mikado" in Oakland, Cal. It was at the advice of Mr. Russell, then in London, that she determined to prepare herself for the grand opera stage. Her debut in grand opera was made several months later in Queen's Hall, London, when she went to Italy for a further study of the Romance languages, and four months later appeared in Rome in "The Daughter of the Regiment" in the old Bellini Theatre, the same theatre at which Enrico Caruso made his debut, and where Constantino first appeared.

To Present The "Gypsy Baron."

An interesting Baltimore musical event of the coming week will be the performance of Johann Strauss' beautiful little operetta, "The Gypsy Baron," at the Lyric Friday evening by the members of the German Opera Company, of Philadelphia. Arrangements for the performance, which will be the first of a series to be given here during the winter, have been practically completed. The coming of the German company has met with the hearty indorsement of local Germans, several of the larger German societies having passed resolutions to that effect. There is, therefore, practically every assurance that the initial performance will prove a decided success.

The visiting artists will bring with them their own orchestra, composed of 50 pieces, and the performance will be given under the direction of Herr August Rodemann, a musical conductor of note both in this country and in Germany. Fraulein Emilie Schoenfeld will appear in the prima donna role as Saffi, while the leading male part will be sung by Herr Paul Nelva, as Sandor Barnskay, the Gypsy Baron. Others in the cast will be Fraulein Johanna Wagner, as Czipra; Fraulein Paula Blenna, as Arsena, and Herman Gerold, as Zsupan. The same company will give Von Suppe's "Boccaccio" at the Lyric on the evening of January 13.

FLORENCIO CONSTANTINO
Tenor.

The third concert of the Boston Symphony Orchestra will be given at the Lyric on Wednesday evening, January 8, when Mme. Teresa Carreno, pianist, will appear as soloist. She will play MacDowell's concerto in D minor. The symphony will be Brahm's melodious second in D major. The other number on the program will be Chabrier's "Rhapsody Espana."

HARPERS WEEKLY
NEW YORK CITY
JAN 4- 1908

Music and the Opera

IN VARIOUS KEYS

By LAWRENCE GILMAN

MR. WALTER DAMROSCH, in his interesting lecture-recital the other day on Debussy's "Pelléas et Mélisande," observed—I repeat the substance of his thought—that Germany, so far as its creative musical art is concerned, has given us nothing fundamentally new since Wagner. Richard Strauss, he felt, had patterned after Liszt in his symphonic poems and after Wagner in his lyric dramas. It is to the revolutionary and wholly novel music of such Frenchmen as Debussy and d'Indy, and such kindred temperaments as Loeffler, that we must look for authentically new developments, for a quality of music genuinely self-sprung. Without committing one's self at the moment upon so delicate and perilous a question, it may nevertheless be said that Mr. Damrosch's dictum occurs to the mind in rather a beguiling way when one reflects upon so highly typical a product of contemporary Teutonic music as the symphonic poem by Ernst Boehe which the Boston Symphony Orchestra played upon its second New York visit the other day, at Carnegie Hall. Boehe calls his work simply "Taormina: Tone-poem for grand orchestra." There is no other superscription, no motto, programme, or other guide to the composer's intentions. There is on the score a picture of Taormina, the historic Sicilian town on the eastern shore of the island, on the Ionian Sea. Yet it has been truly said that, so far as any suggestion of local characteristics is concerned, the tone-poem "might as well have been called Dortmund or Schenectady." As a piece of tonal delineation, therefore, it is not effective; it remains to be considered as sheer music.

Boehe—who is one of the very young Germans (he was born at Munich in 1880)—wrote "Taormina" in his twenty-fifth year, and there is no question at all that he accomplished in so doing a rather extraordinary feat. It is a large score, and an elaborate one, and it is sumptuously orchestrated—that, indeed, is its chief virtue. But it is notorious that, in our day, a mastery of scoring is not only expected, but is praised a little too complacently by contemporary observers. Mr. Boehe exhibits an indisputable command of the art, and he deserves emphatic praise for it; but aside from this, it is difficult to understand how "Taormina" can have commended itself to Dr. Muck. One grows weary of finding the same delinquencies in an immense proportion of the creative music of our day—the inescapable faults of emptiness, of poverty of idea, allied with the extreme of elaboration in the manner of presentation. Mr. Boehe is a striking exemplar of these characteristics. He is most deliberate and determined in address—you would think that the message about to be delivered was of the utmost consequence, the deepest moment; the pose and the manner of the utterer of great things are admirably simulated. Yet how futile and dull, how pathetically meagre, is the actual deliverance! How often must we remind ourselves that it is as impossible to achieve salient or distinguished or noble music without salient, distinguished, and noble ideas as it is to create fire without flame? How often is it to be said that no genius for construction, no deftness or mastery of form, no diligence in contrivance, no subtlety of craft, can possibly avail when the inner flame is absent? Surely a trite and, it would seem, a superfluous thing to insist upon; yet how deeply and commonly is it realized: how often are we made aware that the end has even been perceived? How often is contemporary music that is known and honored, for that matter,—praised or misliked in accordance with this requirement? Concerning our particular text, Mr. Boehe's tone-poem, it is necessary to express one's conviction of its superfluousness. Of ideas—and by ideas one means pregnant melodic, harmonic, or rhythmic conceptions—it is as devoid as it is rich and gleaming in outer investiture. But let this not be understood to imply the smallest disapproval of the performance of such music by Dr. Muck and the brilliant *virtuosi* from Boston. How should we be sure that "Taormina" is somewhat less than a masterpiece if we had not had the opportunity of hearing it? Better the disclosure of a hundred banalities than the ignoring, through lack of adventurous liberality, of even a minor masterpiece.

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From LIFE New York
Address N. Y.
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The concert master will play Mozart's concerto for violin in A major. The orchestral numbers will be Handel's concerto for two wind choirs and string orchestra, in which there are nine movements. Dr. Muck, however, will only play five at this concert. The symphony will also be a novelty by Herman Goetz. Mme. Carreno will be the soloist at the Brooklyn concert, which occurs Friday evening at the Baptist temple.

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Daily Times,
Brooklyn, N. Y.
JAN - 4 1908

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MME. CARRENO.

Soloist For Concert of Boston Symphony Orchestra.

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Newspaper Cutting Bureau in the World
From JOURNAL
Address PROVIDENCE, R. I.
Date JAN 1 - 1908

SYMPHONY CONCERT.

New Concertmaster of Boston Orchestra Appears as Soloist in This City.

The Boston Symphony Orchestra gave its second concert of the season last night in Infantry Hall. There was a good attendance and an interesting programme, and a special interest attached to the concert in the appearance, as soloist of Mr. Carl Wendling, who has come from Stuttgart to act as concertmaster of the orchestra during the year's leave of absence given to Prof. Willy Hess. There was considerable disappointment over the substitution of a Brahms symphony for the "Pathetic" symphony of Tschaikowsky, which was announced originally. The feeling was not very poignant, however, for the Brahms work held the interest of the audience well. Moreover, a promise of the "Pathetic" for the next concert accompanied the announcement of the change on a slip inserted in the programme book. The order of the programme was as follows:

Overture to the opera, "The Forced Marriage" ..... Humperdinck
Concerto for violin in A major, No. 5....Mozart
1. Allegro aperto.
2. Adagio.
3. Tempo di menuetto.
Symphony No. 2, in D major, op. 73....Brahms
1. Allegro non troppo.
2. Adagio non troppo.
3. Adagietto grazioso, quasi andantino.
4. Allegro con spirito.

The overture to Humperdinck's comic opera, "Die Hierat wider Willen," a work based on a comedy by Alexandre Dumas and which had its first presentation less than two years ago in Berlin, was a novelty here. The thematic material for the overture is taken largely from the opera itself, a custom generally followed nowadays. The overture was a bit disappointing. It seemed to lack in considerable measure the brightness, spontaneity and melodic charm of the author's well-known "Hansel and Gretel." Still, it was not without the charm of orchestral color nor the evidence of skilful workmanship. The hearty round of applause which followed, however, was plainly due to the finale, which works up to a brilliant and exciting close.

The second symphony of Brahms presents four well-balanced and thoroughly worked-out movements, and while none is really of absorbing interest it is a strong and symmetrical composition. The themes are well chosen and melodious, their handling less intricate and involved than is sometimes the case with Brahms, nor does he often indulge in the rhythmical involutions that render so much of his music unintelligible to the average hearer. Dr. Muck's reading was careful and sympathetic, and the orchestra played it with fine energy and discrimination.

Mr. Wendling's choice of a solo number was quite out of the ordinary course. It is seldom enough that one hears nowadays one of the half-dozen concertos which Mozart wrote for the violin. The reason is not far to seek. There is nothing sensational here, no opportunity for making the bourgeois sit up by display of dazzling technical feats. Nevertheless, this music requires a musician to play it. It calls for delicacy rather than power, for both agility and the clearest legato, and, above all, for tonal and rhythmical perfection. All these qualities Mr. Wendling seems to possess abundantly. His playing was musicianly in the best sense, and the hearty recalls he received were fairly earned.

Only one concert of the symphony series for the present season remains to be given. This will take place on Wednesday evening, Feb. 12.

Among those present were: Mrs. William Binney, Mr. Edward F. Child, Mr. and Mrs. Harry Parsons Cross, Mrs. George H. Corliss, Miss Corliss, Mr. Howard Hoppin, Miss Louise C. Hoppin, Mrs. Theodore P. Bogert, Miss Emma A. Taft, Mrs. Thomas Burrage, Miss Anna J. Dyer, Miss Laura G. Noyes, Mrs. Jeffrey Hazard, Miss Harriet Hazard, Mr. Theodore F. Green, Miss Eleanor Green, Mr. William O. Fuller, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Herbert E. Manie, Mrs. Henry T. Brown, Mr. and Mrs. Louis L. Angell, Miss Edith Angell, Master Louis Angell, Mr. and Mrs. Seeber Edwards, Mr. and Mrs. Horatio A. Hunt, Miss Mary T. Peck, Miss Mary Talbot, Miss Harriet Talbot, Miss Harriet Johnson, Miss Mary A. Brownell, Mrs. I. Gifford Ladd, Dr. Ellen A. Stone, Mr. and Mrs. H. Martin Brown, Miss Marion Brown, Col. Harvey A. Baker, Mrs. Edgar B. Smith, Mr. and Mrs. Louis E. Robinson, Miss Loraine P. Bucklin, Mrs. Alexander M. Atherton, Miss Baker, Prof. and Mrs. Courtney Langdon, Mr. George A. Freeman, Dr. W. Louis Chapman, Mrs. Edwin Barrows, Miss Mary Barrows, Mr. John Sargent, Mr. William B. Weeden, Mrs. William Wager Weeden, Mrs. Ralph C. Watrous, Miss Charlotte R. Vose, Miss Elizabeth E. Vose, Mr. and Mrs. Almon K. Goodwin, Miss Margaret K. Goodwin, Miss Martha Potter, Mr. and Mrs. S. I. Tonjoroff, Mr. William P. Goodwin, Miss Goodwin, Mrs. George H. Fowler, Mrs. Edward L. Johnson, Miss Loraine Johnson, Mrs. Albert L. Calder, Mr. and Mrs. William T. Crandell, Mrs. Augustus R. Peirce, Mr. Zephaniah Brown, Miss Brown, Mrs. Samuel S. Durfee, Miss Mary F. Patterson, Miss Perkins, Miss Harriet C. Richards, Miss Isabel H. Pegram, Miss Edith Nichols, the Misses Vaughn, Mrs. William von Gottschalk, Mr. Alfred L. Lustig, Miss Ida Sawin, Mr. and Mrs. William E. Foster, Miss Lucile Jacobs, Mr. John T. Cranshaw, Mr. Harold B. Cranshaw, Miss Harriot E. Barrows, Mr. Robert L. Walker, Mrs. Walter S. Ballou, Miss M. Helen Potter, Mr. and Mrs. James O. Yatman, Mrs. Jane B. Jones, Mr. Walter J. Towne, Mrs. Lowell Emerson, Mrs. James A. Nealey, Miss Helen Emerson, Dr. P. Williams, Mr. and Mrs. Albert M. Steinert, Miss Alzada J. Sprague, Mrs. Steere, Miss Rebecca Steere, Mrs. Ward Beecher Chace, Mr. and Mrs. Charles Sisson, Miss Evelyn Staples, Mr. and Mrs. Bertram S. Blaisdell, Mrs. Charles A. Russell, Miss Charlotte Russell, Miss Annie Cooke Cushing, Miss Mary Carpenter, Mr. and Mrs. Clifford G. King, Mrs. Mercer, Mr. Henry Prew, Mrs. Philip L. Perkins, Mr. David P. Moulton, Miss Mabel Moulton, Mr. and Mrs. Fred S. Walcott, Mrs. Walter H. Durfee, Mr. Edward H. Mason, the Misses Mason, Mrs. George C. Arnold and Mr. Louis T. Capron.

Newspaper Cutting Bureau in the World
Date JAN 4 1908

Music and the Opera

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PROVIDENCE, R.I.
TRIBUNE
JAN 1 - 1908

BOSTON SYMPHONY CONCERT

REPRESENTATIVE AUDIENCE AT INFANTRY HALL.

Programme of Second Concert of Series of Three, Though Short, Was Most Satisfactory and Exceedingly Well Rendered.

Work of Carl Wendling.

A representative audience of Providence music lovers comfortably filled Infantry Hall last evening for the second of the three Boston Symphony Orchestra concert sarranged for presentation in Providence. Barring the substitution of Brahm's Symphony, No. 2, in D-major, Op. 73, in place of Tschaikowsky's Symphony No. 6, "Pathetic," in B-minor, Op. 74, the latter being now scheduled for presentation at the final concert, Feb. 12, the programme, if short, at least proved most satisfavtory and was exceedingly well rendered. It was as follows:

Overture to the Opera, "The Forced Marriage" (first time in Providence), Humperdinck; Concerto for Violin in A-major, No. 5 (K. 219), 1, Allegro aperto; 2, adagio; 3, tempo di menuetto, Mozart; Symphony No. 2, in D-major, Op. 73, 1, allegro non troppo; 2, adagio non troppo; 3, adagietto grazioso, quasi andantimo; 8, allegro con spirito, Brahms.

In a city where the Boston Symphony Orchestra gives but three concerts a season it might be well to leave out such works as Humperdinck's overture. The composer has but little to say and as it is a legitimate overture and made up from motives of the main work it can give but little pleasure, especially as it does not rise above the niveau of what Wagner so well termed "Kapellmeistermusik."

Humperdinck wrote the overture to "The Forced Marriage," a comic opera based on a play by Alexandre Dumas, "Les Demoiselles de Saint Cyr," and it was first played at Munich in May, 1906. The story is a simple one, the thematic material being taken from the opera itself and having little that is of musical importance. It is a careful and deliberate piece of composition, with hints at times in the main body of romantic pages, but after all is not at all exceptional among other works of the composer.

VIOLIN SOLOIST.

The violin soloist of the evening was Carl Wendling, the new concert master of the orchestra. He is in command of a clear and sure technique and a beautiful tone, both of which were used to bring out the charm of Mozart's concerto to the fullest extent. It would be interesting to hear Mr. Wendling in a composition of more pretentious character and larger scope.

No doubt Tschaikowski's "Pathetic" symphony would have been welcomed by many people and it is hard to find a reason for so late, and at the same time so radical, a change in a programme. Especially is this to be deplored as many people had looked forward to hearing the Russian's symphony, which is much nearer to the heart of the majority of concertgoers than the Brahms composition, to whom in some cases this pleasure may be denied through inability to attend the final concert on Feb. 12.

Of all theBrahms symphonies the second is, perhaps, the most pleasant one to listen to, for we miss here the mystic Brahms who occasionally wraps himself up in a veil of syncopated rhythm which often makes his larger works of but little pleasure to the untrained part of the audience. Again, Brahms shows in this symphony the ability to develop a splendid movement out of very scanty material through his ingenuity and theoretical skill; the motif of the first part of the symphony is a striking example of his art. In spite of his often rough outside, so well portrayed in his works, he was yet a man of deep poetic sentiment, and the slow movement of this symphony, as well as of others, gives ample proof of it.

It might be well if the management would see to it that the few concerts we have here are made as interesting as possible, and it would do no harm if there was a little more generosity displayed in the programme. An overture, a concerto and a symphony make a splendid conservative menu for one who dines that way every week, but with an almost starved guest an extra dish would really not bring on indigestion.

Daily Eagle,
Brooklyn, N. Y.
JAN - 4 1908

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NEW YORK EV'G POST
JAN - 4 1908

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N. Y. TRIBUNE
From
Address
Date JAN 5 1908

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This symphony had its first performance at the Tonkünstler Versammlung in Essen in the spring of 1906, and it has been played quite generally through Germany since that time, but owing to the enormous technical difficulties of the work it is not expected to become very popular, because it lies within the reach of very few orchestras. Even with the Boston Symphony it was necessary to have a half dozen extra rehearsals of the different choirs before the work was read in its entirety the first time.

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...New York, 1884

The New York Press
NEW YORK CITY

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NEW YORK WORLD
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Standard Union,
Brooklyn, N. Y.
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NEW YORK HERALD
(See other side.)
Address
Date JAN 5- 1908

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The new symphony, the work of a young disciple of Richard Strauss, is said to present technical difficulties of so unusual a character that many extra rehearsals were required. It is in more or less the style of Strauss and will interest all lovers of the strenuous and the bizarre. Mme. Carreno will be the soloist, playing MacDowell's piano concerto in D minor. The other orchestral number will be Dvorak's "Carnival" overture. For the Saturday afternoon concert by the Boston Orchestra, in the same hall, the programme will be Händel's concerto for two wind choirs and string orchestra, Mozart's concerto for violin in A major and Hermann Goetz's symphony in F major. The soloist will be Mr. Carl Wendling, the violinist and concert-master of the orchestra.

From
Address
Date

Kommende Konzerte.

Dr. Muck wird in den nächsten beiden Konzerten des Bostoner Symphonie-Orchesters am kommenden Donnerstag Abend und Samstag Nachmittag bedeutende Novitäten vorführen. Vor Allem die E-dur-Symphonie von Hermann Bischoff, welche ihre Erstaufführung am 3. Januar in Boston erlebt hat, und zwar mit bedeutendem Erfolg. Ferner spielt das Orchester am Donnerstag Dvorak's „Karneval"-Ouverture, und die Solistin Frau Teresa Carreño wird MacDowell's zweites Violin-Konzert in D-moll zur Wiedergabe bringen. In dem Konzert am Samstag Nachmittag wirkt der Konzertmeister des Bostoner Symphonie-Orchesters, Herr Carl Wendling, als Solist mit, und zwar wird er Mozart's Violin-Konzert in A-dur No. 5 spielen. Das Orchester spielt Händel's Konzert für zwei Bläserchöre und Streichorchester in der Bearbeitung von G. F. Cogen. Die Symphonie ist die in F-dur von Hermann Goetz. —

TRAVELER, SATURDAY, JANUARY 4, 1908

THE fourth of the series of popular price Sunday concerts will be given in Symphony Hall tomorrow afternoon, at 3:30. The particular star of the occasion will be Miss Bessie Abbott, of the Metropolitan Opera House of New York. Miss Abbott was to have given a concert here in November, but illness prevented her coming, to the disappointment of the many who wished to hear her sing. The desire to hear her now is therefore all the greater. Miss Abbott is one of the many American girls who have made a success in grand opera.

The other artists on the programme are well known in this city, Timothee Adamowski, the violinist, and Felix Fox, the pianist. It is the effort and purpose of the management to maintain a very high standard at these Sunday concerts, and the Boston public seems to take most kindly to them. Charles North, of this city, will play the flute obbligato in the Mad Scene from "Lucia," sung by Miss Abbott.

THE more announcement that Sousa and his band are to give two concerts in Symphony Hall next week is sufficient to excite the interest of all those who like band music at its best. He brings what is practically the same band that has been with him for so many years, and in this fact is one of the secrets of his success. Three soloists will appear at each of the concerts, Herbert L. Clarke, whose feats on the cornet are familiar to all who have attended Sousa concerts in the past; Miss Jeanette Powers, the talented violinist, who has been here before with him, and Miss Lucy Allen, soprano. Miss Allen may in a sense be regarded as a Boston girl, because her training was received in this city.

Sousa's programmes show the same skill that have characterized them in the past. They are not very long, and on the printed programme a majority of the works presented are serious or semi-serious, but their brevity allows for the number of encores which are invariably music of the most popular kind. A feature of [illegible] will be a new [illegible] called "Psychology, Ragtime

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PROVIDENCE, R.I.
TRIBUNE.
ress JAN 1 - 1908
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BOSTON SYMPHONY CONCERT

REPRESENTATIVE AUDIENCE AT INFANTRY HALL.

Programme of Second Concert of Series of Three, Though Short, Was Most Satisfactory and Exceedingly Well Rendered. Work of Carl Wendling.

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The violin soloist of the evening was Carl Wendling, the new concert master of the orchestra. He is in command of a clear and sure technique and a beautiful tone, both of which were used to bring out the charm of Mozart's concerto to the fullest extent. It would be interesting to hear Mr. Wendling in a composition of more pretentious character and larger scope.

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Post, New York, 1884

Daily Eagle,
Brooklyn, N. Y.
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Hermann Bischoff's new symphony in E major, upon which Dr. Carl Muck and his men have been working for several weeks, will be heard here for the first time on Thursday evening in Carnegie Hall at the concert of the Boston Symphony Orchestra. 1884

The new symphony, the work of a young disciple of Richard Strauss, is said to present technical difficulties of so unusual a character that many extra rehearsals were required. It is in more or less the style of Strauss and will interest all lovers of the strenuous and the bizarre. Mme. Carreno will be the soloist, playing MacDowell's piano concerto in D minor. The other orchestral number will be Dvorak's "Carnival" overture. For the Saturday afternoon concert by the Boston Orchestra, in the same hall, the programme will be Händel's concerto for two wind choirs and string orchestra, Mozart's concerto for violin in A major and Hermann Goetz's symphony in F major. The soloist will be Mr. Carl Wendling, the violinist and concert-master of the orchestra.

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Kommende Konzerte.

Dr. Muck wird in den nächsten beiden Konzerten des Bostoner Symphonie-Orchesters am kommenden Donnerstag Abend und Samstag Nachmittag bedeutende Novitäten vorführen. Vor Allem die E-dur-Symphonie von Hermann Bischoff, welche ihre Erstaufführung am 3. Januar in Boston erlebt hat, und zwar mit bedeutendem Erfolg. Ferner spielt das Orchester am Donnerstag Dvorak's „Karneval"-Ouverture, und die Solistin Frau Teresa Carreño wird MacDowell's zweites Violin-Konzert in D-moll zur Wiedergabe bringen. In dem Konzert am Samstag Nachmittag wirkt der Konzertmeister des Bostoner Symphonie-Orchesters, Herr Carl Wendling, als Solist mit, und zwar wird er Mozart's Violin-Konzert in A-dur No. 5 spielen. Das Orchester spielt Händel's Konzert für zwei Bläserchöre und Streichorchester in der Bearbeitung von G. F. Cogen. Die Symphonie ist die in F-dur von Hermann Goetz. —

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TRAVELER, SATURDAY JANUARY 4, 190

THE fourth of the series of popular price Sunday concerts will be given in Symphony Hall tomorrow afternoon, at 3:30. The particular star of the occasion will be Miss Bessie Abbott, of the Metropolitan Opera House of New York. Miss Abbott was to have given a concert here in November, but illness prevented her coming, to the disappointment of the many who wished to hear her sing. The desire to hear her now is therefore all the greater. Miss Abbott is one of the many American girls who have made a success in grand opera.

The other artists on the programme are well known in this city, Timothee Adamowski, the violinist, and Felix Fox, the pianist. It is the effort and purpose of the management to maintain a very high standard at these Sunday concerts, and the Boston public seems to take most kindly to them. Charles North, of this city, will play the flute obligato in the Mad Scene from "Lucia" which Miss Abbott will sing.

THE mere announcement that Sousa and his band are to give two concerts in Symphony Hall next week is sufficient to excite the interest of all those who like band music at its best. He brings what is practically the same band that has been with him for so many years, and in this fact is one of the secrets of his success. Three soloists will appear at each of the concerts, Herbert L. Clarke, whose feats on the cornet are familiar to all who have attended Sousa concerts in the past; Miss Jeanette Powers, the talented violinist, who has been here before with him, and Miss Lucy Allen, soprano. Miss Allen may in a sense be regarded as a Boston girl, because her training was received in this city.

Sousa's programmes show the same skill that have characterized them in the past. They are not very long, and on the printed programme a majority of the works presented are serious or semi-serious, but their brevity allows for the number of encores which are invariably music of the most popular kind. A feature of Sousa's coming will be a new march which is entitled "Powhatan's Daughter."

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BISCHOFF AND CARRENO

A NEW SYMPHONY AND A FAVORITE PIANIST

The Return of Mme. Carreno in MacDowell's Concerto at the Symphony Rehearsal Yesterday—A Charming Work Played with Crisp Brilliance—Bischoff's First Symphony a Work of Tumultuous Cleverness and of Excessive Length—Dr. Muck's Exciting Reading of Dvorak's Carneval Overture

The Symphony programme for this week indulges Dr. Muck once again in his generous interest in contemporaneous music. Dvorak is the most ancient name upon it. MacDowell, on this programme at least—made his the most distinguished. And the name of Herman Bischoff appears for the first time opposite a symphony—one in E major, Opus 16, that was given the post of honor.

Mr. Bischoff's symphony left two very distinct impressions. One impression was of great charm. The other was of overwhelming length. Little seems to be known anywhere of Herman Bischoff, but from what does happen to be known we learn that this is his first essay in the symphonic form. As such it differs promisingly and flatteringly from the usual first symphony of talented youth. That unescapable infliction upon long-suffering music invariably embodies every excellence that the young learner has got from the books. His work is apt, in consequence, to sound like a card catalogue. Mr. Bischoff's first symphony does not sound that way. Far from it! It sounds like a Congressional Library.

This subtle distinction may savor of flippancy; it is rather a cry of justifiable impatience at Mr. Bischoff's simply inordinate, inexcusable, and defacing length. He has engorged his beautiful work till full seventy minutes are consumed in its playing. Schubert himself has seemed long and overcopious to his most passionate lovers in his fifty-minute Symphony in C, one of the mountain-tops of music. For perhaps thirty—to speak by the clock—Mr. Bischoff entranced his hearers yesterday afternoon, with some of the most spirited and ingenious orchestral writing that has been given us in these latter day times. Then he left them to recall that ancient Eastern potentate and his library of a thousand camel-loads.

He was fond of good reading, was that ancient potentate, and he had provided himself with plenty of it. But he read and he read, and yet it seemed that the sands of his life would run out before he had finished his books. He hated to leave behind him so much unlearnt wisdom, and he called his wise men and commanded them to condense the wit and learning of these over-many tomes into a space that he could finish in the time that was left him to live. They reduced the library to a hundred camel loads—and the potentate grew older. They brought it down to a hundred ass loads—to forty ass loads—and then to ten. And the potentate grew feeble. Finally they handed him his library, its philosophy, its teachings written in two sentences on a palm leaf fan.

It matters nothing what those two sentences were; but it does matter that Mr. Bischoff has missed setting to his name one of the remarkable achievements of these days by not following something of the same method with his symphony. Such fresh and vigorous themes—always charming scraps of melody—such ingenious invention, such sparkling, hearty, happy spirit do not speak from more than half a dozen modern works. The man who wrote this symphony had something to say, and he knows how to speak. Glittering episode he piles upon episode more glittering. He knows his orchestra. He treads not far in the rear of his acknowledged master, Strauss himself, in the cunning and audacity with which he mixes orchestral color. The stunning effects he obtains he sends out fairly blurring each other in the rapidity of their succession. His scherzo alone contains more cleverness than the complete works of many an honest and respected man. And there is Mr. Bischoff's fearful falling. His ingenuity will know no end. He has written not one symphony, but three. One heard his first half hour with excited surprise, at so much charm and high spirits and devilish cleverness; and heard his last half hour in impatience as fervid, that the maker of so much fine music had not saved half of it to furnish forth the remaining works of his life!

Dr. Muck did for Bischoff what he might and could. He might not, unsanctioned, perform the office of the wise men of the Eastern potentate. But he could and did lend to the music the gorgeous orchestral palette at his command. And they took Mr. Bischoff's periods, every one of them, and sounded each of the many as if it were the final gem upon which all the other thousand waited. It was a remarkable performance, that exhausted the orchestra's bursting treasury of excellences, that exhausted its conductor's skill and mastery with them—and that exhausted the patience of a prepossessed audience with the gifted and far too generous Mr. Bischoff.

Dvorak's "Carneval" overture, brilliant as it is, and brimming with the wine of high spirits, and after all holding in all its compass hardly a tithe of Mr. Bischoff's first movement alone—went far better, went all the better for what had preceded it. How grateful its crisp directness, its definite, secure, unfailing pursuit of the shortest turn of phrase and the courage of its abrupt end! The rehearsal audience decimated itself, as usual, with withdrawal before the last number—and missed one of the most exciting bits of playing that the orchestra has done under Dr. Muck.

Mme. Carreno and MacDowell left, but one vivid impression—that of great charm. MacDowell has not touched his uppermost level in this, his second concerto. Not that his utterance droops in poetic purport; the fault is rather with its technical presentment. He has seemed over-anxious to make his pianoforte the head of his orchestra only. It speaks with mighty authoritativeness that amounts to epigram, some of them, come off [illegible] the chorus of orchestral voices that follows and comments upon these pronouncements of the oracle is wavering, insecure, faint and indefinite. Their entrances were almost an intrusion; they came like timid beggars at a feast. And the feast was complete without them—not a merry feast; rather a solemn, jovial one. Forgetful of other company, or his chosen instrument, with the tongue that after all has been most obedient to him, MacDowell was delivering one of those Olympic messages that always come from him when he girds himself to write in the highest forms. He delivered another such in the Eroica Sonata that Mr. Bauer played the other afternoon. This concerto was rather another Eroica Sonata, with asides by an orchestra.

And Mme. Carreno played it with a skill and a divination that rather toyed with its Olympic intentions. That is a large word—Olympic—but none other will suffice for the music and the playing. The mighty difficulties of the piece, its fierce rangings up and down the field of dramatic expression, she gripped and swung till they were as eloquent of her own masterful personality as of MacDowell's masterful message. No other woman now at the piano is so at home as she on the heights of feeling; few of them can scale those heights to her daring level. And no other player, of either sex or of any attainment, could sharpen her glitter in the scherzo of that concerto, titanically disdainful as it is alike of the limitations of the puny pianoforte keyboard of the limitations of the human finger, and the even more pitiful limitations of musical expression. It is an event in our musical history to welcome back again so [illegible] player after her several [illegible] of us.

B. K.

Concerts Next Week

The fourth of the series of popular Sunday concerts, to be given in Symphony Hall tomorrow afternoon, will have for its star Miss Bessie Abott, who was to have given a recital here in November. Others on the programme will be Mr. Timothée Adamowski and Mr. Félix Fox, and the accompanist will be Mr. Rosenstein of New York, Mr. Charles North of this city playing the flute obbligato in the Mad Scene from "Lucia," which Miss Abott will sing.

Sousa and his band come to Boston for afternoon and evening concerts next Wednesday, after a tour of the Pacific coast. Three soloists will appear at each of the concerts: Mr. Herbert L. Clarke, cornet player; Miss Jeanette Powers, violinist, and Miss Lucy Allen, soprano. A feature of the concerts will be a new march by Sousa entitled "Powhatan's Daughter."

SUNDAY CONCERT AT SYMPHONY HALL

The fourth of the Sunday concerts at popular prices took place yesterday afternoon in Symphony Hall.

Miss Bessie Abott of the Metropolitan Opera House, New York; Mr. J. Adamowski, violinist, and Mr. Felix Fox, pianist, took part in the performance of the following programme: Sonata for violin and piano in F major, Grieg; Mad Scene from "Lucia," Donizetti; piano soli: Cantique d'Armour, Liszt; Romance, Faure; Toccata (after fifth concerto), Saint-Saens; songs: Standchen, R. Strauss; Berceuse, Tschaikowsky; Chanson de Juillet, Godard; violin soli: Preislied from "Die Meistersinger," Wagner-Wilhelm; La Ronde des Lutins, Bazzin; "Parla" waltz, Arditi. Mr. Rosenstein of New York was accompanist. Mr. Charles K. North played the flute obligato in the Mad Scene from "Lucia."

There was a fair-sized audience present, and much applause in the course of the afternoon. Mr. Adamowski and Mr. Fox performed the Grieg sonata in brilliant and characteristic style.

Miss Abott found favor with her audience in her performances, and she was repeatedly compelled to add to the programme.

Mr. Fox had chosen his solo numbers with taste. He, too, met with a very friendly reception, and added to the programme.

Mr. Adamowski, with his warm tone and brilliant style, fairly brought down the house by his performance of Bazzin's "La Ronde des Lutins."

STAR.

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Boston Symphony and Carreno.

With the next concert of the Boston Symphony Orchestra in the New National Theater Tuesday afternoon, January 7, the corner of the season will be turned and the end of the musical year will come in sight. It seems to pass very quickly after the holidays, and before one is fully aware of it the season will be over and plans will be making for 1908-1909. The orchestra will offer at this concert the second of its great piano soloists, this time Madame Teresa Carreno. Madame Carreno will play the D minor concerto for piano by MacDowell. Dr. Muck has placed on the program the second symphony of Brahms, in which the composer has given full rein to the lovely melody which is found in his songs. The other number on the program will be Humperdinck's overture, "The Forced Marriage."

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SYMPHONY CONCERT

The programme of the 11th Symphony rehearsal and concert included a symphony in E major, Op. 16, by Hermann Bischoff, which was given for the first time in this city; MacDowell's second piano concerto in D minor, and Dvorak's overture, "Carnival," Op. 92. Mme. Teresa Carreno, doubly welcome by reason of her overlong absence from our shores, was soloist.

Bischoff is, if not a pupil in the letter, at least an ardent disciple and admirer of Richard Strauss. This symphony is dedicated to the modern master, but still more, the composer takes pharisaical precautions that his idolatry shall express itself in musical terms. He plucks you by the sleeve; you hear him say: "My confrere and I." Thus, in the first movement, Donna Elvira and Donna Anna make amorous admissions—a glance through the "Don Juan" would enable you to find the passage in Strauss' score—and you again behold the don himself falling into his intoxicated stupor, pedal point, reminiscent themes above it, and all.

Mr. Bischoff, though, is not writing "programme music." Heaven forbid! But, a coy finger in his mouth, you are given to understand that "there is no musical expression which does not find an analogy either in the world of facts and events or in that of poetic sentiments and sensations." So, after an unnecessary amount of circumlocution, it appears that there is, after all, a very definite programme going blandly along through these garrulous pages.

"A young man . . . living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and therefore cannot possess it. He seeks in vain to find peace in resignation (second movement)." You actually hear him groan. "The ghosts of his misspent youth appear again, as Furies following him, pursuing him (third movement). Again appears that noble and beautiful womanly apparition (intermediate passage), and the voices of darkness, hushed, are quiet." The mask is now off. The composer comes boldly forward and invites you, during the first movement, to imagine "dissolute nights . . . orgiastic masked balls . . . passionate love murmuring in gardens flooded with moonlight and vocal with the songs of birds." If that isn't programmaticism of the most flagrant description, drastic as anything that the magnificent Hector Berlioz began to feed a wondering public some years ago, we'll eat our hat. Mr. Bischoff should have been a critic; he seems to be lively with his pen. We ardently wish that his music might make more vividly evident the enjoyable scenes he so glowingly describes.

The second movement is an edifying, very tedious, inventively weak, and inexcusably prolonged sermon, its moral, "The Wages of Sin," being still further enforced in the scherzo. This latter section, to tired ears, had slightly more of rhythmic and melodic interest than the others. Why continue? The composer essays to fill a larger canvas—about a 70-minute canvas in this case—and to speak of greater things, than he can. The music is lacking in originality and creative strength; it becomes redundant by reason of the constant reiteration of phrases and motifs. The instrumentation is coarse and bombastic. Let us hope that it may be some time before Mr. Bischoff is again tormented by thoughts of the "eternal feminine."

Mme. Carreno is now at the maturity and zenith of her powers. She was remarkably virile and impressive in reading the portentous opening movement of the concerto, a work which is especially her own, and one that grows greater with each too infrequent hearing. Not less remarkable was the kobold music of the "Presto Giocoso." The introductory largo of the last movement, too, was truly MacDowellian in its dark and imaginative coloring, while the measures of the allegro flashed and dazzled with a strange brilliancy. It was a privilege indeed to hear one of the greatest works yet produced by an American so performed by a pianist of such rare gifts. Mme. Carreno was repeatedly recalled with the utmost enthusiasm.

There will be no rehearsal and concert next week.

CONCERTS THIS WEEK

In Symphony Hall, this afternoon at 3:30, will take place the fourth of the Sunday afternoon concerts at popular prices. Miss Bessie Abott of the Metropolitan Opera House of New York will be the especial attraction of the occasion. Miss Abott will be the more welcome on account of the disappointment occasioned by the necessitated postponement of her November concert on account of illness. The other artists who will take part in this concert are Mr. Timothee Adamowski, violinist, and Mr. Felix Fox, pianist, both well known in this city. Mr. Rosenstein of New York will accompany. Mr. Charles North of Boston will play the flute obligato in the mad scene from "Lucia."

The programme follows:

Sonata for Violin and Piano in F major . . Grieg
Messrs. Adamowski and Fox.

Mad scene from "Lucia" . . . . . Donizetti
Miss Abott.
(Flute obligato, Mr. North.)

Piano soli:
Cantique d'Amour . . . . . Liszt
Romance . . . . . Faure
Toccata (after 5th concerto) . . . . . Saint-Saens
Mr. Fox.

Songs with pianoforte:
Standchen . . . . . Richard Strauss
Berceuse . . . . . Tschaikowsky
Chanson de Juillet . . . . . Godard
Miss Abott.

Violin soli:
Preislied from "Die Meistersinger" . . . . . Wagner-Wilhelmj
La Ronde des Lutins . . . . . Bazzini
Parla Waltz . . . . . Arditi
Miss Abott.

Wednesday afternoon at 2:30 and evening at 8, Mr. John Philip Sousa and his band will give two concerts in Symphony Hall. Soloists will be Mr. Herbert L. Clarke, whose feats on the cornet are familiar to the many who have attended the Sousa concerts in the past; Miss Jeannette Powers, who has previously appeared as soloist with the band in this city, and Miss Lucy Allen, soprano. Miss Allen may in a sense be considered a Boston girl, for her training was received in this city, where she was for several years a student at the New England Conservatory of Music, and she took first honors in the opera class. The afternoon and evening programmes are not [illegible] be given are of a serious or semi-serious character. The brevity of the printed list, however, will permit a number of encores of a "popular" description. Special features of the occasion will be the new Sousa march, "Powhatan's Daughter," the "Jubilee" from Chadwick's "Symphonic Sketches" and Richard Strauss' "Till Eulenspiegel's Merry Pranks." The afternoon programme, in addition to the first and second of the compositions just mentioned, will include Liszt's symphonic poem, "Les Preludes"; cornet solo, "Sounds from the Hudson" (new), Clarke, played by Mr. Clarke; suite, "Three Quotations," Sousa; soprano solo, waltz song from Gounod's "Romeo and Juliet," Miss Allen; "Kammenoi Ostrow," Rubinstein; idyl, "Pan Pastoral" (new); violin solo, "Adagio and Moto Perpetuum," Ries, played by Miss Powers; mosaic, "The Free Lance," Sousa.

The evening programme: "Kaiser" overture, Westemeyer; cornet solo, "Rondo Caprice," Clarke, played by Mr. Clarke; suite, "Last Days of Pompeii," Sousa; soprano solo from Meyerbeer's "Robert the Devil," Miss Allen; "Till Eulenspiegel's Merry Pranks," R. Strauss; suite, "Peer Gynt," Grieg; (a) Humoreske, Dvorak, and (b) "Powhatan's Daughter," Sousa; violin solo, "Caprice Slav," by Geloso, Miss Powers, and the "Ride of the Valkyries" from Wagner's [illegible]

MISS ABOTT CHARMS SUNDAY "POP" AUDITORS

Metropolitan Opera House Star Adds to Her Already Strong Popularity in Boston—Adamowski and Fox Score in Solos.

The series of the Sunday concerts was resumed at Symphony Hall yesterday with Miss Bessie Abott of the Metropolitan Opera House as the attraction. There was an added interest in Miss Abott's appearance from the fact that she had been compelled to abandon her recital here earlier in the season because of illness. It was really the first opportunity Boston music lovers have had to hear her since she made her reputation.

Miss Abott is a lyric soprano with a voice of not great strength but of ample carrying power. Her voice has good range and uncommon flexibility. She sang the familiar mad scene from "Lucia" with not a little dramatic force.

But full as pleasing were the songs, "Staendchen," by Richard Strauss; a berceuse by Tschaikowsky and Godard's "Chanson de Juliet." All three were sung with a delicacy and full expression, which delighted the audience. For an encore Miss Abott sang Nevin's ever popular "Mighty 'Lak a Rose," which would naturally appeal to a singer of Southern birth. Her closing number was the well known Arditi "Parla" waltz and she sang it extremely well.

Assisting were Timothee Adamowski and Felix Fox, who were heard together in Grieg's F major sonata. Mr. Adamowski played as solos, and with his usual finish, Wilhelm's transcription of the prize song from "The Meistersinger" and Bazzin's "La Ronde des Lurins." Mr. Fox gave with all his accustomed correctness numbers by Liszt, Faure and Saint-Saens. The accompaniments were played by Mr. Rosenstein and Charles K. North the flute obbligato for the "Lucia" selection.

MME. CARRENO FEATURE OF SYMPHONY CONCERT

The splendid art of Mme. Teresa Carreno was the best feature of Saturday night's Symphony concert. Never has this remarkable musician appeared here to better advantage; never has her insight seemed more poetical or her skill more dazzling; yet it was 45 years ago this month that the distinguished Venezuelan first performed in the presence of a Boston audience! There were some people present Saturday night who claimed to have seen her when, as a child of 9, she played in old Music Hall. "I remember," said one man, "that her little feet couldn't touch the pedals." However, there are many infant prodigies, but there is only one Carreno. Certainly her performance of MacDowell's Concerto in D minor at this Symphony concert could not have been excelled by any other pianist whom Bostonians cheer and worship.

It is an interesting circumstance in connection with the performance that MacDowell studied the piano for awhile with Mme. Carreno. Possibly this had something to do with the captivating enthusiasm that she displayed and with her rare demonstration of exquisite delicacy and Samsonian power. The audience recalled her half a dozen times when the concerto was over.

Another very interesting feature of the concert was the performance for the first time here of Bischoff's Symphony in E major. Bischoff, who is a young German composer, somewhat after the manner of Richard Strauss, has explained that this work is intended to represent the life of a man who misspends his youth and becomes acquainted with pure happiness when he is no longer fit to enjoy it. This sermon in music was Puritanically long—the performance occupied an hour and a quarter; but the vast stretches of monotonous discourse were relieved by several passages of extraordinary power and beauty. The piece should be heard again to be understood and appreciated. It was excellently played, Dr. Muck conducting with his accustomed care and spirit.

The other number on the program was Dvorak's lively "Carnival" overture. There will be no concert this

BISCHOFF AND CARRENO

A NEW SYMPHONY AND A FAVORITE PIANIST

The Return of Mme. Carreno in MacDowell's Concerto at the Symphony Rehearsal Yesterday—A Charming Work Played with Crisp Brilliance—Bischoff's First Symphony a Work of Tumultuous Cleverness and of Excessive Length—Dr. Muck's Exciting Reading of Dvorak's Carneval Overture

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B. K.

Concerts Next Week

The fourth of the series of popular Sunday concerts, to be given in Symphony Hall tomorrow afternoon, will have for its star Miss Bessie Abott, who was to have given a recital here in November. Others on the programme will be Mr. Timothée Adamowski and Mr. Félix Fox, and the accompanist will be Mr. Rosenstein of New York, Mr. Charles North of this city playing the flute obbligato in the Mad Scene from "Lucia," which Miss Abott will sing.

Sousa and his band come to Boston for afternoon and evening concerts next Wednesday, after a tour of the Pacific coast. Three soloists will appear at each of the concerts: Mr. Herbert L. Clarke, cornet player; Miss Jeanette Powers, violinist, and Miss Lucy Allen, soprano. A feature of the concerts will be a new march by Sousa entitled "Powhatan's Daughter."

SUNDAY CONCERT AT SYMPHONY HALL

The fourth of the Sunday concerts at popular prices took place yesterday afternoon in Symphony Hall.

Miss Bessie Abott of the Metropolitan Opera House, New York; Mr. J. Adamowski, violinist, and Mr. Felix Fox, pianist, took part in the performance of the following programme: Sonata for violin and piano in F major, Grieg; Mad Scene from "Lucia," Donizetti; piano soli: Cantique d'Armour, Liszt; Romance, Faure; Toccata (after fifth concerto), Saint-Saens; songs: Standchen, R. Strauss; Berceuse, Tschaikowsky; Chanson de Juillet, Godard; violin soli: Preislied from "Die Meistersinger," Wagner-Wilhelm; La Ronde des Lutins, Bazzin; "Parla" waltz, Arditi. Mr. Rosenstein of New York was accompanist. Mr. Charles K. North played the flute obligato in the Mad Scene from "Lucia."

There was a fair-sized audience present, and much applause in the course of the afternoon. Mr. Adamowski and Mr. Fox performed the Grieg sonata in brilliant and characteristic style.

Miss Abott found favor with her audience in her performances, and she was repeatedly compelled to add to the programme.

Mr. Fox had chosen his solo numbers with taste. He, too, met with a very friendly reception, and added to the programme.

Mr. Adamowski, with his warm tone and brilliant style, fairly brought down the house by his performance of Bazzin's "La Ronde des Lutins."

Boston Symphony and Carreno.

With the next concert of the Boston Symphony Orchestra in the New National Theater Tuesday afternoon, January 7, the corner of the season will be turned and the end of the musical year will come in sight. It seems to pass very quickly after the holidays, and before one is fully aware of it the season will be over and plans will be making for 1908-1909. The orchestra will offer at this concert the second of its great piano soloists, this time Madame Teresa Carreno. Madame Carreno will play the D minor concerto for piano by MacDowell. Dr. Muck has placed on the program the second symphony of Brahms, in which the composer has given full rein to the lovely melody which is found in his songs. The other number on the program will be Humperdinck's overture, "The Forced Marriage."

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SYMPHONY CONCERT

The programme of the 11th Symphony rehearsal and concert included a symphony in E major, Op. 16, by Hermann Bischoff, which was given for the first time in this city; MacDowell's second piano concerto in D minor, and Dvorak's overture, "Carnival," Op. 92. Mme. Teresa Carreno, doubly welcome by reason of her overlong absence from our shores, was soloist.

Bischoff is, if not a pupil in the letter, at least an ardent disciple and admirer of Richard Strauss. This symphony is dedicated to the modern master, but still more, the composer takes pharisaical precautions that his idolatry shall express itself in musical terms. He plucks you by the sleeve; you hear him say: "My confrere and I." Thus, in the first movement, Donna Elvira and Donna Anna make amorous admissions—a glance through the "Don Juan" would enable you to find the passage in Strauss' score—and you again behold the don himself falling into his intoxicated stupor, pedal point, reminiscent themes above it, and all.

Mr. Bischoff, though, is not writing "programme music." Heaven forbid! But, a coy finger in his mouth, you are given to understand that "there is no musical expression which does not find an analogy either in the world of facts and events or in that of poetic sentiments and sensations." So, after an unnecessary amount of circumlocution, it appears that there is, after all, a very definite programme going blandly along through these garrulous pages.

"A young man . . . living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and therefore cannot possess it. He seeks in vain to find peace in resignation (second movement)." You actually hear him groan. "The ghosts of his misspent youth appear again, as Furies following him, pursuing him (third movement). Again appears that noble and beautiful womanly apparition (intermediate passage), and the voices of darkness, hushed, are quiet." The mask is now off. The composer comes boldly forward and invites you, during the first movement, to imagine "dissolute nights . . . orgiastic masked balls . . . passionate love murmuring in gardens flooded with moonlight and vocal with the songs of birds." If that isn't programmaticism of the most flagrant description, drastic as anything that the magnificent Hector Berlioz began to feed a wondering public some years ago, we'll eat our hat. Mr. Bischoff should have been a critic; he seems to be lively with his pen. We ardently wish that his music might make more vividly evident the enjoyable scenes he so glowingly describes.

The second movement is an edifying, very tedious, inventively weak, and inexcusably prolonged sermon, its moral, "The Wages of Sin," being still further enforced in the scherzo. This latter section, to tired ears, had slightly more of rhythmic and melodic interest than the others. Why continue? The composer essays to fill a larger canvas—about a 70-minute canvas in this case—and to speak of greater things, than he can. The music is lacking in originality and creative strength; it becomes redundant by reason of the constant reiteration of phrases and motifs. The instrumentation is coarse and bombastic. Let us hope that it may be some time before Mr. Bischoff is again tormented by thoughts of the "eternal feminine."

Mme. Carreno is now at the maturity and zenith of her powers. She was remarkably virile and impressive in reading the portentous opening movement of the concerto, a work which is especially her own, and one that grows greater with each too infrequent hearing. Not less remarkable was the kobold music of the "Presto Giocoso." The introductory largo of the last movement, too, was truly MacDowellian in its dark and imaginative coloring, while the measures of the allegro flashed and dazzled with a strange brilliancy. It was a privilege indeed to hear one of the greatest works yet produced by an American so performed by a pianist of such rare gifts. Mme. Carreno was repeatedly recalled with the utmost enthusiasm.

There will be no rehearsal and concert next week.

CONCERTS THIS WEEK

In Symphony Hall, this afternoon at 3:30, will take place the fourth of the Sunday afternoon concerts at popular prices. Miss Bessie Abott of the Metropolitan Opera House of New York will be the especial attraction of the occasion. Miss Abott will be the more welcome on account of the disappointment occasioned by the necessitated postponement of her November concert on account of illness. The other artists who will take part in this concert are Mr. Timothee Adamowski, violinist, and Mr. Felix Fox, pianist, both well known in this city. Mr. Rosenstein of New York will accompany. Mr. Charles North of Boston will play the flute obligato in the mad scene from "Lucia."

The programme follows:

Sonata for Violin and Piano in F major..Grieg
Messrs. Adamowski and Fox.
Mad scene from "Lucia".....Donizetti
Miss Abott.
(Flute obligato, Mr. North.)
Piano soli:
Cantique d'Amour.....Lisst
Romance .....Faure
Toccata (after 5th concerto).....Saint-Saens
Mr. Fox.
Songs with pianoforte:
Standchen.....Richard Strauss
Berceuse .....Tschaikowsky
Chanson de Juillet.....Godard
Miss Abott.
Violin soli:
Preislied from "Die Meistersinger"....
Wagner-Wilhelmj
La Ronde des Lutins.....Bazzini
Parla Waltz.....Arditi
Miss Abott.

Wednesday afternoon at 2:30 and evening at 8, Mr. John Philip Sousa and his band will give two concerts in Symphony Hall. Soloists will be Mr. Herbert L. Clarke, whose feats on the cornet are familiar to the many who have attended the Sousa concerts in the past; Miss Jeannette Powers, who has previously appeared as soloist with the band in this city, and Miss Lucy Allen, soprano. Miss Allen may in a sense be considered a Boston girl, for her training was received in this city, where she was for several years a student at the New England Conservatory of Music, and she took first honors in the opera class. The afternoon and evening programmes are not [illegible] be given are of a serious or semi-serious character. The brevity of the printed list, however, will permit a number of encores of a "popular" description. Special features of the occasion will be the new Sousa march, "Powhatan's Daughter," the "Jubilee" from Chadwick's "Symphonic Sketches" and Richard Strauss' "Till Eulenspiegel's Merry Pranks." The afternoon programme, in addition to the first and second of the compositions just mentioned, will include Liszt's symphonic poem, "Les Preludes"; cornet solo, "Sounds from the Hudson" (new), Clarke, played by Mr. Clarke; suite, "Three Quotations," Sousa; soprano solo, waltz song from Gounod's "Romeo and Juliet," Miss Allen; "Kammenoi Ostrow," Rubinstein; idyl, "Pan Pastoral" (new); violin solo, "Adagio and Moto Perpetuum," Ries, played by Miss Powers; mosaic, "The Free Lance," Sousa.

The evening programme: "Kaiser" overture, Westemeyer; cornet solo, "Rondo Caprice," Clarke, played by Mr. Clarke; suite, "Last Days of Pompeii," Sousa; soprano solo from Meyerbeer's "Robert the Devil," Miss Allen; "Till Eulenspiegel's Merry Pranks," R. Strauss; suite, "Peer Gynt," Grieg; (a) Humoreske, Dvorak, and (b) "Powhatan's Daughter," Sousa; violin solo, "Caprice Slav," by Geloso, Miss Powers, and the "Ride of the Valkyries" from Wagner's [illegible]"

MISS ABOTT CHARMS SUNDAY "POP" AUDITORS

Metropolitan Opera House Star Adds to Her Already Strong Popularity in Boston—Adamowski and Fox Score in Solos.

The series of the Sunday concerts was resumed at Symphony Hall yesterday with Miss Bessie Abott of the Metropolitan Opera House as the attraction. There was an added interest in Miss Abott's appearance from the fact that she had been compelled to abandon her recital here earlier in the season because of illness. It was really the first opportunity Boston music lovers have had to hear her since she made her reputation.

Miss Abott is a lyric soprano with a voice of not great strength but of ample carrying power. Her voice has good range and uncommon flexibility. She sang the familiar mad scene from "Lucia" with not a little dramatic force.

But full as pleasing were the songs, "Staendchen," by Richard Strauss; a berceuse by Tschaikowsky and Godard's "Chanson de Julliet." All three were sung with a delicacy and full expression, which delighted the audience. For an encore Miss Abott sang Nevin's ever popular "Mighty 'Lak a Rose," which would naturally appeal to a singer of Southern birth. Her closing number was the well known Arditi "Parla" waltz and she sang it extremely well.

Assisting were Timothee Adamowski and Felix Fox, who were heard together in Grieg's F major sonata. Mr. Adamowski played as solos, and with his usual finish, Wilhelm's transcription of the prize song from "The Meistersinger" and Bazzin's "La Ronde des Lurins." Mr. Fox gave with all his accustomed correctness numbers by Liszt, Faure and Saint-Saens. The accompaniments were played by Mr. Rosenstein and Charles K. North the flute obbligato for the "Lucia" selection.

MME. CARRENO FEATURE OF SYMPHONY CONCERT

The splendid art of Mme. Teresa Carreno was the best feature of Saturday night's Symphony concert. Never has this remarkable musician appeared here to better advantage; never has her insight seemed more poetical or her skill more dazzling; yet it was 45 years ago this month that the distinguished Venezuelan first performed in the presence of a Boston audience! There were some people present Saturday night who claimed to have seen her when, as a child of 9, she played in old Music Hall. "I remember," said one man, "that her little feet couldn't touch the pedals." However, there are many infant prodigies, but there is only one Carreno. Certainly her performance of MacDowell's Concerto in D minor at this Symphony concert could not have been excelled by any other pianist whom Bostonians cheer and worship.

It is an interesting circumstance in connection with the performance that MacDowell studied the piano for awhile with Mme. Carreno. Possibly this had something to do with the captivating enthusiasm that she displayed and with her rare demonstration of exquisite delicacy and Samsonian power. The audience recalled her half a dozen times when the concerto was over.

Another very interesting feature of the concert was the performance for the first time here of Bischoff's Symphony in E major. Bischoff, who is a young German composer, somewhat after the manner of Richard Strauss, has explained that this work is intended to represent the life of a man who misspends his youth and becomes acquainted with pure happiness when he is no longer fit to enjoy it. This sermon in music was Puritanically long—the performance occupied an hour and a quarter; but the vast stretches of monotonous discourse were relieved by several passages of extraordinary power and beauty. The piece should be heard again to be understood and appreciated. It was excellently played, Dr. Muck conducting with his accustomed care and spirit.

The other number on the program was Dvorak's lively "Carnival" overture. There will be no concert this

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SYMPHONY PLAYERS GIVE 11TH CONCERT

Performance of New Work by Bischoff Is Remarkable for Brilliancy.

COMPOSITION EXAMPLE OF SIN OF "TOO MUCHNESS"

Mme. Carreno Rouses Enthusiasm by Superb Playing of MacDowell Concerto.

BY PHILIP HALE.

The 11th concert of the Boston Symphony Orchestra took place last night in Symphony Hall. Dr. Muck conducted. The programme was as follows:

Symphony in E major, op. 16.....Bischoff
Concerto for piano, D minor.....MacDowell
Overture, "Carnival".....Dvorak

Hermann Bischoff, who lives in Munich, was studying music at the Leipsic Conservatory in a sober, righteous and godly manner, when he heard one day, as the story goes, the symphony in F minor by Richard Strauss. In comparison with the later works of Strauss this symphony in F minor is a smug and orthodox work, but it set Bischoff a-thinking, and he left the conservatory to be in company with Strauss. There were no actual lessons in composition, but there was reading of scores together for three years; there was much talk about music and the true modern expression of musical thoughts.

Bischoff's chief works are "Gewittersegen" for tenor, organ and orchestra (1899); "Pan," an orchestral idyl, inspired by "The Nymphs," a prose poem by Turgenef (1903), and this symphony, which was produced at the 42d convention of the Allgemeiner Deutscher Musikverein at Essen in May, 1906.

The symphony was then played from manuscript. The composer revised it thoroughly, and made cuts and alterations, before it was published. He wrote a curiously worded programme in explanation of his music for the first performance. This explanation is not printed in the score.

Motif of Symphony.

Bischoff first lays down the principle that there can be no musical expression which does not find an apology in the world of facts and events or in the domain of poetic sentiments and sensations. Writing this symphony, he had in mind the story of a dissolute young man who becomes acquainted with pure happiness in the form of a noble woman, but is not worthy to attain this happiness; he therefore seeks peace in resignation; the ghosts of his misspent youth pursue him like furies; the apparition of pure womanhood quiets the voices of darkness. Man is raised from the muck of life by love for a noble woman.

"If anyone hearing the first movement (this is the only one that has a special programme) should see a vision of dissolute nights, of orgiastic masked balls; if he believes that he hears passionate love murmurings in gardens flooded with moonlight and vocal with the songs of birds, he will then be conscious of what was in the mind of the composer."

Shades of Byron and Berlioz! Here is a belated romanticist in a period of machinery and materialism. The story of the rescue of a youth from the beer halls, the tingle-tangles and the jests of the Fliegende Blaetter of Munich by a star-eyed maiden with sentimental hair, is to be told in music. The first movement, we are assured, contains a vision of "lorgiastic masked balls." How far we are from the pious orgies of the muses! This movement should also contain "passionate" but legitimate love-murmuring and songs of birds with the suggestion of moonlit gardens —although gardens of today are thoughtfully provided with electric lights.

Had Definite Programme.

"Peace in resignation" is the motive of the second movement, while ghosts of misspent youth provide a scherzo. But what is the "idea" of the finale? Does the youth never purify himself till he is worthy of the loved one's hand? The finale is in the nature of an apotheosis. Perhaps there is a portrayal of the abandonment of the will, which alone, as certain German and Asiatic philosophers assure us, brings happiness.

It is not necessary to inquire into the measure of Bischoff's success in expressing in tones his story of riotous living, purification, resignation, final conquest over self. Almost every composer has a succession of ideas in his mind which prompt him to paraphrase them in music whether he take the public into his confidence or give out the music as absolute.

We know that Tschaikowsky had a definite programme for his "Pathetic" symphony, but what that programme was he would not tell. Niecks in his recently published book on "Programme Music" thinks it highly probable that Brahms had some argument for each one of his symphonies. Whoever the composer may be, the musical paraphrase of the suggesting ideas is that which should be judged without special reference to the ideas themselves.

Demands Huge Orchestra.

Mr. Bischoff's age is not given in the encyclopaedias, but we know that he was a conservatory student 20 years ago, and his photograph represents him as a well nourished, carefully dressed man, well on the sunny side of 40. There is furthermore a youthful spirit in many pages of this symphony. Not only does he demand a huge orchestra to say his say, but he demands time. His first movement is nearly half an hour long and in spite of its length it is the most impressive. It is frankly boisterous and careless in its main idea, that of portraying a reckless life.

A line of Walt Whitman might serve as motto: "Onward we move, a gay [illegible] backwards, with wild-flapping [illegible]." In this [illegible]

[illegible] vulgar pleasure there is a force. There is an exuberance that is not displeasing. Here the composer is spontaneous; here he is himself. He is also himself in the most striking page of the whole work: in the remarkable preparation for the entrance of a sensuous theme given to the 'cellos, a page of instrumentation that stands out boldly in the whole volume of notes—and this volume is an elephantine folio.

The opening of the second movement has true thoughtfulness and nobility, but after the opening exposition there is too evident attempts at depth, and the mind of the hearer soon wanders; nor is it brought back to the "resignation" of the youth; or, if it be brought back, there is only resignation on the part of the hearer.

Scherzo Too Long.

Here as in the scherzo the composer is guilty of the fault of nimiety, to use a word dear to Coleridge, who attributed this fault to German writers, metaphysicians, poets, dramatists, a word that is synonymous with Artemus Ward's "too muchness." The scherzo has exciting moments, but it is all too long. So, too, the finale might be put into a duck-press. Only the imposing final pages remain in the mind.

As Bischoff is intimate with Richard Strauss, to whom this symphony is dedicated, it might be reasonably expected that his own music would show Strauss' influence. There are pages, especially in the first movement that recall the spirit of Strauss's "Don Juan," the adventurous, freebooting amorist, but the resemblance is chiefly in tricks of expression, as in a matter of horns, a harmonic formula, a flourish of ornamentation. Bischoff is by no means a servile copyist.

These are only impressions of a work that is out of common; a work that while it is swollen out of due proportion, and is at times bombastic, mere sound and fury, and at other times is dull in spite of its pretentiousness, or, rather, by reason of it, is nevertheless the composition of a man to be reckoned with. His most conspicuous faults are those that come from an abuse of material and from the desire to exhaust every subject, however unimportant it may be.

The harmonic scheme is seldom subtle or refined or ultra-modern. The instrumentation is too often thick, without contrast, without delicacy, without wit. In spite of all these faults which characterize so much of the music of the younger German school, and are seen in a modified form in modern German literature and art, there is true stuff in this symphony.

Revealed All in Music.

The performance was remarkable for elasticity, brilliance and eloquence. Dr. Muck, who had rehearsed with the utmost care and patience, and the orchestra that carried out his wishes with intelligence and verve, are alike to be congratulated. There is no doubt but that everything that is in the music was revealed with the utmost clearness and with the fitting pomp of diction. It is a pity that works which demand so much labor and thought—works as Loeffler's "Pagan Poem" and this symphony—I group them here only by reason of the difficulties in execution—are heard as a rule only once in a season. This seems hardly fair to the composer, the audience, the conductor and the orchestra.

Mme. Carreno played MacDowell's concerto superbly, with incomparable rhythmic feeling, dash and demoniacal energy. The concerto itself is one of the composer's most purely individual and romantic works. It is a concerto for a virtuoso who must also be a human being and a bit of a poet. Mme. Carreno is an extraordinary woman, a pianist who is mistress of the grand style; a woman of amazing vitality and personal force; a woman of a singularly romantic life. Her performance last night was extraordinary even for her. The audience, which had received the symphony with favor and appreciated the performance, was enthusiastic over Mme. Carreno, and with great reason.

INQUIRER
PHILADELPHIA
JAN 5- 1908

Boston Symphony Orchestra

Among the younger Germans who have been following more or less in the footsteps of Richard Strauss, and have become members of that strenuous band which is preaching in Germany the gospel of "the music of the future," is Herman Bischoff, of Munich, who has written a symphony in E major, which will be the particular work on the program to be played by the Boston Symphony Orchestra in the Academy of Music tomorrow evening. The soloist will be Madame Terena Carreno, if she is well enough, who will play MacDowell's second concerto for pianoforte in D minor, and the final number will be Chabrier's brilliant Rhapsody Espana.

Newspaper Cutting Bureau [illegible]

RECORD
PHILADELPHIA, PA
JAN 5- 1908

Among the younger Germans who have been following in the footsteps of Richard Strauss is Hermann Bischoff, of Munich. Philip Hale, the learned annotator of the program book of the Boston Symphony Orchestra, has been able to find out little about Bischoff, except that he is a young man, who has written a symphony in E major. This symphony will be the special feature on the program to be played by the Boston Symphony Orchestra in the Academy of Music to-morrow evening. The symphony had its first performance at the meeting of the Ton Kunstler Versammlung, in Essen, in the spring of 1906, and has been played several times since then in Germany. Because of its enormous technical difficulties the work has not yet become generally known. It had its first performances in America in Boston on January 3 and 4, after rehearsals that started three weeks ago.

The soloist will be Teresa Carreno, who will play MacDowell's second concerto for pianoforte in D minor. The final number will be Chabrier's brilliant rhapsody, "Espana."

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MUSICAL MATTERS

Teresa Carreno Soloist at the Symphony.

Bessie Abott Sings at Today's Popular Concert.

Sousa's Band — Other Events of the Week.

There is no doubt of the regard in which Teresa Carreno is held by the music-loving public of Boston, for the great artist was received with the heartiest kind of welcoming at the last Symphony rehearsal and concert, and she honored her pupil, the American composer, Edward A. MacDowell, by choosing for her piano solo his second concerto, a work that compares favorably with the foremost of modern compositions of its rank.

The program opened with the first performance here of the E major symphony by Hermann Bischoff, a musician but little known, though he doubtless soon will be. One hearing of his symphony practically guarantees that fact. The joyous, fantastic and characteristic "Carneval" overture by Dvorak closed the concert.

Mme Carreno has changed somewhat in appearance since her visit here several years ago, but there is the same magnetic personality, brilliant smile, animated poise and commanding air of yore, and her art seems as appealing as ever. She has always been an interesting study, for she has a marvelous hold on the feminine heart and combines masculine virility in playing with a tenderness and grace that relieves her dazzling powers from the suggestion of bravado. She is just natural, that's all.

In her interpretation of the concerto she missed no shade of expression and invested the music with all the delicacy and significance that a sympathetic artist could command. The impressive first movement was a fine example of sustained vigor, with brilliancy in intermittent passage work and well-defined themes successfully pitted against the orchestral forces. The performance of the second part was as near perfection in finger work as it seemed possible, delicate, fleet and clear in exploitation, with a pianissimo effect that roused spontaneous outbursts of applause and obliged the wonderful woman to rise and bow several times before resuming her work.

In the closing movement there was shown the same virtuosity, crisp fingering and beautiful melodic quality of tone that characterized her earlier performance. The superb breadth and freedom of her playing and her ease in conquering all technical difficulties made her interpretation memorable. At the end of the concerto she was recalled many times to the platform to acknowledge the applause. The orchestral support left nothing to be desired.

The Bishoff symphony might be called colossal in proportions, for it is elaborate in orchestral construction, immensely difficult for every choir and is more than an hour in length. It is the most difficult new work Dr Muck has attempted and the rehearsals have been unusually numerous for all parts of the band. The score for the brass part at times verges upon the impossible, not quite though, and every other section is treated in about the same way.

Bishoff had in mind for musical illustration the story of a dissolute youth who, after a life of debauchery and wild revelry, awakens to the sense of a happiness which is denied him. A rake's progress interspersed with poetic visions of pure delights never to reach a realization. As Bishoff dedicated the work to Richard Strauss, the manner of treatment may readily be inferred.

Skilled in the capabilities of the modern orchestra and with an imagination that fairly "rides the whirlwind," the author handled his subject in a strikingly effective way. Not particularly pleasing as a whole, except to the expert in things musical, but showing the great ability of composer in the so-called advanced style of writing, there is a consistent succession of tonal colors representing episodes and sentiments of varying import, and in combinations of the choirs the variety is really perplexing in forms and number. A riot of fancy let loose.

The prominence of the brass contingent is better suited to an open-air performance than in a hall, and fortissimo passages are so frequent that the score, unless heard at a distance, must necessarily sound muddled to those sitting near the heavier instruments. In the second part Bishoff shows he can be melodic, for here two exquisite themes are given to the strings and lighter groups, the working out running along sanely until near the end of the movement; then comes a return to instrumental chaos.

The four divisions bristle with pitfalls for the players, and the general smoothness and coherency of the performances by Dr Muck's forces shows that constant diligence and rehearsals had accomplished splendid results. The big and rather uninviting work called forth unusual exertions on the part of the conductor, as well as the men. 'Twas no child's play to labor through an hour of Bishoff uncontrolled by a musical leash.

The third trip of the orchestra will be taken this week. The 12th program will comprise Haydn's G major symphony, three German dances by Mozart, first time here, and Beethoven's fourth symphony.

Popular Concert Today.

The fourth of the series of popular price Sunday concerts will be given in Symphony hall this afternoon. The star of the occasion will be Miss Bessie Abott of the Metropolitan opera house of New York, who was to have given a concert here in November, but illness prevented her coming. Miss Abott is one of the many American girls who have made a success in grand [illegible] Southern birth and at the beginning of her career with her sister played banjos and sang songs. While in New York she attracted the attention of Jean de Reszke, and after a course of study in that city she went abroad and ultimately made her debut in grand opera in Paris. For the past three years she has been a member of the Conried company in New York.

The other artists on the program are well known in this city, Mr Timothee Adamowski, the violinist, and Mr Felix Fox, the pianist. It is the effort and purpose of the management to maintain a high standard at these Sunday concerts, and the Boston public seems to take most kindly to them.

The accompanist will be Mr Rosenstein of New York, and Mr Charles North of this city will play the flute obligato in the mad scene from "Lucia," which Miss Abott will sing.

Sousa in Boston.

The announcement that Sousa and his band are to give two concerts in Symphony hall next Wednesday is sufficient to excite the interest of those who like band music at its best. Sousa brings what is practically the same band that has been with him for many years, and in this fact is one of the secrets of his success.

Three soloists will appear at each of the concerts: Mr Herbert L. Clarke, whose performances are familiar to all who have attended Sousa concerts in the past; Miss Jeanette Powers, the talented violinist who has been here before with him, and Miss Lucy Allen, soprano. Miss Allen may in a sense be regarded as a Boston girl, because her training was received in this city.

Sousa's programs show the same skill that has characterized them in the past. They are not very long, and a majority of the works presented are serious or semiserious, but their brevity allows for the number of encores which are invariably music of the most popular kind. A feature of Sousa's coming will be a new march, entitled Powhattan's Daughter."

HERALD—MONDAY, JANUARY 6, 1908

FINE SUNDAY MUSIC AT SYMPHONY HALL

Series of Concerts for Benefit of Roxbury Aid Society Resumed.

The series of Sunday concerts given in Symphony Hall by the Roxbury Aid Society was resumed yesterday afternoon, after an interval of two Sundays during the holidays. The soloists were Miss Bessie Abott, soprano; T. Adamowski, violinist, and Felix Fox, pianist. C. K. North, flutist, and Mr. Rosenstein, accompanist, assisted. The programme included Grieg's sonata in F major for violin and piano; piano solos, Liszt's "Cantique d'Amour," Faure's Romance, Saint-Saens' Toccata; violin pieces, Wilhelmj's arrangement of the Prize Song from Wagner's "Meistersinger," Bazzin's "La Ronde des Lutins," and the following songs: "Mad scene" from "Lucia," Strauss' Serenade, Tschaikowsky's Berceuse, Godard's "Chanson de Julliet" and a waltz song by Arditi.

The concert was one of unusual interest, as it was the occasion of Miss Abott's first public appearance here as a concert singer. She was apparently somewhat hampered by a cold yesterday afternoon, but the quality of her performance was not marred, and the voice itself was delightful, although it could not be used very lavishly. It was a pleasure to hear the "mad" scene sung without too apparent effort, without grimace, and in tune; for often the performance of this scene causes no emotion on the part of the hearer except anxiety. The music itself is, to many, the ideal of concert or opera music; and those to whom it is dull or irritating must make up their minds to hear either this or the "Hamlet" mad scene when a new soprano makes her debut. Miss Abott's success, in this and in her other groups, was notable, and she was obliged to add an encore piece at the end of each group. The personality, and what must be called, for want of a better word, the style of the singer, were largely responsible for the warmth of her reception.

Mr. Fox and Mr. Adamowski maintained well their share in the general interest of the concert. Both are so well known here that it is not necessary to comment upon the quality of their performance, except to remark in passing that the ensemble in the sonata was noteworthy.

Mr. Fox had made an admirable group of solo pieces, which he augmented by a prelude by McDowell, played with characteristic taste, but the intimate nature of one or two of these pieces was somewhat lost in the large hall. During the performance of Faure's delicate Romance many were disturbed by the entrance and the inexcusable rudeness of some late comers.

Mr. North played the flute obbligato to the scene from "Lucia" with accustomed excellence, and Mr. Rosenstein's accompaniments deserve a special comment. The audience was highly appreciative.

Globe - Jan 4 - N.Y.

The Boston Symphony Orchestra will give its third pair of concerts Thursday evening, Jan. 9, and Saturday afternoon, Jan. 11, at Carnegie Hall. The programme for Thursday, with Mme Teresa Carreño as soloist, comprises Hermann Bischoff's symphony in E major (first time), MacDowell's second piano concerto, and Dvorak's "Carneval" overture. The programme for Saturday, with Carl Wendling, concert master of the orchestra, as soloist, comprises Handel's concerto in F for two wind choirs and string orchestra, Mozart's [illegible] in concerto in A, and G[illegible]

HERALD—BOSTON, JANUARY 5, 1908

SYMPHONY PLAYERS GIVE 11TH CONCERT

Performance of New Work by Bischoff Is Remarkable for Brilliancy.

COMPOSITION EXAMPLE OF SIN OF "TOO MUCHNESS"

Mme. Carreno Rouses Enthusiasm by Superb Playing of MacDowell Concerto.

BY PHILIP HALE.

The 11th concert of the Boston Symphony Orchestra took place last night in Symphony Hall. Dr. Muck conducted. The programme was as follows:

Symphony in E major, op. 16.....Bischoff
Concerto for piano, D minor.....MacDowell
Overture, "Carnival".....Dvorak

Hermann Bischoff, who lives in Munich, was studying music at the Leipsic Conservatory in a sober, righteous and godly manner, when he heard one day, as the story goes, the symphony in F minor by Richard Strauss. In comparison with the later works of Strauss this symphony in F minor is a smug and orthodox work, but it set Bischoff a-thinking, and he left the conservatory to be in company with Strauss. There were no actual lessons in composition, but there was reading of scores together for three years; there was much talk about music and the true modern expression of musical thoughts.

Bischoff's chief works are "Gewittersegen" for tenor, organ and orchestra (1899); "Pan," an orchestral idyl, inspired by "The Nymphs," a prose poem by Turgenef (1902), and this symphony, which was produced at the 42d convention of the Allgemeiner Deutscher Musikverein at Essen in May, 1906.

The symphony was then played from manuscript. The composer revised it thoroughly, and made cuts and alterations, before it was published. He wrote a curiously worded programme in explanation of his music for the first performance. This explanation is not printed in the score.

Motif of Symphony.

Bischoff first lays down the principle that there can be no musical expression which does not find an analogy in the world of facts and events or in the domain of poetic sentiments and sensations. Writing this symphony, he had in mind the story of a dissolute young man who becomes acquainted with pure happiness in the form of a noble woman, but is not worthy to attain this happiness; he therefore seeks peace in resignation; the ghosts of his misspent youth pursue him like furies; the apparition of pure womanhood quiets the voices of darkness. Man is raised from the muck of life by love for a noble woman.

"If anyone hearing the first movement (this is the only one that has a special programme) should see a vision of dissolute nights, of orgiastic masked balls; if he believes that he hears passionate love murmurings in gardens flooded with moonlight and vocal with the songs of birds, he will then be conscious of what was in the mind of the composer."

Shades of Byron and Berlioz! Here is a belated romanticist in a period of machinery and materialism. The story of the rescue of a youth from the beer halls, the tingle-tangles and the jests of the Fliegende Blaetter of Munich by a star-eyed maiden with sentimental hair, is to be told in music. The first movement, we are assured, contains a vision of "lorgiastic masked balls." How far we are from the pious orgies of the muses! This movement should also contain "passionate" but legitimate love-murmuring and songs of birds with the suggestion of moonlit gardens —although gardens of today are thoughtfully provided with electric lights.

Had Definite Programme.

"Peace in resignation" is the motive of the second movement, while ghosts of misspent youth provide a scherzo. But what is the "idea" of the finale? Does the youth never purify himself till he is worthy of the loved one's hand? The finale is in the nature of an apotheosis. Perhaps there is a portrayal of the abandonment of the will, which alone, as certain German and Asiatic philosophers assure us, brings happiness.

It is not necessary to inquire into the measure of Bischoff's success in expressing in tones his story of riotous living, purification, resignation, final conquest over self. Almost every composer has a succession of ideas in his mind which prompt him to paraphrase them in music whether he take the public into his confidence or give out the music as absolute.

We know that Tschaikowsky had a definite programme for his "Pathetic" symphony, but what that programme was he would not tell. Niecks in his recently published book on "Programme Music" thinks it highly probable that Brahms had some argument for each one of his symphonies. Whoever the composer may be, the musical paraphrase of the suggesting ideas is that which should be judged without special reference to the ideas themselves.

Demands Huge Orchestra.

Mr. Bischoff's age is not given in the encyclopaedias, but we know that he was a conservatory student 20 years ago, and his photograph represents him as a well nourished, carefully dressed man, well on the sunny side of 40. There is furthermore a youthful spirit in many pages of this symphony. Not only does he demand a huge orchestra to say his say, but he demands time. His first movement is nearly half an hour long and in spite of its length it is the most impressive. It is frankly boisteours and careless in its main idea, that of portraying a reckless life.

A line of Walt Whitman might serve as motto: "Onward we move, a gay gang of blackguards, with wild-flapping [illegible] this first expos-

tion of vulgar pleasure there is a force. There is an exuberance that is not displeasing. Here the composer is spontaneous; here he is himself. He is also himself in the most striking page of the whole work; in the remarkable preparation for the entrance of a sensuous theme given to the 'cellos, a page of instrumentation that stands out boldly in the whole volume of notes—and this volume is an elephantine folio.

The opening of the second movement has true thoughtfulness and nobility, but after the opening exposition there is a too evident attempts at depth, and the mind of the hearer soon wanders; nor is it brought back to the "resignation" of the youth; or, if it be brought back, there is only resignation on the part of the hearer.

Scherzo Too Long.

Here as in the scherzo the composer is guilty of the fault of nimiety, to use a word dear to Coleridge, who attributed this fault to German writers, metaphysicians, poets, dramatists, a word that is synonymous with Artemus Ward's "too muchness." The scherzo has exciting moments, but it is all too long. So, too, the finale might be put into a luck-press. Only the imposing final pages remain in the mind.

As Bischoff is intimate with Richard Strauss, to whom this symphony is dedicated, it might be reasonably expected that his own music would show Strauss' influence. There are pages, especially in the first movement that recall the spirit of Strauss's "Don Juan," the adventurous, freebooting amorist, but the resemblance is chiefly in tricks of expression, as in a matter of horns, a harmonic formula, a flourish of ornamentation. Bischoff is by no means a servile copyist.

These are only impressions of a work that is out of common; a work that, while it is swollen out of due proportion, and is at times bombastic, mere sound and fury, and at other times is dull in spite of its pretentiousness, or, rather, by reason of it, is nevertheless the composition of a man to be reckoned with. His most conspicuous faults are those that come from an abuse of material and from the desire to exhaust every subject, however unimportant it may be.

The harmonic scheme is seldom subtle or refined or ultra-modern. The instrumentation is too often thick, without contrast, without delicacy, without wit. In spite of all these faults which characterize so much of the music of the younger German school, and are seen in a modified form in modern German literature and art, there is true stuff in this symphony.

Revealed All in Music.

The performance was remarkable for elasticity, brilliance and eloquence. Dr. Muck, who had rehearsed with the utmost care and patience, and the orchestra that carried out his wishes with intelligence and verve, are alike to be congratulated. There is no doubt but that everything that is in the music was revealed with the utmost clearness and with the fitting pomp of diction. It is a pity that works which demand so much labor and thought—works as Loeffler's "Pagan Poem" and this symphony—I group them here only by reason of the difficulties in execution—are heard as a rule only once in a season. This seems hardly fair to the composer, the audience, the conductor and the orchestra.

Mme. Carreno played MacDowell's concerto superbly, with incomparable rhythmic feeling, dash and demoniacal energy. The concerto itself is one of the composer's most purely individual and romantic works. It is a concerto for a virtuoso who must also be a human being and a bit of a poet. Mme. Carreno is an extraordinary woman, a pianist who is mistress of the grand style; a woman of amazing vitality and personal force; a woman of a singularly romantic life. Her performance last night was extraordinary even for her. The audience, which had received the symphony with favor and appreciated the performance, was enthusiastic over Mme. Carreno, and with great reason.

[illegible]

PHIL[illegible]

JAN[illegible]

Boston Symphony Orchestra

Among the younger Germans who have been following more or less in the footsteps of Richard Strauss, and have become members of that strenuous band which is preaching in Germany the gospel of "the music of the future," is Herman Bischoff, of Munich, who has written a symphony in E major, which will be the particular work on the program to be played by the Boston Symphony Orchestra in the Academy of Music tomorrow evening. The soloist will be Madame Terena Carreno, if she is well enough, who will play MacDowell's second concerto for pianoforte in D minor, and the final number will be Chabrier's brilliant Rhapsody Espana.

Newspaper Cutting Bureau in the World

RECORD

[illegible] A. P.

[illegible]

Among the younger Germans who have been following in the footsteps of Richard Strauss is Hermann Bischoff, of Munich. Philip Hale, the learned annotator of the program book of the Boston Symphony Orchestra, has been able to find out little about Bischoff, except that he is a young man, who has written a symphony in E major. This symphony will be the special feature on the program to be played by the Boston Symphony Orchestra in the Academy of Music to-morrow evening. The symphony had its first performance at the meeting of the Ton Kunstler Versammlung, in Essen, in the spring of 1906, and has been played several times since then in Germany. Because of its enormous technical difficulties the work has not yet become generally known. It had its first performances in America in Boston on January 3 and 4, after rehearsals that started three weeks ago.

The soloist will be Teresa Carreno, who will play MacDowell's second concerto for pianoforte in D minor. The final number will be Chabrier's brilliant rhapsody, "Espana."

[104]

GLOBE—JANUARY 5, 1908

MUSICAL MATTERS

Teresa Carreno Soloist at the Symphony.

Bessie Abott Sings at Today's Popular Concert.

Sousa's Band — Other Events of the Week.

There is no doubt of the regard in which Teresa Carreno is held by the music-loving public of Boston, for the great artist was received with the heartiest kind of welcoming at the last Symphony rehearsal and concert, and she honored her pupil, the American composer, Edward A. MacDowell, by choosing for her piano solo his second concerto, a work that compares favorably with the foremost of modern compositions of its rank.

The program opened with the first performance here of the E major symphony by Hermann Bischoff, a musician but little known, though he doubtless soon will be. One hearing of his symphony practically guarantees that fact. The joyous, fantastic and characteristic "Carneval" overture by Dvorak closed the concert.

Mme Carreno has changed somewhat in appearance since her visit here several years ago, but there is the same magnetic personality, brilliant smile, animated poise and commanding air of yore, and her art seems as appealing as ever. She has always been an interesting study, for she has a marvelous hold on the feminine heart and combines masculine virility in playing with a tenderness and grace that relieves her dazzling powers from the suggestion of bravado. She is just natural, that's all.

In her interpretation of the concerto she missed no shade of expression and invested the music with all the delicacy and significance that a sympathetic artist could command. The impressive first movement was a fine example of sustained vigor, with brilliancy in intermittent passage work and well-defined themes successfully pitted against the orchestral forces. The performance of the second part was as near perfection in finger work as it seemed possible, delicate, fleet and clear in exploitation, with a pianissimo effect that roused spontaneous outbursts of applause and obliged the wonderful woman to rise and bow several times before resuming her work.

In the closing movement there was shown the same virtuosity, crisp fingering and beautiful melodic quality of tone that characterized her earlier performance. The superb breadth and freedom of her playing and her ease in conquering all technical difficulties made her interpretation memorable. At the end of the concerto she was recalled many times to the platform to acknowledge the applause. The orchestral support left nothing to be desired.

The Bishoff symphony might be called colossal in proportions, for it is elaborate in orchestral construction, immensely difficult for every choir and is more than an hour in length. It is the most difficult new work Dr Muck has attempted and the rehearsals have been unusually numerous for all parts of the band. The score for the brass part at times verges upon the impossible, not quite though, and every other section is treated in about the same way.

Bishoff had in mind for musical illustration the story of a dissolute youth who, after a life of debauchery and wild revelry, awakens to the sense of a happiness which is denied him. A rake's progress interspersed with poetic visions of pure delights never to reach a realization. As Bishoff dedicated the work to Richard Strauss, the manner of treatment may readily be inferred.

Skilled in the capabilities of the modern orchestra and with an imagination that fairly "rides the whirlwind," the author handled his subject in a strikingly effective way. Not particularly pleasing as a whole, except to the expert in things musical, but showing the great ability of composer in the so-called advanced style of writing, there is a consistent succession of tonal colors representing episodes and sentiments of varying import, and in combinations of the choirs the variety is really perplexing in forms and number. A riot of fancy let loose.

The prominence of the brass contingent is better suited to an open-air performance than in a hall, and fortissimo passages are so frequent that the score, unless heard at a distance, must necessarily sound muddled to those sitting near the heavier instruments. In the second part Bishoff shows he can be melodic, for here two exquisite themes are given to the strings and lighter groups, the working out running along sanely until near the end of the movement; then comes a return to instrumental chaos.

The four divisions bristle with pitfalls for the players, and the general smoothness and coherency of the performances by Dr Muck's forces shows that constant diligence and rehearsals had accomplished splendid results. The big and rather uninviting work called forth unusual exertions on the part of the conductor, as well as the men. 'Twas no child's play to labor through an hour of Bishoff uncontrolled by a musical leash.

The third trip of the orchestra will be taken this week. The 12th program will comprise Haydn's G major symphony, three German dances by Mozart, first time here, and Beethoven's fourth symphony.

Popular Concert Today.

The fourth of the series of popular price Sunday concerts will be given in Symphony hall this afternoon. The star of the occasion will be Miss Bessie Abott of the Metropolitan opera house of New York, who was to have given a concert here in November, but illness prevented her coming. Miss Abott is one of the many American girls who have made a success in grand [illegible]

[illegible] southern birth and at the beginning of her career with her sister played banjos and sang songs. While in New York she attracted the attention of Jean de Reszke, and after a course of study in that city she went abroad and ultimately made her debut in grand opera in Paris. For the past three years she has been a member of the Conried company in New York.

The other artists on the program are well known in this city, Mr Timothee Adamowski, the violinist, and Mr Felix Fox, the pianist. It is the effort and purpose of the management to maintain a high standard at these Sunday concerts, and the Boston public seems to take most kindly to them.

The accompanist will be Mr Rosenstein of New York, and Mr Charles North of this city will play the flute obligato in the mad scene from "Lucia," which Miss Abott will sing.

Sousa in Boston.

The announcement that Sousa and his band are to give two concerts in Symphony hall next Wednesday is sufficient to excite the interest of those who like band music at its best. Sousa brings what is practically the same band that has been with him for many years, and in this fact is one of the secrets of his success.

Three soloists will appear at each of the concerts: Mr Herbert L. Clarke, whose performances are familiar to all who have attended Sousa concerts in the past; Miss Jeanette Powers, the talented violinist who has been here before with him, and Miss Lucy Allen, soprano. Miss Allen may in a sense be regarded as a Boston girl, because her training was received in this city.

Sousa's programs show the same skill that has characterized them in the past. They are not very long, and a majority of the works presented are serious or semiserious, but their brevity allows for the number of encores which are invariably music of the most popular kind. A feature of Sousa's coming will be a new march, entitled "Powhattan's Daughter."

HERALD—MONDAY, JANUARY 6, 1908

FINE SUNDAY MUSIC AT SYMPHONY HALL

Series of Concerts for Benefit of Roxbury Aid Society Resumed.

The series of Sunday concerts given in Symphony Hall by the Roxbury Aid Society was resumed yesterday afternoon, after an interval of two Sundays during the holidays. The soloists were Miss Bessie Abott, soprano; T. Adamowski, violinist, and Felix Fox, pianist. C. K. North, flutist, and Mr. Rosenstein, accompanist, assisted. The programme included Grieg's sonata in F major for violin and piano; piano solos, Liszt's "Cantique d'Amour," Faure's Romance, Saint-Saens' Toccata; violin pieces, Wilhelmj's arrangement of the Prize Song from Wagner's "Meistersinger," Bazzin's "La Ronde des Lutins," and the following songs: "Mad scene" from "Lucia," Strauss' Serenade, Tschaikowsky's Berceuse, Godard's "Chanson de Julliet" and a waltz song by Arditi.

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Mr. Fox had made an admirable group of solo pieces, which he augmented by a prelude by McDowell, played with characteristic taste, but the intimate nature of one or two of these pieces was somewhat lost in the large hall. During the performance of Faure's delicate Romance many were disturbed by the entrance and the inexcusable rudeness of some late comers.

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Globe - Jan 4 - N.Y.

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MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Hermann Bischoff. Symphony in E major.
MacDowell. Concerto No. 2, in D minor. Piano and Orchestra.
Soloist, Mme. Teresa Carreno.
Dvorak. Overture. "Carnaval."

It was a piccolo night! Never did that imp of the orchestra hold such continuous high carnival. The piccolo-player must be nursing his worn-out lungs today. Bischoff's symphony might almost be called a piccolo concerto. Yet this new composer had a good deal to say for himself in his debut. He has the defect of painting almost everything scarlet, and he has that awful modern fault of length. Tonorrhoea is a new disease which seems to have fastened upon most of the composers of the modern school. Yet almost every one of the latter day composers is as good in scoring as Wagner or Berlioz was. It is a "metier" which Strauss, Mahler, Weingartner, Bischoff, Loeffler, Van der Stucken, in short all the modern men of prominence, possess.

Of course, therefore, Bischoff's symphony was a very heavy and difficult score, and equally of course it was more than an hour long. It began with a picture of dissipation of the bacchanalian type, something that seemed as graphic a picture of German student life as Murger's "Vie de Boheme" of the Quartier Latin of Paris. Spite of its prolixity (it was about half an hour in length) this movement must be called a very successful number. It is a graphic picture, drawn with a sure touch, even if it omitted to portray the "Katzenjammer," the grey misery of the morning after. Almost every measure in it was riotous and exciting, and Bischoff was not ugly or dissonant even in the midst of the tumult; he did not disdain melody nor did he scorn to be intelligible. There are few composers who could have been so long-winded without becoming tiresome. The piccolo began its shieking almost at once, and kept it up interminably. It was soon evident that the Munich bars do not close at 11 p.m. One could not help wishing that the composer had laid on his scarlet a little less thickly.

The slow movement receded a trifle from the extreme modern vein. It had two frankly melodic themes and there was a convincing vigor in its development and a tranquility at its end that were peculiarly attractive.

The third movement took the place of a Scherzo, although it was rather grotesque than playful. It was rather "Peer Gynt-y" in its progressions, but not in the least plagiarized; the work is original enough from beginning to end. The omnipresent piccolo, which has been momentarily quiet during the second movement, here renewed its yelling, and there were many orchestral oddities and explosions. The trombones were pushed to the headache point in this movement. The performance of this was so brilliant that Dr. Muck and the orchestra (which rose in response) were applauded most vigorously.

The only bit of moderation in the whole symphony was the tempo mark of the finale,—"Allegro Moderato". Again piccolo, trombones, trumpets, kettle-drums, etc., were let loose; again the whole pepper-box was thrown into the dish to spice it up. We must condemn the length.—when will a modern dare to write a symphony as short as Beethoven's eighth again? We can only censure the extreme boisterousness of the work. Yet with it all we feel that this Bischoff may have something to say later on. He is, to us, more like Mahler than like Richard Strauss. But he is likely to grow yet greater. Parts of this symphony are so frankly "canaille" that their very vulgarity becomes interesting and attractive.

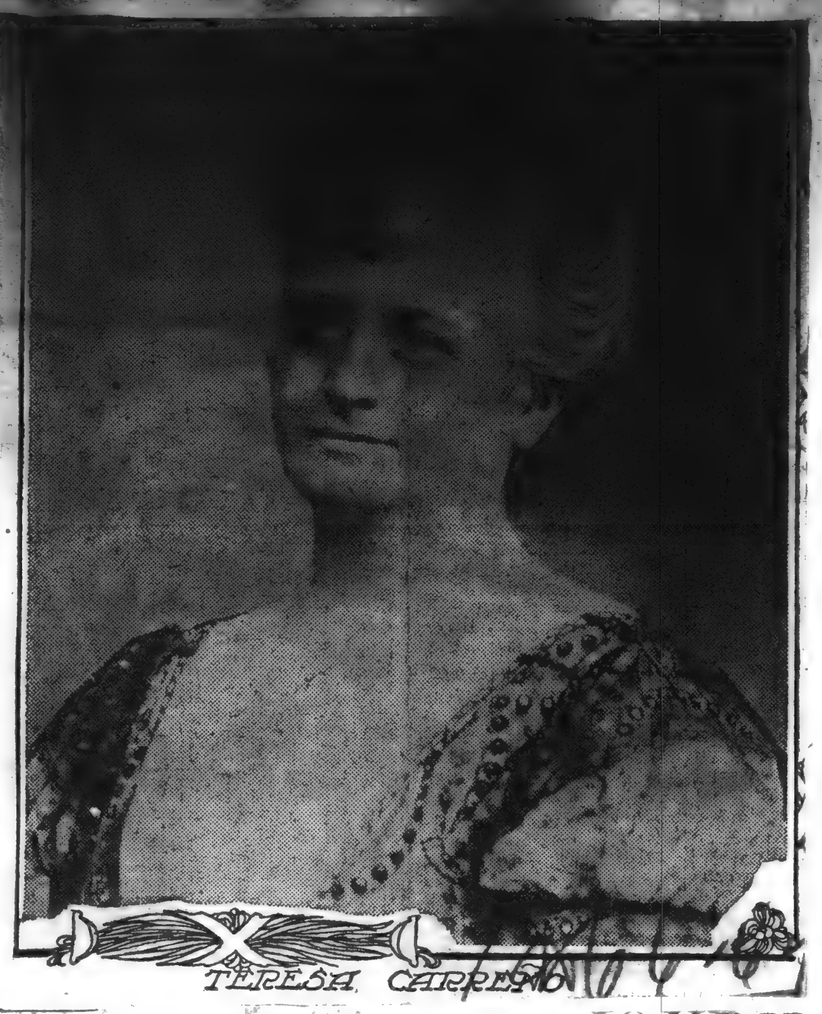
Then came the real triumph of the concert. Teresa Carreno and the MacDowell concerto! There was nothing blatant here, nothing sensational or eccentric. The scoring is for the ordinary orchestra of Beethoven's day (with trombones) the form is clear, and the whole work scarcely as large as Bischoff's first movement. Yet one felt immediately the intrinsic superiority of the school. It also has the advantage of growing continuously stronger to its very end. The contrasts of the concerto are very effective. There was nothing in the entire symphony so beautiful as the subordinate theme of the first movement or the archness and delicacy of the entire second movement of this concerto.

But the most impressive part of the work is the beginning of the finale. Here the first theme (of the opening movement) returns and there is a dramatic sense of brooding and foreboding that becomes doubly pathetic in view of the history of the composer. The breadth of the martial theme of the finale (the "Seitensatz") was enormously impressive (even without any piccolo and "fortissisissimo" effects) and the final wild rush of piano scales and the abrupt close were exciting and effective.

But it takes a Carreno to bring out the abandon and fire of the work. The overwhelming triumph of Teresa Carreno at this concert is the more remarkable when we remember that we had had the greatest season of piano-playing in Boston's musical history before she came. To give the list of the great pianists who have played in Boston this season would be to publish a short musical directory. Yet the last here became first and the success of the tropical pianist was worthy of her great reputation. She has not lost an iota of the brilliant impetuosity that of old carried her audiences off their feet. She has been called "The Lioness of the Piano," and she deserves the title today more than ever. The concerto became, what it should be, an emotional poem, because of the freedom and elasticity with which she gave it. The great technique of the artist became but the means to an end; one did not think of difficulties, of technical points, but every auditor gave himself up to the charm of the tone-poem. At the close Mme. Carreno was recalled over and over again; we lost the count of the number of her reappearances in response to the interminable applause.

Then came more "Carnival". Did not Dr. Muck think that we had dissipated enough in the first jamboree? Did we need Dvorak's frolic after Bischoff's debauch? Was it necessary to have Slibovitzka after Nordhaeuser? However this may be, the piccolo again had a little final shrieking, and we must state here that the instrument was particularly well-played throughout all the evening. There were a few quiet moments in the "Carnival" for which we were grateful. The violins, too, in ... did fine work in the high ... reminiscences of Wagner may be forgiven.

Louis C. Elson.



TERESA CARRENO

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JOURNAL
CHICOPEE, MASS.
JAN 4- 1908

BOSTON SYMPHONY.

Tickets are also on sale for the local engagement of the Boston Symphony orchestra, which will be heard here on the 30th. Dr. Karl Muck is the conductor of this famous organization. Columbus is fortunate in the promise of so much good music.

ablished: London, 1881; New York, 188

JAN 4- 1908

The programme of the Boston Symphony Orchestra at the Lyric next Wednesday night will be exceedingly interesting. The soloist will be Madame Teresa Carreno, who is in this city after an absence of several years. She will play MacDowell's second concerto for pianoforte in D minor. The last number will be the Spanish Rhapsody of Chabrier. The programme, in full, is as follows:

Symphony No. 2 in D Major. Op. 73. .....Brahms
Concerto for Pianoforte in D Minor, No. 2. Op. 23.....MacDowell
Rhapsody Espana.....Chabrier

1884

EDWARD MACDOWELL,
The American composer whose Piano Concerto No. 2 will be played by Mme. Teresa Carreno.

TIMES
D. C.
JAN 5- 1908

With the next concert of the Boston Symphony Orchestra in the New National Theater Tuesday afternoon the corner of the season will be turned and the end of the musical year will come in sight. It seems to pass very quickly after the holidays, and before one is fully aware of it, the season will be over and the musicians will be making plans for 1908-1909.

The orchestra will offer at this concert the second of its great piano soloists, this time Madame Teresa Carreno, who holds as surely today as ever in her career the undisputed position as the first woman pianist in the world.

BULLETIN
PHILADELPHIA, PA.
JAN 4- 1908

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—o—

JOURNAL
COLUMBUS, O.
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LETTRE DE BOSTON

(*De notre correspondant spécial*)

Le concert du 23 novembre dernier, 6e de la saison du Boston-Symphony, avait pour principal attrait la 1re audition du *Poème Païen*, de M. Loeffler dont le Boston-Symphony avait déjà fait entendre d'autres compositions sous la direction de M. Gericke, prédécesseur du chef actuel, M. Muck de Berlin. La brochure-programme de l'érudit Philip Hale, nous informe que ce Poème Païen fût écrit en 1901, par M. Loeffler, pour piano, deux flûtes, hautbois, clarinette, cor anglais, deux cors, trois trompettes derière la scène, alto et contre-basse ; puis arrangé pour deux pianos et trois trompettes et fut exécuté sous cette dernière forme à Boston en 1903. En 1905 et 1906, l'œuvre fut complètement transformée et traitée plus symphoniquement ; elle est maintenant pour orchestre complet comprenant les cymbales antiques plus un piano.

Il est heureux que M. Loeffler ait fait cette transformation, car il a trouvé dans l'emploi de ses éléments d'orchestre des moyens d'expression dont il a su tirer d'excellents effets. L'œuvre est solide, son architecture bien combinée, et quoiqu'on n'y découvre pas l'étincelle d'un génie novateur, elle fourmille d'heureuses combinaisons de timbres, qui en font une composition bien personnelle et traitée de main de maître ; l'on y sent l'effort dramatique, qui parvient à émouvoir l'auditoire et si M. Loeffler avait la chance de mettre la main sur un livret convenant à ses moyens nul doute qu'il réussirait à doter la scène d'un chef-d'œuvre de plus. Dans l'exécution du *Poème Païen*, le Boston-Symphony fut digne de la réputation que lui a valu M. Gericke par son souci de la parfaite sonorité, sa volonté, sa persévérance pendant les années qu'il fût à la tête de cet orchestre. L'œuvre est dédiée à Gustave Schirmer, l'éditeur artiste, récemment décédé, à qui nous devons les représentations de *Pelléas et Mélisande*, *Louise*, *Thaïs*, au Manhattan Opera House de New-York, pour cette saison. Le concert avait commencé par l'*Ouverture du Roi d'Ys*, conduite bien mollement par M. Muck, qui sans doute réservait ses efforts pour la pièce suivante. Dans le solo de clarinette, Grisez nous a rappelé son père ; M. Warnké eut pu faire davantage plaisir avec son violoncelle, s'il n'avait pas abusé des *glissandos*. La toute petite phrase du hautbois du début fut un charme trop court, elle avait pour interprète Georges Longy, un hautboiste, comme il n'en existe pas toujours un par génération. Quand donc un auteur écrira-t-il à son intention une pièce orchestrale ? *Espana* de Chabrier, pleine de verve et de richesse d'instrumentation terminait le concert.

JOURNAL
COLUMBUS, O.
JAN 9- 1908

BOSTON SYMPHONY.

The famous Boston Symphony orchestra will come to Columbus the 30th of this month, and their concert will be an event that no music lover will want to miss. This will probably be the last chance to hear the orchestra under the direction of Dr. Karl

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Hermann Bischoff. Symphony in E major.
MacDowell. Concerto No. 2, in D minor. Piano and Orchestra.
Soloist, Mme. Teresa Carreno.
Dvorak. Overture. "Carnaval."

It was a piccolo night! Never did that imp of the orchestra hold such continuous high carnival. The piccolo-player must be nursing his worn-out lungs today. Bischoff's Symphony might almost be called a piccolo concerto. Yet this new composer had a good deal to say for himself in his debut. He has the defect of painting almost everything scarlet, and he has that awful modern fault of length. Tonorrhoea is a new disease which seems to have fastened upon most of the composers of the modern school. Yet almost every one of the latter day composers is as good in scoring as Wagner or Berlioz was. It is a "metier" which Strauss, Mahler, Weingartner, Bischoff, Loeffler, Van der Stucken, in short all the modern men of prominence, possess.

Of course, therefore, Bischoff's symphony was a very heavy and difficult score, and equally of course it was more than an hour long. It began with a picture of dissipation of the bacchanalian type, something that seemed as graphic a picture of German student life as Murger's "Vie de Boheme" of the Quartier Latin of Paris. Spite of its prolixity (it was about half an hour in length) this movement must be called a very successful number. It is a graphic picture, drawn with a sure touch, even if it omitted to portray the "Katzenjammer," the grey misery of the morning after. Almost every measure in it was riotous and exciting, and Bischoff was not ugly or dissonant even in the midst of the tumult; he did not disdain melody nor did he scorn to be intelligible. There are few composers who could have been so long-winded without becoming tiresome. The piccolo began its shieking almost at once, and kept it up interminably. It was soon evident that the Munich bars do not close at 11 p.m. One could not help wishing that the composer had laid on his scarlet a little less thickly.

The slow movement receded a trifle from the extreme modern vein. It had two frankly melodic themes and there was a convincing vigor in its development and a tranquility at its end that were peculiarly attractive.

The third movement took the place of a Scherzo, although it was rather grotesque than playful. It was rather "Peer Gynt-y" in its progressions, but not in the least plagiarized; the work is original enough from beginning to end. The omnipresent piccolo, which has been momentarily quiet during the second movement, here renewed its yelling, and there were many orchestral oddities and explosions. The trombones were pushed to the headache point in this movement. The performance of this was so brilliant that Dr. Muck and the orchestra (which rose in response) were applauded most vigorously.

The only bit of moderation in the whole symphony was the tempo mark of the finale,—"Allegro Moderato". Again piccolo, trombones, trumpets, kettle-drums, etc., were let loose; again the whole pepper-box was thrown into the dish to spice it up. We must condemn the length.—when will a modern dare to write a symphony as short as Beethoven's eighth again? We can only censure the extreme boisterousness of the work. Yet with it all we feel that this Bischoff may have something to say later on. He is, to us, more like Mahler than like Richard Strauss. But he is likely to grow yet greater. Parts of this symphony are so frankly "canaille" that their very vulgarity becomes interesting and attractive.

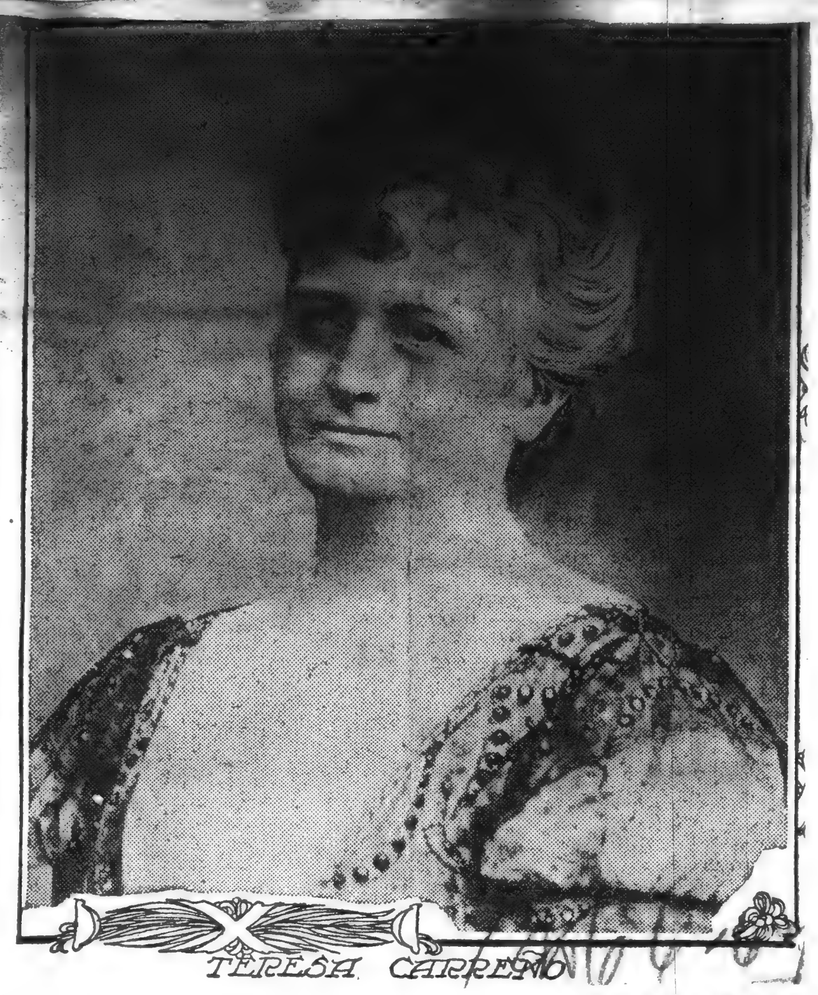
Then came the real triumph of the concert. Teresa Carreno and the MacDowell concerto! There was nothing blatant here, nothing sensational or eccentric. The scoring is for the ordinary orchestra of Beethoven's day (with trombones) the form is clear, and the whole work scarcely as large as Bischoff's first movement. Yet one felt immediately the intrinsic superiority of the school. It also has the advantage of growing continuously stronger to its very end. The contrasts of the concerto are very effective. There was nothing in the entire symphony so beautiful as the subordinate theme of the first movement or the archness and delicacy of the entire second movement of this concerto.

But the most impressive part of the work is the beginning of the finale. Here the first theme (of the opening movement) returns and there is a dramatic sense of brooding and foreboding that becomes doubly pathetic in view of the history of the composer. The breadth of the martial theme of the finale (the "Seitensatz") was enormously impressive (even without any piccolo and "fortissssissimo" effects) and the final wild rush of piano scales and the abrupt close were exciting and effective.

But it takes a Carreno to bring out the abandon and fire of the work. The overwhelming triumph of Teresa Carreno at this concert is the more remarkable when we remember that we had had the greatest season of piano-playing in Boston's musical history before she came. To give the list of the great pianists who have played in Boston this season would be to publish a short musical directory. Yet the last here became first and the success of the tropical pianist was worthy of her great reputation. She has not lost an iota of the brilliant impetuosity that of old carried her audiences off their feet. She has been called "The Lioness of the Piano," and she deserves the title today more than ever. The concerto became, what it should be, an emotional poem, because of the freedom and elasticity with which she gave it. The great technique of the artist became but the means to an end; one did not think of difficulties, of technical points, but every auditor gave himself up to the charm of the tone-poem. At the close Mme. Carreno was recalled over and over again; we lost the count of the number of her reappearances in response to the interminable applause.

Then came more "Carnival". Did not Dr. Muck think that we had dissipated enough in the first jamboree? Did we need Dvorak's frolic after Bischoff's debauch? Was it necessary to have Slibovitzka after Nordhaeuser? However this may be, the piccolo again had a little final shrieking, and we must state here that the instrument was particularly well-played throughout all the evening. There were a few quiet moments in the "Carnival" for which we were grateful. The violins, too, in this Carnival did fine work in the high [illegible]. A few reminiscences of Wagner [illegible] may be forgiven.

Louis C. Elson.



TERESA CARRENO

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BUCLETINN

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JOURNAL

JAN 4- 1908

BOSTON SYMPHONY.

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ablished: London, 1881; New York, 188

JAN 5- 1908

The programme of the Boston Symphony Orchestra at the Lyric next Wednesday night will be exceedingly interesting. The soloist will be Madame Teresa Carreno, who is in this city after an absence of several years. She will play MacDowell's second concerto for pianoforte in D minor. The last number will be the Spanish Rhapsody of Chabrier. The programme, in full, is as follows:

Symphony No. 2 in D Major. Op. 73. .....Brahms
Concerto for Pianoforte in D Minor, No. 2. Op. 23. .....MacDowell
Rhapsody Espana .....Chabrier

1884

EDWARD MACDOWELL,
The American composer whose Piano Concerto No. 2 will be played by Mme. Teresa Carreno.

JAN 5- 1908

With the next concert of the Boston Symphony Orchestra in the New National Theater Tuesday afternoon the corner of the season will be turned and the end of the musical year will come in sight. It seems to pass very quickly after the holidays, and before one is fully aware of it, the season will be over and the musicians will be making plans for 1908-1909.

The orchestra will offer at this concert the second of its great piano soloists, this time Madame Teresa Carreno, who holds as surely today as ever in her career the undisputed position as the first woman pianist in the world.

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JOURNAL

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TRIBUNE
PROVIDENCE, R. I.
JAN 5- 1908

SYMPHONY CONCERT.

A large and representative audience of society and musical people was present in Infantry Hall at the second Symphony concert Tuesday night. In the gathering were noted the following: Mr. and Mrs. Harry Parsons Cross, Miss Louise Heppin, Miss Louise Sweetland, Miss Sarah Anthony, Miss Isabel Pegram, Mr. Howard Hoppin, Miss Emma Taft, Mrs. Theodore Bogert, Mr. George A. Freeman, Dr. W. Louis Chapman, Prof. and Mrs. Courtney Langdon, Mrs. Jeffrey Hazard, Mrs. Harriett Hazard, Mr. Theodore F. Green, Miss Eleanor B. Green, Dr. and Mrs. Charbonnell, Miss Evangeline Larry, Mr. Julian Herreshoff, Mrs. Samuel Ames, Mr. Joseph Bowen, Miss Dorothy Bowen, Mr. and Mrs. William E. Foster, Mrs. Lowell Emerson, Miss Emerson, the Misses Cranston, Mrs. William Binney, Miss Edith Nichols, Mr. Harold Waterman, Mr. and Mrs. Charles North, Mr. Edwin Barrows, Miss Mary Barrows, Mrs. George Corliss, Miss Corliss, Mrs. Henry A. Whitmarsh, Mrs. Webster Knight, Mrs. I. Gifford Ladd, Mrs. Samuel Slater Durfee, the Misses Collins, Mrs. Robert Steere, Miss Rachel Steere, Miss May Talbot, Miss Harriett Talbot, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Herbert E. Maine, Mr. Walter J. Towne, Mr. Alfred Stone, Miss Agnes De Wolf, Miss Elizabeth Brown, Miss Annie Cooke Cushing, Prof. John Greene, Miss Gertrude Swarts and Mrs. Shepardson March, Col. and Mrs. H. Martin Brown, Miss Marian Brown, Col. Harvey A. Baker, Hon. William B. Weeden, Mrs. William Wagar Weeden, Mrs. Ralph C. Watrous, Miss M. Helen Potter, Mrs. Edward L. Johnson, Miss Lorraine Johnson, Mrs. William Von Gottschalk, Mr. and Mrs. A. K. Goodwin, Miss Margaret Kent Goodwin, Mrs. Walter H. Durfee, Miss Harriot E. Barrows, Mr. Robert L. Walker, Mrs. Albert L. Calder, Mr. and Mrs. Horatio Hunt, Mr. and Mrs. Seeber Edwards, Mr. and Mrs. Louis L. Angell, Miss Edith Angell, Mr. John T. Cranshaw, Mr. Harold Cranshaw, Miss Edith Nichols, Miss Edith Kimball, Mrs. W. B. M. Miller, Mrs. Charles A. Russell, Miss Charlotte Russell, Mr. and Mrs. Albert Steinert, Mrs. George C. Arnold, Miss Eleanor B. Green, Mr. Theodore F. Green, Mr. and Mrs. Louis E. Robinson.

AMERICAN
BALTIMORE, MD
JAN 5- 1908

Boston Symphony Orchestra.

Some of the Baltimore patrons of the Boston Symphony Orchestra seem to be of the opinion that Dr. Muck has been too generous in the matter of novelties he has presented at the concerts of the orchestra in this city. Anyone who has the making of programs in ever "betwixt the devil and the deep sea." If he does not give novelties he is likely to be cursed, and if he does give novelties the same fate usually awaits him, and all he can do is to stand the blows with becoming patience. Those who do not care for novelties will have no bone to pick with the third program the Boston Symphony will play here on next Wednesday night in the Lyric. The first number is the most popular and best beloved of Brahm's four symphonies, that in D major, No. 2. Even the most ardent anti-Brahmsians have never been able to find fault with this work, and its performance by the Boston Orchestra under Dr. Muck this year has been one of the features of the season, as the performance of the first symphony last year was, for Dr. Muck seems to have found the real spirit of Brahms as no one else in America ever did.

The soloist will be Madame Teresa Carreno, who is in this city after an absence of several years, and judging from accounts of her playing in the Middle West, where her season began, her art is more beautiful than it ever has been in the past, which is saying much, because Madame Carreno has held her position as one of the few great pianists of our time for many years. She will play MacDowell's second concerto for pianoforte in D minor.

The last number will be the brilliant and popular Spanish "Rhapsody of Chabrier." The program in full is as follows:

Brahms—Symphony, No. 2, in D major. Op. 73.

MacDowell—Concerto for pianoforte in D minor, No. 2. Op. 23.

Chabrier—"Rhapsody Espana."

Soloist, Madame Teresa Carreno, from W. E. Walter's Symphony Hall, Boston.

Newspaper Cutting Bureau in the World
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For the last number there will be the brilliant and popular Spanish rhapsody of Chabrier.

COURIER
BUFFALO, N. Y.
JAN 5- 1908

So many requests are coming in for reservations for the Boston Symphony Orchestra, which gives a concert at Convention Hall on Monday evening, January 27th, that Mrs. Mai Davis Smith, the local manager, announces that she will receive and fill mail orders in advance of the general sale. Such orders, accompanied by check payable to Mai Davis Smith, may be sent to Mrs. Smith at No. 26 Irving Place.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will present a novel and very beautiful programme. This will be Buffalo's first and only opportunity for hearing the Boston men under the magnetic baton of the conductor of the Royal Opera, Berlin. Dr. Muck came over here by special permission of the Kaiser and has done wonders with the clebrated orchestra. The soloist will be Dr. Carl Wendling, the new concertmeister of the orchestra, who is over from Stuttgart for one year during the absence abroad of Prof. Willy Hess. He is one of Europe's greatest violinists and is here for this season only.

NEWS
BUFFALO, N. Y.
JAN 5- 1908

Interest is widespread in the coming to Convention Hall on Monday evening, Jan. 27, of the Boston Symphony Orchestra, Dr. Karl Muck of the Royal Opera, Berlin, conducting, and Prof. Carl Wendling of Stuttgart, the famous violinist, as soloist. Prof. Wendling is here for one year only, acting as concertmeister in Boston during the absence abroad of Willy Hess. Dr. Muck is in America only by special permission of the Kaiser and this will be his last year with the Boston men, so that Buffalo will welcome two of Europe's greatest musicians when the Boston orchestra comes to town.

There have been so many advance requests for seats that Mrs. Mai Davis Smith, the local manager, announces that she will receive and fill mail orders before the opening of the general sale. The prices are $2, $1.50, $1 and 75 cents. Mail orders, accompanied by check payable to Mai Davis Smith, may be sent to Mrs. Smith at 26 Irving Place.

RECORD
PHILADELPHIA, PA
JAN 7- 1908

A NEW SYMPHONY

Boston Orchestra Plays Work by Hermann Bischoff.

Dr. Karl Muck, as conductor of the Boston Symphony Orchestra, gave us a real musical novelty at the Academy of Music last evening, when the piece de resistance on the program was a symphony in E Major by the German composer, Hermann Bischoff. Concerning Bischoff's personality there is little known in this country, save that his home is in Munich and that he has been intimately associated musically with Richard Strauss. Yet the Strauss influence is not unduly in evidence in this new symphony. That the work is of the extreme modern school there can be no doubt, but there is in it no striking after grotesque effects in orchestration. To a certain extent it is programmusic, as the composer himself asserts that in writing it he had in his mind the story of a young man who, after a life of debauchery, became acquainted with pure happiness when he was no longer worthy nor able to possess it.

The first movement, therefore, represents this wild life. Through it goes the echo of the waltz and the strains of bacchic revelry. But despite the melodiousness of its themes, this movement has a tawdriness about it quite absent from the succeeding movements, which are beautiful examples of symphonic writing, the second movement, "Sehr ruhig und getragen," particularly being an exquisite bit of music in almost a religious mood. This symphony of Bischoff's is long—it took an hour and a quarter to play it—but it is one that will bear rehearing many times.

Teresa Carreno, who has not been heard here for a number of years, was the soloist last evening, being heard in a concerto in D. Minor for pianoforte and orchestra, by MacDowell. Mme. Carreno's playing is marked by a force which is best described as masculine. But there is a certain coldness about her playing which even her brilliancy of execution does not cover.

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GLOBE—JANUARY 12, 1908

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TIMES,
BUFFALO, N. Y.
JAN 5- 1908

In the Musical World

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TELEGRAPH
JAN 7- 1908

BOSTON SYMPHONY CONCERT

In Programme of Modern Music, with Manlo Carreno as Soloist.

A thoroughly modern programme was offered by the Boston Symphony Orchestra to a large audience at the Academy of Music last night, opening with a work by Bischoff hitherto unknown here. The composer himself is not widely known in this country, though he has been steadily gaining ground in Germany for some years past. He is of the new school of the younger set, and this last great work of his may be called the "dumier on" in music, somewhat influenced by Richard Strauss, with whom the author has been intimate, but restrained by a more controlled and less evventric temperament. Following so closely on the Berlioz "Symphony Fantastique" that was given here last week by our orchestra, this symphony of Bischoff's which he designates simply by letter, "E major," offers very interesting analogies and comparisons, being closely allied in subject. Berlioz insisted upon an understanding of the literary character of his work before attempting to listen to the musical expression of his ideas. Bischoff, on the contrary, publishes no explanatory progarmme with his score. Still he admits that all music must have some programme meaning if it is to represent any thought at all, so he issued a statement of his ideas to the effect that his intention was to represent the career of a wild, dissolute youth who "becomes acquainted with pure happiness when he is no longer worthy of it, and therefore cannot possess it." He seeks in vain for peace, at first in more orgies, then in quiet resignation, from which he is tormented by the "ghosts of his misspent youth."

In the Berlioz shymphony, as will be remembered, the youth in question was supposed to be dying for love bgy morphine poisoning, and the music presents his delirious dreams. Naturally, therefore, it is disjointed and more or less scrappy, though beautiful in places. The Bischoff symphony, however, has more continuity of thought and expression, and for that reason is perhaps more impressive, although actually it is not so rich in musical invention, and at times is too long drawn out. Of course it was played magnificently—that goes without saying, but really the Bostonians seemed to outdo their own record last night for wonderful ensemble work.

The same might be said for the solo work of Mme. Correno, who gave MacDowell's Concerto No. 2, D minor. Possibly her recent meeting with her once brilliant pupil may have added a touch of emotion to her rendering of his composition, for certainly her playing was something truly marvellous. She has all possible requirements for a great artist, and his them to the thirty-third degree, and they all showed forth superbly last night.

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Newspaper Cutting Bureau in the World
CONTRACTOR
JAN 7- 1908

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PUBLIC LEDGER
PHILADELPHIA, PA
JAN 7- 1908

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Doctor Muck Presents Symphony by a Contemporary Composer.

Doctor Muck and the Boston Orchestra presented last night for the first time here a symphony by a contemporary composer, to the unlimited scandal of those who believe that music, to be good, must creep and cling like ivy to an old fortress, and no less to the edification of those curious to know what their children will probably accept complacently and their great-grandchildren patronize as astonishingly good, considering it is early 20th century.

Between these two extremes there were many in the audience to listen with pleasurable attention for more than an hour to the symphony's unfoldment and then to recall Doctor Muck thrice in recognition of his efforts to keep us in touch with what men of the present are doing.

Hermann Bischoff, the composer, is one of the few men of today who have been strong enough to dive through the crest of the Wagnerian tidal wave and swim on the unsounded depths of the open sea, while the majority of their confreres are content to be carried by the strength of the wave rather than by their own stroke. Confessedly a disciple of Richard Strauss, Bischoff has an intellectuality strong enough to refuse domination by any mind, however masterly. Like Peer Gynt, he would be "emperor of himself," and certain episodes last night suggested that also like the Norse hero, this individuality if not curbed may land him, artistically speaking, in the madhouse at Cairo.

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Amid the glorious harmonic tangle in which he became involved last night Mr. Bischoff may yet find himself and his second symphony among the distinguished events of the time. It is not music for the superman, like that of poor Anton Bruckner, but music intensely human, intensely living, intensely earnest.

The return of Teresa Carreno as soloist was accompanied by great enthusiasm. As if in gentle rebuke to our own neglect of the most significant voice American music has yet found, she played MacDowell's second concerto in D minor with an assured mastership and a grandeur of style well suited to the dignity of the music she set herself to interpret. There was little of the distinctly temperamental about her rendition; the music made no demand for it, but technical command and beauty of tone were present for the inspiration of those who listened. The concert closed with Chabrier's fascinating "Espana" rhapsody, played beyond criticism.

American Jan. 5
N. Y.

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Mme. Teresa Carreno will be the soloist at the season's third Brooklyn philharmonic concert by the Boston Symphony Orchestra, Friday evening is the time and the Baptist Temple the setting. Dr. Karl Mack, as usual, will conduct.

This will be the programme:

Symphony, No. 2, in D major Op. 73....Brahms
Allegro non troppo, Adagio non troppo, Adagietto grazioso, quasi andantino, Allegro con spirito.

Concerto for Pianoforte, No. 2, in D minor, Op. 23.....Edward MacDowell
Larghetto calmato, Presto giocoso, Largo, Molto Allegro.

Overture to the opera "The Forced Marriage".....Humperdinck

PROVIDENCE, R. I.
JAN 1908

SYMPHONY CONCERT.

A large and representative audience of society and musical people was present in Infantry Hall at the second Symphony concert Tuesday night. In the gathering were noted the following. Mr. and Mrs. Harry Parsons Cross, Miss Louise Hoppin, Miss Louise Sweetland, Miss Sarah Anthony, Miss Isabel Pegram, Mr. Howard Hoppin, Miss Emma Taft, Mrs. Theodore Bogert, Mr. George A. Freeman, Dr. W. Louis Chapman, Prof. and Mrs. Courtney Langdon, Mrs. Jeffrey Hazard, Mrs. Harriett Hazard, Mr. Theodore F. Green, Miss Eleanor B. Green, Dr. and Mrs. Charbonnell, Miss Evangeline Larry, Mr. Julian Herreshoff, Mrs. Samuel Ames, Mr. Joseph Bowen, Miss Dorothy Bowen, Mr. and Mrs. William E. Foster, Mrs. Lowell Emerson, Miss Emerson, the Misses Cranston, Mrs. William Binney, Miss Edith Nichols, Mr. Harold Waterman, Mr. and Mrs. Charles North, Mr. Edwin Barrows, Miss Mary Barrows, Mrs. George Corliss, Miss Corliss, Mrs. Henry A. Whitmarsh, Mrs. Webster Knight, Mrs. I. Gifford Ladd, Mrs. Samuel Slater Durfee, the Misses Collins, Mrs. Robert Steere, Miss Rachel Steere, Miss May Talbot, Miss Harriett Talbot, Mr. and Mrs. Dexter B. Potter, Mr. and Mrs. Herbert E. Maine, Mr. Walter J. Towne, Mr. Alfred Stone, Miss Agnes De Wolf, Miss Elizabeth Brown, Miss Annie Cooke Cushing, Prof. John Greene, Miss Gertrude Swarts and Mrs. Shepardson March, Col. and Mrs. H. Martin Brown, Miss Marian Brown, Col. Harvey A. Baker, Hon. William B. Weeden, Mrs. William Wagar Weeden, Mrs. Ralph C. Watrous, Miss M. Helen Potter, Mrs. Edward L. Johnson, Miss Lorraine Johnson, Mrs. William Von Gottschalk, Mr. and Mrs. A. K. Goodwin, Miss Margaret Kent Goodwin, Mrs. Walter H. Durfee, Miss Harriot E. Barrows, Mr. Robert L. Walker, Mrs. Albert L. Calder, Mr. and Mrs. Horatio Hunt, Mr. and Mrs. Seeber Edwards, Mr. and Mrs. Louis L. Angell, Miss Edith Angell, Mr. John T. Cranshaw, Mr. Harold Cranshaw, Miss Edith Nichols, Miss Edith Kimball, Mrs. W. B. M. Miller, Mrs. Charles A. Russell, Miss Charlotte Russell, Mr. and Mrs. Albert Steinert, Mrs. George C. Arnold, Miss Eleanor B. Green, Mr. Theodore F. Green, Mr. and Mrs. Louis E. Robinson.

Boston Symphony Orchestra.

Some of the Baltimore patrons of the Boston Symphony Orchestra seem to be of the opinion that Dr. Muck has been too generous in the matter of novelties he has presented at the concerts of the orchestra in this city. Anyone who has the making of programs is ever "betwixt the devil and the deep sea." If he does not give novelties he is likely to be cursed, and if he does give novelties the same fate usually awaits him, and all he can do is to stand the blows with becoming patience. Those who do not care for novelties will have no bone to pick with the third program the Boston Symphony will play here on next Wednesday night in the Lyric. The first number is the most popular and best beloved of Brahm's four symphonies, that in D major, No. 2. Even the most ardent anti-Brahmsians have never been able to find fault with this work, and its performance by the Boston Orchestra under Dr. Muck this year has been one of the features of the season, as the performance of the first symphony last year was, for Dr. Muck seems to have found the real spirit of Brahms as no one else in America ever did.

The soloist will be Madame Teresa Carreno, who is in this city after an absence of several years, and judging from accounts of her playing in the Middle West, where her season began, her art is more beautiful than it ever has been in the past, which is saying much, because Madame Carreno has held her position as one of the few great pianists of our time for many years. She will play MacDowell's second concerto for pianoforte in D minor.

The last number will be the brilliant and popular Spanish "Rhapsody of Chabrier." The program in full is as follows:

Brahms—Symphony, No. 2, in D major. Op. 73.
MacDowell—Concerto for pianoforte in D minor, No. 2. Op. 23.
Chabrier—"Rhapsody Espana."

Soloist, Madame Teresa Carreno, from W. E. Walter's Symphony Hall, Boston.

Newspaper Cutting Bureau in the World

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BUFFALO, N. Y.
JAN 5- 1908

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BUFFALO, N. Y.
JAN 5- 1908

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JAN 7-

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The first movement, therefore, represents this wild life. Through it goes the echo of the waltz and the strains of bacchic revelry. But despite the melodiousness of its themes, this movement has a tawdriness about it quite absent from the succeeding movements, which are beautiful examples of symphonic writing, the second movement, "Sehr ruhig und getragen," particularly being an exquisite bit of music in almost a religious mood. This symphony of Bischoff's is long—it took an hour and a quarter to play it—but it is one that will bear rehearing many times.

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[106]

BUFFALO TIMES
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PUBLIC LEDGER
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American Jan-5
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Newspaper Cutting Bureau in the World

JAN 7 1908

NEW SYMPHONY GIVES PHILADELPHIANS CHILL

...ly Overrated Boston Orches-tra Heard for Second Time This Season.

NOT A BIT ORIGINAL

SYMPHONIC music of the up-to-date school was heard at the Academy of Music last evening when the much-exploited and much-overrated Boston Symphony Orchestra gave its second concert of the season in Philadelphia. There was a new symphony on tap, distilled from the seething brain of Hermann Bischoff, of Munich, Germany, where art with a sixteen-point A reigns supreme.

It is hardly necessary to affect a critical mood in regard to Mr. Bischoff's symphony. It has pleased Dr. Muck to put the work on the program of a concert given in Philadelphia by the Boston Orchestra, but there is no disposition among Philadelphia concertgoers to follow blindly the lead of this alien annotator of American musical taste.

The audience at the Academy last night didn't like Herr Bischoff's symphony. They had, moreover, excellent reasons therefor—the unfolding of which in these columns would be mere waste of space.

As a composer, Herr Bischoff is an imitator of Richard Strauss, with an added knack of eccentric instrumentation calculated to turn even the audacious Strauss' hair gray. Of original invention the symphony was innocent, but in outlandish combinations of choirs, Herr Bischoff had his German contemporaries beaten a mile.

The veteran Teresa Carreno played delightfully a commonplace concerto by Edward MacDowell, all memory of the composition being lost, as in earlier years, in the magic play of the artist's technique.

Chabrier's "Rhapsodie Espana," which closed the program, was given, evidently, as an example of how not to do it. There was nothing in the entire concert, indeed, which a lover of music could carry away and treasure in memory's chambers.

Newspaper Cutting Bureau in the World

INQUIRER
PHILADELPHIA, PA.
JAN 7- 1908

BOSTON SYMPHONY ORCHESTRA

Its Third Concert This Season With Mme. Carreno as Soloist

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This symphony is said to embody an attempt to tell the story of a young man's life from the time he starts in to sow his wild oats to the period when in a sobered, chastened and repentant frame of mind he is gathering the crop which customarily attends such sowing. This is a program which has been followed without entirely satisfactory results by composers whose achievements Mr. Bischoff can hardly expect to equal. Smetana, the Bohemian genius who died in a madhouse, wrote a celebrated quartet which he called "Out of My Life," and which he presented to the public as his autobiography, and Hector Berlioz undertook the same kind of thing in a big work which Philadelphia music lovers had an opportunity of hearing no later than last week, and which under the title of "Symphonie Fantastique," illustrates a hasheesh dream of dissipation and its consequences.

It was hardly worth while, as it seemed, to do the thing again and Bischoff's symphony, one of whose principal recommendations is its extreme difficulty, might without any great loss to the world of art have been omitted. There are some good things in it, some developments which are fairly interesting and some climaxes which are moderately effective, and it serves very well to exhibit the capacities of the Boston Orchestra. These, however, no longer need demonstration and when there are so many masterpieces to choose from which one would rather hear the production of a Bischoff symphony at the cost, as the press agent announces, of three weeks' rehearsal, looks like a mistake of judgment. And it played for one hour and a quarter!

The assisting artist was that admirable pianist Madam Teresa Carreno, who had elected to be heard in MacDowell's poetic, graceful, melodious and skillfully constructed concerto in D minor. She played it with consummate refinement, with an absolute mastery of the key board and with an extraordinary eloquence and distinction and again convinced every appreciative hearer that she is one of the five or six greatest pianists of the world. The concert closed with a brilliant rendering of Chabrier's highly colored Spanish rhapsody.

Newspaper Cutting Bureau in the World

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JAN 10 1908

MUSIC.

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There were two other numbers on the programmes—MacDowell's pianoforte concerto in D minor, of which Mme. Carreno played the solo part (with more brilliance and power than poetical feeling), and Dvorak's "Carnival Overture."

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Washington Audience Testifies to Composer's Worth.

PIANO CONCERTO IN D MINOR

Boston Orchestra Plays Great Musician's Symphony to Brilliant Crowd at National Theater—Mme. Carreno, Soloist, Recalled Eight Times—Individuality Mars Beauty of Brahms' Movement.

For the first time since Edward A. MacDowell, generally considered America's greatest composer, was stricken with an incurable mental malady, one of his larger and more important compositions, the second pianoforte concerto in D minor, was included in the programme of a symphony orchestra in this city. The work was played by Mme. Carreno,—at one time the instructor of Edward MacDowell, and the Boston Symphony Orchestra, under Karl Muck, yesterday at the orchestra's third concert.

The audience was not slow to appreciate the significance of the event, and at the close of the rendition Mme. Carreno was recalled eight times.

The character of the ovation gave proof that the audience was paying this tribute to the composer of the work, and not alone to the artist who performed it. Long after the piano had been closed the applause continued.

The boxes were draped with flags. Four years ago, on the last appearance of Edward MacDowell in this city, an audience of like proportions did honor to the great composer himself at his recital in the Columbia Theater, recalling him at least five times after the performance of his great "Celtic" sonata.

Play Brahms' Symphony.

The other numbers provided at yesterday's concert were the Brahms second symphony in D major and Humperdinck's overture to the opera "The Forced Marriage," which was given for the first time in Washington. There are modernists who still prefer to prolong their melodies beyond two or three measures, and it was from their libraries that Dr. Muck drew all of yesterday's selections. In the first movement of the Brahms symphony there flowed forth smooth, melodious phrases, preponderating in string quality. Admirable as was the ensemble of the first violins, the Boston Symphony Orchestra, composed of its many solo players, is capable of making more pronounced and unanimous effects in the shading and phrasing of the more expressive strains in this movement than they did yesterday. The latitude allowed the first violins in their bowing resulted in a slightly perceptible tendency toward solo effort in this movement and a consequent blurring of the ensemble effect. This was corrected in the succeeding movements of the symphony and in the overture, where the little buzzing motif toward the close was bowed with great care and with excellent results.

Lightness Balances Programme.

The programme had a double share of lightness and humor to counterbalance the more serious moments. In the third movement of the Brahms symphony there was the subtle wit, the unobtrusive spirit of bantering, contrasting strongly with certain measures from Beethoven's symphonies, written with a far broader and more circus-like humor, and therefore less effective. It is said that Brahms is an absolutist in music, but surely if he had no hidden meaning in this movement, the hearer cannot help forming his own story as the music progresses.

The programme notes of the concert, written by Philip Hale, paid a graceful city compliment to Washington by including a review of the "Early Concert Life in America," by Oscar G. Sonneck, of the Library of Congress.

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His work required an hour and a quarter for its performance, and the orchestra played the lengthy work with unfailing enthusiasm and power. Despite all their efforts it cannot be said that the work proved popular with the audience. The applause seemed intended for the hard working players and their leader rather than for the composition.

Mme. Teresa Carreno played MacDowell's second concerto in D minor with brilliancy and authority. This most beautiful work of the American master was enthusiastically received.

The programme concluded with the Dvorak carnival overture, brilliantly played.

STAATS ZEITUNG,
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The programme was novel, introducing besides Brahms' charming Symphony No. 2, in D major, op. 73, the overture to the "Forced Marriage," by Humperdinck, which has never before been played in Washington.

Mme. Teresa Careno, the soloist of the performance, gave a thoroughly delightful rendition of MacDowell's Concerto for pianoforte, No. 2, D minor, op 23. Her able execution of the animated passages in the second movement were wonderfully done, and at the conclusion of the concert the audience tendered a hearty ovation.

The Brahms' symphony, which is delightfully tender, is of an alternately joyous and serious theme, and the work to the finale has been aptly termed "golden serenity." The symphony is remarkable for its clearness rather than any great weight, and the themes flow smoothly and spontaneously. The programme was replete with themes significant of the action of the opera, and the melodies are worked out magnificently.

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Hermann Bischoff müssen wir auf Grund dieses Werks in die vorderste Reihe der zeitgenössischen Symphoniker stellen. Das Werk ist von bedeutender Erfindung, von imposantem Aufbau und effektvoller Gliederung. Es weicht nicht unwesentlich von der klassischen Symphonieform ab, doch liegt darin so viel echtes Talent, so viel erfreuliche Kraft und heitere Anmuth, daß wir es unbedingt den bemerkenswerthesten Erscheinungen der letzten Jahre auf symphonischem Gebiet zuzählen müssen. Bischoff verfügt über ein überaus glänzendes Talent der Tonschilderung, das seinem Werk ein königlich-prächtiges, glitzerndes Orchestergewand zu geben versteht.

Es giebt da brillante Einfälle und unvergeßliche Klangwirkungen. Was der Symphonie fehlt, ist gedrungene Knappheit, weise Beschränkung. Sie ist zu sehr gedehnt, der Komponist giebt sich zu redselig, als ob er Alles auf einmal sagen wollte. Bischoff ist eingestandenermaßen Programmmusiker, wie aus folgender Darstellung erhellt, die er seinem Werke beigegeben hat.

„Seit einigen Jahren legen viele Komponisten Werth darauf, in den Programmbüchern ausdrücklich zu erklären: mein Stück hat nichts mit „Programm-Musik" zu schaffen. Ich glaube nun zwar, daß es überhaupt keine Musik giebt, noch je gegeben hat, die nicht in irgend einem Sinn Programm-Musik wäre. Insoferne als es keine musikalische Wendung giebt, die nicht eine Analogie in der Erscheinungs- oder der poetischen Empfindungswelt fände. Um indeß nicht aus dem Styl zu fallen, will ich betonen, daß meine Symphonie durchaus Programm-Musik darstellt. Natürlich beansprucht sie deswegen doch, lediglich nach musikalischen Gesetzen geformt zu sein.

„Es schwebte mir die Geschichte eines Jünglings vor, der in einem wilden und schwelgerischen Leben ein reines Glück kennen lernt, als er dessen nicht mehr würdig ist und es deshalb nicht besitzen kann.

„Vergebens sucht er in der Resignation Frieden zu finden (zweiter Satz). Die Gespenster seiner vergeudeten Jugend tauchen wieder auf, wie Furien ihn verfolgend und jagend (dritter Satz). Da erscheint wieder jene schöne und edle Frauengestalt (Ueberleitung), und besänftigt schweigend die Stimme der Finsternis. Die Liebe des reinen Weibes erlöst uns vom Schmutz des Lebens. Wie man sieht, ein altes, oft behandeltes Problem, das schon auf mancherlei Weise gelöst worden ist. Wenn nun Jemand beim Anhören des ersten Satzes (nur dieser hat ein spezielles Programm) die Vision von durchprahten Nächten, von orgiastischen Maskenbällen haben sollte, wenn er heißes Liebesgeflüster in mondbeglänzten Gärten, die von Vogelgesang erfüllt sind, zu vernehmen glaubte, so würde er das empfinden, was dem Komponisten vorgeschwebt hat.

„Aber auch dann, wenn man bei meinem Werk nur die Vorstellung hätte, wie der trübe und schäumende Most sich zum ruhigen und edlen Wein abklärt, dürfte ich glauben, daß es mir gelungen ist, die poetische Idee klar und plastisch herausgearbeitet zu haben."

Der erste A Satz (sehr schnell und feurig) setzt mit einem kecken, originellen Thema von erregtem Glanz ein, um im weiteren Verlauf zwei gut kontrastirende Themata zu bringen. An Stelle des Durchführungstheils setzte der Komponist eine „Episode", ein reizvoll wirksames Gesangsthema, das aber erst im letzten Satz eine Durchführung erfährt. Wir hörten da Klangfiguren, die bezaubernd wirken. Zum Schluß des Satzes macht eine majestätische Steigerung enormen Effekt.

Die Wiedergabe seitens Dr. Muck's und des Orchesters war einfach — man muß zu den höchsten Worten greifen — kolossal, und der Beifall erneuerte sich immer und immer wieder. Aber es sollte noch glänzender kommen. Der zweite Satz (sehr ruhig und getragen) bringt wieder bemerkenswerthes thematisches Material. Der Satz beginnt mit getragenem Gesang mit ganz eigenartigen Begleitungsfiguren, die bald wie drohendes Gewölk, bald sich in seelige Harmonien auflösen schienen.

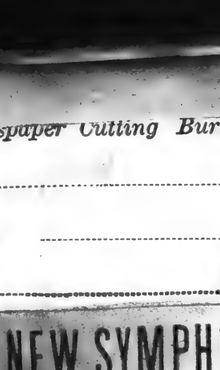
Der Gesang schwillt in prachtvoller Steigerung zu einem vollstimmigen Choral von überraschender Wirkung an, um dann zart und seelig auszutönen. Der dritte Satz, ein Scherzo (Molto), ist technisch

Newspaper Cutting Bureau in the World

NEW SYMPHONY GIVES PHILADELPHIANS CHILL

Overrated Boston Orchestra Heard for Second Time This Season.

NOT A BIT ORIGINAL



SYMPHONIC music of the up-to-date school was heard at the Academy of Music last evening when the much-exploited and much-overrated Boston Symphony Orchestra gave its second concert of the season in Philadelphia. There was a new symphony on tap, distilled from the seething brain of Hermann Bischoff, of Munich, Germany, where art with a sixteen-point A reigns supreme.

It is hardly necessary to affect a critical mood in regard to Mr. Bischoff's symphony. It has pleased Dr. Muck to put the work on the program of a concert given in Philadelphia by the Boston Orchestra, but there is no disposition among Philadelphia concertgoers to follow blindly the lead of this alien annotator of American musical taste.

The audience at the Academy last night didn't like Herr Bischoff's symphony. They had, moreover, excellent reasons therefor—the unfolding of which in these columns would be mere waste of space.

As a composer, Herr Bischoff is an imitator of Richard Strauss, with an added knack of eccentric instrumentation calculated to turn even the audacious Strauss' hair gray. Of original invention the symphony was innocent, but in outlandish combinations of choirs, Herr Bischoff had his German contemporaries beaten a mile.

The veteran Teresa Carreno played delightfully a commonplace concerto by Edward MacDowell, all memory of the composition being lost, as in earlier years, in the magic play of the artist's technique.

Chabrier's "Rhapsodie Espana," which closed the program, was given, evidently, as an example of how not to do it. There was nothing in the entire concert, indeed, which a lover of music could carry away and treasure in memory's chambers.

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Hermann Bischoff müssen wir auf Grund dieses Werks in die vorderste Reihe der zeitgenössischen Symphoniker stellen. Das Werk ist von bedeutender Erfindung, von imposantem Aufbau und effektvoller Gliederung. Es weicht nicht unwesentlich von der klassischen Symphonieform ab, doch liegt darin so viel echtes Talent, so viel erfreuliche Kraft und heitere Anmuth, daß wir es unbedingt den bemerkenswerthesten Erscheinungen der letzten Jahre auf symphonischem Gebiet zuzählen müssen. Bischoff verfügt über ein überaus glänzendes Talent der Tonschilderung, das seinem Werk ein königlich-prächtiges, glitzerndes Orchestergewand zu geben versteht.

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„Seit einigen Jahren legen viele Komponisten Werth darauf, in den Programmbüchern ausdrücklich zu erklären: mein Stück hat nichts mit „Programm-Musik" zu schaffen. Ich glaube nun zwar, daß es überhaupt keine Musik giebt, noch je gegeben hat, die nicht in irgend einem Sinn Programm-Musik wäre. Insoferne als es keine musikalische Wendung giebt, die nicht eine Analogie in der Erscheinungs- oder der poetischen Empfindungswelt fände. Um indeß nicht aus dem Styl zu fallen, will ich betonen, daß meine Symphonie durchaus Programm-Musik darstellt. Natürlich beansprucht sie deswegen doch, lediglich nach musikalischen Gesetzen geformt zu sein.

„Es schwebte mir die Geschichte eines Jünglings vor, der in einem wilden und schwelgerischen Leben ein reines Glück kennen lernt, als er dessen nicht mehr würdig ist und es deshalb nicht besitzen kann.

„Vergebens sucht er in der Resignation Frieden zu finden (zweiter Satz). Die Gespenster seiner vergeudeten Jugend tauchen wieder auf, wie Furien ihn verfolgend und jagend (dritter Satz). Da erscheint wieder jene schöne und edle Frauengestalt (Ueberleitung), und besänftigt schweigend die Stimme der Finsternis. Die Liebe des reinen Weibes erlöst uns vom Schmutz des Lebens. Wie man sieht, ein altes, oft behandeltes Problem, das schon auf mancherlei Weise gelöst worden ist. Wenn nun Jemand beim Anhören des ersten Satzes (nur dieser hat ein spezielles Programm) die Vision von durchprahten Nächten, von orgiastischen Maskenbällen haben sollte, wenn er heißes Liebesgeflüster in mondbeglänzten Gärten, die von Vogelgesang erfüllt sind, zu vernehmen glaubte, so würde er das empfinden, was dem Komponisten vorgeschwebt hat.

„Aber auch dann, wenn man bei meinem Werk nur die Vorstellung hätte, wie der trübe und schäumende Most sich zum ruhigen und edlen Wein abklärt, dürfte ich glauben, daß es mir gelungen ist, die poetische Idee klar und plastisch herausgearbeitet zu haben."

Der erste A Satz (sehr schnell und feurig) setzt mit einem kecken, originellen Thema von erregtem Glanz ein, um im weiteren Verlauf zwei gut kontrastirende Themata zu bringen. An Stelle des Durchführungstheils setzte der Komponist eine „Episode", ein reizvoll wirksames Gesangsthema, das aber erst im letzten Satz eine Durchführung erfährt. Wir hörten da Klangfiguren, die bezaubernd wirken. Zum Schluß des Satzes macht eine majestätische Steigerung enormen Effekt.

Die Wiedergabe seitens Dr. Muck's und des Orchesters war einfach — man muß zu den höchsten Worten greifen — kolossal, und der Beifall erneuerte sich immer und immer wieder. Aber es sollte noch glänzender kommen. Der zweite Satz (sehr ruhig und getragen) bringt wieder bemerkenswerthes thematisches Material. Der Satz beginnt mit getragenem Gesang mit ganz eigenartigen Begleitungsfiguren, die bald wie drohendes Gewölk, bald sich in seelige Harmonien auflösen schienen.

Der Gesang schwillt in prachtvoller Steigerung zu einem vollstimmigen Choral von überraschender Wirkung an, um dann zart und seelig auszutönen. Der dritte Satz, ein Scherzo (Presto) ist technisch

Jagen und Wirbeln von Höllengeistlein und Irrlichtern. Die Bostoner, diesmal ein vieltöpfiger Virtuose sondergleichen, spielten diese beiden Sätze mit unbeschreiblicher durchgeistigter Virtuosität. Der Beifall war nach dem dritten Satz so begeistert und anhaltend, daß das ganze Orchester aufstehen und danken mußte.

Der vierte Satz fällt gegen die beiden vorhergehenden kleinen Wunder etwas ab, doch giebt es auch da noch genug Effekt und Glanz. Dr. Muck hat mit der Leitung dieses Werks eine Probe genialster Kunst abgelegt. Er ging förmlich über sich hinaus und brachte eine Tonschwelgerei und Malerei, die von den glühendsten und fattesten Farben lebte. Welch' ein Hochgenuß — ein bedeutendes Werk, ein großer Dirigent und ein unvergleichliches Orchester!

Nach den Orchestertitanen kam die Klavier-Titanin, Frau Teresa Carreño, die MacDowell's zweites Klavier-Konzert mit Orchesterbegleitung in ihrem großen Styl spielte, den ersten Satz vielleicht etwas zu wuchtig und schwermüthig, das Presto jedoch genial erfaßt, festlich bewegt, glitzernd, mit einem glücklichen Einschlag von Humor und unwiderstehlichem Elan.

An Kraft übertrifft die Künstlerin bekanntlich viele ihrer männlichen Kollegen, aber ihre zarten Schattirungen im Presto, die runden Wellenlinien ihres Trillers, der unfehlbare Glanz ihrer Oktaven und das überaus flüssige Passagenspiel zeigte die Künstlerin gestern auf erfreulicher Höhe der Charakterisirung und Selbstzucht. Frau Carreño wurde achtmal stürmisch gerufen.

Zum Schluß gab uns Dr. Muck Dvorak's „Karnevals"-Ouverture mit ihrem erquicklichen Frohsinn, der melodischen Frische und Natürlichkeit. Wir werden dieses Konzert nicht so bald vergessen. H.

N.Y. World - Jan 10

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A new symphony by Hermann Bischoff, a young German composer, now resident in Munich, first heard in New York last night, was the instrumental feature of the third concert of the Boston Symphony Orchestra at Carnegie Hall.

I must confess, I approached the first hearing of a modern symphony dedicated to Richard Strauss by an unknown composer with feelings of some trepidation, which were soon allayed, as it was shortly evident that the composer had something to say, and said it well. The work is in the usual four movements, allegro molto con fuoco, andante, presto (scherzo) and finale, allegro moderato (the first two bearing additional titles in German), and is scored for large orchestras, including English horn, double bassoon and extra clarinet and six horns.

While more symphonic fantasy than formal symphony, the work as a whole is picturesque, pictorial, impressive and often frankly melodious, though at times the melodic thought seems to writhe through masses of glaring color and turgid, seething harmonies.

The scoring is lavish and impressionistic—even splotchy—in color, and the composer speaks orchestrally in the voice of Strauss, and he has every known use and misuse of the modern orchestra at his fingers' ends. The first and third movements—the latter a very new Danse macabrre of haunting intensity—are the most interesting and also the best in point of thematic material and workmanship.

The orchestra and Dr. Muck gave a really scintillating performance of a work which I cannot feel is destined to take a permanent place in symphonic literature, as it strikes one as superficially brilliant, but lacking in emotional depth and sincerity of artistic expression. But the work has decided features of rather sensational interest, and made quite an impression on the audience.

A finer exposition of the art of piano playing than that given by Carreno last night in her playing of Macdowell's D minor piano Concerto No. 2 it would be difficult to imagine. Not since Rubinstein have I heard such a magnetic use of the instrument. The finish, the fineness of it all, the temperament, the emotional force and rare artistic sincerity seem to reach out and grasp you, heart and brain. Surely no woman ever dominated an orchestra more than did Carreno last night, and she was applauded to the echo. Her accompaniment, as was the case with Paderewski at the last concert, might have been improved on, both in attack and precision.

A reading of Dvorak's "Carneval" overture at an exaggerated tempo, which coarsened it and robbed it for once of much of its rhythmic charm closed the programme.

NEW YORK TIMES
JAN 10 1908

THE BOSTON SYMPHONY.

A New Symphony by Hermann Bischoff—Mme. Carreno Plays

The Boston Symphony Orchestra gave its third evening concert last night in Carnegie Hall. There was the large audience that is unwavering in its interest in these concerts, and that listened with close attention to a programme that offered a very considerable stumbling block to purely musical enjoyment in the shape of a symphony by one Hermann Bischoff, and then offered compensation in the shape of MacDowell's second piano concerto played by Mme. Teresa Carreño, and Dvorak's brilliant "Carnival" overture.

Mr. Bischoff is a contemporary German composer who has won a prize and has had his orchestral works performed at conventions of the Allgemeiner Deutscher Musikverein. They do not seem to have figured much on the less strenuous programmes of the established orchestral series in German cities, and this symphony suggested some very good reasons why it has not. One is that it is an hour and a quarter in duration. The modern German symphonic writers ask much of executants and listeners, but few ask more than this.

The composer states that this symphony has nothing to do with "programme music," but that in order to be in fashion he insists that it presents programme music throughout, and proceeds to outline its programme, a romantic suggestion of a dissolute young man who sees the ghosts of his misspent youth and tries in vain to find peace in resignation—dissolute nights, orgiastic masked balls, passionate love murmurings in gardens, flooded with moonlight and vocal with the song of birds. Of the following of this picturesque scheme there soon ceases to be any question.

He begins as if he were going to be different from many of the present day composers in that he dares to write tunes. He presents at the outset one or two that have about as much distinction as those beloved of college glee clubs, with all the emphasis and brilliancy that the full orchestra can give them, emphasized with all that the brass and the piccolo can contribute.

It does not take him long to lose himself in a maze of elaboration that is by turns dry, bombastic, and turgid, from which he seems positively unable to extricate himself. The slow movement, built on themes not without breadth and noble suggestion; the presto, with its slow trio, the final allegro, offer now and then something for the listener to grasp; but it is all worked over with an amazing and fatuous prolixity and laboriousness that swallow up whatever ideas there are in a bottomless tonal morass. And the symphony, at that, is said to have been cut and revised by the author.

There are ideas in the music, and there are passages that show power and grasp of musicianship. But Mr. Bischoff is his own worst enemy in his striving for depth and distinction and elaboration, which has brought him only into the most wearisome and prolonged dullness. His writing for the orchestra is often too thick, too heavy; he abuses the brass and the piccolo, and his effects are often hard and metallic and monotonous, so that the ear cries for relief.

The work is complicated and difficult, but it was played with splendid mastery by the orchestra.

Dr. Muck seemed to like it, and had evidently devoted careful study to it, and filled the performance with innumerable nuances and with a determined spirit and brilliancy, in which the orchestra seconded him with unwearying enthusiasm. So far as their playing went, they quite deserved the compliment of the applause which the conductor passed over to them by making them all rise and bow.

Mme. Carreño did a graceful and appreciative act in playing the concerto of her one-time pupil, Edward MacDowell, and a service to this public as well. But the concerto is wholly worth performance only by so great an artist as Mme. Carreño, apart from all such personal considerations, and she has given sufficient evidence of this by playing it in Germany, where those considerations would not weigh as they might be considered to weigh here.

It is one of MacDowell's best compositions, one of his most original and most sustained in interest. It needs the fiery and romantic style of Mme. Carreño; and she played it with dazzling splendor, with superb eloquence and poetic feeling, and with that wholly personal note, that pointed and expressive treatment of the phrase, that clear rhythm, that characterize her performance always. She was most enthusiastically applauded.

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CARRENO GETS AN OVATION.

Great Woman Pianist Star Of Boston Symphony Concert.

This was the programme of the third concert of the season given by the Boston Symphony Orchestra at the Lyric last night:

Brahms—Symphony No. 2, in D major, Op. 73.
I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.

MacDowell—Concerto No. 2, D minor, for pianoforte and orchestra, Op. 23. (Mme. Teresa Carreno, Soloist.)
I. Larghetto calmato.
II. Presto giocoso.
III. Largo; molto allegro.

Chabrier—"Espana," rhapsody for orchestra.

Madame Carreno's splendid performance aroused the audience to extraordinary enthusiasm. She was recalled again and again, but the rule against encore numbers, which was withdrawn in favor of Paderewski a month ago, was rigidly observed last night. The MacDowell concerto has moments of great beauty, moments of great brilliance and moments of power. Whether in one or another of them, Madame Carreno played with distinction, and the ovation she received was no more than deserved.

The Brahms symphony, full of melody [illegible] orchestration, was given [illegible] grace and delicacy by

NEW YORK HERALD
(See other side.)

Address .....
Date ..... JAN 10 1908

BOSTON SYMPHONY CONCERT.

Mr. Bischoff's Symphony the Novelty of the Programme, and a Very Extensive One It Was.

The Boston Symphony Orchestra gave a concert at Carnegie Hall last night and Dr. Muck conducted. The audience was an enormous one and displayed a great deal of enthusiasm, and the Boston Symphony Orchestra played like an orchestra of virtuosi.

So much for very bald facts. But the details are far more interesting, for the programme contained, as a novelty, a symphony, op. 16, by Mr. Hermann Bischoff, which, according to the cruel calculations of hour and minute hands took about one hour and a quarter to perform.

It is not just to measure music with the yardstick or according to the standards of time, but it is taxing the patience and good nature of a concert audience very severely to impose such a task upon its listening and staying powers. The chief sentiment that voices itself at the conclusion of the work is one of pity at its inordinate length, for the composition is unquestionably an interesting one. It has moments that are tremendous, and there are other episodes that show a great deal of lyric inspiration. But the symphony is, despite its length, a most interesting work and, in spots, a big one.

The evening's soloist was Mme. Teresa Carreno, the pianist, who has been heard here once before this season. Last night she played Macdowell's Second Concerto, and did it in a manner that more than justified the many recalls she received. In the first movement she made the work sound heroic in its gloom, and in the happy presto she played with charming delicacy and finesse. The whole reading was admirable and this "Valkyrie of the keyboard," as she has been christened in the past, proved that she had poetry as well as heroic force.

The concluding number was Dvorak's "Carnival" overture. Dr. Muck conducted the Bischoff symphony with an enthusiasm that must have been prompted by something more than the mere introducing of a novelty, and his accompaniments in the Macdowell concerto were sympathetic. And the orchestra played, well, as it nearly always plays, only it sounded more beautiful, just as it does almost every time it is heard anew.

NEW YORK HERALD
(See other side.)

Address .....
Date ..... JAN 12 1908

Boston Symphony Concert.

Mr. Carl Wendling, concert master, being ill from grip, there was a change in yesterday's Boston symphony concert in Carnegie Hall. Mr. Wendling was to have appeared as soloist, playing a Mozart concerto, but in place of this the orchestra played MacDowell's A minor suite, with sympathetic spirit, displaying its delicacy in the final movement, the one of the "Forest Spirits."

The remainder of this programme consisted of a Handel concerto in F major, arranged for modern concert orchestra by Mr. Gustav Kogel, and Goetz' F major symphony. And when it was all done the impression created was that of beautiful playing of a programme that contained very little of interest.

The MacDowell suite is very pretty, and some of the incidents are charmingly orchestrated; the Goetz Symphony is also pleasing and the Handel concerto appealed to those who believe in this old, quaint music, and are convinced that it has a place on the concert platform of to-day with its big orchestras.

Dr. Muck conducted with customary spirit, and the orchestra again gave evidence of its virtuosity, but it was not an interesting programme, and its effect was reflected upon the audience, which was lacking in enthusiasm.

N. Y. EV'G WORLD
JAN 10 1908

Boston Orchestra Plays a New Symphony Brilliantly

It Is by Hermann Bischoff, of Munich—Teresa Carreno, Soloist, in a MacDowell Piano Concerto.

DR. KARL MUCK, at the Boston Symphony Orchestra's Concert in Carnegie Hall, last night, directed a fine performance, for the first time in New York, of a symphony in E major, by Hermann Bischoff, a disciple of the modern German revolutionary school of music. It is not easy, after only one hearing, to form a positive opinion of the value of the work. The orchestration is remarkable, a bit noisy if you will, but of expert workmanship. The inspiration of Wagner is manifest, and once there is a striking resemblance in theme and treatment between it and Dvorak's "Carnival" overture, which was also on the programme. Nevertheless, in the main, it is original and full of charm. The first movement is delightfully novel and stirring, the scherzo is captivating and the whole composition served last night to keep the faculties on the edge of anticipation.

It was no easy thing to play, but Dr. Muck's men surmounted all the difficulties and gave the work a superb exposition.

Teresa Carreno played the solo part in MacDowell's piano concerto No. 2, in D minor, with all her triumphant assurance and skill and charm. She was recalled many times. In this work and in the Dvorak overture the orchestra maintained the brilliancy of its playing. After the scherzo in the symphony Dr. Muck called upon all his men to stand in acknowledgment of the prolonged applause.

The house was crowded and representative both of art and fashion.

SYLVESTER RAWLINGS

The New York Press
NEW YORK CITY.
Date JAN 10 1908

IN THE REALM OF MUSIC

New Symphony by Boston Players.

Determined not to let his audiences be backward in their knowledge of modern musical literature, Dr. Muck produced last night in Carnegie [illegible] Hermann Bischoff's symphony in E major, opus 16. This work was played first on May 24, 1906, at a convention of the Allegemeiner Deutscher Musikverein in Essen, Germany. Last week it was presented in Berlin, when Nikisch and the Philharmonic Orchestra will give it for the first time in the German capital. Evidently Dr. Muck is keeping his programmes up to date. In that he should receive the hearty approval of every person interested in musical progress. It is not a question whether one man or another has any special taste for the composition offered. Dr. Muck does not consult even his own predilections. Once it is granted that a work has substantial merit it is eligible for performance.

The symphony in E major, a creation by a man who, besides composing symphonic music and song, has been active as a critic of music, is not an important contribution to musical literature, weighted though it be with the spices of Germany's most modern orchestral writers.

What Bischoff needs most is the sort of stuff study does not bring. His most pressing want is something to say that is worth while—musical ideas of originality, of eloquence, of weight. Technical proficiency he has in plenty. He clothes his slim thoughts in a garb inappropriately ornamental. It is as if a child were stalking about in raiment intended for a woman of 40.

The first movement, "very fast and with fire," leans more upon Strauss than the others. Bischoff here uses tricks of melodic line and accent that have a strong resemblance to "Till Eulenspiegel." There is in this movement a certain spontaneous fervor and enthusiasm. Frequent changes of rhythm and accent keep the attention of the audience alive. But one listens in vain for thematic distinction, for originality of melody or of harmony. A few novel instrumental effects are about all the composer has to show.

In the second movement, "quietly and in a sustained manner," as in the first, Bischoff, following the fashion of Strauss, introduces quotations from his songs. The first of them is modeled on Bach. That is to suggest the spirit of resignation which represents one of the underlying motives of the work. This movement is long-drawn-out and tiresome. There is a decided change for the better in the scherzo that follows, particularly in the trio section, when the composer for the first time, and with good results, shows that he knows his Bruckner.

The final movement also is on a higher plane than the first two, though not as obviously effective. There is a nearer approach to sincerity; there are moments of real eloquence.

But what, after all, has Bischoff to tell us in this work? The underlying poetic scheme of his species of "Heldenleben" we know authoritatively. It is that of a man who, after a life of dissipations, has finally given himself to nobler things. But the composer wishes the music to speak for itself, and that it does not. Indeed, consider it whatever you wish, absolute music or programme music, it remains a thing of small consequence spun out to inordinate length and bolstered up out of all proportion to its intrinsic value.

As an orchestral show piece, the symphony should take high rank. It is extremely exacting in its demands and admirably adapted to revealing the powers of an instrumental body and its leader. To say that the Boston orchestra and Muck gave it a marvelous performance is mild praise. In beauty of tone, sonority, elasticity of tempo and precision, the virtuosos from Boston never have done a more remarkable piece of work. To watch Muck's mastery of the technique of conducting was in itself an experience.

Teresa Carreno gave a beautiful interpretation of MacDowell's piano concerto in D minor, No. 2. It was characterized by incisive strength, breadth of expression, nobility and distinction of phrasing. The evening closed with Dvorak's overture, "Carneval," opus 92.

The Globe AND Commercial Advertiser.
NEW YORK'S GREATEST NEWSPAPER.

Date ... N 11 1908

ON account of the illness of C... Wendling, concert master of ... Boston Symphony Orchestra, th... gramme for the concert of that ... tion at Carnegie Hall this af... been changed. Instead of ... major violin concerto, which ... was to have played ... Holland Suite" for ... substitute ...

[108]

...brave Form des Werks, von gewaltiger kontrapunktischer Durcharbeitung und originellem Klangzauber. Die Farbung möchten wir „satanisch" nennen, wie ein Jagen und Wirbeln von Höllengeschlechtern und Irrlichtern. Die Bostoner, diesmal ein vielköpfiger Virtuose sondergleichen, spielten diese beiden Sätze mit unbeschreiblicher durchgeistigter Virtuosität. Der Beifall war nach dem dritten Satz so begeistert und anhaltend, daß das ganze Orchester aufstehen und danken mußte.

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W. Y. World Jan 10

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NEW YORK TIMES

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He begins as if he were going to be different from many of the present day composers in that he dares to write tunes. He presents at the outset one or two that have about as much distinction as those beloved of college glee clubs, with all the emphasis and brilliancy that the full orchestra can give them, emphasized with all that the brass and the piccolo can contribute.

It does not take him long to lose himself in a maze of elaboration that is by turns dry, bombastic, and turgid, from which he seems positively unable to extricate himself. The slow movement, built on themes not without breadth and noble suggestion; the presto, with its slow trio, the final allegro, offer now and then something for the listener to grasp; but it is all worked over with an amazing and fatuous prolixity and laboriousness that swallow up whatever ideas there are in a bottomless tonal morass. And the symphony, at that, is said to have been cut and revised by the author.

There are ideas in the music, and there are passages that show power and grasp of musicianship. But Mr. Bischoff is his own worst enemy in his striving for depth and distinction and elaboration, which has brought him only into the most wearisome and prolonged dullness. His writing for the orchestra is often too thick, too heavy; he abuses the brass and the piccolo, and his effects are often hard and metallic and monotonous, so that the ear cries for relief.

The work is complicated and difficult, but it was played with splendid mastery by the orchestra.

Dr. Muck seemed to like it, and had evidently devoted careful study to it, and filled the performance with innumerable nuances and with a determined spirit and brilliancy, in which the orchestra seconded him with unwearying enthusiasm. So far as their playing went, they quite deserved the compliment of the applause which the conductor passed over to them by making them all rise and bow.

Mme. Carreño did a graceful and appreciative act in playing the concerto of her one-time pupil, Edward MacDowell, and a service to this public as well. But the concerto is wholly worth performance only by so great an artist as Mme. Carreño, apart from all such personal considerations, and she has given sufficient evidence of this by playing it in Germany, where those considerations would not weigh as they might be considered to weigh here.

It is one of MacDowell's best compositions, one of his most original and most sustained in interest. It needs the fiery and romantic style of Mme. Carreño; and she played it with dazzling splendor, with superb eloquence and poetic feeling, and with that wholly personal note, that pointed and expressive treatment of the phrase, that clear rhythm, that characterize her performance always. She was most enthusiastically applauded

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CARRENO GETS AN OVATION.

Great Woman Pianist Star Of Boston Symphony Concert.

This was the programme of the third concert of the season given by the Boston Symphony Orchestra at the Lyric last night:

Brahms—Symphony No. 2, in D major. Op. 73.
I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.

MacDowell—Concerto No. 2, D minor, for pianoforte and orchestra. Op. 23. (Mme. Teresa Carreno, Soloist.)
I. Larghetto calmato.
II. Presto giocoso.
III. Largo; molto allegro.

Chabrier—"Espana," rhapsody for orchestra.

Madame Carreno's splendid performance aroused the audience to extraordinary enthusiasm. She was recalled again and again, but the rule against encore numbers, which was withdrawn in favor of Paderewski a month ago, was rigidly observed last night. The MacDowell concerto has moments of great beauty, moments of great brilliance and moments of power. Whether in one or another of them, Madame Carreno played with distinction, and the ovation she received was no more than deserved.

The Brahms symphony, full of melody and colorful orchestration, was given with the utmost grace and delicacy by the orchestra, particularly the piquant third movement. The Chabrier rhapsody, with its [illegible] barbaric tonal effects,

NEW YORK HERALD
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BOSTON SYMPHONY CONCERT.

Mr. Bischoff's Symphony the Novelty of the Programme, and a Very Extensive One It Was.

The Boston Symphony Orchestra gave a concert at Carnegie Hall last night and Dr. Muck conducted. The audience was an enormous one and displayed a great deal of enthusiasm, and the Boston Symphony Orchestra played like an orchestra of virtuosi.

So much for very bald facts. But the details are far more interesting, for the programme contained, as a novelty, a symphony, op. 16, by Mr. Hermann Bischoff, which according to the cruel calculations of hour and minute hands took about one hour and a quarter to perform.

It is not just to measure music with the yardstick or according to the standards of time, but it is taxing the patience and good nature of a concert audience very severely to impose such a task upon its listening and staying powers. The chief sentiment that voices itself at the conclusion of the work is one of pity at its inordinate length, for the composition is unquestionably an interesting one. It has moments that are tremendous, and there are other episodes that show a great deal of lyric inspiration. But the symphony is, despite its length, a most interesting work and, in spots, a big one.

The evening's soloist was Mme. Teresa Carreno, the pianist, who has been heard here once before this season. Last night she played Macdowell's Second Concerto, and did it in a manner that more than justified the many recalls she received. In the first movement she made the work sound heroic in its gloom, and in the happy presto she played with charming delicacy and finesse. The whole reading was admirable and this "Valkyrie of the keyboard," as she has been christened in the past, proved that she had poetry as well as heroic force.

The concluding number was Dvorak's "Carnival" overture. Dr. Muck conducted the Bischoff symphony with an enthusiasm that must have been prompted by something more than the mere introducing of a novelty, and his accompaniments in the Macdowell concerto were sympathetic. And the orchestra played, well, as it nearly always plays, only it sounded more beautiful, just as it does almost every time it is heard anew.

NEW YORK HERALD
(See other side.)
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Date .....1908.

Boston Symphony Concert.

Mr. Carl Wendling, concert master, being ill from grip, there was a change in yesterday's Boston symphony concert in Carnegie Hall. Mr. Wendling was to have appeared as soloist, playing a Mozart concerto, but in place of this the orchestra played MacDowell's A minor suite, with sympathetic spirit, displaying its delicacy in the final movement, the one of the "Forest Spirits."

The remainder of this programme consisted of a Handel concerto in F major, arranged for modern concert orchestra by Mr. Gustav Kogel, and Goetz' F major symphony. And when it was all done the impression created was that of beautiful playing of a programme that contained very little of interest.

The MacDowell suite is very pretty, and some of the incidents are charmingly orchestrated; the Goetz Symphony is also pleasing and the Handel concerto appealed to those who believe in this old, quaint music, and are convinced that it has a place on the concert platform of to-day with its big orchestras.

Dr. Muck conducted with customary spirit, and the orchestra again gave evidence of its virtuosity, but it was not an interesting programme, and its effect was reflected upon the audience, which was lacking in enthusiasm.

N. Y. EV'G WORLD

JAN 6 1908

Boston Orchestra Plays a New Symphony Brilliantly

It Is by Hermann Bischoff, of Munich—Teresa Carreno, Soloist, in a MacDowell Piano Concerto.

DR. KARL MUCK, at the Boston Symphony Orchestra's Concert in Carnegie Hall, last night, directed a fine performance, for the first time in New York, of a symphony in E major, by Hermann Bischoff, a disciple of the modern German revolutionary school of music. It is not easy, after only one hearing, to form a positive opinion of the value of the work. The orchestration is remarkable, a bit noisy if you will, but of expert workmanship. The inspiration of Wagner is manifest, and once there is a striking resemblance in theme and treatment between it and Dvorak's "Carnival" overture, which was also on the programme. Nevertheless, in the main, it is original and full of charm. The first movement is delightfully novel and stirring, the scherzo is captivating and the whole composition served last night to keep the faculties on the edge of anticipation.

It was no easy thing to play, but Dr. Muck's men surmounted all the difficulties and gave the work a superb exposition.

Teresa Carreno played the solo part in MacDowell's piano concerto No. 2, in D minor, with all her triumphant assurance and skill and charm. She was recalled many times. In this work and in the Dvorak overture the orchestra maintained the brilliancy of its playing. After the scherzo in the symphony Dr. Muck called upon all his men to stand in acknowledgment of the prolonged applause.

The house was crowded and representative both of art and fashion.

SYLVESTER RAWLINGS

[108]

The New York Press
NEW YORK CITY.
te JAN 6 1908

IN THE REALM OF MUSIC

New Symphony by Boston Players.

Determined not to let his audiences be backward in their knowledge of modern musical literature, Dr. Muck produced last night in Carnegie Hall Hermann Bischoff's symphony in E major, opus 16. This work was played first on May 24, 1906, at a convention of the Allegemeiner Deutscher Musikverein in Essen, Germany. Last week it was presented in Boston. On January 13 it will be heard in Berlin, when Nikisch and the Philharmonic Orchestra will give it for the first time in the German capital. Evidently Dr. Muck is keeping his programmes up to date. In that he should receive the hearty approval of every person interested in musical progress. It is not a question whether one man or another has any special taste for the composition offered. Dr. Muck does not consult even his own predilictions. Once it is granted that a work has substantial merit it is eligible for performance.

The symphony in E major, a creation by a man who, besides composing symphonic music and song, has been active as a critic of music, is not an important contribution to musical literature, weighted though it be with the spices of Germany's most modern orchestral writers.

What Bischoff needs most is the sort of stuff study does not bring. His most pressing want is something to say that is worth while—musical ideas of originality, of eloquence, of weight. Technical proficiency he has in plenty. He clothes his slim thoughts in a garb inappropriately ornamental. It is as if a child were stalking about in raiment intended for a woman of 40.

The first movement, "very fast and with fire," leans more upon Strauss than the others. Bischoff here uses tricks of melodic line and accent that have a strong resemblance to "Till Eulenspiegel." There is in this movement a certain spontaneous fervor and enthusiasm. Frequent changes of rhythm and accent keep the attention of the audience alive. But one listens in vain for thematic distinction, for originality of melody or of harmony. A few novel instrumental effects are about all the composer has to show.

In the second movement, "quietly and in a sustained manner," as in the first, Bischoff, following the fashion of Strauss, introduces quotations from his songs. The first of them is modeled on Bach. That is to suggest the spirit of resignation which represents one of the underlying motives of the work. This movement is long-drawn-out and tiresome. There is a decided change for the better in the scherzo that follows, particularly in the trio section, when the composer for the first time, and with good results, shows that he knows his Bruckner.

The final movement also is on a higher plane than the first two, though not as obviously effective. There is a nearer approach to sincerity; there are moments of real eloquence.

But what, after all, has Bischoff to tell us in this work? The underlying poetic scheme of his species of "Heldenleben" we know authoritatively. It is that of a man who, after a life of dissipations, has finally given himself to nobler things. But the composer wishes the music to speak for itself, and that it does not. Indeed, consider it whatever you wish, absolute music or programme music, it remains a thing of small consequence spun out to inordinate length and bolstered up out of all proportion to its intrinsic value.

As an orchestral show piece, the symphony should take high rank. It is extremely exacting in its demands and admirably adapted to revealing the powers of an instrumental body and its leader. To say that the Boston orchestra and Muck gave it a marvelous performance is mild praise. In beauty of tone, sonority, elasticity of tempo and precision, the virtuosos from Boston never have done a more remarkable piece of work. To watch Muck's mastery of the technique of conducting was in itself an experience.

Teresa Carreno gave a beautiful interpretation of MacDowell's piano concerto in D minor, No. 2. It was characterized by incisive strength, breadth of expression, nobility and distinction of phrasing. The evening closed with Dvorak's overture, "Carneval," opus 92.

The Globe AND Commercial Advertiser. NEW YORK'S OLDEST NEWSPAPER.

Date ... JAN 11 1908.

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ON account of the illness of C... Wendling, concert master of the Boston Symphony Orchestra, the programme for the concert of that organization at Carnegie Hall this afternoon has been changed. Instead of Mozart's A major violin concerto, which Mr. Wendling was to have played, MacDowell's "Woodland Suite" for orchestra has been substituted

SUN.

New York City.

JAN 10 1908

ANOTHER MUSIC PROBLEM

AN ELONGATED PUZZLE SYMPHONY BY BISCHOFF.

Boston Symphony Orchestra and Dr. Muck Wade Through a Dismal Swamp of Discord—Teresa Carreno and Edward MacDowell Supply Sweetness and Light.

When an English bus driver refused to laugh at a good jest on the day when his father was hanged another] driver remarked, "He ain't got no sense o' humor wotever!" It is impossible to tell what would make Dr. Muck, the Mephistophelian conductor of the Boston Symphony Orchestra, laugh, but it is certain that there is something very defective in his sense of humor. Otherwise he would not play in New York such a composition as the symphony in E major of Hermann Bischoff of Munich, which was the first number of the third evening of the current season at Carnegie Hall last night.

A distinguished Brooklyn pianist, going home world weary after hearing this composition, said: "It has everything in it but music." It is true. It had length, breadth, depth, thickness and opacity. It had the voices of many instruments and the perversion of many chords. It had sounds dismal, sour, chortling, elongated, somniferous. It had science and learning. It had oceans of convolutions, waves, billows of developments out of nowhere into nothing. Yet it had a purpose, for this is what its very own composer said about it:

"For some years many composers have attached importance to explicit explanations in programme books. My piece has nothing to do with 'programme music.' I believe, however, that there is no music, as there has been no music which is not programme music in one way or another: inasmuch as there is no musical expression which does not find an analogy either in the world of facts and events or in that of poetic sentiments and sensations. Not to be out of fashion I therefore insist that my symphony presents throughout programme music. It naturally lays claim to be shaped solely in accordance with musical principles.

"In my mind is the story of a young man who, living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and therefore cannot possess it.

"He seeks in vain to find peace in resignation (second movement). The ghosts of his misspent youth appear again, as furies following him, pursuing him (third movement). Again appears that noble and beautiful womanly apparition (intermediate passage), and the voices of darkness, hushed, are quiet. Love of the pure woman delivers us from the filth of life.' As one sees, this is an old problem that has often been treated, that has often been solved in many ways. Now if any one, hearing the first movement (this is the only one that has a special programme), should see a vision of dissolute nights, of orgiastic masked balls, if he believes that he hears passionate love murmuring in gardens flooded with moonlight and vocal with the songs of birds, he will then be conscious of what was in the mind of the composer.

"And also if the hearer has only the idea of my work, as the cloudy and foaming must clears into still and noble wine, I may then believe that I have succeeded in working the poetical idea into that which is clearly defined and plastic."

Thus do we penetrate to the workings of a mighty genius. Goethe in his "Faust" has told us how the woman soul leadeth us ever upward and on. About the same time he exclaims, "The indescribable, here is it done." Yet Hermann Bischoff had not composed any symphonies in Goethe's day, and the author of "The Sorrows of Werther" did not like music anyhow. Suffice it to say that Bischoff's symphony may have meant much to him, but it is not likely to mean anything to the common or New York music lover.

The first movement does indeed suggest the presence of some reprehensible youth at a vaudeville performance or a circus, and there is no doubt that he drank something not good for him and had the inevitable miseries of "the cold gray dawn of the morning after." Any one can hear all this in the first principal theme, and the melancholy, not to say dissipated, working out. In the second movement the search after peace might perhaps not occur to the superficial mind, but once it is suggested one easily discerns it, and at the same time sees clearly its utter failure. The reason why the composer cannot find peace in resignation is that he will not resign, but clings to his post at the score with a grim determination, which must arouse admiration, though it cannot give pleasure.

In the third movement even a tyro in the art of listening to modern music can see the ghosts of a misspent youth, misspent in learning how to maltreat the diatonic scale, to dissect dead chords, to make infernal machines of combinations forbidden by every prompting of artistic conscience and to abuse an orchestra by causing it to caper like a xylophone. No wonder the furies pursue this fellow. The pity of it is that they do not catch and destroy him before he begins the last movement.

[illegible] in his programme note the [illegible] not completely solve the [illegible] movement. Even he [illegible] means. He [illegible] to the empyrean [illegible] Perseus, she says pertinently, "Well, if that's poetry I don't like poetry." Doubtless there were some narrow minded persons in last night's audience who, like THE SUN'S reporter, thought, "If that's music I don't like music."

Dr. Muck seems to have conceived a desperate passion for this sort of tempest in a teapot, and we may have to hear more of the same sort. Heaven send that the next be shorter. This symphony took an hour and a quarter, which is a good deal of a brief life to give up to the consideration of a puzzle in tones.

At the conclusion of the work one felt as if he would be glad to hale Berlioz, Liszt, Wagner and Brahms into court and say to them, "You are a pretty quartet, aren't you? Now, look what you've brought us to!" But the orchestra covered itself with glory as well as with a pall of discomfort in playing this work. It is tremendously difficult. If Dr. Johnson had heard it he would have said, "Would it had been impossible."

Teresa Carreno, the soloist of the concert, played Edward MacDowell's second piano concerto, that in D minor. Her art has ripened gloriously. It has lost none of its splendid power, its brilliancy, its dash, its incisiveness. But it has gained greatly in tenderness, in suavity, in color, in repose. Its qualities were beautifully and convincingly displayed in last night's performance, and the enthusiasm of the audience after hearing her admirable interpretation of Mr. MacDowell's graceful and ingratiating concerto was that of a public which had walked in darkness and had seen a great light. The concert concluded with Dvorak's "Carnival" overture.

NEW YORK AMERICAN.-FRIDAY, JANUARY 10, 1908.

BOSTON ORCHESTRA PLAYS NEW WORK

Symphony by Henry Bischoff Proves to Be Very Interesting.

By CHARLES HENRY MELTZER.

At last night's Boston Symphony Concert in Carnegie Hall, Dr. Muck directed a very remarkable performance of a new and distinctly interesting symphony. Mme. Carreno interpreted MacDowell's Pianoforte Concerto No. 2, in D minor. Every sent in the house was filled and the usual enthusiasm prevailed.

The symphony of the evening (in E major) was by Hermann Bischoff, a young Munich composer, who has largely devoted himself to song writing. It is dedicated to Richard Strauss and shows frequent traces of that master's influence. In the main, however, it proceeds from the "Fantastique" of Hector Berlioz and, like that beautiful work, is more or less of a descriptive character. Half in mockery, half in earnest, Bischoff himself has classified it as programme music.

While not necessarily intended to suggest definite scenes or episodes, it was written when certain distinct ideas were in the minds of the composer, and hints, at least, at the experiences of a young rake who, after running a wild course, a la Tannhaeuser, dreams of redemption through the love of a pure woman.

The four movements are all, in various ways, effective, picturesque, vividly colored. The second (played "very quietly and in a sustained manner") is particularly beautiful.

Mme. Carreno had less scope last night in the MacDowell Concerto than on the occasion of her previous appearance this season at Carnegie Hall, when she interpreted the Tschaikowsky Concerto. She was in magnificent form, however, and delighted the large audience.

The programme ended with Dvorak's "Carnival" overture. Dr. Muck conducted with his accustomed skill and inspiration.

JOURNAL—SATURDAY, JANUARY 11, 1908.

SYMPHONY ORCHESTRA BACK

The Symphony Orchestra returns today from New York after its third regular trip, but its stay in Boston will be brief, because on Jan. 26 it leaves for the annual trip in the middle West, and there will therefore be but two programs between now and then. Dr. Muck, who has lately been very generous in his modern novelties, returns to the classical period for the twelfth program to be played next Friday afternoon and Saturday evening.

None the less there is a novelty on it, and a novelty by no less person than Wolfgang Amadeus Mozart. This novelty consists of three German dances, which strangely enough seem never to have been played in Boston. They are true Wiener Waltzer and unquestionably their performance will excite a great deal of interest. The first number on the program is Haydn's Symphony in G major, better known as the "Surprise" symphony, and the last number is Beethoven's Symphony, No. 4, in B flat major.

TIMES,
WASHINGTON, D. C.
JAN 8 1908

BOSTON SYMPHONY PLEASES AUDIENCE

Third Concert of the Season Attended by Notable Gathering.

Selections Pleasing in Detail and Artists Give Exquisite Finish.

Symphony No. 2, in D major, Op. 73..Brahms
I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.
Concerto for Pianoforte, No. 2, D minor Op. 23.....MacDowell
I. Larghetto calmato.
II. Presto giocoso.
III. Largo; Molto allegro.
Overture to the opera, "The Forced Marriage" (first time in Washington .....Humperdinck

No less notable than its preceding concerts in Washington was the third recital this season of the Boston Symphony Orchestra yesterady afternoon in the National Theater. Under the direction of Carl Muck and with Mme. Carreno, probably the world's greatest woman pianist, as soloist, the Boston Symphony players were in their happiest mood and gave a notably artistic reading of a fine program.

Roosevelt Party Attends.

Mrs. Roosevelt, wife of the President, was present with Mr. and Mrs. Nicholas Longworth, Miss Ethel Roosevelt, Miss Christine Roosevelt and Mrs. Launt-Palmer, a guest of the White House.

Yesterday's symphony was Brahm's Second Symphony in D major, which was beautifully read, the first movement, particularly, bringing out every little detail of the composer's delightful conception with a delicey and charming finish that swept over the entire house.

The succeeding movements of the symphony were equally well played, the finale, especially, being read with a smoothness and tranquility fascinating in the extreme.

A novelty was given Washington music lovers in the overture to Humperdinck's "The Forced Marriage." The number gave a decidedly interesting and varied touch to the program and detailed the splendid groundwork of the work itself in a marvelously comprehensive manner. It was delightfully drawn and as delightfully played, the orchestra entering keenly into the spirit of the writing and giving it an exquisite finish.

Mme. Carreno Soloist.

The appearance of Mme. Carreno as soloist proved a notable event in Washington for two reasons. Mme. Carreno has not been heard often in the Capital, and yesterday she chose for her principal number Edward MacDowell's second concerto in D minor. The art of Mme. Carreno, coupled with her pretty tribute to MacDowell, combined to win for her a most enthusiastic reception. Washington, as well as all America, has a keen pride in the works of this celebrated native composer, and never has any of his writings received a more beautiful interpretation than that which was given yesterday afternoon by the woman who was once his instructor.

The downpour of rain and sleet, with a driving wind, had no effect upon the enthusiasm of lovers of music. The theater was filled, and in the enjoyment of the artistic work of the orchestra and its distinguished soloist everything else was forgotten.

AMERICA
BALTIMORE, MD
JAN 9 1908

BOSTON SYMPHONY

Third Concert of Season by Orchestra at the Lyric.

The Boston Symphony Orchestra gave its third concert for this season last evening at the Lyric before its usual large audience. An ideal program was presented by Dr. Karl Muck, as follows:

Brahms—
Symphony No. 2, in D major, Op. 73.
I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasa andantino.
IV. Allegro con spirito.
MacDowell—
Concerto No. 2, D minor, for pianoforte and orchestra, Op. 23.
I. Larghetto calmato.
II. Presto giocoso.
III. Largo; Molto allegro.
Chabrier—
"Espana," rhapsody for orchestra.

The program, consisting of but three numbers, was without unnecessary variety, and was entirely of modern composers. The Brahms Symphony No. 2 is not probably his best, but it is strong throughout and especially beautiful in its third and fourth movements, which are rich in the rhythmic variety which is characteristic of Brahms. The Chabrier Spanish Rhapsody is a light work for orchestra, but requires most delicate and scholarly handling on the part of the conductor. It proved a good anticlimax after the splendid concerto by McDowell.

But the feature of the great concert was the personality and wonderful playing of Mme. Teresa Carreno. Her position among pianists is unique. She has more than the strength of D'Albert or Paderewsky, and a delicacy and finish in her shading which is all her own. She has the advantage of Amazonic South American blood, with the intelligence of a supernatural Valkyrior.

In her physical makeup she is not the ideal Scandinavian Creamhildt, but the ideal Brunhildt that Wagner immortalised in his operas. She has the courage of her convictions on all subjects, and has been brave enough as a South American woman to make both North and South American music known and loved throughout both the Old and the New World.

She ranks the MacDowell concerto with the A minor of Grieg and "The Emperor" of Beethoven, and she plays it both in Europe and America. After her performance of this noble work last evening she was recalled many times, and the audience insisted on violating the rule against encores until the piano undertakers appeared and put the instrument out of position.

Carreno loves Baltimore and recalled many of her former visits here when she played in concerts with the Peabody Symphony Orchestra, under Asger Hamerik. Her reception last evening amounted to an ovation.

A Large Audience.

The audience was large, many prominent members of society being present, and a large number of handsome gowns being noticed.

Among those present were:

Mr. and Mrs.—	Mr. and Mrs.—
Randolph Barton,	Professor Moses,
Henry Wood,	H. A. Prichard,
Harold Randolph,	Frederick Gottlieb,
Henry Ward,	Oscar Leser,
J. A. Tompkins, Jr.,	Arthur Montell,
Hugh L. Bond,	Edgar H. Gans,
H. M. Matthews,	Pembroke Womble,
Charles M. Morton,	Frederick Colston,
George Hammill,	Burnstein,
H. P. Hall,	H. P. Janes,
S. Bevan Miller,	Taggart Steele,
George Penniman,	Stretlan,
George L. Zell,	Ralph Nolley,
J. H. Whiteley,	Professor Melamet,
Hugh Young,	Edward Gibson,
Roland Whitridge,	J. B. Wells,
H. W. James,	Eugene de Bullett,
Howard Thatcher,	James Young,
Frederick Savage,	Clarence Stewart.

SUN,

New York City.

JAN 12 1908

The Boston Symphony Orchestra leaves on its annual Western tour on Sunday, January 26. It will take in addition to the conductor and business staff eighty-four men. The first concert will be given in Buffalo, the second in Detroit, the third in Indianapolis, the fourth in Columbus and the fifth and sixth in Cincinnati, where it plays on Friday afternoon, January 31, and Saturday evening, February 1.

NEW YORK AMERICAN,

New York City.

JAN 12 1908

Goetz Symphony at Carnegie.

At the afternon function of the Boston Symphony Orchestra yesterday afternoon there was a comparatively small attendance. This may or may not have been due to the fact that Carl Wendling, the violinist, who was to have appeared, was ill, and that the Mozart Concerto in A major, which he was to have played, had been replaced by MacDowell's "Woodland" suite. The symphony of the day was that of Goetz, in F major. It is not unknown, although seldom played here, and proved enjoyable.

[109]

SUN.

New York City.

JAN 10 1908

ONE MORE MUSIC PROBLEM

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"In my mind is the story of a young man who, living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and therefore cannot possess it.

"He seeks in vain to find peace in resignation (second movement). The ghosts of his misspent youth appear again, as furies following him, pursuing him (third movement). Again appears that noble and beautiful womanly apparition (intermediate passage), and the voices of darkness, hushed, are quiet. Love of the pure woman delivers us from the filth of life. As one sees, this is an old problem that has often been treated, that has often been solved in many ways. Now if any one, hearing the first movement (this is the only one that has a special programme), should see a vision of dissolute nights, of orgiastic masked balls, if he believes that he hears passionate love murmuring in gardens flooded with moonlight and vocal with the songs of birds, he will then be conscious of what was in the mind of the composer.

"And also if the hearer has only the idea of my work, as the cloudy and foaming must clears into still and noble wine, I may then believe that I have succeeded in working the poetical idea into that which is clearly defined and plastic."

Thus do we penetrate to the workings of a mighty genius. Goethe in his "Faust" has told us how the woman soul leadeth us ever upward and on. About the same time he exclaims, "The indescribable, here is it done." Yet Hermann Bischoff had not composed any symphonies in Goethe's day, and the author of "The Sorrows of Werther" did not like music anyhow. Suffice it to say that Bischoff's symphony may have meant much to him, but it is not likely to mean anything to the common or New York music lover.

The first movement does indeed suggest the presence of some reprehensible youth at a vaudeville performance or a circus, and there is no doubt that he drank something not good for him and had the inevitable miseries of "the cold gray dawn of the morning after." Any one can hear all this in the first principal theme, and the melancholy, not to say dissipated, working out. In the second movement the search after peace might perhaps not occur to the superficial mind, but once it is suggested one easily discerns it, and at the same time sees clearly its utter failure. The reason why the composer cannot find peace in resignation is that he will not resign, but clings to his post at the score with a grim determination, which must arouse admiration, though it cannot give pleasure.

In the third movement even a tyro in the art of listening to modern music can see the ghosts of a misspent youth, misspent in learning how to maltreat the diatonic scale, to dissect dead chords, to make infernal machines of combinations forbidden by every prompting of artistic conscience and to abuse an orchestra by causing it to caper like a xylophone. No wonder the furies pursue this fellow. The pity of it is that they do not catch and destroy him before he begins the last movement.

Note that in his programme note the composer does not completely solve the riddle of the last movement. Even he [illegible] what it meant. He invites us to dis[illegible] and foaming must clearing into noble wine. We surely see the clouds and the foam. But when the must does settle we find only sharp and stinging vinegar.

When *Bunthorne* soars to the empyrean in the presence of *Patience*, she says pertinently, "Well, if that's poetry I don't like poetry." Doubtless there were some narrow minded persons in last night's audience who, like THE SUN'S reporter, thought, "If that's music I don't like music."

Dr. Muck seems to have conceived a desperate passion for this sort of tempest in a teapot, and we may have to hear more of the same sort. Heaven send that the next be shorter. This symphony took an hour and a quarter, which is a good deal of a brief life to give up to the consideration of a puzzle in tones.

At the conclusion of the work one felt as if he would be glad to hale Berlioz, Liszt, Wagner and Brahms into court and say to them, "You are a pretty quartet, aren't you? Now, look what you've brought us to!" But the orchestra covered itself with glory as well as with a pall of discomfort in playing this work. It is tremendously difficult. If Dr. Johnson had heard it he would have said, "Would it had been impossible."

Teresa Carreno, the soloist of the concert, played Edward MacDowell's second piano concerto, that in D minor. Her art has ripened gloriously. It has lost none of its splendid power, its brilliancy, its dash, its incisiveness. But it has gained greatly in tenderness, in suavity, in color, in repose. Its qualities were beautifully and convincingly displayed in last night's performance, and the enthusiasm of the audience after hearing her admirable interpretation of Mr. MacDowell's graceful and ingratiating concerto was that of a public which had walked in darkness and had seen a great light. The concert concluded with Dvorak's "Carnival" overture.

NEW YORK AMERICAN,-FRIDAY, JANUARY 10, 1908.

BOSTON ORCHESTRA PLAYS NEW WORK

Symphony by Henry Bischoff Proves to Be Very Interesting.

By CHARLES HENRY MELTZER.

At last night's Boston Symphony Concert in Carnegie Hall, Dr. Muck directed a very remarkable performance of a new and distinctly interesting symphony. Mme. Carreno interpreted MacDowell's Pianoforte Concerto No. 2, in D minor. Every seat in the house was filled and the usual enthusiasm prevailed.

The symphony of the evening (in E major) was by Hermann Bischoff, a young Munich composer, who has largely devoted himself to song writing. It is dedicated to Richard Strauss and shows frequent traces of that master's influence. In the main, however, it proceeds from the "Fantastique" of Hector Berlioz and, like that beautiful work, is more or less of a descriptive character. Half in mockery, half in earnest, Bischoff himself has classified it as programme music.

While not necessarily intended to suggest definite scenes or episodes, it was written when certain distinct ideas were in the minds of the composer, and hints, at least, at the experiences of a young rake who, after running a wild course, a la Tannhaeuser, dreams of redemption through the love of a pure woman.

The four movements are all, in various ways, effective, picturesque, vividly colored. The second (played "very quietly and in a sustained manner") is particularly beautiful.

Mme. Carreno had less scope last night in the MacDowell Concerto than on the occasion of her previous appearance this season at Carnegie Hall, when she interpreted the Tschaikowsky Concerto. She was in magnificent form, however, and delighted the large audience.

The programme ended with Dvorak's "Carnival" overture. Dr. Muck conducted with his accustomed skill and inspiration.

JOURNAL—SATURDAY, JANUARY 11, 1908.

SYMPHONY ORCHESTRA BACK

The Symphony Orchestra returns today from New York after its third regular trip, but its stay in Boston will be brief, because on Jan. 26 it leaves for the annual trip in the middle West, and there will therefore be but two programs between now and then. Dr. Muck, who has lately been very generous in his modern novelties, returns to the classical period for the twelfth program to be played next Friday afternoon and Saturday evening.

None the less there is a novelty on it, and a novelty by no less person than Wolfgang Amadeus Mozart. This novelty consists of three German dances, which strangely enough seem never to have been played in Boston. They are true Wiener Waltzer and unquestionably their performance will excite a great deal of interest. The first number on the program is Haydn's Symphony in G major, better known as the "Surprise" symphony, and the last number is Beethoven's Symphony, No. 4, in B flat major.

TIMES,

BOSTON SYMPHONY PLEASES AUDIENCE

Third Concert of the Season Attended by Notable Gathering.

Selections Pleasing in Detail and Artists Give Exquisite Finish.

Symphony No. 2, in D major, Op. 73..Brahms
I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.
Concerto for Pianoforte, No. 2, D minor Op. 23.....MacDowell
I. Larghetto calmato.
II. Presto giocoso.
III. Largo; Molto allegro.
Overture to the opera, "The Forced Marriage" (first time in Washington Humperdinck

No less notable than its preceding concerts in Washington was the third recital this season of the Boston Symphony Orchestra yesterady afternoon in the National Theater. Under the direction of Carl Muck and with Mme. Carreno, probably the world's greatest woman pianist, as soloist, the Boston Symphony players were in their happiest mood and gave a notably artistic reading of a fine program.

Roosevelt Party Attends.

Mrs. Roosevelt, wife of the President, was present with Mr. and Mrs. Nicholas Longworth, Miss Ethel Roosevelt, Miss Christine Roosevelt and Mrs. Launt-Palmer, a guest of the White House.

Yesterday's symphony was Brahm's Second Symphony in D major, which was beautifully read, the first movement, particularly, bringing out every little detail of the composer's delightful conception with a delicey and charming finish that swept over the entire house.

The succeeding movements of the symphony were equally well played, the finale, especially, being read with a smoothness and tranquility fascinating in the extreme.

A novelty was given Washington music lovers in the overture to Humperdinck's "The Forced Marriage." The number gave a decidedly interesting and varied touch to the program and detailed the splendid groundwork of the work itself in a marvelously comprehensive manner. It was delightfully drawn and as delightfully played, the orchestra entering keenly into the spirit of the writing and giving it an exquisite finish.

Mme. Carreno Soloist.

The appearance of Mme. Carreno as soloist proved a notable event in Washington for two reasons. Mme. Carreno has not been heard often in the Capital, and yesterday she chose for her principal number Edward MacDowell's second concerto in D minor. The art of Mme. Carreno, coupled with her pretty tribute to MacDowell, combined to win for her a most enthusiastic reception. Washington, as well as all America, has a keen pride in the works of this celebrated native composer, and never has any of his writings received a more beautiful interpretation than that which was given yesterday afternoon by the woman who was once his instructor.

The downpour of rain and sleet, with a driving wind, had no effect upon the enthusiasm of lovers of music. The theater was filled, and in the enjoyment of the artistic work of the orchestra and its distinguished soloist everything else was forgotten.

SUN,

New York City.

JAN 1908

The Boston Symphony Orchestra leaves on its annual Western tour on Sunday, January 26. It will take in addition to the conductor and business staff eighty-four men. The first concert will be given in Buffalo, the second in Detroit, the third in Indianapolis, the fourth in Columbus and the fifth and sixth in Cincinnati, where it plays on Friday afternoon, January 31, and Saturday evening, February 1.

NEW YORK AMERICAN,

New York City.

JAN 1908

Goetz Symphony at Carnegie.

At the afternon function of the Boston Symphony Orchestra yesterday afternoon there was a comparatively small attendance. This may, or may not have been due to the fact that Carl Wendling, the violinist, who was to have appeared, was ill, and that the Mozart Concerto in A major, which he was to have played, had been replaced by MacDowell's "Woodland" suite. The symphony of the day was *that* of Goetz, in F major. It is not unknown, although seldom played here, and proved enjoyable.

BOSTON SYMPHONY

Third Concert of Season by Orchestra at the Lyric.

The Boston Symphony Orchestra gave its third concert for this season last evening at the Lyric before its usual large audience. An ideal program was presented by Dr. Karl Muck, as follows:

Brahms—
Symphony No. 2, in D major, Op. 73.
I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasa and-antino.
IV. Allegro con spirito.
MacDowell—
Concerto No. 2, D minor, for pianoforte and orchestra, Op. 23.
I. Larghetto calmato.
II. Presto giocoso.
III. Largo; Molto allegro.
Chabrier—
"Espana," rhapsody for orchestra.

The program, consisting of but three numbers, was without unnecessary variety, and was entirely of modern composers. The Brahms Symphony No. 2 is not probably his best, but it is strong throughout and especially beautiful in its third and fourth movements, which are rich in the rhythmic variety which is characteristic of Brahms. The Chabrier Spanish Rhapsody is a light work for orchestra, but requires most delicate and scholarly handling on the part of the conductor. It proved a good anticlimax after the splendid concerto by McDowell.

But the feature of the great concert was the personality and wonderful playing of Mme. Teresa Carreno. Her position among pianists is unique. She has more than the strength of D'Albert or Paderewsky, and a delicacy and finish in her shading which is all her own. She has the advantage of Amazonic South American blood, with the intelligence of a supernatural Valkyrior.

In her physical makeup she is not the ideal Scandinavian Creamhildt, but the ideal Brunhildt that Wagner immortalized in his operas. She has the courage of her convictions on all subjects, and has been brave enough as a South American woman to make both North and South American music known and loved throughout both the Old and the New World.

She ranks the MacDowell concerto with the A minor of Grieg and "The Emperor" of Beethoven, and she plays it both in Europe and America. After her performance of this noble work last evening she was recalled many times, and the audience insisted on violating the rule against encores until the piano undertakers appeared and put the instrument out of position.

Carreno loves Baltimore and recalled many of her former visits here when she played in concerts with the Peabody Symphony Orchestra, under Asger Hamerik. Her reception last evening amounted to an ovation.

A Large Audience.

The audience was large, many prominent members of society being present, and a large number of handsome gowns being noticed.

Among those present were:

Mr. and Mrs.—	Mr. and Mrs.—
Randolph Barton,	Professor Moses,
Henry Wood,	H. A. Prichard,
Harold Randolph,	Frederick Gottlieb,
Henry Ward,	Oscar Leser,
J. A. Tompkins, Jr.,	Arthur Montell,
Hugh L. Bond,	Edgar H. Gans,
H. M. Matthews,	Pembroke Womble,
Charles M. Morton,	Frederick Colston,
George Hammill,	Burnstein,
H. P. Hall,	H. P. Janes,
S. Bevan Miller,	Taggart Steele,
George Penniman,	Stretlan,
George L. Zell,	Ralph Nolley,
J. H. Whiteley,	Professor Melamet,
Hugh Young,	Edward Gibson,
Roland Whitridge,	J. B. Wells,
H. W. James,	Eugene de Bullett,
Howard Thatcher,	James Young,
Frederick Savage,	Clarence Stewart.

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SUN
BALTIMORE, MD
JAN 9- 19

TRIUMPH FOR CARRENO

Noted Woman Pianist With Boston Symphony At Lyric.

WAS TEACHER OF MacDOWELL

Dr. Muck And His Players Gave A Program Of Rare Excellence Before Large Audience.

After two successive nights of grand opera Baltimore musiclovers had an opportunity last evening to enjoy a diversion in the concert by the Boston Symphony Orchestra at the Lyric. It was the third of the present Baltimore series by that organization and was attended by an audience that nearly filled the building.

Dr. Muck and his men gave a thoroughly interesting performance, in which a large share of the honors fell to Mme. Theresa Carreno, the Venezuelan pianist, who was the soloist and gave MacDowell's concerto in D minor.

The program was as follows:

Symphony No. 2 (in D major, op. 73).....Brahms
Concerto No. 2 (D minor, for piano and orchestra, op. 23).....MacDowell
Espana (rhapsody for orchestra).....Chabrier
Soloist—Mme. Teresa Carreno.

The feature of the performance was the playing of Mme. Carreno. Her 54 years rest lightly indeed on her shoulders, and she may well lay claim to being one of the greatest women pianists. She plays with the enthusiasm of youth. While her art has the firmness and strength of a man's, it is tempered with delicacy, and her naturally unbounded enthusiasm is qualified with the restrictions of intelligence which are manifest in everything she does. Had the unfortunate MacDowell himself heard his old teacher as she gave his work such a flawless reading last evening, he would no doubt have been thrilled with emotion and the consciousness that the performer understood him perfectly.

Brahm's second symphony is believed by many to have been the greatest of the four symphonies written by that great classicist. It is replete in melodic beauty and exquisite thematic treatment, naturally and effectively developed. Of the four movements, the second and third, with their beautiful string episodes, were the most delightful.

The Chabrier rhapsody, with its brass fanfare and jingling orchestral treatment, with which the program was concluded, was in decided contrast with the dignity and artistic wholesomeness of the rest of the program. It is based on a medley of Spanish dance tunes, in which the fandango is prominent ever and anon, and in which cymbals, castenets and tambourines emphasize the whirling rhythm.

TRIBUNE
New York City.
JAN 12 1908

MUSIC.

OPERAS AND CONCERTS.

Thanks to the standards set for musical performances in this city by an exacting public, there was artistic pleasure, in some degree, awaiting the visitor who should attend any of the seven events on yesterday's calendar. If excellence of performance, consistent and unvarying, were to be the touchstone by which the potency of these musical doings should be measured, first rank would fall to the matinee of the Boston Symphony Orchestra at Carnegie Hall. But, fortunately, comparisons are unnecessary, and in this case would be unprofitable, and so the record may be filled out without regard to priority of place by enumerating the rich variety of the day's offerings. Besides the Boston orchestra, the afternoon's list included Flotow's "Marta," for the first time this season, at the Metropolitan Opera House, and a third performance of Charpentier's "Louise" at the Manhattan, while at Mendelssohn Hall Mr. Charles W. Clark gave a song recital. In the evening there was a Verdi opera at popular prices at each house, "Aida" being sung by Mr. Conried's company and "Il Trovatore" by the forces of Mr. Hammerstein. There was also a piano recital by Mr. Wesley Weyman at Mendelssohn Hall.

Had the Boston Symphony Orchestra's programme been carried out as originally planned, with Mozart's fifth violin concerto as the solo number, the range of yesterday's entertainments would have covered most of the familiar forms of serious music. But the indisposition of Mr. Carl Wendling, concert master of the orchestra, who was to have played the Mozart piece, caused the substitution of a number without solo performer, and the choice fell upon Edward MacDowell's delicate and fanciful suite in A minor, Op. 42. It was good to hear this charming music once more and to note afresh, as Dr. Muck and the Boston virtuosi played it, the ingenuity and the unfailing beauty of this score. Its inclusion would have been more fortunate, however, had not the symphony been that of Hermann Goetz, in F major, which derives as much from Schumann as did the MacDowell suite from Raff. The result was a lack of contrast, which lessened the concert's vitality and grip. It is no disrespect to the suite and the symphony to say that the most modern work on the list was the delightful F major concerto for strings and two wind orchestras by George Frederick Handel, written perhaps a hundred and seventy years ago, and played with spirit and relish by the band.

EVENING POST,
Address
New York City.
JAN 1

MUSIC AND DRAMA.

Boston Symphony Orchestra.

Dr. Karl Muck is an ungrateful man. He has now conducted more than a dozen concerts in New York; he has always been admired, applauded, praised in the press, commended for keeping the Boston Orchestra up to its high standard of technical excellence, while giving it a much greater variety of expression—especially dynamic—than his predecessor gave. In return for all this wholesale laudation, what has he now done? With truly Mephistophelian malice he inflicted on last night's audience at Carnegie Hall a symphony by Hermann Bischoff of Munich, a pupil, admirer, and imitator of Richard Strauss; a symphony so unutterably dreary, stupid, empty, noisy, cacophonous, piercing, purposeless, chaotic, and long-drawn out—it lasted an hour and a quarter—that many must have wondered why such a monstrosity should be imposed on an unoffending and friendly audience.

The mystery is easily solved. Bischoff has learned how to write effectively for a big orchestra. His symphony gives excellent opportunity to show how fine a band the Boston orchestra is in all its groups. The playing last night was superlatively good—alas that it should have been wasted on such trash! What was most irritating and unpardonable was the length of the thing. It is the same old story: the less a man has to say the longer it takes him to say it. To go into details about such a symphony would be a mistake. One reason why certain composers write very long pieces is because the foolish critics as a rule give space and attention to a new work in proportion to its duration. They are thus partly responsible for such inflictions.

Ample atonement for the Bischoff symphony was provided by the second half of the programme, which comprised the second MacDowell concerto and Dvorák's fiery "Carnival Overture," in which the wild mirth of a band of merry maskers is portrayed in the Bohemian's most animated style. But the climax of the concert was the concerto by America's foremost composer. It descended on the audience like a flood of sunshine after one of those Bavarian hailstorms against which the farmers take out a special insurance. It is one of Mr. MacDowell's most inspired works, melodious, delightfully idiomatic, both for the piano and the orchestra, replete with dainty bits of color and novel rhythms, and of sustained interest. It is difficult to play—to bring out all its beauties—but the pianist was Mme. Teresa Carreño—what more need be said? She has made this work by her former pupil known to audiences all over Europe, and she renders it with a combination of brilliancy and tenderness, of tonal strength and delicacy, of bravura and poetic insight, that never fails to entrance an audience. Many a time has she been compelled to repeat the scherzo; the audience wanted to hear it again last night; the pianist had to rise and bow several times in response to the enthusiastic applause; but the rules of the Boston Orchestra forbid such a thing. After the concerto, Mme. Carreño was recalled many times—twice even after the lid had been put down over the piano, so that there was in this gratitude no "lively sense of favors to come." She will give a recital at Carnegie Hall on Sunday afternoon.

Breitkopf & Härtel have just issued the final edition of the MacDowell concerto, edited by Mr. W. H. Humiston, who made the score correspond with the MS. containing the composer's last revisions. The most important change made from the version used last night is that the strings are muted in the opening orchestral passage.

The production of Dvorák's splendid "Carnival" overture recalls a bit of interesting local history to which Mr. Philip Hale thus refers in the programme book: "The first performance (of this overture) was at a concert given October 21, 1892, under the auspices of the National Conservatory of Music . . . . in honor of Dvorák, who then made his first appearance in this country. The solo singers were Mme. de Vere-Sapio and Mr. Emil Fischer. The orchestra was the Metropolitan. Mr. R. H. Warren conducted 'America'; Col. T. W. Higginson delivered an oration, 'Two New Worlds: The New World of Columbus and the New World of Music'; Liszt's 'Tasso' was played, conducted by Mr. Seidl; the Triple Overture and a Te Deum (expressly written for the occasion) were performed under the direction of the composer. The programme stated that the Triple Overture had not yet been performed in public."

The Globe and Commercial Advertiser
Date JAN 10 1908

THE BOSTON ORCHESTRA.

DR. MUCK continued his missionary work for modern music by introducing to New York at the concert of the Boston Symphony Orchestra, at Carnegie Hall, last evening, a symphony in E major by Hermann Bischoff, one of the younger German composers, now living in Munich. The preachment lasted nearly an hour and a quarter. Schubert's C major symphony, which takes fifty minutes in performance, has been blamed for its "heavenly length."

Concerning Bischoff even the invincible industry of the accomplished compiler and the Boston orchestra's programme books has discovered little. Three things are clear: Bischoff is now alive, he has foregathered with Richard Strauss, on the occasion of the performance of this symphony at Essen he wrote a statement about his intentions and an analysis. This curious document we reprint:

"In my mind is the story of a young man who, living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and therefore cannot possess it.

"He seeks in vain to find peace in resignation (second movement). The ghosts of his misspent youth appear again, as Furies following him, pursuing him (third movement). Again appears that noble and beautiful womanly apparition (intermediate passage), and the voices of darkness, hushed, are quiet. Love of the pure woman delivers us from the filth of life. As one sees, this is an old problem that has often been treated, that has often been solved in many ways. Now if any one hearing the first movement (this is the only one that has a special programme) should see a vision of dissolute nights, of orgiastic masked balls; if he believes that he hears passionate love murmuring in gardens flooded with moonlight and vocal with the songs of birds, he will then be conscious of what was in the mind of the composer.

"And also if the hearer has only the idea of my work, as the cloudy and foaming must clears into still and noble wine, I may then believe that I have succeeded in working the poetical idea into that which is clearly defined and plastic."

Let not a programme discourage the listener. Immortal songs have been written to commonplace words. A great symphony might be written to a trite programme. The present symphony is colossal in its dimensions, and, you are likely to conclude at the end of an hour and a quarter, in its power to bore. The first movement, depicting a misspent youth, is (alas for the moralist!) the most interesting of the four. The themes are obvious, even vulgar, but they lend themselves to vivacity of treatment, and for a single hearing the results are unquestionably entertaining. But presently the music begins to look green and pale at what it did so freely. The second movement is as dismal as the slough of despond. The scherzo is unquestionably clever, but cleverness is sometimes a scourge. The finale has a portentous glorification that might be imposing if it were not so long. That the symphony makes a great noise and that this noise is frequently, nay generally, ingeniously discordant, is to be expected from an "advanced" German composer. Heard melodies may be sweet, as Keats admits, but melodies unheard are sweeter.

The performance of the symphony, a work of infinite difficulty, was an astonishing exhibition of virtuosity on the part of the orchestra and of devotion and skill on the part of the conductor.

The rest of the concert was more ingratiating, consisting as it did of Mr. MacDowell's second piano concerto, played by Mme Carreño, and of Dvorak's "Carnival" overture. Considering the few really fine piano concertos and the many really fine pianists one is surprised that this concerto by Mr. MacDowell, a work so individual and so charming, is not heard oftener. At least Mme Carreño has shown a fondness for it and has played it often, both here and in Europe. Mme Carreño's performance last night evoked thunderous applause. She played with amazing brilliance, vitality, power. And yet she did not neglect the romantic feeling of the composition. Hers was superb playing in the "grand style."

The New York Press
NEW YORK CITY.
Date JAN 12 1908

The Boston Symphony.

Through the illness of Mr. Wendling, concert master of the Boston Symphony Orchestra, who was to have played Mozart's violin concerto in A major, No. 5, at yesterday afternoon's concert in Carnegie Hall, Dr. Muck was compelled to alter his programme. The conductor presented instead MacDowell's suite in A minor, opus 42. The other numbers were Handel's concerto in F major, for two wind choirs and string orchestra, in Gustav Kogel's edition, and Goetz's symphony in F major, opus 9. With no soloist the list hardly represented one that was happily chosen. Yet the music was more than welcome. The five movements of the Handel concerto were played with wonderful richness of tone and dynamical balance. The romantic Goetz symphony, a composition all too seldom performed, was given with grace, charm and an irresistible exuberance of feeling. This work is not among the most original creations of its period, but it takes a much higher rank than has generally been conceded to it. Comparison with contemporary works of Rubinstein and Jensen are exceedingly flattering to Goetz. The symphony is characterized by melodic spontaneity, polyphonic beauty and glowing enthusiasm.

N. Y. EV'G SUN
ess
JAN 10 1908

Karl Muck with his [illegible] —'twas a Providence [illegible] so we hear, and not [illegible] symphony, that did it—caused [illegible] eight Boston Orchestra men to stand in Carnegie Hall last night after the [illegible] of Hermann Bischoff's symphony [illegible] rake's progress. No jokes on the rake are in order to-day. The stern leader smiled as he conducted, too. And frankly, when giddy young [illegible] goes in for symphonic slumming expeditions it leaves little old New York, with all our veritist *Isoldes*, our rival *Traviatas*, our up-to-date *Thaïs* and *Louise* yearnings, a long, long way behind. The most famous band in absolute music's service took an hour and twenty minutes to play that new work in which a young Münchener, a friend and follower of Strauss, had tried to dramatize the "past" of a bad, bad man about town where the beer comes from.

Young Hermann Bischoff is a true Münchener, as genuine as the little painted bishop on the steins. He has done a useful, necessary work in spite of much dirt and dust of conflict. He seeks to find what we are coming to in modern music, and he attempts to harmonize the discords of modern life, as Strauss did, by "quoting" his own earlier works. It is most naïvely done. "My famous drinking song," as in cut A, so to speak, is cited in the first disclosure of details of the debauchee. We recognized at least one ballet girl among those kaleidoscopic love scenes. And then "a quotation from Bischoff's song, 'Letzte Bitte,'" sustained that second movement of harping on the R-E-M-O-R-S-E string.

Ghosts of a misspent youth reappeared in the scherzo, or third part, to be interrupted by the eternal if not womanly "solo violin." Oh! "Heldenleben" and all thy "Hero's works" and "Wifely consolation." But this symphony of two parts "Don Juan" and "Domestica" and one part "Till Owlglass" was fun to hear, if you could spare the time.

Its unheavenly length; if not theme, left your senses dulled now and then, and you started up about every quarter hour as one awakened from reverie or slumber, to ask, "And what are they doing now?"

At the same time, this music was both new and alive. It was no dead Bruckner issue, and the splendid behavior of both audience and orchestra was such as no other concert or operatic production could have met with. Bostonians played to admiration and the serious men in the band believed in their music.

There were those present, on this anniversary night, who hoped that another 150 visits might pass before such another symphony. At least Dr. Muck has shown what the Germans after Strauss and Reger are doing to-day.

A concerto with a "presto giocoso," not to say a sense of humor, was a whirlwind success after a symphony without any humor at all. And Dvorak's "Carnival" ended the evening merrily.

Teresa Carreño, who, thirty years ago was teaching a little boy, Edward MacDowell, in New York, was a radiant, green-spangled star soloist in that boy's piano concerto No. 2, which MacDowell himself first played with the Boston Orchestra in 1889.

Only Philadelphia and Manhattan heard the Bischoff music. The symphony for hungrier music-lovers in Washington, Baltimore and, to-night, for Brooklyn, was the second of Brahms.

Carreño plays for the fifth and last time to-night, the Manhattan matinée star being Concertmaster Carl Wendling.

STAATS ZEITUNG,
New York City.
JAN 12 1908

Bostoner Symphonie-Konzert.

Die Bostoner gaben gestern Nachmittag in Carnegie Hall vor dem wie üblich ganz gefüllten Saal ein Konzert unter Leitung von Dr. Karl Muck, das infolge Unwohlseins des als Solisten in Aussicht genommenen Konzertmeisters des Orchesters, Herrn Carl Wendling, ohne solistische Mithülfe verlief. An Stelle des Mozartschen Violin-Concerts in A-Dur, das Herr Wendling spielen sollte, wurde MacDowell's A-Moll-Suite Op. 42 aufgeführt, selbstverständlich in vollendeter Weise. Die übrigen Orchester-Nummern waren Hermann Goetz's F-Dur-Symphonie Op. 9 und Haendel's F-Dur-Concert für zwei Bläser-Chöre und Streichorchester in der Bearbeitung von Gustav Kogel. Diese Vorführungen geben zu besonderen Bemerkungen keinen Anlaß; — muß man immer wieder hervorheben, daß die Klangschönheit und die Virtuosität der Bostoner musterhaft sind? So war es auch gestern.

[110]

JUN

JAN 9 - 1908

TRIUMPH FOR CARRENO

Noted Woman Pianist With Boston Symphony At Lyric.

WAS TEACHER OF MacDOWELL

Dr. Muck And His Players Gave A Program Of Rare Excellence Before Large Audience.

After two successive nights of grand opera Baltimore musiclovers had an opportunity last evening to enjoy a diversion in the concert by the Boston Symphony Orchestra at the Lyric. It was the third of the present Baltimore series by that organization and was attended by an audience that nearly filled the building.

Dr. Muck and his men gave a thoroughly interesting performance, in which a large share of the honors fell to Mme. Theresa Carreno, the Venezuelan pianist, who was the soloist and gave MacDowell's concerto in D minor.

The program was as follows:

Symphony No. 2 (in D major, op. 73).....Brahms
Concerto No. 2 (D minor, for piano and orchestra, op. 23).....MacDowell
Espana (rhapsody for orchestra).....Chabrier
Soloist—Mme. Teresa Carreno.

The feature of the performance was the playing of Mme. Carreno. Her 54 years rest lightly indeed on her shoulders, and she may well lay claim to being one of the greatest women pianists. She plays with the enthusiasm of youth. While her art has the firmness and strength of a man's, it is tempered with delicacy, and her naturally unbounded enthusiasm is qualified with the restrictions of intelligence which are manifest in everything she does. Had the unfortunate MacDowell himself heard his old teacher as she gave his work such a flawless reading last evening, he would no doubt have been thrilled with emotion and the consciousness that the performer understood him perfectly.

Brahm's second symphony is believed by many to have been the greatest of the four symphonies written by that great classicist. It is replete in melodic beauty and exquisite thematic treatment, naturally and effectively developed. Of the four movements, the second and third, with their beautiful string episodes, were the most delightful.

The Chabrier rhapsody, with its brass fanfare and jingling orchestral treatment, with which the program was concluded, was in decided contrast with the dignity and artistic wholesomeness of the rest of the program. It is based on a medley of Spanish dance tunes, in which the fandango is prominent ever and anon, and in which cymbals, castenets and tambourines emphasize the whirling rhythm.

From TRIBUNE
Address New York City.
Date JAN 1908

MUSIC.

OPERAS AND CONCERTS.

Thanks to the standards set for musical performances in this city by an exacting public, there was artistic pleasure, in some degree, awaiting the visitor who should attend any of the seven events on yesterday's calendar. If excellence of performance, consistent and unvarying, were to be the touchstone by which the potency of these musical doings should be measured, first rank would fall to the matinee of the Boston Symphony Orchestra at Carnegie Hall. But, fortunately, comparisons are unnecessary, and in this case would be unprofitable, and so the record may be filled out without regard to priority of place by enumerating the rich variety of the day's offerings. Besides the Boston orchestra, the afternoon's list included Flotow's "Marta," for the first time this season, at the Metropolitan Opera House, and a third performance of Charpentier's "Louise" at the Manhattan, while at Mendelssohn Hall Mr. Charles W. Clark gave a song recital. In the evening there was a Verdi opera at popular prices at each house, "Aïda" being sung by Mr. Conried's company and "Il Trovatore" by the forces of Mr. Hammerstein. There was also a piano recital by Mr. Wesley Weyman at Mendelssohn Hall.

Had the Boston Symphony Orchestra's programme been carried out as originally planned, with Mozart's fifth violin concerto as the solo number, the range of yesterday's entertainments would have covered most of the familiar forms of serious music. But the indisposition of Mr. Carl Wendling, concert master of the orchestra, who was to have played the Mozart piece, caused the substitution of a number without solo performer, and the choice fell upon Edward MacDowell's delicate and fanciful suite in A minor, Op. 42. It was good to hear this charming music once more and to note afresh, as Dr. Muck and the Boston virtuosi played it, the ingenuity and the unfailing beauty of this score. Its inclusion would have been more fortunate, however, had not the symphony been that of Hermann Goetz, in F major, which derives as much from Schumann as did the MacDowell suite from Raff. The result was a lack of contrast, which lessened the concert's vitality and grip. It is no disrespect to the suite and the symphony to say that the most modern work on the list was the delightful F major concerto for strings and two wind orchestras by George Frederick Handel, written perhaps a hundred and seventy years ago, and played with spirit and relish by the band.

EVENING POST,
Address New York City.
Date JAN

MUSIC AND DRAMA.

Boston Symphony Orchestra.

Dr. Karl Muck is an ungrateful man. He has now conducted more than a dozen concerts in New York; he has always been admired, applauded, praised in the press, commended for keeping the Boston Orchestra up to its high standard of technical excellence, while giving it a much greater variety of expression—especially dynamic—than his predecessor gave. In return for all this wholesale laudation, what has he now done? With truly Mephistophelian malice he inflicted on last night's audience at Carnegie Hall a symphony by Hermann Bischoff of Munich, a pupil, admirer, and imitator of Richard Strauss; a symphony so unutterably dreary, stupid, empty, noisy, cacophonous, piercing, purposeless, chaotic, and long-drawn out—it lasted an hour and a quarter—that many must have wondered why such a monstrosity should be imposed on an unoffending and friendly audience.

The mystery is easily solved. Bischoff has learned how to write effectively for a big orchestra. His symphony gives excellent opportunity to show how fine a band the Boston orchestra is in all its groups. The playing last night was superlatively good—alas that it should have been wasted on such trash! What was most irritating and unpardonable was the length of the thing. It is the same old story: the less a man has to say the longer it takes him to say it. To go into details about such a symphony would be a mistake. One reason why certain composers write very long pieces is because the foolish critics as a rule give space and attention to a new work in proportion to its duration. They are thus partly responsible for such inflictions.

Ample atonement for the Bischoff symphony was provided by the second half of the programme, which comprised the second MacDowell concerto and Dvorák's fiery "Carnival Overture," in which the wild mirth of a band of merry maskers is portrayed in the Bohemian's most animated style. But the climax of the concert was the concerto by America's foremost composer. It descended on the audience like a flood of sunshine after one of those Bavarian hailstorms against which the farmers take out a special insurance. It is one of Mr. MacDowell's most inspired works, melodious, delightfully idiomatic, both for the piano and the orchestra, replete with dainty bits of color and novel rhythms, and of sustained interest. It is difficult to play—to bring out all its beauties—but the pianist was Mme. Teresa Carreño—what more need be said? She has made this work by her former pupil known to audiences all over Europe, and she renders it with a combination of brilliancy and tenderness, of tonal strength and delicacy, of bravura and poetic insight, that never fails to entrance an audience. Many a time has she been compelled to repeat the scherzo; the audience wanted to hear it again last night; the pianist had to rise and bow several times in response to the enthusiastic applause; but the rules of the Boston Orchestra forbid such a thing. After the concerto, Mme. Carreño was recalled many times—twice even after the lid had been put down over the piano, so that there was in this gratitude no "lively sense of favors to come." She will give a recital at Carnegie Hall on Sunday afternoon.

Breitkopf & Härtel have just issued the final edition of the MacDowell concerto, edited by Mr. W. H. Humiston, who made the score correspond with the MS. containing the composer's last revisions. The most important change made from the version used last night is that the strings are muted in the opening orchestral passage.

The production of Dvorák's splendid "Carnival" overture recalls a bit of interesting local history to which Mr. Philip Hale thus refers in the programme book: "The first performance (of this overture) was at a concert given October 21, 1892, under the auspices of the National Conservatory of Music . . . in honor of Dvorák, who then made his first appearance in this country. The solo singers were Mme. de Vere-Sapio and Mr. Emil Fischer. The orchestra was the Metropolitan. Mr. R. H. Warren conducted 'America'; Col. T. W. Higginson delivered an oration, 'Two New Worlds: The New World of Columbus and the New World of Music'; Liszt's 'Tasso' was played, conducted by Mr. Seidl; the Triple Overture and a Te Deum (expressly written for the occasion) were performed under the direction of the composer. The programme stated that the Triple Overture had not yet been performed in public."

The Globe AND Commercial Advertiser, NEW YORK'S BEST NEWSPAPER.
Date JAN 10 1908

THE BOSTON ORCHESTRA.

DR. MUCK continued his missionary work for modern music by introducing to New York at the concert of the Boston Symphony Orchestra, at Carnegie Hall, last evening, a symphony in E major by Hermann Bischoff, one of the younger German composers, now living in Munich. The preachment lasted nearly an hour and a quarter. Schubert's C major symphony, which takes fifty minutes in performance, has been blamed for its "heavenly length."

Concerning Bischoff even the invincible industry of the accomplished compiler and the Boston orchestra's programme books has discovered little. Three things are clear: Bischoff is now alive, he has foregathered with Richard Strauss, on the occasion of the performance of this symphony at Essen he wrote a statement about his intentions and an analysis. This curious document we reprint:

"In my mind is the story of a young man who, living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and therefore cannot possess it.

"He seeks in vain to find peace in resignation (second movement). The ghosts of his misspent youth appear again, as Furies following him, pursuing him (third movement). Again appears that noble and beautiful womanly apparition (intermediate passage), and the voices of darkness, hushed, are quiet. Love of the pure woman delivers us from the filth of life. As one sees, this is an old problem that has often been treated, that has often been solved in many ways. Now if any one hearing the first movement (this is the only one that has a special programme) should see a vision of dissolute nights, of orgiastic masked balls; if he believes that he hears passionate love murmuring in gardens flooded with moonlight and vocal with the songs of birds, he will then be conscious of what was in the mind of the composer.

"And also if the hearer has only the idea of my work, as the cloudy and foaming must clears into still and noble wine, I may then believe that I have succeeded in working the poetical idea into that which is clearly defined and plastic."

Let not a programme discourage the listener. Immortal songs have been written to commonplace words. A great symphony might be written to a trite programme. The present symphony is colossal in its dimensions, and, you are likely to conclude at the end of an hour and a quarter, in its power to bore. The first movement, depicting a misspent youth, is (alas for the moralist!) the most interesting of the four. The themes are obvious, even vulgar, but they lend themselves to vivacity of treatment, and for a single hearing the results are unquestionably entertaining. But presently the music begins to look green and pale at what it did so freely. The second movement is as dismal as the slough of despond. The scherzo is unquestionably clever, but cleverness is sometimes a scourge. The finale has a portentous glorification that might be imposing if it were not so long. That the symphony makes a great noise and that this noise is frequently, nay generally, ingeniously discordant, is to be expected from an "advanced" German composer. Heard melodies may be sweet, as Keats admits, but melodies unheard are sweeter.

The performance of the symphony, a work of infinite difficulty, was an astonishing exhibition of virtuosity on the part of the orchestra and of devotion and skill on the part of the conductor.

The rest of the concert was more ingratiating, consisting as it did of Mr. MacDowell's second piano concerto, played by Mme Carreño, and of Dvorak's "Carnival" overture. Considering the few really fine piano concertos and the many really fine pianists one is surprised that this concerto by Mr. MacDowell, a work so individual and so charming, is not heard oftener. At least Mme Carreño has shown a fondness for it and has played it often, both here and in Europe. Mme Carreño's performance last night evoked thunderous applause. She played with amazing brilliance, vitality, power. And yet she did not neglect the romantic feeling of the composition. Hers was superb playing in the "grand style."

The New York Press
NEW YORK CITY.
Date JAN 12 1908

The Boston Symphony.

Through the illness of Mr. Wendling, concert master of the Boston Symphony Orchestra, who was to have played Mozart's violin concerto in A major, No. 5, at yesterday afternoon's concert in Carnegie Hall, Dr. Muck was compelled to alter his programme. The conductor presented instead MacDowell's suite in A minor, opus 42. The other numbers were Handel's concerto in F major, for two wind choirs and string orchestra, in Gustav Kogel's edition, and Goetz's symphony in F major, opus 9. With no soloist the list hardly represented one that was happily chosen. Yet the music was more than welcome. The five movements of the Handel concerto were played with wonderful richness of tone and dynamical balance. The romantic Goetz symphony, a composition all too seldom performed, was given with grace, charm and an irresistible exuberance of feeling. This work is not among the most original creations of its period, but it takes a much higher rank than has generally been conceded to it. Comparison with contemporary works of Rubinstein and Jensen are exceedingly flattering to Goetz. The symphony is characterized by melodic spontaneity, polyphonic beauty and glowing enthusiasm.

ess
Date JAN 10 1908

Karl Muck with his right hand in bandages—'twas a Providence, R. I., carriage door, so we hear, and not that newest Munich symphony, that did it—caused all his ninety-eight Boston Orchestra men to stand up in Carnegie Hall last night after the scherzo of Hermann Bischoff's symphony of a rake's progress. No jokes on the Muck rake are in order to-day. The stern, spare leader smiled as he conducted, though. And frankly, when giddy young Boston goes in for symphonic slumming expeditions it leaves little old New York, with all our veritist *Isoldes*, our rival *Traviatas*, our up-to-date *Thaïs* and *Louise* young persons, a long, long way behind. The most famous band in absolute music's service took an hour and twenty minutes to play that new work in which a young Münchener, a friend and follower of Strauss, had tried to dramatize the "past" of a bad, bad man about town where the beer comes from.

Young Hermann Bischoff is a true Münchener, as genuine as the little painted bishop on the steins. He has done a useful, necessary work in spite of much dirt and dust of conflict. He seeks to find what we are coming to in modern music, and he attempts to harmonize the discords of modern life, as Strauss did, by "quoting" his own earlier works. It is most naïvely done. "My famous drinking song," as in cut A, so to speak, is cited in the first disclosure of details of the debauchee. We recognized at least one ballet girl among those kaleidoscopic love scenes. And then "a quotation from Bischoff's song, 'Letzte Bitte,'" sustained that second movement of harping on the R-E-M-O-R-S-E string.

Ghosts of a misspent youth reappeared in the scherzo, or third part, to be interrupted by the eternal if not womanly "solo violin." Oh! "Heldenleben" and all thy "Hero's works" and "Wifely consolation." But this symphony of two parts "Don Juan" and "Domestica" and one part "Till Owlglass" was fun to hear, if you could spare the time.

Its unheavenly length, if not theme, left your senses dulled now and then, and you started up about every quarter hour as one awakened from reverie or slumber, to ask, "And what are they doing now?"

At the same time, this music was both new and alive. It was no dead Bruckner issue, and the splendid behavior of both audience and orchestra was such as no other concert or operatic production could have met with. Bostonians played to admiration and the serious men in the band believed in their music.

There were those present, on this anniversary night, who hoped that another 150 visits might pass before such another symphony. At least Dr. Muck has shown what the Germans after Strauss and Reger are doing to-day.

A concerto with a "presto giocoso," not to say a sense of humor, was a whirlwind success after a symphony without any humor at all. And Dvorak's "Carnival" ended the evening merrily.

Teresa Carreño, who, thirty years ago, was teaching a little boy, Edward MacDowell, in New York, was a radiant, green-spangled star soloist in that boy's piano concerto No. 2, which MacDowell himself first played with the Boston Orchestra in 1889.

Only Philadelphia and Manhattan heard the Bischoff music. The symphony for hungrier music-lovers in Washington, Baltimore and, to-night, for Brooklyn, was the second of Brahms.

Carreño plays for the fifth and last time to-night, the Manhattan matinée star being Concertmaster Carl Wendling.

om STAATS ZEITUNG,
ldress New York City.
ate

Bostoner Symphonie-Konzert.

Die Bostoner gaben gestern Nachmittag in Carnegie Hall vor dem wie üblich ganz gefüllten Saal ein Konzert unter Leitung von Dr. Karl Muck, das infolge Unwohlseins des als Solisten in Aussicht genommenen Konzertmeisters des Orchesters, Herrn Carl Wendling, ohne solistische Mithülfe verlief. An Stelle des Mozartschen Violin-Concerts in A-Dur, das Herr Wendling spielen sollte, wurde MacDowell's A-Moll-Suite Op. 42 aufgeführt, selbstverständlich in vollendeter Weise. Die übrigen Orchester-Nummern waren Hermann Goetz's F-Dur-Symphonie Op. 9 und Haendel's F-Dur-Concert für zwei Bläser-Chöre und Streichorchester in der Bearbeitung von Gustav Kogel. Diese Vorführungen geben zu besonderen Bemerkungen keinen Anlaß; — muß man immer wieder hervorheben, daß die Klangschönheit und die Virtuosität der Bostoner musterhaft sind? So war es auch gestern.

Newspaper Cuttings from the World's Press

NEW YORK HERALD

JAN 10 1908

NEW SYMPHONY WELL GIVEN BY BOSTON BAND.

Composition by Hermann Bischoff Has Charm and Worth.—"Tristan und Isolde" Repeated

A very large audience listened to another of Dr. Muck's original programmes played by the Boston Symphony orchestra at Carnegie hall last night. This was the first concert of the third visit to New York, and great gains were shown in ensemble, freedom and the more subtle elements which were disturbed through the reorganization which occurred this season.

Mr. Muck's offerings were a new symphony by a new writer, one Hermann Bischoff, of Munich; Edward A. MacDowell's second concerto for piano, played by Mme. Carreno, once MacDowell's teacher, and Dvorak's brilliant "Carnival" overture.

Bischoff is a young German, evidently in the storm and stress period of his career. He has no serious exaggerations, unless extreme length may be regarded as such; it is even a question whether he has not justified this length by not repeating himself more than is necessary to his purpose, and it is a fact that he does not fail to hold the interest as he wends his way stormily or peacefully through charming melodies deftly handled.

He will work out of the present influences, the strongest of which he frankly avows by dedicating this symphony to Richard Strauss, to whom he relates himself more in theme than in his treatment of it. He is more sane, perhaps the Straussite would prefer to say less daring, in orchestration and in dissonances. Bischoff also knows his Handel, as was evident in the beautiful second movement, but is not a jump from Strauss back to Handel in itself original?

There are traces of all the later forces, not omitting Wagner, Schumann and Puccini. However, without taking into consideration these details, the symphony has genuine charm and undoubted worth.

In great contrast was MacDowell's second piano concerto, written in a style welcome through its almost naive messages of simplicity and tenderness. Mme. Carreno brought to this the great wealth of her art, which seems to encompass everything. The work and its presentation elicited long and spontaneous applause. Dr. Muck gave it magnificent support and brought a new and worthy orchestral word from MacDowell.

* * *

At the concert to be given Saturday afternoon Carl Wendling will not play as announced, but in place of his number Dr. Muck will give the MacDowell suite.

* * *

SUN,

New York City.

JAN 12 1908

THE MUSIC OF A SATURDAY

Four Operatic Performances, One Orchestral Concert and Two Recitals.

The Boston Symphony Orchestra's matinée at Carnegie Hall was attended by a small audience. The programme consisted of Handel's concerto in F major for two wind choirs and string orchestra, recently played by Mr. Damrosch's men; MacDowell's suite in A minor, opus 42, and Goetz's symphony in F major, opus 9.

The playing of the oboes and horns in the Handel number was something to be remembered because of its technical excellence and its delightful style, while in the two other numbers the entire orchestra furnished pleasure of the kind so familiar at the concerts of these welcome visitors from Massachusetts and Huntington avenues. Mr. MacDowell's suite was heard again with satisfaction, though no one would select it as the work on which to rest a reputation so great as that accorded to this composer.

Charles W. Clark, a barytone who dwells in Chicago and has sung in other places, gave a song recital in the afternoon in Mendelssohn Hall. His programme was made along the usual lines but contained some songs out of the hackneyed list, among them one by Walter Rummel, the talented son of the pianist, Franz Rummel. Mr. Clark's beauty of voice is as great as ever and he still sings with intelligence and feeling, though with occasional exaggerations of manner which might be omitted to the improvement of his style.

Wesley Weyman, who gave a piano recital in the evening in Mendelssohn Hall, is a player of some taste and skill perhaps better fitted to entertain in a salon than in a concert hall. His style is fluent rather than impressive. However, he has friends and they like to hear him play. There is no reason why he should not have to do so.

TIMES,

New York City.

JAN 12 1908

THE BOSTON ORCHESTRA.

Mr. Wendling Indisposed and MacDowell's Suite Substituted for Mozart's Violin Concerto.

There were no problems for the audience at the second concert which the Boston Symphony Orchestra gave on its third visit yesterday afternoon in Carnegie Hall. The programme was changed from that originally announced. Mr. Carl Wendling, the concert master of the orchestra, who was to play a violin concerto by Mozart, was indisposed, and instead of it Dr. Muck substituted Edward MacDowell's suite for orchestra in A minor, op. 42. Before it came Gustav Kogel's arrangement of Handel's concerto grosso in F for the wind choirs and string orchestra, and after it Hermann Goetz's symphony, also in F.

A couple of movements from Handel's concerto were played a few days before by the New York Symphony Orchestra. Mr. Kogel has kept five out of the original nine in his edition of the work, and it was therefore proper that the programme book announced the performance as "the first in this form in New York." The five movements all have the Handelian grand style, and as they were presented by the Boston orchestra they are of most delightful tonal color. The two wind choirs—two oboes, horns, and bassoons in each—are used as the "concertino" or solo group, often antiphonally answering each other and the string orchestra, after the manner of the now obsolete concerto grosso. The oboe solos in the third movement were played with beautiful phrasing and clear articulation, and in the last the horns, dominating in rapid and swinging melodic passages, likewise distinguished themselves. The audience listened to this fine performance of music characteristic of Handel's virile and stately manner with a singular apathy.

Mr. MacDowell's suite is frankly in the landscape manner of his master, Raff, as represented by his symphony "Im Walde." It has the typical German romantic view of the woods—a word which, it has been said, no German can pronounce, in his native tongue without bursting into tears. Americans, on the other hand, are accused of looking upon the forest as so much potential cord wood. It is not cord wood to Mr. MacDowell; it is a place of haunted nooks, of lurking sprites, and upon its borders he can find Summer idyls and shepherdesses' songs. The adult mind, even of this century, can still put itself into a receptive frame for such images. So the musician, likewise, can put himself into a frame of mind to depict them, but it is a more or less deliberate procedure. The result is that Mr. MacDowell's suite, however plausible and pretty, is hardly serious, and it is not one of his strongest works. It is a little artificial, a playing with tones, with bright and delicately flashing orchestration evoking Mendelssohnian fairies and agreeable Grimm's fairy story telling. Listened to as such it is pretty, mirthful, and charming music that goes very little below the surface. It was dextrously played, and its fundamental character was admirably set forth. It was notable that Mr. MacDowell's name should thus appear on two successive programmes of the Boston Orchestra, following after the concerto that Mme. Carreño played on Thursday night.

It was pleasant to hear Hermann Goetz's symphony again, which has fallen into neglect after the vogue it had a generation ago. It was absurdly overpraised at one time. To-day it seems like agreeable music—also somewhat touched with the Mendelssohnian spirit—melodious with a freshness that is hardly stated, propounding no philosophy, and grappling with no problems, a stranger to "Weltschmerz"; not even following out a "poetic idea." If it is out of the fashion on these accounts, it none the less holds the attention, and if it does not deeply stir it gives pleasure and stimulates the purely musical imagination. Dr. Muck read it, as he does everything, with complete devotion to the spirit and the letter, and the orchestra achieved a brilliant and spirited performance.

The New York Press

NEW YORK CITY.

Date JAN 12 1908

IN THE REALM OF MUSIC

The Day's Music.

If all the men and women who listened to music yesterday afternoon and evening in the concert halls and opera houses of Manhattan were formed in ranks they would form a mighty army; and if all the sound put forth could be concentrated into a single explosion of noise it would lift the roof off any ordinary building.

The afternoon offerings in the two opera houses were "Marta" and "Louise," Flotow's popular work having its first presentation of the season in Conried's stronghold, and Charpentier's music-drama being sung for the third time by Hammerstein's company. Carnegie and Mendelssohn halls also had their doors open at this time of day. In the Fifty-seventh street house the Boston Symphony Orchestra, Dr. Muck conductor, gave its regular matinee concert, and in the smaller hall, in Forty-fourth street, Charles W. Clark, an American baritone, sang songs to an appreciative audience.

In the evening Conried produced "Aida," with Lucas for the first time as Radames, and Hammerstein put "Trovatore" on the Manhattan boards, with Zenatello as the drawing card. Wesley Weyman simultaneously played piano music in Mendelssohn Hall. What more could any one expect in a single day?

NEW YORK HE...

(See other side.)

Address BROOKLYN EDIT...

Date JAN 11 1908

JAN 11 1908

Symphony Orchestra Concert.

Brooklyn residents taxed the limit of the capacity of the Baptist Temple last evening for the third concert this season of the Boston Symphony Orchestra, with Mme. Theresa Carreno as the assisting soloist. A brilliant programme was rendered with the interpretation which Dr. Muck is wont to give with the Boston players at their best. Brahms' Second Symphony in D major opened the programme, while Edward MacDowell's Concerto No. 2 in D minor, opus 23, was the selection which Mme. Carreno played with the orchestra. The concluding number was Humperdinck's overture to the opera "The Forced Marriage."

After the concert a reception was given to Dr. and Mrs. Carl Muck by the Barnard Club at its rooms, No. 137 Remsen street. The Woman's Auxiliary of the Philharmonic Concerts, of which Mrs. Camden C. Dike is the president, co-operated in this reception.

Daily Times,

Brooklyn, N. Y.

JAN 11 1908

Paderewski's last performance in the East before he departed on his four months' tour of the middle and far West was at the pension fund concert of the Boston Symphony Orchestra in Symphony Hall, on Sunday evening, December 29. He played Beethoven's "Emperor" concerto, and he received a tremendous ovation from the audience, which filled every corner of Boston's great music hall. After the concert Dr. Muck, the conductor, in behalf o fthe orchestra, presented a handsome silver bowl to the pianist as a token of the orchestra's appreciation of what he had done for it, and a sign of the warm friendship of the members for him. Mr. Paderewski left Boston on January 2 in his private car, his first stop being Akron, O., and his second Cincinnati. He was accompanied by Mme. Paderewski, and his numerous staff. The car will be his home until the end of April, when he ends his tour.

Standard Union,

Brooklyn, N. Y.

BOSTON SYMPHONY ORCHESTRA CONCERT.

The third of the Boston Symphony Orchestra concerts under the auspices of the Brooklyn Institute and the Philharmonic Society was given last night at the Baptist Temple, and as at the previous concerts, there was a full attendance of Brooklyn music lovers. Dr. Karl Muck conducted and Mme. Teresa Carreno was the soloist.

The Brahms music was his second symphony in D major, op 73, and was in four movements. This symphony emphasizes all that is peaceful, tender and serene in music, and runs from quick, joyous humor to the deepest seriousness, is filled with delightful and entrancing melody throughout. The orchestra, under Dr. Muck's careful leadership, did full justice to this great work.

For the piano Mme. Carreno selected one of the works of Edward MacDowell, a New Yorker, and a former pupil, who still resides in Manhattan. Mme. Carreno was at her best last evening, and her wonderful playing of this melodious music, which was divided into three movements, was rewarded by applause so continued that she was obliged to appear several times and bow her thanks.

The concert closed with Humperdinck's "Forced Marriage" overture, the first time given to a Brooklyn audience. The overture is very full of melody and was well rendered by the orchestra.

Daily Times,

Brooklyn, N. Y.

JAN 11 1908

The Boston Symphony Orchestra leaves on its annual Western tour on Sunday, January 26. It will take in addition to the conductor and business staff eighty-four men. The first concert will be given in Buffalo, the second in Detroit, the third in Indianapolis, the fourth in Columbus, and the fifth and sixth in Cincinnati, where it plays on Friday afternoon, January 31, and Saturday evening, February 1.

BULLETIN

PHILADELPHIA, Pa

JAN 11 1908

JAN 11 1908

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Daily Citizen

Brooklyn, N. Y.

JAN 11 1908

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Carreno, Assisting, Received an Ovation at the Baptist Temple.

Brooklynites were more enthusiastic than usual last night over the programme of the Boston Symphony Orchestra at the Baptist Temple and the rendering of it with the assistance of Madame Therea Carreno, pianist. Three numbers only were needed to fill the concert hour, and these were Brahms' second Symphony in D Major op. 73; McDowell's Concerto No. 2 in D Minor, op. 23, and Humperdinck's Overture to the opera "The Forced Marriage." This last had its first rendering in Brooklyn last night and it proved most entertaining. The work is a very new one, having been composed for a production of the opera in the spring of 1908 at Munich. The libretto supplies a comedy which the music sets forth in gay and sprightly measures, bringing all the instruments of the orchestra into play and giving the harp and cymbals an effective place.

The symphony with its four movements is a classical study on the whole having more interest for the musician or student than for the average concertgoer. It affords strong contrasts of joy and humor with meditative seriousness of thought, not, however, obscuring themes and some melody which gives the ear a key to the meaning of the measures amid their elaborate working out by the composer. The scherzo of the chord movement was particularly graceful and effective. As for the rendering of this number, the orchestra under Dr. Muck's baton gave a finished interpretation with due regard to the subtleties of the score.

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TIMES,

WASHINGTON, D. C.

JAN 12 1908

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Occupying orchestra chairs were the Secretary of the Interior and Mrs. James R. Garfield, the Secretary of Commerce and Labor and Mrs. Straus, and Mr. and Mrs. Hockstadter, Mr. and Mrs. Boardman, Miss Boardman, Assistant Secretary of State and Mrs. Bacon, Mrs. Nicholas Anderson, Mrs. Richard Butler, Mrs. Brewer, Mrs. James Bayard, Miss Bayard, Mrs. Joseph Audenreid, Capt. and Mrs. Richardson Clover, Mrs. Hay, Mrs. Payne Whitney, of New York; Mrs. Gordon Cumming, Rear Admiral and Mrs. William Sheffield Cowles, Mrs. Chatard, Mrs. Carter, Mr. and Mrs. W. C. Denny, Mr. and Mrs. Tiffany Dyer, Mr. and Mrs. William Phelps Eno, Mr. and Mrs. William Corcoran Eustis, Mr. and Mrs. Hennen Jennings, Dr. and Mrs. Ralph Jenkins, Mr. and Mrs. Henry Kirk Porter, and Mr. and Mrs. Thomas Nelson Page.

N. Y. EVE WORLD

JAN 13 1908

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NEW SYMPHONY WELL GIVEN BY BOSTON BAND.

Composition by Hermann Bischoff Has Charm and Worth—"Tristan und Isolde" Repeated

A very large audience listened to another of Dr. Muck's original programmes played by the Boston Symphony orchestra at Carnegie hall last night. This was the first concert of the third visit to New York, and great gains were shown in ensemble, freedom and the more subtle elements which were disturbed through the reorganization which occurred this season.

Mr. Muck's offerings were a new symphony by a new writer, one Hermann Bischoff, of Munich; Edward A. MacDowell's second concerto for piano, played by Mme. Carreno, once MacDowell's teacher, and Dvorak's brilliant "Carnival" overture.

Bischoff is a young German, evidently in the storm and stress period of his career. He has no serious exaggerations, unless extreme length may be regarded as such; it is even a question whether he has not justified this length by not repeating himself more than is necessary to his purpose, and it is a fact that he does not fail to hold the interest as he wends his way stormily or peacefully through charming melodies deftly handled.

He will work out of the present influences, the strongest of which he frankly avows by dedicating this symphony to Richard Strauss, to whom he relates himself more in theme than in his treatment of it. He is more sane, perhaps the Straussite would prefer to say less daring, in orchestration and in dissonances. Bischoff also knows his Handel, as was evident in the beautiful second movement, but is not a jump from Strauss back to Handel in itself original?

There are traces of all the later forces, not omitting Wagner, Schumann and Puccini. However, without taking into consideration these details, the symphony has genuine charm and undoubted worth.

In great contrast was MacDowell's second piano concerto, written in a style welcome through its almost naive messages of simplicity and tenderness. Mme. Carreno brought to this the great wealth of her art, which seems to encompass everything. The work and its presentation elicited long and spontaneous applause. Dr. Muck gave it magnificent support and brought a new and worthy orchestral word from MacDowell.

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At the concert to be given Saturday afternoon Carl Wendling will not play as announced, but in place of his number Dr. Muck will give the MacDowell suite.

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SUN,
New York City.
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THE MUSIC OF A SATURDAY

Four Operatic Performances, One Orchestral Concert and Two Recitals.

The Boston Symphony Orchestra's matinée at Carnegie Hall was attended by a small audience. The programme consisted of Handel's concerto in F major for two wind choirs and string orchestra, recently played by Mr. Damrosch's men; MacDowell's suite in A minor, opus 42, and Goetz's symphony in F major, opus 9.

The playing of the oboes and horns in the Handel number was something to be remembered because of its technical excellence and its delightful style, while in the two other numbers the entire orchestra furnished pleasure of the kind so familiar at the concerts of these welcome visitors from Massachusetts and Huntington avenues. Mr. MacDowell's suite was heard again with satisfaction, though no one would select it as the work on which to rest a reputation so great as that accorded to this composer.

Charles W. Clark, a barytone who dwells in Chicago and has sung in other places, gave a song recital in the afternoon in Mendelssohn Hall. His programme was made along the usual lines but contained some songs out of the hackneyed list, among them one by Walter Rummel, the talented son of the pianist, Franz Rummel. Mr. Clark's beauty of voice is as great as ever and he still sings with intelligence and feeling, though with occasional exaggerations of nuance which might be omitted to the improvement of his style.

Wesley Weyman, who gave a piano recital in the evening in Mendelssohn Hall, is a player of some taste and skill perhaps better fitted to entertain in a salon than in a large hall. His style is fluent rather than communicative. However, he has friends and pupils, and they like to hear him play. Others do not have to do so.

TIMES,
ess New York City.
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THE BOSTON ORCHESTRA.

Mr. Wendling Indisposed and MacDowell's Suite Substituted for Mozart's Violin Concerto.

There were no problems for the audience at the second concert which the Boston Symphony Orchestra gave on its third visit yesterday afternoon in Carnegie Hall. The programme was changed from that originally announced. Mr. Carl Wendling, the concert master of the orchestra, who was to play a violin concerto by Mozart, was indisposed, and instead of it Dr. Muck substituted Edward MacDowell's suite for orchestra in A minor, op. 42. Before it came Gustav Kogel's arrangement of Handel's concerto grosso in F for the wind choirs and string orchestra, and after it Hermann Goetz's symphony, also in F.

A couple of movements from Handel's concerto were played a few days before by the New York Symphony Orchestra. Mr. Kogel has kept five out of the original nine in his edition of the work, and it was therefore proper that the programme book announced the performance as "the first in this form in New York." The five movements all have the Handelian grand style, and as they were presented by the Boston orchestra they are of most delightful tonal color. The two wind choirs—two oboes, horns, and bassoons in each—are used as the "concertino" or solo group, often antiphonally answering each other and the string orchestra, after the manner of the now obsolete concerto grosso. The oboe solos in the third movement were played with beautiful phrasing and clear articulation, and in the last the horns, dominating in rapid and swinging melodic passages, likewise distinguished themselves. The audience listened to this fine performance of music characteristic of Handel's virile and stately manner with a singular apathy.

Mr. MacDowell's suite is frankly in the landscape manner of his master, Raff, as represented by his symphony "Im Walde." It has the typical German romantic view of the woods—a word which, it has been said, no German can pronounce, in his native tongue without bursting into tears. Americans, on the other hand, are accused of looking upon the forest as so much potential cord wood. It is not cord wood to Mr. MacDowell; it is a place of haunted nooks, of lurking sprites, and upon its borders he can find Summer idyls and shepherdesses' songs. The adult mind, even of this century, can still put itself into a receptive frame for such images. So the musician, likewise, can put himself into a frame of mind to depict them, but it is a more or less deliberate procedure. The result is that Mr. MacDowell's suite, however plausible and pretty, is hardly serious, and it is not one of his strongest works. It is a little artificial, a playing with tones, with bright and delicately flashing orchestration evoking Mendelssohnian fairies and agreeable Grimm's fairy story telling. Listened to as such it is pretty, mirthful, and charming music that goes very little below the surface. It was dextrously played, and its fundamental character was admirably set forth. It was notable that Mr. MacDowell's name should thus appear on two successive programmes of the Boston Orchestra, following after the concerto that Mme. Carreño played on Thursday night.

It was pleasant to hear Hermann Goetz's symphony again, which has fallen into neglect after the vogue it had a generation ago. It was absurdly overpraised at one time. To-day it seems like agreeable music—also somewhat touched with the Mendelssohnian spirit—melodious with a freshness that is hardly stated, propounding no philosophy, and grappling with no problems, a stranger to "Weltschmerz"; not even following out a "poetic idea." If it is out of the fashion on these accounts, it none the less holds the attention, and if it does not deeply stir it gives pleasure and stimulates the purely musical imagination. Dr. Muck read it, as he does everything, with complete devotion to the spirit and the letter, and the orchestra achieved a brilliant and spirited performance.

The New York Press
NEW YORK CITY.
Date JAN 12 1908

IN THE REALM OF MUSIC

The Day's Music.

If all the men and women who listened to music yesterday afternoon and evening in the concert halls and opera houses of Manhattan were formed in ranks they would form a mighty army; and if all the sound put forth could be concentrated into a single explosion of noise it would lift the roof off any ordinary building.

The afternoon offerings in the two opera houses were "Marta" and "Louise," Flotow's popular work having its first presentation of the season in Conried's stronghold, and Charpentier's music-drama being sung for the third time by Hammerstein's company. Carnegie and Mendelssohn halls also had their doors open at this time of day. In the Fifty-seventh street house the Boston Symphony Orchestra, Dr. Muck conductor, gave its regular matinee concert, and in the smaller hall, in Forty-fourth street, Charles W. Clark, an American baritone, sang songs to an appreciative audience.

In the evening Conried produced "Aida," with Lucas for the first time as Radames, and Hammerstein put "Trovatore" on the Manhattan boards, with Zenatello as the drawing card. Wesley Weyman simultaneously played piano music in Mendelssohn Hall. What more could any one expect in a single day?

NEW YORK HERALD
(See other side.)
Address
ate JAN 1 1 1908

Symphony Orchestra Concert.

Brooklyn residents taxed the limit of the capacity of the Baptist Temple last evening for the third concert this season of the Boston Symphony Orchestra, with Mme. Theresa Carreno as the assisting soloist. A brilliant programme was rendered with the interpretation which Dr. Muck is wont to give with the Boston players at their best. Brahms' Second Symphony in D major opened the programme, while Edward MacDowell's Concerto No. 2 in D minor, opus 23, was the selection which Mme. Carreno played with the orchestra. The concluding number was Humperdinck's overture to the opera "The Forced Marriage."

After the concert a reception was given to Dr. and Mrs. Carl Muck by the Barnard Club at its rooms, No. 132 Remsen street. The Woman's Auxiliary of the Philharmonic Concerts, of which Mrs. Camden C. Dike is the president, co-operated in this reception.

Daily Times,
Brooklyn, N. Y.
JAN 11 1908
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Paderewski's last performance in the East before he departed on his four months' tour of the middle and far West was at the pension fund concert of the Boston Symphony Orchestra in Symphony Hall, on Sunday evening, December 29. He played Beethoven's "Emperor" concerto, and he received a tremendous ovation from the audience, which filled every corner of Boston's great music hall. After the concert Dr. Muck, the conductor, in behalf o fthe orchestra, presented a handsome silver bowl to the pianist as a token of the orchestra's appreciation of what he had done for it, and a sign of the warm friendship of the members for him. Mr. Paderewski left Boston on January 2 in his private car, his first stop being Akron, O., and his second Cincinnati. He was accompanied by Mme. Paderewski, and his numerous staff. The car will be his home until the end of April, when he ends his tour.

Standard Union,
ess
Brooklyn, N. Y.

BOSTON SYMPHONY ORCHESTRA CONCERT.

The third of the Boston Symphony Orchestra concerts under the auspices of the Brooklyn Institute and the Philharmonic Society was given last night at the Baptist Temple, and as at the previous concerts, there was a full attendance of Brooklyn music lovers. Dr. Karl Muck conducted and Mme. Teresa Carreno was the soloist.

The Brahms music was his second symphony in D major, op 73, and was in four movements. This symphony emphasizes all that is peaceful, tender and serene in music, and runs from quick, joyous humor to the deepest seriousness, is filled with delightful and entrancing melody throughout. The orchestra, under Dr. Muck's careful leadership, did full justice to this great work.

For the piano Mme. Carreno selected one of the works of Edward MacDowell, a New Yorker, and a former pupil, who still resides in Manhattan. Mme. Carreno was at her best last evening, and her wonderful playing of this melodious music, which was divided into three movements, was rewarded by applause so continued that she was obliged to appear several times and bow her thanks.

The concert closed with Humperdinck's "Forced Marriage" overture, the first time given to a Brooklyn audience. The overture is very full of melody and was well rendered by the orchestra.

m Daily Times,
Brooklyn, N. Y.
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PHILADELPHIA, Pa.
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Daily Citizen,
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Address Daily Times,
Date Brooklyn, N.Y.
JAN 11 1908

MUSICAL.

Third Concert of Boston Orchestra With Mme. Carreno as Soloist.

Patrons of the concerts by the Boston Symphony Orchestra, whose fullness of joy depends more or less upon the participation of a soloist at a concert, had occasion for satisfaction last night at the third event of the series. The playing of the orchestra is always reason enough for finding solid enjoyment at these concerts, yet the nature of the programme last night made the presence of Mme. Teresa Carreno particularly welcome. And then her presence is of the gracious kind that is likely to find a welcome on any occasion. The musical list for the evening offered the Brahms Symphony, No. 2, in D major, MacDowell's piano Concerto No. 2, in D minor, and the new overture to Humperdinck's opera, "The Forced Marriage."

The symphony heard last night is a far different affair from the first symphony of this composer, which Dr. Muck presented on the occasion of his introduction to a Brooklyn audience at the first concert of the orchestra last season. This second symphony may be taken as evidence that Mr. Brahms could think rationally and give expression to musical thoughts of really delightful import. And your staunch Brahms advocate quotes it strongly to illustrate this fact. There is not much else of Brahms that he could quote in support of the contention, and so this second symphony is the favorite recourse in support of the allegation that Brahms could actually write beautiful music. "There," says your Brahms advocate, "you will not deny that this is really interesting music. Now will you admit that Brahms—"

But the conservative music lover who refuses to enthuse over Brahms is not disturbed in his position by any assertion regarding this second symphony. To him it is simply the exception which justifies his attitude toward the generally unattractive, unsympathetic character of Brahms' music. He contends that the fact that Brahms could write as he did in the symphony heard last night leaves less excuse for the existence of much of the other stuff he wrote. That he chose to devote himself to morbid metaphysical meanderings in the realm of tone is no reason why we should follow him. That he was an ingenious writer cannot be denied, in truth, but therein lies the danger of his musical machinations. We are so apt to accept as worthy that which is cleverly contrived. At least that seems to be the professional viewpoint, and so far members of the Brahms cult are almost exclusively professional musicians, who admire the ingenuity of the man.

This symphony has unmistakable charm, particularly manifest in the first and third movements, and there was masterly efficiency in the rendering by Dr. Muck and his men. The Humperdinck overture, heard for the first time in Brooklyn, is more pretentious than is generally written for a light opera, being more ample and substantial in quality. It is built upon the themes of the opera (for which it is written as an afterthought), and possesses dainty, engaging elements of interest.

Mme. Carreno was fortunate in the choice of her solo number, and Mr. MacDowell's concerto was fortunate in having so sympathetic and capable an interpreter. This work, written twenty years ago, when Mr. MacDowell (alas! now afflicted beyond recovery), was in the full flower of his youthful enthusiasm, is charged to an unusual degree with bouyancy of spirit and fanciful romantic feeling. It is a sparkling exposition of musical thought, and it had a most sympathetic, con amore interpretation by Mme. Carreno. The composition is one to show forth the admirable temperamental qualities in her playing, and she probably felt an uncommon interest in this concerto because she once taught the composer of it. It was beautifully played, and Mme. Carreno was given a cordial ovation.

BOSTON
Address BALTIMORE, MD
Date JAN 11 1908

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SUN
Address COLUMBUS, O
Date JAN 14 1908

The Boston Symphony orchestra, one of [illegible] best of America's instru[illegible] is coming [illegible]

Address Daily Eagle,
Brooklyn, N. Y.
Date JAN 11 1908

BOSTON SYMPHONY CONCERT.

Pieces by Brahms, MacDowell and Humperdinck—An Ovation to Mme. Teresa Carreno.

Inevitably, owing to their compositions being the chief numbers on the programme of the Boston Symphony Orchestra, that gave the third of the Symphony Society's series, under Institute auspices, at the Baptist Temple, Third avenue and Schermerhorn street, last evening, the audience was summoned to institute a comparison between the styles of Brahms, the European, and MacDowell, the American composers. Technically, comparison would be incongruous, for Dr. Muck had chosen Brahms' second symphony, in D major, opus 73, and MacDowell's second concerto for the piano in D minor, opus 23, pieces differing in every way in interest, in development and in form. But although both pieces were composed in the eighties, they show individual, temperamental and characteristic differences in the writers in a period when orchestra compositions were smoother to the ear than those of recent times.

The MacDowell number, that might have sounded simply as an example of compact writing, if heard by itself, was even brilliant as compared with the tender and meditative symphony by Brahms. The latter was a noble architectural structure seen by moonlight; the other an equally magnificent edifice bathed in the joyous light of day. Dropping metaphor, the themes of each were brief, beautifully worked out in the progressions, and the tone coloring superb. Dr. Muck has never conducted with more skill than he did in these compositions, giving accent and rhythm, and superb shading even, to every phrase. He was especially felicitous in leading up to rallentandos.

Owing to the appearance of Mme. Carreno, the MacDowell number had the greater popular interest. Those who expected to hear this noted pianist in a showy piece were disappointed, for the MacDowell concerto is a closely knitted composition. The piano is here an integral part of the orchestra as to the structural essence of the work. In the prelude to the first movement a brilliant cadenza showed Mme. Carreno's facility and when the second theme was developed there was brilliant passage work for the piano. In the rapid second movement there were three themes, all taken up in turn by the piano, with scale work in which Mme. Carreno showed her artistry by her shading. It is seldom that runs from fortissimo to pianissimo, and the reverse, have been given either with greater skill and delicacy, or strength, of touch. A very slow movement preceded the very swift ending, and in the latter the piano led skillfully up to the strong orchestral effect, the brasses coming in effectively, but not too noisily, and in the three themes there was again fugural embroidery for Carreno's fingers. The audience was insistent in demanding a solo from Mme. Carreno, calling her four times to the platform, but while she smiled and bowed her thanks she retired, leaving a regretful audience. To hear this artist in a gratifyingly sonorous and brilliant work enabling her to show what she can do, music-lovers should have heard her recently, in Brooklyn, at a Damrosch Society concert.

The Brahms symphony was a striking and complete contrast to the modern Richard Strauss and Vincent d'Indy style of composition. It was amusing to read in the scholarly concert programme, by Philip Hale, that Hugues Imbert, one of the first French critics to appreciate Brahms, wrote: "It is true that the first movement contains some dissonances, which, after a first hearing, are piquant and not at all "disagreeable." What would M. Imbert have thought of the "Domestic Symphony" by Strauss, or of an almost cacophonous d'Indy composition, if he had written in these days? In the Brahms symphony the dissonances continue for a very few measures and against them is offset a long and beautiful stream of melody, with a peculiarly effective orchestration at the close, horns and wood wind and reeds and flute, aiding in the development of the theme, to which a pizzicato on the first violins served in biting emphasis. To the average ear, if there is such a thing, the second movement, in adagio tempo, was the weak spot in the composition, not in the way of want of skill in working out the themes, but in the character of the themes themselves. The movement would have been lighter and equally as effective had not so free use been made of the heavy reeds and wood wind.

The scherzo that followed was one of the most graceful bits, and it was in the third movement that dancing of nymphs or elves before the background of a dense and fairy enchanted forest was easily imagined. It was a delightful caprice, and never was Dr. Muck's baton more happily employed than in bringing out its delicacy.

Humperdinck's overture to his opera, "Die Heirat Wider Willen" (The Forced Marriage) served as a good concluding piece. The opera is a comedy, and the themes which were brought freely into the overture, are, like all of Humperdinka's airs, unhackneyed, fresh and delightful. He is a master of orchestration, and the songs of various characters in the comic opera were so well blended that the piece did not smack of the ordinary opera overture.

If the writer of the programmes, instead of putting in a good deal of irrelevant, though scholarly, instruction should see fit to introduce specific information as to the themes and the way they are worked out by the composer it would be a boon to music lovers. A staff, showing the notes of the principa themes, with a few terse words indicating personal methods of the composers on the programme, could be printed. They would be illuminating, especially if [illegible]

N. Y. Evening Sun - Jan 13.

[illegible] York was first heard by the popular Sunday concert embargo, and finally effected on a hurry call for Sunday symphony revival gave her own first Sunday matinee yesterday before a numerous audience in Carnegie Hall. Late comers found the doors closed on a Beethoven Sonata, but half a dozen Chopin solos earned two more after great applause. Then, following the really splendid performance of Schumann's "Symphonic Studies" and a Brahms rhapsody, the public heart was stirred again by the more glittering climax of Smetana's "Aus Seegestade" and MacDowell's "Etude de Concert."

Carreño's audience must have held a number of old friends, both teachers and amateurs of music, for they rushed up to the platform at last with waving arms and tried to embrace her feet.

Carreño will long be gratefully remembered for having played the MacDowell concerto, No. 2, in both Manhattan and Brooklyn last week, after her week of MacDowell with the Boston Orchestra on tour. By further coincidence, the American composer was twice brought forward again on Saturday.

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[illegible] Tribune

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Address COLUMBUS, O
Date JAN 12 1908

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N. Y. Globe - Jan 13.

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N. Y. Mail
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Boston Symphony Orchestra.

The great Boston Symphony orchestra will be heard in this city, Jan. 30, promising a treat which all music lovers will appreciate. It is, of course, one of the few great orchestras of the country, and can only be compared to the Thomas orchestra of Chicago.

An unusual program is offered for the Columbus engagement. There are only three numbers; but all of them are new to Columbus, and all said to be of great beauty. The program will open with the dramatic Wallenstein trilogy by D'Indy. Next will come McDowell's Suite in A minor, of which there are five movements. And, finally the program will conclude with Charbrier's Rhapsody Espana. The program is unique and will be a welcome change from the usual arrangement.

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[112]

Address Daily Times, Brooklyn, N.Y.

Date JAN 11 1908

MUSICAL.

Third Concert of Boston Orchestra With Mme. Carreno as Soloist.

Patrons of the concerts by the Boston Symphony Orchestra, whose fullness of joy depends more or less upon the participation of a soloist at a concert, had occasion for satisfaction last night at the third event of the series. The playing of the orchestra is always reason enough for finding solid enjoyment at these concerts, yet the nature of the programme last night made the presence of Mme. Teresa Carreno particularly welcome. And then her presence is of the gracious kind that is likely to find a welcome on any occasion. The musical list for the evening offered the Brahms Symphony, No. 2, in D major, MacDowell's piano Concerto No. 2, in D minor, and the new overture to Humperdinck's opera, "The Forced Marriage."

The symphony heard last night is a far different affair from the first symphony of this composer, which Dr. Muck presented on the occasion of his introduction to a Brooklyn audience at the first concert of the orchestra last season. This second symphony may be taken as evidence that Mr. Brahms could think rationally and give expression to musical thoughts of really delightful import. And your staunch Brahms advocate quotes it strongly to illustrate this fact. There is not much else of Brahms that he could quote in support of the contention, and so this second symphony is the favorite recourse in support of the allegation that Brahms could actually write beautiful music. "There," *says* your Brahms advocate, "you *will* not deny that this is really *interesting* music. Now will you admit that Brahms—"

But the conservative music lover who refuses to enthuse over Brahms is not disturbed in his position by any assertion regarding this second symphony. To him it is simply the exception which justifies his attitude toward the generally unattractive, unsympathetic character of Brahms' music. He contends that the fact that Brahms could write as he did in the symphony heard last night leaves less excuse for the existence of much of the other stuff he wrote. That he chose to devote himself to morbid metaphysical meanderings in the realm of tone is no reason why we should follow him. That he was an ingenious writer cannot be denied, in truth, but therein lies the danger of his musical machinations. We are so apt to accept as worthy that which is cleverly contrived. At least that seems to be the professional viewpoint, and so far members of the Brahms cult are almost exclusively professional musicians, who admire the ingenuity of the man.

This symphony has unmistakable charm, particularly manifest in the first and third movements, and there was masterly efficiency in the rendering by Dr. Muck and his men. The Humperdinck overture, heard for the first time in Brooklyn, is more pretentious than is generally written for a light opera, being more ample and substantial in quality. It is built upon the themes of the opera (for which it is written as an afterthought), and possesses dainty, engaging elements of interest.

Mme. Carreno was *fortunate* in the choice of her solo number, and Mr. MacDowell's concerto was fortunate in having so sympathetic and capable an interpreter. This work, written twenty years ago, when Mr. MacDowell (alas! now afflicted beyond recovery), was in the full flower of his youthful enthusiasm, is charged to an unusual degree with bouyancy of spirit and fanciful romantic feeling. It is a sparkling exposition of musical thought, and it had a most sympathetic, con amore interpretation by Mme. Carreno. The composition is one to show forth the admirable temperamental qualities in her playing, and she probably felt an uncommon interest in this concerto because she once taught the composer of it. It was beautifully played, and Mme. Carreno was given a cordial ovation.

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Date JAN

The Boston Symphony Orchestra leaves on its annual Western tourn on Sunday, January 26. It will take, in addition to the conductor and business staff, 84 men. The first concert will be given in Buffalo, the second in Detroit, the third in Indianapolis, the fourth in Columbus and the fifth and sixth in Cincinnati, where it plays on Friday afternoon, January 31, and Saturday evening, February 1. The next Baltimore concert will be on February 19.

The Boston Symphony orchestra, one of the oldest and best of America's instrument organizations, is coming to Memorial hall for one appearance on the evening of January 28. Tickets are on sale at the Wilkins-Ayman music store, [illegible] North [illegible]

Address Daily Eagle, Brooklyn, N.Y.

Date JAN 11 1908

BOSTON SYMPHONY CONCERT.

Pieces by Brahms, MacDowell and Humperdinck—An Ovation to Mme. Teresa Carreno.

Inevitably, owing to their compositions being the chief numbers on the programme of the Boston Symphony Orchestra, that gave the third of the Symphony Society's series, under Institute auspices, at the Baptist Temple, Third avenue and Schermerhorn street, last evening, the audience was summoned to institute a comparison between the styles of Brahms, the European, and MacDowell, the American composers. Technically, comparison would be incongruous, for Dr. Muck had chosen Brahms' second symphony, in D major, opus 73, and MacDowell's second concerto for the piano in D minor, opus 23, pieces differing in every way in interest, in development and in form. But although both pieces were composed in the eighties, they show individual, temperamental and characteristic differences in the writers in a period when orchestra compositions were smoother to the ear than those of recent times.

The MacDowell number, that might have sounded simply as an example of compact writing, if heard by itself, was even brilliant as compared with the tender and meditative symphony by Brahms. The latter was a noble architectural structure seen by moonlight; the other an equally magnificent edifice bathed in the joyous light of day. Dropping metaphor, the themes of each were brief, beautifully worked out in the progressions, and the tone coloring superb. Dr. Muck has never conducted with more skill than he did in these compositions, giving accent and rhythm, and superb shading even, to every phrase. He was especially felicitous in leading up to rallentandos.

Owing to the appearance of Mme. Carreno, the MacDowell number had the greater popular interest. Those who expected to hear this noted pianist in a showy piece were disappointed, for the MacDowell concerto is a closely knitted composition. The piano is here an integral part of the orchestra as to the structural essence of the work. In the prelude to the first movement a brilliant cadenza showed Mme. Carreno's facility and when the second theme was developed there was brilliant passage work for the piano. In the rapid second movement there were three themes, all taken up in turn by the piano, with scale work in which Mme. Carreno showed her artistry by her shading. It is seldom that runs from fortissimo to pianissimo, and the reverse, have been given either with greater skill and delicacy, or strength, of touch. A very slow movement preceded the very swift ending, and in the latter the piano led skillfully up to the strong orchestral effect, the brasses coming in effectively, but not too noisily, and in the three themes there was again fugural embroidery for Carreno's fingers. The audience was insistent in demanding a solo from Mme. Carreno, calling her four times to the platform, but while she smiled and bowed her thanks she retired, leaving a regretful audience. To hear this artist in a gratifyingly sonorous and brilliant work enabling her to show what she can do, music-lovers should have heard her recently, in Brooklyn, at a Damrosch Society concert.

The Brahms symphony was a striking and complete contrast to the modern Richard Strauss and Vincent d'Indy style of composition. It was amusing to read in the scholarly concert programme, by Philip Hale, that Hugues Imbert, one of the first French critics to appreciate Brahms, wrote: "It is true that the first movement contains some dissonances, which, after a first hearing, are piquant and not at all disagreeable." What would M. Imbert have thought of the "Domestic Symphony" by Strauss, or of an almost cacophonous d'Indy composition, if he had written in these days? In the Brahms symphony the dissonances continue for a very few measures and against them is offset a long and beautiful stream of melody, with a peculiarly effective orchestration at the close, horns and wood wind and reeds and flute, aiding in the development of the theme, to which a pizzicato on the first violins served in biting emphasis. To the average ear, if there is such a thing, the second movement, in adagio tempo, was the weak spot in the composition, not in the way of want of skill in working out the themes, but in the character of the themes themselves. The movement would have been lighter and equally as effective had not so free use been made of the heavy reeds and wood wind.

The scherzo that followed was one of the most graceful bits, and it was in the third movement that dancing of nymphs or elves before the background of a dense and fairy enchanted forest was easily imagined. It was a delightful caprice, and never was Dr. Muck's baton more happily employed than in bringing out its delicacy.

Humperdinck's overture to his opera, "Die Heirat Wider Willen" (The Forced Marriage) served as a good concluding piece. The opera is a comedy, and the themes which were brought freely into the overture, are, like all of Humperdinks's airs, unhackneyed, fresh and delightful. He is a master of orchestration, and the songs of various characters in the comic opera were so well blended that the piece did not smack of the ordinary opera overture.

If the writer of the programmes, instead of putting in a good deal of irrelevant, though scholarly, instruction, should see fit to introduce specific information as to the themes and the way they are worked out by the composer it would be a boon to music lovers. A staff, showing the notes of the principal themes, with a few terse words indicating personal methods of the composers, on the programme, could be printed. They would be illuminating, especially if tried at home on the piano before attending the concert. Pianos are as thick as [illegible]

N.Y. Evening Sun - Jan 13.

Teresa Carreño, whose return to New York was first upset by the popular Sunday concert embargo, and finally effected on a hurry call for Sunday symphony revival, gave her own first Sunday matinée yesterday before a numerous audience in Carnegie Hall. Late comers found the doors closed on a Beethoven Sonata, but half a dozen Chopin solos earned two more after great applause. Then, following the really splendid performance of Schumann's "Symphonic Studies" and a Brahms rhapsody, the public heart was stirred again by the more glittering climax of Smetana's "Am Seegestade" and MacDowell's "Etude de Concert."

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N.Y. Globe. June 13.

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[112]

Paper Cutting Bureau in the World

BUFFALO, N.Y.

JAN 12 1908

Buffalo has waited two years for a visit from the Boston Symphony Orchestra and at Convention Hall on Monday evening, January 27th, this city will have its first opportunity for hearing the celebrated organization under its new conductor, Dr. Karl Muck of the Royal Opera, Berlin. This is in all probability Dr. Muck's last year in Boston, as, by order of Kaiser Wilhelm, he must return to Germany at the close of the present season.

How much interest is felt in the coming of the Boston men and their distinguished conductor is shown by the steady demand for seats that is being made of Mrs. Mai Davis Smith, the local manager. Many orders are coming in from out of town, for the orchestra does not play this season in any city near to Buffalo.

As the famous Boston organization has but one out of its season of 31 weeks to devote to concerts in this part of the country, Buffalo is exceedingly fortunate in securing it.

The orchestra is quite a different organization today from what it was when here in October, 1905, and it has probably never reached such a high artistic standard as now. First, and most important is the change of conductors. Mr. Gericke left the orchestra in 1906, after thirteen years of service, five in his first engagement, and eight in his second. In his place came Dr. Karl Muck, principal conductor of the Royal Opera in Berlin. Dr. Muck came in the fall of 1906. While his reputation abroad was second to none, his name was little known in America. He came on a year's leave of absence, which was secured after much difficulty and long negotiations directly with Emperor William. His success here last season is musical history. It is quite safe to say that of all the great conductors who have visited America, none has made a more deep and lasting impression than this man. He quickly showed himself a musician of highest attainments; a conductor with a faculty of command born in him; an artist whose sympathies are wide and generous; and a man whom to know is counted a privilege.

Before his first season was half over it was evident that the perplexing problem of finding a conductor worthy of a great musical body like the Boston Symphony Orchestra had been solved, but the trouble was how to keep him. Before coming to America, he had signed a new six-year contract with the Berlin Opera House. It was evident that he could not be retained here long, and all the influence that the orchestra can exert was bent to the task of securing for him an additional year's leave of absence. Dr. Muck frankly said that he would like to stay another year, but that he would not lift a hand to bring this about. If the Boston Symphony Orchestra could bring such influences to bear on the German Emperor as would give him additional leave of absence, well and good. If not, he would have to return to Berlin. After four months of negotiations, the Emperor extended his leave of absence, but what will happen next year is unknown. The managements is using every influence possible to have him released from his contract in Berlin, and it is hoped that this can be done, but the result is doubtful.

Toward the end of last season Dr. Muck expressed the opinion that there were several weak spots in the orchestra that ought to be strengthened. Free hand was given to him, with the result that when the orchestra assembled for rehearsals last fall, it contained seventeen new men. Willy Hess, at his own request, had been granted a year's leave of absence to spend in Germany. This meant a new concert-master, and Dr. Muck brought from Stuttgart, Carl Wendling, who received a year's leave of absence from the King of Wurtemburg. Mr. Wendling was concert-master in Stuttgart, also at the Wagner festivals in Bayreuth, and the months that he has been in Boston shows that both as concert-master and as virtuoso he has ably maintained the high standards set by his predecessors. Mr. Wendling will be the soloist at that Buffalo concert. The orchestra is somewhat larger than it was a year ago. On this trip it will carry 85 musicians, the largest orchestra that has ever come into this part of the country.

Mail orders, accompanied by check payable to Mai Davis Smith, may be sent to Mrs. Smith at No. 26 Irving place. They will be filled in advance of the public sale, which does not open until a few days before the concert. Prices of reserved seats are $2, $1.50, $1 and 75 cents.

Courier

Buffalo, N.Y.

JAN 12 1908

With Dr. Karl Muck of the Royal Opera, Berlin, conducting the Boston Symphony Orchestra will give its long-desired concert in Convention Hall on Monday evening, January 27th, the first and only opportunity for Buffalo to hear the famous orchestra under its new conductor. Dr. Muck is to remain in this country for only the present season, as, by order of the German Emperor, he must return to Berlin. His leave of absence was originally for one year, but he was granted the second winter in Boston by special dispensation of his royal patron.

That Buffalo appreciates its one opportunity for hearing the Boston Symphony under Dr. Muck is demonstrated by the steady demand for seats. Ever since the local manager, Mrs. Mai Davis Smith, announced that she would receive mail orders, they have been coming in, including a large representation from out of town. The Boston men do not play in any city close to Buffalo this season.

Dr. Muck belongs to the new school. He is not merely a musician of the highest authority, but he is a man of broad interests, whose musicianship has as its basic foundation the thorough education and culture which come from the German universities. He holds the degree of Doctor Juris from the University of Leipsic. For the fourteen years preceding his coming to Boston, in the fall of 1906, he was the principal conductor of the Royal Opera, Berlin. During this time he has enjoyed the personal friendship of the German Emperor, who unwillingly gave his consent to Dr. Muck's coming to America and is allowing him to remain here with great reluctance.

Dr. Muck is slender and graceful. His views on conducting are particularly interesting, for he believes that the whole duty of the conductor is to seek the truth and beauty of a work as the composer saw it and, having given through the orchestra expression to this, his work is done. He is one of the greatest conductors of his time. William J. Henderson in a thoughtful review of the man and his work, said of Dr. Muck in the New York Sun: "He so effaces his personality that he becomes a perfectly transparent medium between the audience and the music. This is the highest achievement possible in the manner of conducting."

Dr. Muck is of the opinion that the introduction of a soloist at an orchestra concert is, as a rule, a mistake, as it tends to break the continuity of the musical thought. But for the Buffalo program he will avoid any break in continuity and yet yield to popular taste in having a soloist by presenting in that capacity the concert meister of the Boston Symphony Orchestra, Prof. Carl Wendling, the fifth man to hold this most important position. Mr. Wendling is concertmeister in the Court Theatre of the King of Wurtemburg and is in this country for only one year. He is one of the great violin virtuosi of the Old World. This, briefly summed up, is the musical treat that Buffalo has offered for the evening of January 27th. Its like will not be heard here in a very long time.

The public sale will not open until shortly before the evening of the concert, but those wishing to secure their seats may order by mail. Orders, accompanied by check payable to Mai Davis Smith, may be sent to Mrs. Smith at No. 26 Irving place. The prices of seats are $2, $1.50, $1 and 75 cents.

Express

JAN 12 1908

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The visit of the Boston Orchestra last season occurred after a number of years' lapse, during which the organization was not heard outside of Boston and the near vicinity. In fact, the engagements near home are so closely crowded together that there remains little time for traveling, and one single week during the entire season is all the open time which the Boston Orchestra has to dispose of for outside dates. Dr. Karl Muck, whose vivid and classical readings made so profound an impression last season, has by special leave of absence, been able to extend the term of his visit to this country for the present year.

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News

Buffalo, N.Y.

JAN 12 1908

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Journal

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From Morning Telegraph New York City

Address

Date JAN 17 1908

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Press Daily Times, Brooklyn, N. Y.

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[113]

Courier

Buffalo, N.Y.

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The event is occasioning widespread interest. Mail orders from out of town are pouring in on Mrs. Mai Davis Smith, the local manager, and Buffalo music lovers are also taking advantage of her offer to fill all orders for seats in advance of the public sale.

Ample reason for this interest is not far to seek. Dr. Muck's vogue in America has been tremendous, and it is much to be regretted that this splendid conductor may not be retained in the country that has bestowed upon him such fitting recognition; but the German Kaiser let him go for one year with reluctance, yielded for the present season still more unwillingly, and announced that negotiations for a third season were useless. Dr. Muck has been away quite too long from Berlin and the people clamor for their favorite.

For the fourteen years previous to his coming to America in the fall of 1906, Dr. Muck was first conductor of the Royal Opera, Berlin, to which post he will return. He is a musician of the new school, a man of broad culture and of wide learning. He is a most unostentatious conductor, and William J. Henderson said of him in the New York Sun that "he becomes a perfectly transparent medium between the audience and the music, the highest achievement possible in the manner of conducting."

Slight of build, elegant and aristocratic, Dr. Muck is the ideal type of the German scholar, musician and gentleman. And the personality of the conductor is reflected in his work, which is polished, brilliant, sincere and musicianly.

Dr. Muck will present as soloist with the Boston Symphony Orchestra its new concertmeister, Prof. Carl Wendling, one of the greatest violin virtuosi of Europe. Prof. Wendling is the concert-meister in the Court Theater of the King of Wurtemburg and is here on a year's leave of absence, so this will be the only opportunity of hearing him.

Small wonder that such a combination of conductor, concert-meister and orchestra should be attracting the attention of music lovers in and near Buffalo. The event merits it all. The public sale of seats for the concert will not open until a few days before the coming of the Boston men, but in the meantime mail orders will be received and filled. They may be sent, accompanied by checks payable to Mai Davis Smith, to Mrs. Smith at No. 26 Irving Place.

Paper Cutting Bureau in the World

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Small wonder that such a combination of director, soloist and orchestra is attracting wide attention. The orchestra is not a virtuoso

rather an orchestra of virtuosi and represents the best players that the world can provide.

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Buffalo has waited two years for a visit from the Boston Symphony Orchestra and at Convention Hall on Monday evening, January 27th, this city will have its first opportunity for hearing the celebrated organization under its new conductor, Dr. Karl Muck of the Royal Opera, Berlin. This is in all probability Dr. Muck's last year in Boston, as, by order of Kaiser Wilhelm, he must return to Germany at the close of the present season.

How much interest is felt in the coming of the Boston men and their distinguished conductor is shown by the steady demand for seats that is being made of Mrs. Mai Davis Smith, the local manager. Many orders are coming from out of town, for the orchestra does not play this season in any city near to Buffalo.

As the famous Boston organization has but one out of its season of 31 weeks to devote to concerts in this part of the country, Buffalo is exceedingly fortunate in securing it.

The orchestra is quite a different organization today from what it was when here in October, 1905, and it has probably never reached such a high artistic standard as now. First, and most important is the change of conductors. Mr. Gericke left the orchestra in 1906, after thirteen years of service, five in his first engagement, and eight in his second. In his place came Dr. Karl Muck, principal conductor of the Royal Opera in Berlin. Dr. Muck came in the fall of 1906. While his reputation abroad was second to none, his name was little known in America. He came on a year's leave of absence, which was secured after much difficulty and long negotiations directly with Emperor William. His success here last season is musical history. It is quite safe to say that of all the great conductors who have visited America, none has made a more deep and lasting impression than this man. He quickly showed himself a musician of highest attainments; a conductor with a faculty of command born in him; an artist whose sympathies are wide and generous; and a man whom to know is counted a privilege.

Before his first season was half over it was evident that the perplexing problem of finding a conductor worthy of a great musical body like the Boston Symphony Orchestra had been solved, but the trouble was how to keep him. Before coming to America, he had signed a new six-year contract with the Berlin Opera House. It was evident that he could not be retained here long, and all the influence that the orchestra can exert was bent to the task of securing for him an additional year's leave of absence. Dr. Muck frankly said that he would like to stay another year, but that he would not lift a hand to bring this about. If the Boston Symphony Orchestra could bring such influences to bear on the German Emperor as would give him additional leave of absence, well and good. If not, he would have to return to Berlin. After four months of negotiations, the Emperor extended his leave of absence, but what will happen next year is unknown. The managements is using every influence possible to have him released from his contract in Berlin, and it is hoped that this can be done, but the result is doubtful.

Toward the end of last season Dr. Muck expressed the opinion that there were several weak spots in the orchestra that ought to be strengthened. Free hand was given to him, with the result that when the orchestra assembled for rehearsals last fall, it contained seventeen new men. Willy Hess, at his own request, had been granted a year's leave of absence to spend in Germany. This meant a new concert-master, and Dr. Muck brought from Stuttgart, Carl Wendling, who received a year's leave of absence from the King of Wurtemburg. Mr. Wendling was concert-master in Stuttgart, also at the Wagner festivals in Bayreuth, and the months that he has been in Boston shows that both as concert-master and as virtuoso he has ably maintained the high standards set by his predecessors. Mr. Wendling will be the soloist at that Buffalo concert. The orchestra is somewhat larger than it was a year ago. On this trip it will carry 85 musicians, the largest orchestra that has ever come into this part of the country.

Mail orders, accompanied by check payable to Mai Davis Smith, may be sent to Mrs. Smith at No. 26 Irving place. They will be filled in advance of the public sale, which does not open until a few days before the concert. Prices of reserved seats are $2, $1.50, $1 and 75 cents.

On January 9th, the Boston Symphony Orchestra gave its 150th New York concert, and incidentally its 1555th performance.

With Dr. Karl Muck of the Royal Opera, Berlin, conducting the Boston Symphony Orchestra will give its long-desired concert in Convention Hall on Monday evening, January 27th, the first and only opportunity for Buffalo to hear the famous orchestra under its new conductor. Dr. Muck is to remain in this country for only the present season, as, by order of the German Emperor, he must return to Berlin. His leave of absence was originally for one year, but he was granted the second winter in Boston by special dispensation of his royal patron.

That Buffalo appreciates its one opportunity for hearing the Boston Symphony under Dr. Muck is demonstrated by the steady demand for seats. Ever since the local manager, Mrs. Mai Davis Smith, announced that she would receive mail orders, they have been coming in, including a large representation from out of town. The Boston men do not play in any city close to Buffalo this season.

Dr. Muck belongs to the new school. He is not merely a musician of the highest authority, but he is a man of broad interests, whose musicianship has as its basic foundation the thorough education and culture which come from the German universities. He holds the degree of Doctor Juris from the University of Leipsic. For the fourteen years preceding his coming to Boston, in the fall of 1906, he was the principal conductor of the Royal Opera, Berlin. During this time he has enjoyed the personal friendship of the German Emperor, who unwillingly gave his consent to Dr. Muck's coming to America and is allowing him to remain here with great reluctance.

Dr. Muck is slender and graceful. His views on conducting are particularly interesting, for he believes that the whole duty of the conductor is to seek the truth and beauty of a work as the composer saw it and, having given through the orchestra expression to this, his work is done. He is one of the greatest conductors of his time. William J. Henderson in a thoughtful review of the man and his work, said of Dr. Muck in the New York Sun: "He so effaces his personality that he becomes a perfectly transparent medium between the audience and the music. This is the highest achievement possible in the manner of conducting."

Dr. Muck is of the opinion that the introduction of a soloist at an orchestra concert is, as a rule, a mistake, as it tends to break the continuity of the musical thought. But for the Buffalo program he will avoid any break in continuity and yet yield to popular taste in having a soloist by presenting in that capacity the concert meister of the Boston Symphony Orchestra, Prof. Carl Wendling, the fifth man to hold this most important position. Mr. Wendling is concertmeister in the Court Theatre of the King of Wurtemburg and is in this country for only one year. He is one of the great violin virtuosi of the Old World. This, briefly summed up, is the musical treat that Buffalo has offered for the evening of January 27th. Its like will not be heard here in a very long time.

The public sale will not open until shortly before the evening of the concert; but those wishing to secure their seats may order by mail. Orders, accompanied by check payable to Mai Davis Smith, may be sent to Mrs. Smith at No. 26 Irving place. The prices of seats are $2, $1.50, $1 and 75 cents.

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Daily Times,
Brooklyn, N. Y

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paper Cutting Bureau in the World

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INDIANAPOLIS, IND

WHOLE TRAINLOAD OF ORCHESTRA TO COME WEST

Eighty-Five Boston Symphony Musicians will Make the Journey with Dr. Muck.

The Boston Symphony Orchestra, which is to give its second successive concert in Indianapolis, under the management of Ona B. Talbot, at Caleb Mills Hall, Wednesday evening, January 29, will leave Boston on the preceding Sunday evening, and will travel in three of the largest size Pullman sleepers. In fact much of its traveling on this trip will be on a special train, because in addition to the three sleepers is a sixty-foot baggage car, needed for the instruments and luggage of the members. The orchestra will bring west eighty-four musicians, and will be in the direct charge of Fred R. Comee, the assistant manager. Mr. Comee is now completing his twentieth year of service with the organization, and is probably the best known man in musical circles, for those people who do not know Comee personally have heard of his stories, for he is a famous raconteur.

Dr. Muck, of course, travels with the orchestra, and this year, as last, he is accompanied by Mrs. Muck, both of whom many residents of Indianapolis met when they were here last season. Mrs. Muck, in the year and a half of her residence in Boston, has become an enthusiastic American and a loyal Bostonian, carrying her loyalty to the extent of going over to Radcliffe to take a course of lectures there. How far Dr. Muck has become enamored of America is one of the mysteries no one has yet been able to solve, because he is probably the most discreet and non-committal man that ever came over the ocean, and he may think all things for or against, and the wonderful mask that is his face will never betray him. But with his wife there is no question about her sentiments, and she frankly says that she hopes she will never have to live in Berlin again. To be sure, this may not mean everything for America, because Mrs. Muck is an Austrian, and the bonds of love between Austrians and Prussians are not very strong. Both Dr. and Mrs. Muck remember Indianapolis with a great deal of pleasure, and have spoken often of the pleasant time they had here last year.

Mr. Wendling, the new concertmaster, is a bachelor so far as America is concerned, for he left his young wife in Stuttgart when he came to Boston last fall, as he did not think it was worth while to break up his German home and bring her over here for seven months.

Mrs. Taibot announces that because of the large demand for seats for the reappearance of Dr. Muck and the orchestra, tickets may be had by mail before the opening of the regular box office sale at the Big Four ticket office Monday, January 27.

GLOBE—JANUARY 19, 1908

MUSICAL MATTERS

Mozart Novelties at the Symphony.

Haydn's "Surprise" symphony, Mozart's three German dances and Beethoven's fourth symphony comprised the 12th Symphony program; three interesting numbers without a soloist, just pure, enjoyable orchestral music which gave Dr Muck's splendid band of instrumentalists the chance to win all the honors of the day and evening.

Three great names, two symphonies and one group of "novelties" written more than a century back surely formed a dignified and solid musical combination, yet there was melody a-plenty in the Mozart dances and the grand old-time symphonies fell pleasingly upon the ear, for many harmonies were woven by the masters through each of their compositions.

A novelty by Mozart seems strange nowadays, yet these three German dances, which were written in 1791, were new to the Symphony programs. They are dainty and quaint bits of musical pleasantry, varied in character to suit the styles of the dancing. The third one, called "The Sleighride," was particularly charming with its post horns and jangle of sleigh bells.

The Haydn symphony, so joyous and thematically prolific, was played with a finesse and smoothness that showed the ensemble work of the orchestra in fine form. In the performance the delightfully pastoral atmosphere of the andante and the menuetto of the third part were notable examples in shadings and changes of rhythms, probably as nearly perfect as one is likely to hear by any body of players.

The Beethoven number deserves equal commendation, for the interpretation was as impressive and appealing in its perfectness as the Haydn symphony. Generally delicate and happy in its makeup, the Beethoven work shows many vigorous moments. And in all the intricacies of the composition in the peculiar treatment of themes in the first part, in the odd phrasing of the scherzo, the blithesome finale and the unexpected fortissimos in the first movement, the orchestra met all requirements. Truly a splendid performance, not only of this, but of the three works.

This week's program will be made up of modern music, representative of modern Germany, modern America and modern France. The first work is Richard Strauss' rondo, "Till Eulenspiegel's Merry Pranks." The second number is a "Suite Fantastique," by Ernest Schelling. This is a work for piano and orchestra, and the composer will be the pianist. Chausson's symphonic poem, "Viviane," will close the program.

THE SYMPHONY CONCERT

A PROGRAMME FROM THE EIGHTEENTH CENTURY

Light Symphonies Out of Haydn and Beethoven and Three Dances by Mozart Hitherto Unheard Here—Mrs. Hall's Concert of Unfamiliar French Music—A New String Quartet to Appear—Other Announcements for Next Week and Weeks to Come

For the twelfth pair of concerts Dr. Muck has chosen a classic programme of almost unbroken cheerfulness and good humor, consisting of Haydn's symphony in G usually designated as "Surprise," or "with the drum stroke"; three German dances by Mozart and to conclude Beethoven's fourth symphony in B flat Op 60.

It was a matter of surprise to note the large and attentive audience, despite the absence of a soloist. Apparently a group of classics is of conspicuously greater interest than that for instance of some weeks ago, when a programme also without soloist, was noticeably less of a drawing card despite the fact that MacDowell's first suite had not been played here for some years, and that Goetz's fresh and piquant symphony and Bizet's dramatic overture, "Patrie" were even more in the nature of rarities. The familiar Haydn symphony was given with astonishing exuberance and spontaneity, with unusually precise phrasing and delicate accent; the famous drum stroke, which was a source of consternation and terror to audiences of a hundred years ago, was capitally prepared by the extreme pianissimo of the strings, so that those who were unprepared might easily have started in alarm.

It is undeniable that the German dances by Mozart fitted admirably into the scheme of programme prepared by Dr. Muck. Intrinsically they are not of absorbing musical interest. They are obviously written for an occasion, and as such served their purpose. In the third dance, "the sleigh ride" doubtless having in mind the popularity of sledge parties in Vienna, the introduction of two sets of bells carefully tuned, as well as the post horns, brought a welcome touch of quasi-realistic humor that was distinctly captivating.

It would be difficult to imagine a finer interpretation of the Beethoven symphony. Avoiding, on the one hand a lifeless and uninspired "classical" rendering, it was also far removed from an ultra modern reading, which too often assumes details contrary to the spirit of the composer. Nevertheless there was no lack of warmth and vital emotion; if there were modifications of tempo, they were such as would have doubtless been sanctioned by Beethoven. The brilliant vivacity, the poetry, the humor and the sad serenity of the slow movement were brought to a realization that is seldom to be equalled for perfection, sense of balance and proportion. Especially remarkable was the absolute pianissimo of the strings in the first movement before the return of the first theme; the poetic expressiveness of the clarinet solos in the slow movement; the exquisite grace of the wind instruments in the trio of the third movement, and finally the transparent velocity of the strings in the vivacious finale. Dr. Muck is heartily to be thanked for such a performance of a classic work in days when its outlines are too often distorted, and its sentiment wilfully misunderstood.

E. B. H.

Concerts Next Week

No symphony stands on the programme of the Symphony Concerts for Friday afternoon and Saturday evening of next week—the last before the orchestra departs for its midwinter journey to the West. Instead, Dr. Muck has chosen three pieces of ultra-modern music—two tone-poems and a "Fantastic Suite." One of the tone-poems is Richard Strauss's familiar "Till Eulenspiegel," the first of his music to be played at the Symphony Concerts this season, and one for which Dr. Muck has warm liking. The other tone-poem is unfamiliar—"Viviane," by Ernest Chausson, originally played here six years ago. Chausson, almost needless to say, is the French composer, pupil of César Franck and companion of Mr. d'Indy and other of the "new" men, whose quartet for piano and strings, and whose symphony have been more recently played here. An accident cut off Chausson in what seemed the very prime of his powers. "Viviane" is a comparatively early work that Chausson at least once rewrote—romantic music cast in Wagnerian yet individual mould. The "Fantastic Suite" is the new piece of the programme, and Ernest Schelling, the imaginative pianist, first heard here three years ago, wrote it for piano and orchestra. It comes to performance next week for the first times in America, and Mr. Schelling himself plays the piano part.

On Thursday evening, at eight, in the Sanders Theatre at Cambridge, the orchestra will give the third of its concerts in that city with Goetz's pretty little symphony, Bizet's warm and rich overture, "Our Country," and Saint-Saëns concerto in G minor for piano and orchestra to make the programme. In the concerto Louis Bachner, returned from his years of study in Europe, will play the solo part.

WORLD,

New York City.

JAN 20 1908

Muck to Leave Boston Symphony.

BOSTON, Jan. 22.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will not remain with the orchestra after the present season, owing, as announced by Manager C. A. Ellis, "to its inability to secure for him further leave of absence from his duties in Berlin."

CONCERT PLEASES

Classical Programme and Fine Performance Before Large Audience.

MOZART DANCES PLAYED HERE FOR FIRST TIME

Include Post Horn and Sleigh Bells—"The Surprise," Symphony by Haydn.

BY PHILIP HALE.

The Boston Symphony Orchestra, Dr Karl Muck, conductor, gave its 12th concert last night in Symphony Hall. The programme was as follows:

Symphony in G major, "The Surprise"..Haydn
Three German Dances (K. 605).....Mozart
Symphony No. 4, B flat major.....Beethoven

There is little to be said at this late day about the character of these symphonies by Haydn and Beethoven and there is little to be said about the performance of them except that it was admirable and that it gave great pleasure to the audience. The symphony by Haydn has not been played at these concerts for several years and it was good to hear it.

It was a good thing to remind the younger generation that there were brave men before Agamemnon; that there were musicians 100 years ago, and over 100 years ago, who in their period were regarded as revolutionary and dangerous, who wrote music that still today is fresh and beautiful and in some instances wonderful. The symphony of Haydn, composed in 1791, pleased at once. The symphony of Beethoven, first performed in 1807, at first perplexed if it did not shock the hearers. Old as they are, they are more modern than many works written within the last 25 years, which had their little day of triumph, found prophets swearing immortality, and are now dead—dead as King Pandion, whose bones centuries ago were lapped in lead, as the poet tells us.

On Plenary Inspiration.

No sane person today believes in plenary inspiration. There are hopelessly antiquated pages of Beethoven; there are pages by him and Mozart and Haydn that are tiresome jingle. To bow down before a platitude simply because it came from a great master is to indulge in fetichism. On the other hand, to decry all music that was written before the time of Berlioz or Wagner is equally foolish; it shows both a lack of discriminative appreciation and a pitiable ignorance.

These statements themselves would be platitudes in an ideal world, one in which music were really held to be an art and not a trade, an agreeable occupation. But these statements cannot be repeated too often, when partisanship runs high, when the hide-bound conservatives and the wild-eyed seekers after something new are alike intolerant and aggressive.

The dances composed by Mozart in the last year of his life for masked balls in Vienna were played here for the first time. They were interesting in two ways—first, as an illustration of the dance music of the period; also as a reminder of the social life of the Vienna populace. In the trio of the second dance are harmonic progressions that must have seemed strange at the time and are worthy of the great Mozart. The trio of the third waltz, with its posthorn and sleigh bells—for the trio is entitled "The Sleigh Ride"—is charming by reason of its quaint grace, and the Coda is even still more delightful.

As I have said, the performance throughout was masterly. Special praise might be given to the performance of the andante of Haydn's symphony, of the first movement and the adagio of Beethoven's.

Newspaper Cutting Bureau in the World

rom TOWN & COUNTRY

ddress NEW YORK CITY

ate JAN 18 1908

The Boston Symphony Orchestra under the direction of Dr. Muck gave its third evening concert on Thursday, January ninth, and its third afternoon concert on Saturday, January eleventh. At the evening concert the audience was given the difficult task of following for an hour and a quarter a symphony by Hermann Bischoff a contemporary composer whose works had not been given here before. The symphony contains some interesting material, but much that is uninteresting and dull in spite of the splendid and careful reading of Dr. Muck, and the fine response of the men of the orchestra who gave a spirited and beautifully colored performance of the work which is most intricate. This was appreciated by the audience, however, and Dr. Muck had his men rise and acknowledge with him the applause. Madame Carreño was the soloist of the evening and played in a superb manner MacDowell's D minor concerto which is one of that composer's best utterances. The pianiste was most expressive in her feeling for the poetry and eloquence of the work and played it with a dash and brilliancy that called forth the most enthusiastic applause. The concert closed with a spirited performance of Dvorak's "Carnival" overture.

Mr. Carl Wendling was to have been the soloist for Saturday afternoon, playing a concerto by Mozart, but as he was indisposed Dr. Muck substituted MacDowell's suite in A minor, a pleasing, graceful work, which was played with all possible charm. The other numbers of the program were Kogel's arrangement of Haendel's concerto grosso in F for the wind choirs and string orchestra (there were five movements in all and they were played with ravishing tonal effects); and Goetz's symphony in F major, which was unknown to many, not having been played for a very long time. It was most pleasing being melodious and fresh and graceful in spirit.

[114]

SYMPHONY CONCERT

At the [illegible] concert in Boston), Mozart's symphony No. 4, in B flat major, Beethoven.

Haydn! Mozart! Beethoven! Now and again Dr. Muck becomes conscious with an impulse for a classic [illegible] these are interesting times. Last Wednesday in New York Sam Franko held a concert in Mendelssohn Hall, where a set of dances by Beethoven were given their first orchestral performance in this country. And, apparently, judging by reports of the occasion, the dances were about as worthy of a place on a programme as the majority of novelties that we have been privileged to hear of late.

The Haydn symphony—it is not the first time that Dr. Muck has wrought wonders with music by Haydn—was given a remarkably fresh, brilliant performance.

Did not Beethoven owe far more to Haydn than to Mozart? The matter might be discussed at far greater length than present conditions permit, and the discussion would not, perhaps, be entirely relevant to this occasion, for Mozart was not accorded a most worthy representation by the dances played yesterday.

At any rate, the transition from the "Surprise" symphony to the work by Beethoven was so logical and direct as to require no bridge between—no doubt there was a method in Dr. Muck's madness—and the formative strength that made possible such a superb, ideally wonderful tone-structure as the adagio of this symphony from the germ of an idiotically simple and obvious melody served as well to blaze the path that the mighty Ludwig soon followed with such tremendous results.

Man, alas! must eat, and even the glorious Mozart was frequently forced to descend to hack-work. The first two dances have little, if any, distinction. If their manner is more refined by reason of melodic grace and simplicity, they are not less music for the dance hall than much that you can hear nowadays at festive gatherings. It was not hard, as one listened, to see the eternally revolving couples, the tired musicians and the garish light of early morn creeping in through the crevices at the windows. Only in the last dance, which did not, it appears, originally belong to the group of three, is there one of those moments which seem to the glad auditor as the very essence of all melody, such moments as we find only in Mozart. Here the delicacy and charm of the instrumentation is enhanced by the naive effect of sleigh bells in the trio ("The Sleigh ride").

Why should we say that the fourth symphony represents one of Beethoven's lesser efforts? Again the composer returns to nature, the source of all, and there are few passages in any of his works more replete with the infinite mystery of creation than the introduction of this symphony. The slow movement remains a masterpiece of rare and wondrous beauty. Though permeated with tincture of Haydn the finale is not a whit the less welcome. Its exhilarating vivacity and jollity brought a happy conclusion to the concert. There are those who experience displeasure in descending from the heights of the slow movement; to the writer one of the finest traits of Beethoven's colossal genius is his full-blooded democratic humanity.

Friday afternoon at 2:30, and Saturday evening at 8, in Symphony Hall, the 13th public rehearsal and concert of the Boston Symphony Orchestra will be given. The programme consists of Richard Strauss' remarkable rondo, "Till Eulenspiegel's Merry Pranks"; "Suite Fantastique" for piano and orchestra, Ernest Schelling; symphonic poem, "Viviane," by Ernest Chausson. Mr. Schelling's suite was first played in Holland last summer. If we are not mistaken it will be given its first performance in America next Friday afternoon. Mr. Schelling is a Philadelphian, who made his first and only appearance with the orchestra as soloist three years ago. He has been a pupil at the Paris Conservatoire, and has studied with Hans Huber in Basle, Switzerland. He is also distinguished as being one of the few people that Paderewski has interested himself in since he—Paderewski—became famous. Chausson's "Viviane" was given its first and only performance in Boston in 1902. When Chausson died of a bicycle accident in 1899, at the age of 34, France lost a man who had given extraordinary promise. "Viviane" was performed for the first time in Paris under Pasdeloup. Afterwards Chausson rewrote and reorchestrated his work, and its first performance in the revised version took place at a Lamoureux concert in 1898. Theodore Thomas brought out the poem in 1898, and it was given at a Philharmonic concert in New York the same year. It is interesting to note that when the first performance took place in Paris the work was practically ignored on account of the fact that Chausson was a Wagnerite, and this was a very poor policy for a Frenchman 23 years ago. The revival of interest in the unusual creations of this composer is due chiefly to Arthur Nikisch, who produced Chausson's symphony in Paris in 1897. Since then the opera, "King Arthur," has been performed in Brussels.

BULLETIN

PHILADELPHIA, PA.

JAN 18 1908

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, has expressed his conviction that a conductor, in making his concert program, is betwixt the devil and deep sea. "He's cursed if he presents novelties," says Dr. Muck, "and he's cursed if he sticks to the time-honored repertoire. It seems to be a lamentable fact that those who cry loudest for novelties in orchestral music are the most bitterly critical when orchestral novelties are played." Dr. Muck is not particularly in sympathy with the music of to-day, and frankly says that little of value has been written and the value of most of it lies only in the technical proficiency of the composer, but if novelty is to be had, the new music must be [illegible] does not [illegible]

IND

WHOLE TRAINLOAD OF ORCHESTRA TO COME WEST

Eighty-Five Boston Symphony Musicians will Make the Journey with Dr. Muck.

The Boston Symphony Orchestra, which is to give its second successive concert in Indianapolis, under the management of Ona B. Talbot, at Caleb Mills Hall, Wednesday evening, January 29, will leave Boston on the preceding Sunday evening, and will travel in three of the largest size Pullman sleepers. In fact much of its traveling on this trip will be on a special train, because in addition to the three sleepers is a sixty-foot baggage car, needed for the instruments and luggage of the members. The orchestra will bring west eighty-four musicians, and will be in the direct charge of Fred R. Comee, the assistant manager. Mr. Comee is now completing his twentieth year of service with the organization, and is probably the best known man in musical circles, for those people who do not know Comee personally have heard of his stories, for he is a famous raconteur.

Dr. Muck, of course, travels with the orchestra, and this year, as last, he is accompanied by Mrs. Muck, both of whom many residents of Indianapolis met when they were here last season. Mrs. Muck, in the year and a half of her residence in Boston, has become an enthusiastic American and a loyal Bostonian, carrying her loyalty to the extent of going over to Radcliffe to take a course of lectures there. How far Dr. Muck has become enamored of America is one of the mysteries no one has yet been able to solve, because he is probably the most discreet and non-committal man that ever came over the ocean, and he may think all things for or against, and the wonderful mask that is his face will never betray him. But with his wife there is no question about her sentiments, and she frankly says that she hopes she will never have to live in Berlin again. To be sure, this may not mean everything for America, because Mrs. Muck is an Austrian, and the bonds of love between Austrians and Prussians are not very strong. Both Dr. and Mrs. Muck remember Indianapolis wth a great deal of pleasure, and have spoken often of the pleasant time they had here last year.

Mr. Wendling, the new concertmaster, is a bachelor so far as America is concerned, for he left his young wife in Stuttgart when he came to Boston last fall, as he did not think it was worth while to break up his German home and bring her over here for seven months.

Mrs. Talbot announces that because of the large demand for seats for the reappearance of Dr. Muck and the orchestra, tickets may be had by mail before the opening of the regular box office sale at the Big Four ticket office Monday, January 27.

GLOBE—JANUARY 19, 1908

MUSICAL MATTERS

Mozart Novelties at the Symphony.

Haydn's "Surprise" symphony, Mozart's three German dances and Beethoven's fourth symphony comprised the 12th Symphony program; three interesting numbers without a soloist, just pure, enjoyable orchestral music which gave Dr Muck's splendid band of instrumentalists the chance to win all the honors of the day and evening.

Three great names, two symphonies and one group of "novelties" written more than a century back surely formed a dignified and solid musical combination, yet there was melody a-plenty in the Mozart dances and the grand old-time symphonies fell pleasingly upon the ear, for many harmonies were woven by the masters through each of their compositions.

A novelty by Mozart seems strange nowadays, yet these three German dances, which were written in 1791, were new to the Symphony programs. They are dainty and quaint bits of musical pleasantry, varied in character to suit the styles of the dancing. The third one, called "The Sleighride," was particularly charming with its post horns and jangle of sleigh bells.

The Haydn symphony, so joyous and thematically prolific, was played with a finesse and smoothness that showed the ensemble work of the orchestra in fine form. In the performance the delightfully pastoral atmosphere of the andante and the menuetto of the third part were notable examples in shadings and changes of rhythms, probably as nearly perfect as one is likely to hear by any body of players.

The Beethoven number deserves equal commendation, for the interpretation was as impressive and appealing in its perfectness as the Haydn symphony. Generally delicate and happy in its makeup, the Beethoven work shows many vigorous moments. And in all the intricacies of the composition in the peculiar treatment of themes in the first part, in the odd phrasing of the scherzo, the blithesome finale and the unexpected fortissimos in the first movement, the orchestra met all requirements. Truly a splendid performance, not only of this, but of the three works.

This week's program will be made up of modern music, representative of modern Germany, modern America and modern France. The first work is Richard Strauss' rondo, "Till Eulenspiegel's Merry Pranks." The second number is a "Suite Fantastique," by Ernest Schelling. This is a work for piano and orchestra, and the composer will be the pianist. Chausson's symphonic poem, "Viviane," will close the program.

TRANSCRIPT, SATURDAY JANUARY 18, 1908

THE SYMPHONY CONCERT

A PROGRAMME FROM THE EIGHTEENTH CENTURY

Light Symphonies Out of Haydn and Beethoven and Three Dances by Mozart Hitherto Unheard Here—Mrs. Hall's Concert of Unfamiliar French Music—A New String Quartet to Appear—Other Announcements for Next Week and Weeks to Come

For the twelfth pair of concerts Dr. Muck has chosen a classic programme of almost unbroken cheerfulness and good humor, consisting of Haydn's symphony in G usually designated as "Surprise," or "with the drum stroke"; three German dances by Mozart and to conclude Beethoven's fourth symphony in B flat Op 60.

It was a matter of surprise to note the large and attentive audience, despite the absence of a soloist. Apparently a group of classics is of conspicuously greater interest than that for instance of some weeks ago, when a programme also without soloist, was noticeably less of a drawing card despite the fact that MacDowell's first suite had not been played here for some years, and that Goetz's fresh and piquant symphony and Bizet's dramatic overture, "Patrie" were even more in the nature of rarities. The familiar Haydn symphony was given with astonishing exuberance and spontaneity, with unusually precise phrasing and delicate accent; the famous drum stroke, which was a source of consternation and terror to audiences of a hundred years ago, was capitally prepared by the extreme pianissimo of the strings, so that those who were unprepared might easily have started in alarm.

It is undeniable that the German dances by Mozart fitted admirably into the scheme of programme prepared by Dr. Muck. Intrinsically they are not of absorbing musical interest. They are obviously written for an occasion, and as such served their purpose. In the third dance, "the sleigh ride" doubtless having in mind the popularity of sledge parties in Vienna, the introduction of two sets of bells carefully tuned, as well as the post horns, brought a welcome touch of quasi-realistic humor that was distinctly captivating.

It would be difficult to imagine a finer interpretation of the Beethoven symphony. Avoiding, on the one hand a lifeless and uninspired "classical" rendering, it was also far removed from an ultra modern reading, which too often assumes details contrary to the spirit of the composer. Nevertheless there was no lack of warmth and vital emotion; if there were modifications of tempo, they were such as would have doubtless been sanctioned by Beethoven. The brilliant vivacity, the poetry, the humor and the sad serenity of the slow movement were brought to a realization that is seldom to be equalled for perfection, sense of balance and proportion. Especially remarkable was the absolute pianissimo of the strings in the first movement before the return of the first theme; the poetic expressiveness of the clarinet solos in the slow movement; the exquisite grace of the wind instruments in the trio of the third movement, and finally the transparent velocity of the strings in the vivacious finale. Dr. Muck is heartily to be thanked for such a performance of a classic work in days when its outlines are too often distorted, and its sentiment wilfully misunderstood.

E. B. H.

Concerts Next Week

No symphony stands on the programme of the Symphony Concerts for Friday afternoon and Saturday evening of next week—the last before the orchestra departs for its midwinter journey to the West. Instead, Dr. Muck has chosen three pieces of ultra-modern music—two tone-poems and a "Fantastic Suite." One of the tone-poems is Richard Strauss's familiar "Til Eulenspiegel," the first of his music to be played at the Symphony Concerts this season, and one for which Dr. Muck has warm liking. The other tone-poem is unfamiliar—"Viviane," by Ernest Chausson, originally played here six years ago. Chausson, almost needless to say, is the French composer, pupil of César Franck and companion of Mr. d'Indy and other of the "new" men, whose quartet for piano and strings, and whose symphony have been more recently played here. An accident cut off Chausson in what seemed the very prime of his powers. "Viviane" is a comparatively early work that Chausson at least once rewrote—romantic music cast in Wagnerian yet individual mould. The "Fantastic Suite" is the new piece of the programme, and Ernest Schelling, the imaginative pianist, first heard here three years ago, wrote it for piano and orchestra. It comes to performance next week for the first times in America, and Mr. Schelling himself plays the piano part.

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WORLD,

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HERALD—BOSTON, JANUARY 19, 1908

12TH SYMPHONY CONCERT PLEASES

Classical Programme and Fine Performance Before Large Audience.

MOZART DANCES PLAYED HERE FOR FIRST TIME

Include Post Horn and Sleigh Bells—"The Surprise," Symphony by Haydn.

BY PHILIP HALE.

The Boston Symphony Orchestra, Dr Karl Muck, conductor, gave its 12th concert last night in Symphony Hall. The programme was as follows:

Symphony in G major, "The Surprise"..Haydn
Three German Dances (K. 605).....Mozart
Symphony No. 4, B flat major.....Beethoven

There is little to be said at this late day about the character of these symphonies by Haydn and Beethoven and there is little to be said about the performance of them except that it was admirable and that it gave great pleasure to the audience. The symphony by Haydn has not been played at these concerts for several years and it was good to hear it.

It was a good thing to remind the younger generation that there were brave men before Agamemnon; that there were musicians 100 years ago, and over 100 years ago, who in their period were regarded as revolutionary and dangerous, who wrote music that still today is fresh and beautiful and in some instances wonderful. The symphony of Haydn, composed in 1791, pleased at once. The symphony of Beethoven, first performed in 1807, at first perplexed if it did not shock the hearers. Old as they are, they are more modern than many works written within the last 25 years, which had their little day of triumph, found prophets swearing immortality, and are now dead—dead as King Pandion, whose bones centuries ago were lapped in lead, as the poet tells us.

On Plenary Inspiration.

No sane person today believes in plenary inspiration. There are hopelessly antiquated pages of Beethoven; there are pages by him and Mozart and Haydn that are tiresome jingle. To bow down before a platitude simply because it came from a great master is to indulge in fetichism. On the other hand, to decry all music that was written before the time of Berlioz or Wagner is equally foolish; it shows both a lack of discriminative appreciation and a pitiable ignorance.

These statements themselves would be platitudes in an ideal world, one in which music were really held to be an art and not a trade, an agreeable occupation. But these statements cannot be repeated too often, when partisanship runs high, when the hide-bound conservatives and the wild-eyed seekers after something new are alike intolerant and aggressive.

The dances composed by Mozart in the last year of his life for masked balls in Vienna were played here for the first time. They were interesting in two ways—first, as an illustration of the dance music of the period; also as a reminder of the social life of the Vienna populace. In the trio of the second dance are harmonic progressions that must have seemed strange at the time and are worthy of the great Mozart. The trio of the third waltz, with its posthorn and sleigh bells—for the trio is entitled "The Sleigh Ride"—is charming by reason of its quaint grace, and the Coda is even still more delightful.

As I have said, the performance throughout was masterly. Special praise might be given to the performance of the andante of Haydn's symphony, of the first movement and the adagio of Beethoven's.

Newspaper Cutting Bureau in the World

rom .....

ddress NEW YORK CITY

ate JAN 18 '08

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Mr. Carl Wendling was to have been the soloist for Saturday afternoon, playing a concerto by Mozart, but as he was indisposed Dr. Muck substituted MacDowell's suite in A minor, a pleasing, graceful work, which was played with all possible charm. The other numbers of the program were Kogel's arrangement of Haendel's concerto grosso in F for the wind choirs and string orchestra (there were five movements in all and they were played with ravishing tonal effects); and Goetz's symphony in F major, which was unknown to many, not having been played for a very long time. It was most pleasing being melodious and fresh and graceful in spirit.

[114]

SYMPHONY CONCERT

At the 12th public rehearsal of the Symphony Orchestra the programme was as follows: Symphony in G major ("Surprise"), Haydn; three German dances (first time in Boston), Mozart; symphony No. 4, in B flat major, Beethoven.

Haydn! Mozart! Beethoven! Now and again Dr. Muck becomes consumed with an impulse for a classic orgy. These are interesting times. Last Wednesday in New York Sam Franko held a concert in Mendelssohn Hall, where a set of dances by Beethoven were given their first orchestral performance in this country. And, apparently, judging by reports of the occasion, the dances were about as worthy of a place on a programme as the majority of novelties that we have been privileged to hear of late.

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Did not Beethoven owe far more to Haydn than to Mozart? The matter might be discussed at far greater length than present conditions permit, and the discussion would not, perhaps, be entirely relevant to this occasion, for Mozart was not accorded a most worthy representation by the dances played yesterday.

At any rate, the transition from the "Surprise" symphony to the work by Beethoven was so logical and direct as to require no bridge between—no doubt there was a method in Dr. Muck's madness—and the formative strength that made possible such a superb, ideally wonderful tone-structure as the adagio of this symphony from the germ of an idiotically simple and obvious melody served as well to blaze the path that the mighty Ludwig soon followed with such tremendous results.

Man, alas! must eat, and even the glorious Mozart was frequently forced to descend to hack-work. The first two dances have little, if any, distinction. If their manner is more refined by reason of melodic grace and simplicity, they are not less music for the dance hall than much that you can hear nowadays at festive gatherings. It was not hard, as one listened, to see the eternally revolving couples, the tired musicians and the garish light of early morn creeping in through the crevices at the windows. Only in the last dance, which did not, it appears, originally belong to the group of three, is there one of those moments which seem to the glad auditor as the very essence of all melody, such moments as we find only in Mozart. Here the delicacy and charm of the instrumentation is enhanced by the naive effect of sleigh bells in the trio ("The Sleigh-ride").

Why should we say that the fourth symphony represents one of Beethoven's lesser efforts? Again the composer returns to nature, the source of all, and there are few passages in any of his works more replete with the infinite mystery of creation than the introduction of this symphony. The slow movement remains a masterpiece of rare and wondrous beauty. Though permeated with tincture of Haydn the finale is not a whit the less welcome. Its exhilarating vivacity and jollity brought a happy conclusion to the concert. There are those who experience displeasure in descending from the heights of the slow movement; to the writer one of the finest traits of Beethoven's colossal genius is his full-blooded, democratic humanity.

Friday afternoon at 2:30, and Saturday evening at 8, in Symphony Hall, the 13th public rehearsal and concert of the Boston Symphony Orchestra will be given. The programme consists of Richard Strauss' remarkable rondo, "Till Eulenspiegel's Merry Pranks"; "Suite Fantastique" for piano and orchestra, Ernest Schelling; symphonic poem, "Viviane," by Ernest Chausson. Mr. Schelling's suite was first played in Holland last summer. If we are not mistaken it will be given its first performance in America next Friday afternoon. Mr. Schelling is a Philadelphian, who made his first and only appearance with the orchestra as soloist three years ago. He has been a pupil at the Paris Conservatoire, and he studied with Hans Huber in Basle, Switzerland. He is also distinguished as being one of the few people that Paderewski has interested himself in since he—Paderewski—became famous. Chausson's "Viviane" was given its first and only performance in Boston in 1902. When Chausson died of a bicycle accident in 1889, at the age of 34, France lost a man who had given extraordinary promise. "Viviane" was performed for the first time in Paris under Pasdeloup. Afterwards Chausson rewrote and reorchestrated his work, and its first performance in the revised version took place at a Lamoureux concert in 1888. Theodore Thomas brought out the poem in 1898, and it was given at a Philharmonic concert in New York the same year. It is interesting to note that when the first performance took place in Paris the work was practically ignored on account of the fact that Chausson was a Wagnerite, and this was a very poor policy for a Frenchman 23 years ago. The revival of interest in the unusual creations of this composer is due chiefly to Arthur Nikisch, who produced Chausson's symphony in Paris in 1897. Since then the opera, "King Arthur," has been performed in Brussels.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, has expressed his conviction that a conductor, in making his concert program, is betwixt the devil and deep sea. "He's cursed if he presents novelties," says Dr. Muck, "and he's cursed if he sticks to the time-honored repertoire. It seems to be a lamentable fact that those who cry loudest for novelties in orchestral music are most bitterly critical when orchestral novelties are played." Dr. Muck is not particularly in sympathy with the music of to-day, and frankly says that little of value is being written and the value of most of this lies in the technical proficiency of the composer, but if novelty is demanded this new music must be drawn on, and if it does not please those who hunger for the latest word in music, the blame must be laid on the lack [illegible]

THE SYMPHONY CONCERT.

PROGRAMME.
"Surprise" Symphony.
Three German Dances."
Fourth Symphony.

At this concert Dr. Muck, as will be seen by the above programme, pushed back the hands of the musical clock at least a hundred years. There was not one mystical terror, not one unresolved dissonance, not one moment of sombre gloom. In Egypt, where the sky is eternaly clear, travelers [illegible] long for a rain-cloud. Before the end of this concert we found ourselves longing for a diminished seventh, for an augmented second, or just a little trouble of any kind.

In the second movement of the Haydn symphony the sudden stroke of a single kettle drum is no longer a "surprise"; the modern auditor would require at least a cannon or a dynamite bomb to astonish him. The sudden accent, however, is reckoned as one of the practical jokes of music. All the great composers have exhibited the element of humor at times. Beethoven's village band and broken-down bassoonist, in the Pastoral Symphony, Mozart's portrayal of an ignorant composer struggling to create a classical composition ("Ein Musikalischer Spass"), Mendelssohn's "Mayor" who sings on one note only, in "Son and Stranger," Bach's "Coffee Cantata," which we believe Mr. Dolmetsch is soon to produce in Boston, are but a few of the examples of composers at play. But Bach was ponderous even in his fun, while Haydn, Mozart and Mendelssohn were naturally playful and witty.

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At the end of the seven bright, melodic and innocuous movements the audience went out into the corridors and longed for Reger, D'Indy & Co., Dealers in cryptograms, musical puzzles and dissonances, Manufacturers of tonal mysteries and horrors. They had had a trifle too much of musical sunshine.

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Daily Times,
Brooklyn, N. Y.
JAN 1 8 1908

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EVE[illegible] POST,
New York City.
JAN 1[illegible] 1908

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The New York Press
NEW YORK CITY.
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[illegible]dard Union,
Brock[illegible] N. Y.
JAN 19 1908

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ADVERTISER, THURSDAY
JANUARY 23, 1908

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German Emperor Unwilling to Further Extend Absence From Berlin After This Season.

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Manager Ellis last night made this brief announcement:—

"Owing to its inability to secure for him further leave of absence from his duties in Berlin, the management of the Boston Symphony orchestra, with much regret, announces that Dr. Karl Muck will sever his connection with the orchestra at the end of the present season. No arrangements for his successor have been made."

Dr. Muck is on his second year with the Boston Symphony orchestra. His original leave of absence from Berlin was for one year only, but at the end of the year the German emperor, after much urgent pleading on the part of the Boston management, consented to spare his services for another year.

There is already much speculation in musical circles as to who will succeed him. It is understood that Former Conductor [illegible] It is understood that if Former Conductor [illegible] he would do so.

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Persistent rumors, which are unconfirmed, mention Gustave Mahler, now with the Metropolitan Opera Company of New York, as Dr. Muck's probable successor.

Mr. Mahler, since the death of a daughter in Vienna, has no wish to return to that city, and he is said to be in a state of mind favorable to an extended visit here.

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When Dr. Muck, the noted conductor, first stepped upon the stage of Symphony Hall, at the beginning of the season 1906-7, he quickly gained a firm foothold in the affections of Boston people.

This place he has maintained as much by a strong, unobtrusive, but magnetic personality as by such magnificently vital performances as that of Beethoven's fifth symphony, with which he opened his first season here, and which came upon the ears of the surfeited audiences somewhat in the manner of an exhilarating electric shock.

Mrs. Muck, too, who is slightly ill at the present time, has mingled most pleasantly with the social and musical life of the city. She and her distinguished husband have invariably been a centre of attraction wherever they have appeared.

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Not only has Dr. Muck added materially to his reputation by the many superb performances which have taken place under his baton, but he has won the warm affection and esteem of all who have enjoyed personal contact with him.

There has been the most gratifying harmony in the ranks of the orchestra throughout his conductor's regime, and the men have obeyed his slightest wishes with that enthusiasm and confidence which can only come from absolute faith in the abilities and respect for the personal character of a leader.

HERALD—THURSDAY,
JANUARY 23, 1908

BOSTON SYMPHONY TO LOSE DR. MUCK

Emperor Will Not Extend His Leave of Absence Longer Than This Season.

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This news, not wholly unanticipated, will cause deep regret in this city and in all cities where the rare ability of Dr. Muck has been fully recognized and warmly applauded.

In Boston, where many have had the pleasure of becoming acquainted with the man himself, the regret will naturally be the keenest; but inasmuch as the Boston Symphony orchestra has long been more than a local institution and a source of civic pride, inasmuch as it has been a potent educational force throughout the land by reason of the excellence of its concerts and the high purpose and noble aim of its generous founder and maintainer, the character of its conductor is a matter of importance to the country at large.

Dr. Muck as musician, conductor and man has added to the prestige of the orchestra. It is not now the time to review his work or to pronounce a formal eulogy. His leave of absence was extended for a year through the kindness of his Emperor, in recognition of Maj. Higginson's conspicuous service to art and as an act of courtesy to the United States. It is easy to see why Emperor William wishes Dr. Muck back in Berlin. The wonder is that he consented to be without him in the opera house and at state concerts for so long a time.

Mr. Ellis says that no arrangements have been made about Dr. Muck's successor. No one should be disheartened by this statement. When the time comes the successor will be found worthy of the responsible and

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WHAT DR. MUCK SAYS OF BOSTON.

BOSTON, Mass., Jan. 18.—Boston Symphony audiences, which have been pronounced "the best listeners to music in the world," may be surprised to hear that Dr. Karl Muck, leader of the orchestra, has said: "Nowhere in Europe would it be possible to find so disrespectful an audience as that which throngs Symphony Hall each Friday afternoon. I have conducted in many cities in Europe, and never have I played before audiences that persist in leaving their seats before the orchestra finishes, as here in Boston."

[illegible] BEACON
[illegible]
[illegible]
[illegible] JAN 18 [illegible]

The Boston Symphony.

To secure the direction of Herr Muck a second season, by the Emperor's permission, was felt by the Boston orchestra to be rare good fortune. An orchestra has been called an instrument upon which a conductor plays, but this is but a poor definition of the vital relations existing between a leader and his men. Perhaps the most essential element for success in these relations is that of respect, the acknowledgedment of mastery on the part of the wielder of that magic musical wand called the baton. Liking is second, because the best and highest and most perfect attention and obedience is only accorded to a mental superior, face to face with a master of his craft, a workman recognizes the opportunity for the display of his own highest power,—a display which the master calls forth by the quality that is in him of recognition.

There is really a sort of touchstone available for the auditor as to a conductor's quality, in observation of his men during a number. Who can forget the actual kindling of the faces that turned to Arthur Wickish, as flowers turn to the sun? The atmosphere created by such a regard on the part of the players diffuses itself palpably through the house. The dignity and force of it command attention. That once secured, the rest is easy.

Herr Muck has won his men and through them his public, and it is matter for sincere regret that he must so soon leave us. The program for the 28th has the charm of renewed association in Beethoven's pastoral symphony and the great musical value to a community of the presentation of two new numbers. Strauss has not yet had enough hearings in Detroit to become more than a mere acquaintance, but the concensus of praise for his Death and Transfiguration, from the general audience, who listened to it with the most flattering attention, was remarkable. When a work of such magnitude can make so universal an appeal, the indication is clear that it bears the stamp of genius so distinctly that it enters the front rank of composition.

The masses frequently overlook talent, but they rarely fail to recognize genius. The *Merry Pranks* of the hero of the Love Poem we shall listen to on the 28th, have a tragic ending when they pass the bounds of endurance and border upon the demoniac and insane. Strange prefiguration of the drawing back of those who love Strauss from the spectacle of his genius prostituted to the beautifying of a libretto not merely discordant, but nauseatingly putrid,—a libretto untrue to fact and still more untrue to the primary and healthful impulses of human nature. Anything true has its element of beauty, but untruth is ugliness pure and simple.

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ADVERTISER, MONDAY

JANUARY 20, 1908

THE SYMPHONY CONCERT.

PROGRAMME.

Haydn. "Surprise" Symphony.
Mozart. "Three German Dances."
Beethoven. Fourth Symphony.

At this concert Dr. Muck, as will be seen by the above programme, pushed back the hands of the musical clock at least a hundred years. There was not one mystical horror, not one unresolved dissonance, not one moment of sombre gloom. In Egypt, where the sky is eternaly clear, travelers sometimes long for a rain-cloud. Before the end of the first part of this concert we found ourselves longing for a diminished seventh, for an augmented second, for just a little trouble of any kind.

In the second movement of the Haydn symphony the sudden stroke of a single kettle drum is no longer a "surprise"; the modern auditor would require at least a cannon or a dynamite bomb to astonish him. The sudden accent, however, is reckoned as one of the practical jokes of music. All the great composers have exhibited the element of humor at times. Beethoven's village band and broken-down bassoonist, in the Pastoral Symphony, Mozart's portrayal of an ignorant composer struggling to create a classical composition ("Ein Musikalischer Spass"), Mendelssohn's "Mayor" who sings on one note only, in "Son and Stranger," Bach's "Coffee Cantata," which we believe Mr. Dolmetsch is soon to produce in Boston, are but a few of the examples of composers at play. But Bach was ponderous even in his fun, while Haydn, Mozart and Mendelssohn were naturally playful and witty.

The reading and execution of the Haydn work were excellent. The Andante was given softer than we have heard it, but that was a merit. The real trouble was that there was too much of sameness in the first part of the programme. One would scarcely enjoy a dinner which began with four courses of soup. This musical banquet had practically four Minuets in its first seven movements, for the Mozart dances (although the figure would be executed in a totally different manner in the ballroom) had almost exactly the minuet swing. They were not waltzes in the modern sense, for the waltz, although always marked ¾, is in reality a 6-4 rhythm, while these dances were, like the Minuet, a true ¾ rhythm. The canonic work in the second dance was the best point in these pieces. As regards the last one, with its sleigh-bells and its post-horn calls, we can only say that our own Sousa does better in this kind of thing. The dances were given for the first—and only,—time in Boston.

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Daily Times,
Brooklyn, N. Y.

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In Boston, where many have had the pleasure of becoming acquainted with the man himself, the regret will naturally be the keenest; but inasmuch as the Boston Symphony orchestra has long been more than a local institution and a source of civic pride, inasmuch as it has been a potent educational force throughout the land by reason of the excellence of its concerts and the high purpose and noble aim of its generous founder and maintainer, the character of its conductor is a matter of importance to the country at large.

Dr. Muck as musician, conductor and man has added to the prestige of the orchestra. It is not now the time to review his work or to pronounce a formal eulogy. His leave of absence was extended for a year through the kindness of his Emperor, in recognition of Maj. Higginson's conspicuous service to art, and as an act of courtesy to the United States. It is easy to see why Emperor William wishes Dr. Muck back in Berlin. The wonder is that he consented to be without him in the opera house and at state concerts for so long a time.

Mr. Ellis says that no arrangements have been made about Dr. Muck's successor. No one should be disheartened by this statement. When the time comes the successor will be found worthy of the responsible and honorable position.

[illegible]

Address [illegible]

Date JAN 1 [illegible]

The Boston Symphony.

To secure the direction of Herr Muck a second season, by the Emperor's permission, was felt by the Boston orchestra to be rare good fortune. An orchestra has been called an instrument upon which a conductor plays, but this is but a poor definition of the vital relations existing between a leader and his men. Perhaps the most essential element for success in these relations is that of respect, the acknowledgement of mastery on the part of the wielder of that magic musical wand called the baton. Liking is second, because the best and highest and most perfect attention and obedience is only accorded to a mental superior, face to face with a master of his craft, a workman recognizes the opportunity for the display of his own highest power,—a display which the master calls forth by the quality that is in him of recognition.

There is really a sort of touchstone available for the auditor as to a conductor's quality, in observation of his men during a number. Who can forget the actual kindling of the faces that turned to Arthur Wickish, as flowers turn to the sun? The atmosphere created by such a regard on the part of the players diffuses itself palpably through the house. The dignity and force of it command attention. That once secured, the rest is easy.

Herr Muck has won his men and through them his public, and it is matter for sincere regret that he must so soon leave us. The program for the 28th has the charm of renewed association in Beethoven's pastoral symphony and the great musical value to a community of the presentation of two new numbers. Strauss has not yet had enough hearings in Detroit to become more than a mere acquaintance, but the concensus of praise for his Death and Transfiguration, from the general audience, who listened to it with the most flattering attention, was remarkable. When a work of such magnitude can make so universal an appeal, the indication is clear that it bears the stamp of genius so distinctly that it enters the front rank of composition.

The masses frequently overlook talent, but they rarely fail to recognize genius. The *Merry Works* of the hero of the Love Poem we shall listen to on the 28th, have a tragic ending when they [illegible] bounds of endurance and [illegible] upon the demoniac and insane [illegible] prefiguration of the [illegible] of those who love [illegible] the spectacle of his [illegible] prostituted to the beautifying of a libretto not merely discordant, but unsavingly putrid,—a libretto [illegible] to [illegible] and still more untrue to the primary and healthful impulses of human nature. Anything true has its element of beauty, but untruth is ugliness pure and simple.

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WHAT DR. MUCK SAYS OF BOSTON.

BOSTON, Mass., Jan. 18.—Boston Symphony audiences, which have been pronounced "the best listeners to music in the world," may be surprised to hear that Dr. Karl Muck, leader of the orchestra, has said: "Nowhere in Europe would it be possible to find so disrespectful an audience as that which throngs Symphony Hall each Friday afternoon. I have conducted in many cities in Europe, and never have I played before audiences that persist in leaving their seats before the orchestra finishes, as here in Boston."

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[115]

DR. MUCK BACK TO BERLIN

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When Dr. Muck first came to Boston in 1906 he left the post of conductor of the Royal Opera to do so. It was with great difficulty that leave of absence was obtained for him at the time and the Emperor feels that he cannot spare him any longer. It took C. A. Ellis two months in Europe before he could arrange to fill the empty directorship in 1905, and just how long it is going to take this time no one seems to know.

Goal Was Clerkship.

When Dr. Muck came to Boston everyone felt that the management was bringing to America one of the great conductors of Europe. He had served at Zurich, Salzburg, Graz and Prague before he was called to Berlin.

Like many another famous musician he was destined by his father for a very different career, namely that of a mercantile clerk. He was sent to Heidelberg for his education, but the musical strain would out, and after a year's study he left there and entered the musical conservatory at Leipsic, studying under Richter and Beinecke. At the same time, however, he went on with his university studies and took the degree of doctor of philosophy.

His first musical appearance was as a pianist. He was eminently successful in that role, but he had made up his mind to be a conductor and immediately began preparing for that position.

Colleague of Weingartner.

At Prague, his first important post, he conducted the Philharmonic concerts. His maiden appearance in Berlin in 1891 was made as "guest conductor" at the Lessing Theater. He was so successful that he was at once offered the post of conductor of the Royal Opera. As his contract at Prague had still a year to run he was unable to accept until the following year. During his stay in Berlin, which lasted from '91 to '06, he had as his colleagues in the opera Richard Strauss and Felix Weingartner. While at the Royal Opera he also conducted Parsifal at Bayreuth.

Besides being a great musician Dr. Muck is also described as being an all-round man of the world. He has enjoyed the friendship of Emperor William for many years.

Mrs. Muck Likes America.

Whatever the conductor will think of leaving Boston, there is no doubt but that Mrs. Muck will be very sorry to go away from here. She has come more closely in touch with American life than the doctor, for she is the English speaker for the twain. He can hardly conduct any business without her as interpreter. Moreover, Mrs. Muck has bound herself to New England by becoming a Radcliffe girl. She was planning to take a degree there, had Mr. Muck's plans been different.

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STAATS ZEITUNG,

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ess New York City.

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JAN 22 1908

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„Da Dr. Karl Muck außer Stande war, einen weiteren Urlaub und Entbindung von seinen Pflichten in Berlin zu erlangen, so kündigt die geschäftliche Leitung des Bostoner Symphonie-Orchesters mit großem Bedauern an, daß Herr Muck sein Verhältniß zu dem Orchester mit dem Ende der gegenwärtigen Saison lösen wird. Verhandlungen für das Engagement eines Dirigenten für denselben sind noch nicht

DR. KARL MUCK. MRS. KARL MUCK.

GLOBE—THURSDAY, JANUARY 23, 1908

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Great Orchestra's Best Loved Leader Will Return To Berlin Opera at Command of Kaiser.

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C. A. Ellis, manager of the Boston symphony orchestra, announced yesterday that there is no hope of retaining Dr Karl Muck as conductor for another season. No further extension of his leave of absence from the Imperial opera at Berlin can be obtained. No arrangements for his successor at the head of the symphony orchestra have been made.

This settles definitely a question which has been in the air for months. So far as could be in good taste and diplomacy, efforts to retain Dr Muck here for another season have been made. But when the emperor of Germany commands, Boston obeys, at least in such a case as this.

Dr Muck has conducted the orchestra for two seasons, and has won not only the entire enthusiasm of his hearers, but what is more rare, the absolute devotion of his players. There has been admiration by groups for Nikisch, for even iron-ruling Gericke, and for Paur; but nobody has so entirely won the hearts of the Symphony men as a body as the lean, ascetic and scholarly-looking Bavarian. The loss to the concert-going public of this city is at present inestimable, since nobody knows what the next comer will do.

Dr Muck, taking the perfectly-trained machine that Mr Gericke left, said in effect to the men: "If you are artists, you will know what to do with your instruments. If you are here, it is positive evidence that you are artists." And he allowed much more latitude of expression to the players than they had been accustomed to have, with the consequence that the performances have been more highly colored, more vivid, more emotional than ever before. A performance invariably nevertheless had a distinct individuality.

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It was difficult to secure him; Dr Muck was not at all anxious to leave one of the two most desirable places in Europe to come to this country; money did not count in the problem. He finally said he would come for a year; then followed the difficult task of getting the emperor to grant a leave of absence. Dr Muck had twice before refused to come over.

His success in his first season was so great and so marked that an effort finally succesaful only because the emperor was given to understand that the symphony orchestra was not run as a money making proposition, was made to have Dr Muck's leave extended for another year. This year is now nearly finished.

It is understood that the real reason for his recall is that the Berlin opera does not want to be without more than one first-class conductor; it has Richard Strauss, but no other man in Dr Muck's class.

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Newspaper Cutting Bureau in the World

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In Dr. Karl Muck of the Royal opera, Berlin, who is at the head of the orchestra on his second year's leave of absence from his duties in Germany, it has a conductor who is one of the three or four great leaders of orchestra in the world. It may be truly said that in the season and a half that he has been in this country he has made an indelible impression on the musical life of America. His sanity, his continence, and his scholarliness place him almost in a class by himself, and to these rare elements he adds certain qualities of temperament which of themselves would make him a marked man in music.

The program is composed entirely of modern music, D'Indy's trilogy, "Wallenstein"; MacDowell's suite in A minor, and Chabriers' rhapsody, "Espana." A synopsis of these works, together with the program, will be given in this column next Sunday.

Newspaper Cutting Bureau in the World

JOURNAL

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COLUMBUS, OHIO

JAN 19 1908

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DR. AND MRS. KARL MUCK, WHO GO BACK TO BERLIN

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Louis Bachner Reappears

The Boston Symphony Orchestra gave the fourth concert of its present Cambridge season in Sanders Theatre last evening. The performance of the seldom heard Goetz symphony, and the equally unfamiliar Bizet overture "Patrie" were pleasing and significant numbers on the programme, but to many possibly the most interesting feature of the evening was the reappearance of Mr. Louis Bachner after an interval of foreign study. As a pupil of Mr. Clayton Johns, Mr. Bachner created a pleasant impression as a pianist of obvious musical intelligence and delicate discrimination. He has recently returned from work under the guidance of Leopold Godowsky, a pianist of phenomenal European reputation since his last exceedingly successful concerts in this country. Mr. Bachner chose the ever-popular Saint-Saens's concerto in G minor, a work which he had previously played in Cambridge during the season of 1904. While this concerto gives ample display for velocity, crispness of touch, and unusual brilliance, it does not afford much opportunity to judge of the soloist's command of singing phrase and expressive melody. However, Mr. Bachner played with finish, elegance and gratifying fluency of technique. If he hardly sounded the meditative depths of the first movement, he showed grace and finesse of rhythm in the second, as well as an admirable comprehension of its whimsical and fleeting mood. The finale was brilliantly tossed off with more freedom and elasticity than in either of the preceding movements, and the audience was not content until he had been enthusiastically recalled. Taken as a whole, Mr. Bachner's performance was notable not only for the evident and solid intrinsic qualities in which he is firmly grounded, but for the promise which he confidently may be expected to disclose. For he is still young even as pianists go in these days of abundant and precocious talent. Therefore, in spite of the excellences which ma[rk] playing, it will be with more [extra]ordinary interest that his [next] will be [view]ed in the futu[re]. E. B. H.

Newspaper Cutting Bureau in the World

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Newspaper Cutting Bureau in the World

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NEWS
INDIANAPOLIS, IND

REVIVER OF TILL EULENSPIEGEL

WAS TILL EULENSPIEGEL

ROGUE'S LIFE AND DEATH STORY RELATED IN MUSIC.

BOSTON SYMPHONY FEATURE

Who was Till Eulenspiegel? He is a traditional figure in all the Germanic and Flemish countries, but there are many, and contradictory, tales about him. His revival has lately been accomplished by Richard Strauss, the modern German composer, who makes him the hero of his tone-poem, "Till Eulenspiegel's Merry Pranks," which will be performed by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, of the Berlin Royal Opera, at Caleb Mills Hall, on Wednesday evening, January 29. Till, it seems, was a journeyman, a droll ne'er-do-well, who wandered about the country, playing all sorts of coarse tricks for the amusement of himself and all else that found themselves capable of sympathizing with him. Murner, an unfrocked Franciscan, who had the "writing itch," said that Eulenspiegel was born in Brunswick, in 1283, and wandered through Europe, to die of the plague, not very late in the next century.

Bacha, a Belgian, wrote of Eulenspiegel that he was "a rogue that journeyed through the world with nothing but a clever wit in his wallet, a knowing vagabond that always got out of a scrape. He visited all cities and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the expense of the simple bourgeoise caught by his chatter. A good fellow, with a kindly air, always ready to amuse, Till pleased everybody and was always welcome.

"He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows he went, as a matter of course, without knowing why. He took life after the manner of a poet and he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road, talking with the passerby, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded.

Unfaithful to Every Promise.

"A cure's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Till suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimbleness of wit over bourgeois dulness, foolish haughtiness and vanity."

A strong sense of German folk-feeling pervades Richard Strauss's musical interpretation of Till's life and his death on the scaffold. The opening bars stand for something like the "once upon a time" of the fairy books. That which follows, according to Philip Hale, the Boston critic, is not to be treated as narrative poetry, but in a sturdy fashion at once made apparent by a characteristic bassoon figure, which breaks in upon the soft strings. Of equal importance for the development of the tone-story is the immediately following humorous horn theme. Beginning quietly and gradually growing more lively, it is at first heard plain that he does not feel at ease in his borrowed plumage. Soon he makes up his mind and tears off his robe (solo violin, glissande). Now his theme is chivalrously colored. He has become a Don Juan and waylays pretty women.

When He Falls in Love.

One bewitches him and he falls in love. The violins, clarinets and flutes sing a passionate song. But in vain—Till is received with derision and goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! Here is a great fanfare of horns. Strange personages draw near (in the 'cellos). A troop of honest, worthy Philistines! In an instant all Till's anger is forgotten and it is his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively fragments of his theme in several instruments. His joking with the

RICHARD STRAUSS.

His orchestral story of "Till Eulenspiegel's Merry Pranks," requiring an orchestra of highest skill, will be told by the Boston Symphony Orchestra at Caleb Mills Hall, January 29.

or that have heard it in Boston or New York are assured. The organization makes this year's visit under the management of Ona B. Talbot, as it made that of last season. Tickets for the concert may be obtained from Mrs. Talbot by mail or at the box office sale, which will open at the Big Four office Monday morning, January 27.

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from TRIBUNE
New York City.
Address
JAN 23 1908

KARL MUCK TO LEAVE ORCHESTRA.

Boston Symphony Management Unable to Secure His Further Leave of Absence.

Boston, Jan. 22.—It was announced to-night that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will not remain with the orchestra after the present season, owing to his duties in Berlin. The announcement, as made by C. A. Ellis, manager of the Symphony Orchestra, is as follows:

Owing to its inability to secure for him further leave of absence from his duties in Berlin, the management of the Boson Symphony Orchestra with much regret announce that Dr. Karl Muck will sever his connection with the orchestra at the end of the present season. No arrangements for his successor have been made.

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JAN 23 1908

Dirigent Muck geht.

Gedenkt Ende der Saison Leitung des Boston Symphonie Orchesters niederzulegen.

Boston, 22. Januar. Wie heute Abend bekannt wurde, wird Dr. Karl Muck, der Dirigent des Boston Symphonie-Orchesters, nach Beendigung der laufenden Saison die Leitung des Orchesters niederlegen und nach Berlin zurückkehren.

Folgende Bekanntmachung wurde heute Abend vom Geschäftsleiter des Orchesters, C. A. Ellis, ausgegeben:

„In Anbetracht der Thatsache, daß Dr. Karl Muck gezwungen ist, nach Berlin zurückzukehren, sieht sich die Leitung des Boston Symphonie-Orchesters mit Bedauern veranlaßt, bekannt zu geben, daß Dr. Muck mit dem Ende dieser Saison seine Verbindung mit dem Orchester lösen wird. Bisher sind noch keine Arrangements für die Wahl eines Nachfolgers getroffen."

SUN,
From
New York City.
Address
JAN 23 1908
Date

DR. KARL MUCK QUITS BOSTON.

Symphony Orchestra Conductor Called Back to His Duties in Berlin.

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NEW YORK HERALD

(See other side.)

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TIMES,
New York City.
JAN 23 1908

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Daily Times,
Brooklyn, N. Y.
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Standard Union,
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The New York Press

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Dr. Karl Muck also now and then brings to town a new work when he conducts his Boston Symphony Orchestra in our Carnegie Hall; but he, too, has not made us acquainted with any new piece that one longs to hear again. His latest offering was what the boy's call "the limit"—at least one may hope so; a symphony lasting an hour and a quarter, during which its composer, Hermann Bischoff, of Munich, says less than Schubert or Beethoven would have said in one minute. Bischoff is an imitator of Richard Strauss, whose specialty is the art of concealing a dearth of ideas under a resplendent garment of orchestration.

At the same concert, South America's best musical product, Mme. Teresa Carreño, played the second concerto of her former pupil, North America's best musical product, Edward MacDowell. It was an entrancing performance, during which, as at her Carnegie Hall recital on the following Sunday, the eminent Venezuelan pianist showed that her art has matured since she was here last, seven years ago. Her playing used to have an unbridled impetuosity which caused her to be called "the Valkyr of the piano." It is now more restrained, tho none the less brilliant, and its poetic qualities are as ingratiating as ever.

[117]

PHANKISH AND POPULAR WAS TILL EULENSPIEGEL

ROGUE'S LIFE AND DEATH STORY RELATED IN MUSIC.

BOSTON SYMPHONY FEATURE

Who was Till Eulenspiegel? He is a traditional figure in all the Germanic and Flemish countries, but there are many, and contradictory, tales about him. His revival has lately been accomplished by Richard Strauss, the modern German composer, who makes him the hero of his tone-poem, "Till Eulenspiegel's Merry Pranks," which will be performed by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, of the Berlin Royal Opera, at Caleb Mills Hall, on Wednesday evening, January 29. Till, it seems, was a journeyman, a droll ne'er-do-well, who wandered about the country, playing all sorts of coarse tricks for the amusement of himself and all else that found themselves capable of sympathizing with him. Murner, an unfrocked Franciscan, who had the "writing itch," said that Eulenspiegel was born in Brunswick, in 1283, and wandered through Europe, to die of the plague, not very late in the next century.

Bacha, a Belgian, wrote of Eulenspiegel that he was "a rogue that journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond that always got out of a scrape. He visited all cities and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the expense of the simple bourgeoise caught by his chatter. A good fellow, with a kindly air, always ready to amuse, Till pleased everybody and was always welcome.

"He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows he went, as a matter of course, without knowing why. He took life after the manner of a poet and he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road, talking with the passerby, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded.

Unfaithful to Every Promise.

"A cure's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Till suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimbleness of wit over bourgeois dulness, foolish haughtiness and vanity."

A strong sense of German folk-feeling pervades Richard Strauss's musical interpretation of Till's life and his death on the scaffold. The opening bars stand for something like the "once upon a time" of the fairy books. That which follows, according to Philip Hale, the Boston critic, is not to be treated as narrative poetry, but in a sturdy fashion at once made apparent by a characteristic bassoon figure, which breaks in upon the soft strings. Of equal importance for the development of the tone-story is the immediately following humorous horn theme. Beginning quietly and gradually growing more lively, it is at first heard plain that he does not feel at ease in his borrowed plumage. Soon he makes up his mind and tears off his robe (solo violin, glissande). Now his theme is chivalrously colored. He has become a Don Juan and waylays pretty women.

When He Falls in Love.

One bewitches him and he falls in love. The violins, clarinets and flutes sing a passionate song. But in vain—Till is received with derision and goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! Here is a great fanfare of horns. Strange personages draw near (in the 'cellos). A troop of honest, worthy Philistines! In an instant all Till's anger is forgotten and it is his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively fragments of his theme in several instruments. His joking with the

REVIVER OF TILL EULENSPIEGEL

RICHARD STRAUSS.

His orchestral story of "Till Eulenspiegel's Merry Pranks," requiring an orchestra of highest skill, will be told by the Boston Symphony Orchestra at Caleb Mills Hall, January 29.

or that have heard it in Boston or New York are assured. The organization makes this year's visit under the management of Ona B. Talbot, as it made that of last season. Tickets for the concert may be obtained from Mrs. Talbot by mail or at the box office sale, which will open at the Big Four office Monday morning, January 27.

From TRIBUNE

Address New York City.

KARL MUCK TO LEAVE ORCHESTRA.

Boston Symphony Management Unable to Secure His Further Leave of Absence.

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Dirigent Muck geht.

Gedenkt Ende der Saison Leitung des Boston Symphonie Orchesters niederzulegen.

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NEW YORK HERALD

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The New York Press

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[117]

From JOURNAL

Address

Date JAN 18 1908

The Boston Symphony orchestra this year includes Columbus in its very small group of Western concert cities, among which are Cincinnati, Buffalo, Indianapolis and Detroit. The program for Jan. 30 is a new one to Columbus and presents, besides the sensational 'Wallenstein Trilogy,' by that modern of moderns, D'Indy, a beautiful pastorale suite by our own Edward MacDowell. This MacDowell suite was begun in Weisbaden and performed first in Germany. Mrs. MacDowell writes:

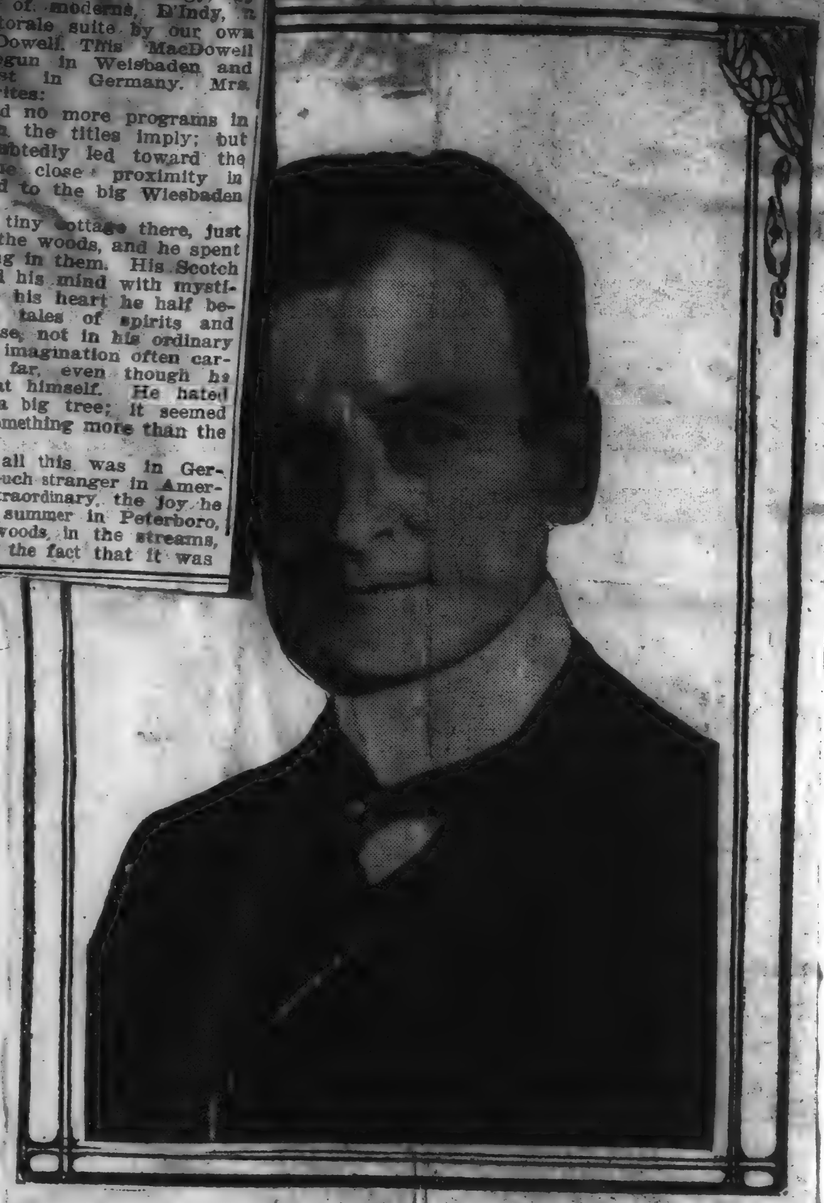
"Edward had no more programs in his mind than the titles imply; but he was undoubtedly led toward the subject by the close proximity in which we lived to the big Wiesbaden Forest.

"We had a tiny cottage there, just at the edge of the woods, and he spent hours wandering in them. His Scotch blood had filled his mind with mysticism. Deep in his heart he half believed the old tales of spirits and fairies—of course, not in his ordinary moods, but his imagination often carried hm very far, even though he might laugh at himself. He hated cutting down a big tree; it seemed possible that something more than the tree suffered.

"Strange as all this was in Germany, it was much stranger in America. It was extraordinary, the joy he took that first summer in Peterboro, N. H., in the woods, in the streams, in the sky, and the fact that it was

F FAMOUS ORGANIZATION.

DR. KARL MUCK,



Director Boston Symphony Orchestra Which Plays Here Jan. 30.

CARL WENDLING,

all so new give it a singular charm which the American more often finds in Europe.

"The titles of the movements in this suite are "In a Haunted Forest," "Summer Idyl," "In October," "The Shepherdess's Song,' 'Forest Spirits.'"

Every patron is urged to be in his seat by 8 o'clock Thursday evening, as the doors of Memorial hall will be closed precisely at 8:15, when the concert begins. The wonderful "Wallenstein's Trilogy," by Vincent D'Indy, is the first number, and no one can afford to miss one note of it. The movements are "Wallenstein's Camp," "Max and Thetla" and "Wallenstein's Death." It is a marvelously realistic work, and one had better be in his seat an hour waiting for the concert than miss the first theme, which is given to the whole orchestra at once.

The Globe AND Commercial Advertiser. NEW YORK'S GREAT NEWSPAPER.

Date

The soloists announced for the next pair of Boston Symphony concerts in Carnegie Hall, Thursday evening, Feb. 20, and Saturday afternoon, Feb. 22, are Fritz Kreisler, violinist, and Anton Van Rooy, baritone. The report is now revived that Dr. Muck will not be the conductor of the Boston Symphony Orchestra next season.

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From PHILADELPHIA, PA

Address

Date JAN 23 1908

—Mrs. Carl Muck, wife of the new director of the Boston Symphony Orchestra, is so fond of America that she says she has no desire to return to Berlin. She contemplates taking several courses at Radcliffe in the near future, and if her husband remains here, may go in for a degree.

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The First Established and Most Complete Newspaper Cutting Bureau in the World

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JAN 23 1908

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The First Established and Most Complete Newspaper Cutting Bureau in the World

From COMMERCIAL UNION

Address CINCINNATI, OHIO

Date JAN 19 1908

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, will play the next concerts of the season at Music Hall on the afternoon of Friday, January 31, and Saturday evening, February 1.

Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, is as far from the traditional type of musician as the North Pole is from the South. He belongs to the new school of musicians which, if it is not giving to the world creative talent to be compared with that of the old school, is turning out interpretative talent such as the world has never possessed except in a very few isolated instances. Dr. Muck is not merely a musician of highest authority, but he is a man of broad interests, whose musicianship has as its basic foundation the thorough education and culture which comes from the German universities, for he holds a degree of Doctor Juris from the University of Leipsic. He is a man of great social finesse and adaptability. In a word, in addition to being a great musician, he is thoroughly a man of the world of the highest and best type.

To this end natural aptitude has been helped by unusual conditions. For the fourteen years preceding his coming to Boston in the fall of 1906 he was the principal conductor at the Royal Opera Berlin, from which post he is absent on his second leave of absence of a year. During all that time he enjoyed the personal friendship of the German Emperor. The latter's consent to his coming to America was most unwillingly given and the negotiations which last winter resulted in the extension of his leave lasted for months and were successful only because of the unusual influence which was brought to bear on the Kaiser.

Esta ...88.

From PRESS POST

Address COLUMBUS, O.

Date JAN 19 1908

MEMORIAL HALL

BOSTON SYMPHONY ORCHESTRA.

The most significant event in the music life of Columbus will be the appearance of the Boston Symphony orchestra in Memorial hall Thursday evening, January 30, in a program of unsurpassed beauty and the added charm of novelty, not one of the numbers ever having been heard in this city before. Almost a hundred men, all experts on their chosen instruments, directed by Dr. Karl Muck, who has been loaned to America (Boston) by the emperor of Germany. This orchestra has been called not only a "virtuoso orchestra," but an orchestra of virtuosi.

Dr. Muck has been given a leave of absence from Germany by the emperor for two years only. This is the beginning of the last half year.

From COMMERCIAL

Address BUFFALO, N. Y.

JAN 19 1908

When the Boston Symphony Orchestra gives its concert in Convention Hall on Monday evening, January 27th it will be heard for the first time here under the baton of its new conductor, Dr. Karl Muck of the Royal Opera, Berlin.

Dr. Muck is one of the leading figures in the musical world. He is in America by special permission of Kaiser Wilhelm of Germany.

The Boston Symphony comes here with 85 men, the largest orchestra which has ever been heard in this part of the country. Its fame, however, is not due to numbers, but rather to the fact that it is an orchestra of virtuosi under a great conductor and is more than fortunate in securing for concertmeister this season Prof. Carl Wendling, the brilliant young concertmeister to the King of Wurtemberg. So Buffalo will welcome not alone a new conductor, but a new and very gifted concertmeister.

In selecting the program for the Buffalo concert, Dr. Muck chose compositions old and new, beginning wieh the Overture to Humperdinck's "The Forced Marriage," which will be a complete novelty. Then comes the Mozart Concerto for violin and orchestra, in A major, No. 5, the program ending with Beethoven's tuneful and melodious "Pastoral Symphony."

The seat sale opens next Thursday morning at 9 o'clock at the Denton, Cottier & Daniels music store; but Mrs. Mai Davis Smith, the local manager, has been for some time filling mail orders, which she will continue to receive until Wednesday morning, after which all the remaining seats will be thrown into the public sale.

Prices of reserved seats are $2, $1.50, $1 and 75 cents. Mail orders, accompanied by check payable to Mai Davis Smith, may be sent to Mrs. Smith at No. 26 Irving place up to Wednesday morning, but not later.

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Conductor of Symphony Orchestra Will Return to Berlin.

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No arrangements for his successor have been made.

STAR.

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JAN 23 1908

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, becomes more certain each week that a conductor in making his concert programs is betwixt devil and deep sea. He's cursed if he presents novelties, he's cursed if he sticks to the time-honored repertoire. It seems to be a lamentable fact that those who cry loudest for novelties in orchestral music are the most bitterly critical when orchestral novelties are played. To be sure, the concert-going public which is ever asking for new music is unquestionably in the small minority, but the loudness of its voices make it a factor which must be dealt with with decided consideration. Dr. Muck is not particularly in sympathy with the music of today and frankly says that little of value is being written, and the value of most of this lies in the technical proficiency of the composer, but if novelty is demanded this new music must be drawn on, and if it does not please those who hunger for the latest word in music the blame must be laid on the lack of creative genius which is characteristic in music today.

STAR.

[illegible] BOSTON SYMPHONY [illegible] direction of Dr. [illegible] concert attraction [illegible] Wednesday evening. [illegible] who was at one time conductor [illegible] Royal Opera, at Berlin, has [illegible] closely identified with the musical [illegible] ests of America, and his [illegible] Boston Symphony are looked [illegible] with a great deal of pleasure [illegible] ple of the West. The feature [illegible] Muck's program in this city will be [illegible] great tone poem, "Til Eulenspiegel's Merry Pranks," a remarkable [illegible] tion by Richard Strauss. The [illegible] the German folk feeling pervades works of Strauss, and his tone [illegible] picting the life of the prankish [illegible] cially strong. Mrs. Ona B. Talbot [illegible] the orchestra here.

Illustrated EXPRESS

ss [illegible], N. Y.

JAN 19 1908

Not in several seasons has such widespread interest been shown in any musical event in Buffalo as in the coming of the Boston Symphony Orchestra to Convention Hall on Monday evening, January 27th, a week from tomorrow night, the first time that the Boston men have played here under their new conductor, Dr. Karl Muck of the Royal Opera, Berlin.

From in town and out have mail orders for seats poured in. Delegations from nearby towns and cities are coming for the concert. The orchestra does not play close to Buffalo this season and its Western tour, which begins here, is for only a week and includes five cities. The men will come from Boston 85 strong, the largest orchestra that has ever visited this part of the country, and will be accompanied by the assistant manager, Fred R. Comee, one of the ablest men of his class in America.

During the two seasons he has been in this country Dr. Karl Muck has made a profound impression upon its musical life. His sanity and his fine scholarliness are among his splendid characteristics, and to these are added certain temperamental qualities which of themselves would make him a marked man in music.

When Willy Hess, the concertmeister of the Boston Symphony Orchestra, obtained a year's leave of absence, which he is spending in Germany, Dr. Muck began searching for a new violinist to fill that important post, and he was fortunate enough to secure the man he preferred above all others, Carl Wendling, the brilliant young concertmeister to the King of Wurtemburg, who secured from his royal master permission to come to America for a year. He will be the soloist at the Buffalo concert. A pupil of Joachim, he is a violinist of big attainments and he has met with pronounced success in New York and Boston.

In choosing his Buffalo programme, Dr. Muck included a distinct novelty, for the opening number will be the overture from Humperdinck's The Forced Marriage, which has never been played here. Then there is a concerto for violin and orchestra and the programme ends with the tuneful and melodious Pastoral Symphony of Beethoven. While there are but three numbers on the programme, concerto and symphony are divided into parts, making seven movements in all. It reads:

Humperdinck Overture, The Forced Marriage (new).
Mozart, concerto for violin and orchestra in A major, No. 5 (Kochel 219)
Beethoven, symphony in F major, No. 6, opus. 68, the Pastoral
Awakening of serene impressions on arriving in the country; allegro, ma non troppo; scene by the brookside, andante molto moto; jolly gathering of country folk, allegro, tempo d' allegro; thunderstorm, tempest, allegro; shepherds' song, gladsome and thankful feelings after the storm, allegretto.

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"Edward had no more programs in his mind than the titles imply; but he was undoubtedly led toward the subject by the close proximity in which we lived to the big Wiesbaden Forest.

"We had a tiny cottage there, just at the edge of the woods, and he spent hours wandering in them. His Scotch blood had filled his mind with mysticism. Deep in his heart he half believed the old tales of spirits and fairies—of course, not in his ordinary moods, but his imagination often carried him very far, even though he might laugh at himself. He hated cutting down a big tree; it seemed possible that something more than the tree suffered.

"Strange as all this was in Germany, it was much stranger in America. It was extraordinary, the joy he took that first summer in Peterboro, N. H., in the woods in the streams, in the sky, and the fact that it was all so new give it a singular charm which the American more often finds in Europe.

"The titles of the movements in this suite are "In a Haunted Forest," "Summer Idyl." "In October," "The Shepherdess's Song,' 'Forest Spirits.'"

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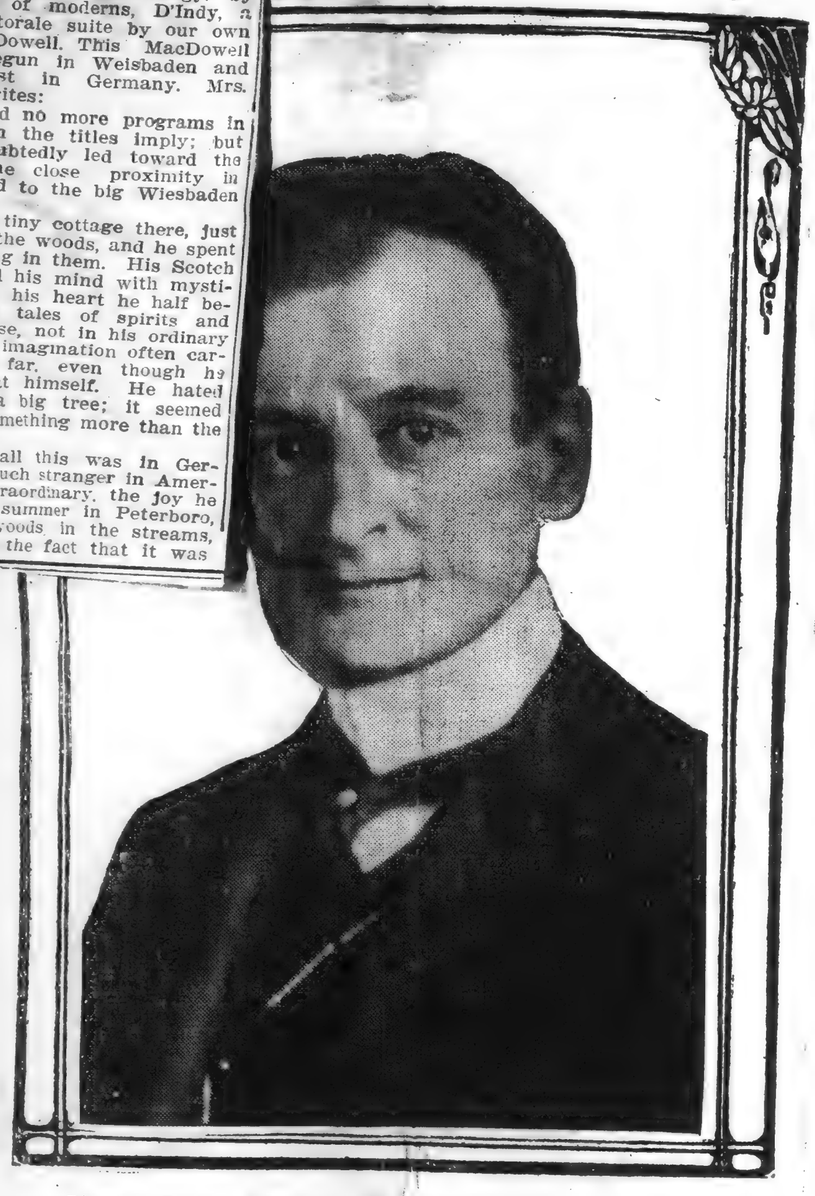

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The Globe
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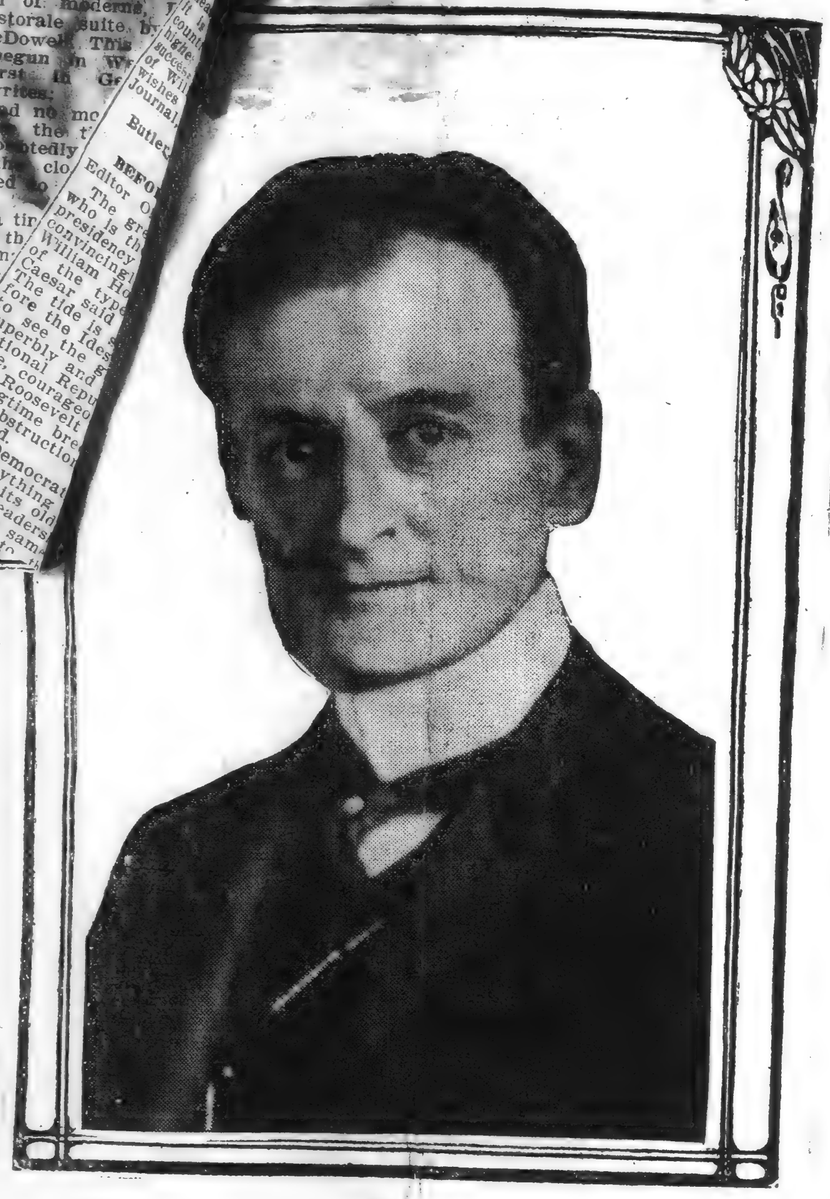

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Illustrated TIMES
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Conductor of the Boston Symphony Orchestra, and leading conductor of the Royal Opera in Berlin.

From TIMES,
Address New York City.
Date JAN 26 1908

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DISTINCT TRIUMPH

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By PHILIP HALE.

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This concert was one of much interest from the beginning to the end. "Till Eulenspiegel" disputes with "Don Juan" the first position among the symphonic poems of Strauss. The opening of "Thus Spake Zarathustra" is colossal in its elemental grandeur; the death music in "Don Quixote" is incomparably beautiful; there are a few pages in "The Life of a Hero" that remind one of Beethoven at his best; the love music in the "Domestic" symphony is memorable; but "Till Eulenspiegel" and "Don Juan" are continuously impressive, each in its way, and are free from the suspicion of effects made for the sake of effect, designed deliberately to make the bourgeois stare.

These two pieces differ necessarily in spirit. "Till Eulenspiegel" is a rondo of extravagant mirth, of Rabelaisian humor. "Don Juan" is defiantly sensuous with the tragic ending that is inevitable, the end of every man's desire. Yet each work is complete and rounded each symphonic poem is a continuous work of art without digressions that annoy; without panoramic detail that needs a lecturer with his pointer.

The performance of "Till Eulenspiegel" was elastic and brilliant. It was a virtuoso performance of a work that, while it is purposely extravagant, is not without emotion, not without the human appeal.

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Mr. Schelling's Suite, composed in 1905-6, and orchestrated in 1907, was performed for the first time at Amsterdam Oct 10 of last year. The composer was the pianist, as he was last night. The Suite was played again in Holland, I believe at Rotterdam. The performance last night was the first in the United States.

Mr. Schelling has characterized his music as "fantastic." In these days the word has lost somewhat its original significance, and in music it too often is without special meaning. A composer fancies that he is fantastic when he is only laborious in search of the bizarre. Mr. Schelling in this suite has true fancy.

The suite is in four movements. The first with its characteristically rhythmed chief motive, its melodic thought, its decided mood of peculiar melancholy is Keltic in spirit. The second movement is a graceful scherzo with a strongly contrasted trio. The third is a highly romantic adagio. The finale is in the form of a Virginia reel based on three themes: the most important of the three is "Dixie"; the second is original; the third is "Old Folks at Home."

This music of Mr. Schelling gave immediate pleasure, nor would this pleasure be abated by a second hearing, for the music has a marked physiognomy. It is modern in sentiment and in expression, but there is no attempt to anticipate the form and expression that may be modern a quarter of a century hence.

Mr. Schelling is Modern.

Mr. Schelling is a man of his generation not a forerunner, not one born too soon. He neither looks backward with slavish respect, nor does he turn his back on that which has already been done. It is not necessarily the mark of a genius to despise the work and spirit of one's own generation, for all contemporaries are not inevitably old fogies, dull eared, slow of appreciation unless they hear familiar sounds in familiar forms. If a man be really a genius, he cannot escape wholly the notice of some that live in his own period.

Mr. Schelling's music has true charm. Its emotional quality is neither superrefined nor obvious. His melodic thoughts in the first three movements have individuality, tenderness that is not flabby, grace that is not too carefully sought out. His harmonic progressions are interesting, at times singularly effective. His instrumentation is often ingenious and almost always euphonious.

For his finale Mr. Schelling chose two themes that are very familiar. "Dixie," originally a negro minstrel walk-around, composed by Dan Emmett before the civil war, became ironically the battle song of the South. It is a stirring tune, a tune that is eminently American in its recklessness, its defiant snapping of fingers at the universe. No one with blood in his veins can hear it without a thrill, no matter how or where it may be performed. The other melody, Stephen Foster's "Old Folks at Home," is the one great folk song of this country.

I am glad that Mr. Schelling had the courage in composing the finale of a serious work to choose these tunes for themes. He wished to give the finale an American flavor, and he took themes that are distinctively American. He treated these themes in admirable fashion, now exposing them, now suggesting them, always the musician.

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Mr. Schelling's performance of the piano part revealed him as a pianist who has gained in breadth and authority, in emotional expression and elegance of bravura and in the repose that suggests mastery and reserve force. Thus as pianist and composer he won an indisputable and enviable triumph.

Chausson's "Viviane" has been played here before. It was worth the repetition and it is worthy of future hearings. It has been called a pastel, but it is more than that. While it is not so important a work as his symphony, it has a delicate sensuousness, a suggestion of forest atmosphere and woven spells, of unheeded calls to action, of the world well lost for love. Here and there are passages that show the influence of Wagner, but the best pages are those signed by Chausson. The performance was one of rare beauty.

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SYMPHONY CONCERT

The programme of the thirteenth public rehearsal and concert of our Symphony Orchestra was as follows: "Till Eulenspiegel's Merry Pranks," R. Strauss; "Fantastic Suite" for piano and orchestra, Schelling; symphonic poem, "Viviane," Chausson. Mr. Ernest Schelling was pianist in the performance of his own suite, which was given for the first time in America on this occasion.

Many extensive and detailed explanations of Strauss' epoch-making rondo have been published by admiring commentators, a proceeding hardly essential, and, indeed, rather harmful than otherwise. Strauss deals with universal types, with basic truths. Let the music, with its laughter and tears, its pity and mockery, its passionate commentary on all things that are, speak for itself.

The "Till Eulenspiegel" is frequently spoken of as a masterpiece of rarest humor. It is all that, and more. The music does not arouse unadulterated merriment; there is more of the grave than the gay in these wanton measures; the note of destiny is sounded; with terrible persistency and ever growing menace it dodges the Rogue's footsteps to the end. Using marvellously subtle but strong touches, the composer tells the tale. As he proceeds you insensibly, but none the less deeply, become more and more impressed with the moral that underlies this diverting raillery. The epilogue, in almost Mozartean strains of infinite tenderness, says: "So it was, in the fable I have told you. My story is ended." Was this in earnest? You smile at the thought of some musical drollery, but the smile fades; you have been set a-thinking.

Now this the music means to me; it may suggest entirely different things to you, but at any rate let not a circumstantial programme come between the composer and those he endeavors to reach by his art. An immortal book should not be illustrated; it is sad that Strauss, a profound philosopher and generalizer, should be subjected to such injury.

The performance, finished to the utmost in every detail, was of unusual excellence in many ways. If memory serves, there was not, at least on Friday afternoon, the peppery vigor about the opening section that made the music so gripping when the composer directed it in this city in 1904. Dr. Muck conducted with a sure and dexterous hand, with a subtlety and finesse that came, at the beginning, dangerously near to dissection. By this means, however, every phrase became very significant and suggestive, no point was lost, the evolution of the musical thought became surpassingly clear and apparent, the fateful climax was extremely poignant and telling.

Mr. Schelling's suite was written in 1905-6, orchestrated in 1907 and given its first performance, the composer being pianist, under Mengelberg at the Konzertgebow, Amsterdam, Oct. 10, 1907. Just why Mr. Schelling chose to call his composition a suite, for to all practical intents and purposes the work, in four movements, follows freely the classic sonata form, is rather a mystery, though we must take into consideration the fact that the mere title of "symphony" is considered a thing of contumely in these days. Did the character of his music influence Mr. Schelling? He has written strains that are, in places, of a poetic, fanciful—in a weird mood one might even say "fantastical"—nature, though to the cool-headed the title may seem unnecessary and far-fetched. But it is not forbidden a symphony to be fantastical.

We are not to forget that Mr. Schelling is an American. The finale of this suite is entitled "Virginia Reel," and the themes are "Dixie," "Old Folks at Home," "Yankee Doodle" and an original theme. It is not the first time that such fantasies have been committed. A very popular one of recent days was a combination "Yankee Doodle" and "The Star Spangled Banner," and this fantasie may still be heard, now and then, brilliantly performed at the vaudeville theatre.

The first movement of Mr. Schelling's suite has an opening theme of somewhat Hungarian character. The episodes and the second theme are duly stated. These themes are respectfully and fluently handled. The scoring is interesting and the piano has a very brilliant part throughout. The second section is graceful and pleasing in its rhythms and melodies, and there is a charming passage for the English horn in the trio. The intermezzo speaks in idyllic vein.

The composition is agreeably, often ingeniously instrumentated, and it is written throughout in a symphonic, orchestral style, despite a very brilliant and difficult piano part. At first hearing, Mr. Schelling appears to have written music which, while always refined and in some passages truly imaginative, is not remarkably potential or extremely individual. This composer is a young man, and he already expresses himself in an interesting way. Doubtless, in the course of his future development, he will give us many works of still more interest and durability than the "Fantastic Suite."

A man of dreams and introspection, Chausson could hardly have chosen a subject more likely to enkindle his imagination than the legend of Merlin and Vivian. "Vivian" was given its first and only other performance in Boston in 1902. It is to be hoped that such another long interval will not elapse before it is repeated. There is another world, a world into which Chausson readily and gladly escaped; and in the forest of Broceliande there was only bliss supreme and eternal. Hence this music of radiant visions and ineffable tenderness; music that is permeated in every measure with an essence as fragile, exquisite, completely conquering, as the compelling spells that Viviane wove over the enraptured Merlin, and these qualities in the music were enhanced by a performance of marvellous delicacy and tonal beauty.

There will be no rehearsal and concert next week.

Dr. Muck at the close of the Symphony season will return immediately to Berlin, there to resume his duties at the Royal Opera. In June the conductor will proceed to Bayreuth to conduct performances of "Parsifal."

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Under later conductors, especially Mr. Gericke, our orchestra developed that superb finish and virtuosity which places it second to no other such organization in the world today. When Dr. Muck arrived in this city in 1906, he found, not an ensemble of some hundred musicians awaiting him, but a wonderfully sensitive and well-nigh perfect instrument to be played upon. As we all know, the doctor proved a very capable performer, the men, meanwhile, rejoicing in comparative immunity from the extra rehearsals which were the rule rather than the exception under Mr. Gericke. This year, however, in addition to materially altering the personnel of the band, Dr. Muck has become the most industrious and implacable of drillmasters. The proficiency of the orchestra is now at another high water mark.

Who can carry on the work? The rare man must be master of routine. Also, with the qualities of a hard and tireless worker, he must unite the broadest scholarship, the faculty of bringing himself into sympathy with music of all schools and periods, and a magnetic, inspiring personality. That is demanding a very great deal, but the Symphony audiences of today are not the audiences of 20 years ago, and they would hardly be satisfied with less. Our critical appreciation and wide acquaintance with every variety of orchestral literature has been the astonishment of every great musician who has visited us of late years. Dr. Muck has found it difficult to meet the widely inclusive demands of his auditors.

The field from which to choose is small. The majority of the great conductors of today, such as Dr. Hans Richter and Mr. Henry Wood in London, or Mr. Mottle in Vienna, are firmly established in European cities. They are practically out of the question. Dr. Richard Strauss, who made a furore when he conducted his own compositions in this city in 1904, is a law unto himself. He chiefly appears as a conductor of his own compositions, and it is a painful fact that he values America chiefly for its gold—that he does not especially relish our artistic atmosphere.

Felix Weingartner made a sensation in this city when he conducted a colossal performance of Berlioz's "Symphonie Fantastique" two years ago. He is a virtuoso conductor of the very highest rank, but is now engaged at the Vienna Opera, and it is questionable after all whether what we want is a "star" conductor.

There is Gustav Mahler, now of the Metropolitan grand opera company of New York. Mr. Mahler would be a treasure-trove. He expressed his artistic principles with commendable force and earnestness a short time ago, having been accused of nonconformance with tradition. "Tradition," said Mahler, "means sloth!" a musical Declaration of Independence which will go down in the history of the art. That is the sort of man we need and desire, but Mr. Mahler, unfortunately, is likely to be engaged for some time to come with the opera company.

Mengelberg of Amsterdam, a young man, is making a stir in the musical world. He is reputed to be a leader of indisputable talent and industry, and a man of the highest ideals.

Steinbach of Cologne is said to have been once approached on the subject. This may be so, but it is unlikely that Steinbach will be approached again.

Schievolght, if we may believe the musical journals, is a man of parts. There are a number of lesser lights who have displayed fine abilities, but whether they are of sufficient weight to take place at the head of our orchestra is very debatable. And all this amounts merely to discussion. The question is as yet entirely unsolved. Who will it be?

Dr. Muck has arranged a Wagner programme for the second concert of the season in aid of the Boston Symphony Pension Fund, which is to be given in Symphony Hall on Sunday evening, Feb. 9. The soloist will be, as already announced, Mme. Ernestine Schumann-Heink, who has kindly offered her services. Mme. Schumann-Heink will sing two songs, which have done much to make her famous, the "Erde" scene from the last scene of "Das Rheingold," and the "Waltraute" scene from the prelude to "Gotterdammerung." The orchestral numbers will be the overture to "The Flying Dutchman," the prelude to "Lohengrin," the overture to "Tannhauser," the funeral music from "Gotterdammerung," and the prelude to "Parsifal."

...TO...
...FEB 1908

...Dieser ... wird mit Ende
...Symphon... die Leitung des Bostoner
...sein. Ueber die Wahl seines Nachfolgers ist
...noch nichts bestimmt. Keinesfalls ist es
...aber Mahler, der mehrfach genannt
...worden ist. Wahrscheinlich wird's wie
...der Arthur Nikisch.

Coming here with 85 men, the largest orchestra that has ever visited this part of the country, the Boston Symphony Orchestra will give a concert in Convention Hall on Monday evening, January 27th, an event that has aroused widespread interest among music lovers of Buffalo and of Western New York. This will be the first time that the Boston men have played here under their new conductor, Dr. Karl Muck of the Royal Opera, Berlin. Dr. Muck is one of the commanding figures in the musical world and during the two seasons he has been in this country he has made a deep impressin upon the musical life of America. He is an exponent of the new school and he is the idol of Berlin, where he is the leading conductor of the Royal Opera. His associate is Felix Weingartner. It was only after long negotiation that Kaiser Wilhelm allowed Dr. Muck leave of absence for this season. Buffalo is more than fortunate in hearing him, as out of its season of 31 weeks the Boston Symphony Orchestra has allowed but one week for a Western tour, which begins in Buffalo and includes Detroit, Indianapolis, Columbus and Cincinnati. Dr. Muck will introduce a new concertmeister with the Boston Orchestra, who will also be the soloist at the Buffalo concert. He is Prof. Carl Wendling, concertmeister to the King of Wurtemberg. Willy Hess, the Boston concertmeister, is enjoying a year's vacation in Germany, and when Dr. Muck returned home last summer he used all his powers of persuasion to secure from Wurtemberg's sovereign permission to take the [illegible] violinist to Boston for

[illegible] year. Even the Kaiser helped in the matter and the leave of absence was secured. Wendling is a very great artist. The Buffalo program combines novelty and beauty. It opens with the overture to Humperdinck's "The Forced Marriage," which has never been played here; then comes a concerto for violin and orchestra, the program concluding with a tuneful and melodious "Pastoral Symphony" of Beethoven. Both concerto and symphony are divided into parts, so that the program, while only three numbers, includes seven movements. In its entirety it is as follows:

Overture—"The Forced Marriage." (New) ..... Humperdinck

Concerto for Violin and Orchestra in A major, No. 5 (Kochel 219) ..... Mozart

Symphony in F major, No. 6, Op. 68, the "Pastoral" .... Beethoven

1. Awakening of serene impressions on arriving in the country; Allegro, ma non troppo.
2. Scene by the brook-side: Andante molto moto.
3. Jolly gathering of country folk: Allegro. In tempo d' allegro. Thunderstorm; Tempest: Allegro.
4. Shepherds' song: gladsome and thankful feelings after the storm: Allegretto.

The seat sale opens on Thursday morning at 9 o'clock at the Denton, Cottier & Daniels' Music Store. For some time, however, Mrs. Mai Davis Smith, the local manager, has been taking mail orders for seats. She will continue to receive and fill them up to Wednesday morning, but not later. They must be accompanied by check, payable to Mai Davis Smith, and sent to No. 26 Irving Place. Prices are $2, $1.50, $1 and 75 cents.

From [illegible]

Address

Date

DR. KARL MUCK.—Photograph by Garo.
Conductor of the Boston Symphony Orchestra, and leading conductor of the Royal Opera in Berlin.

From TIMES,

Address New York City.

Date JAN 26 1908

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HERALD—BOSTON.
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POST, JANUARY 28, 1908

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Dr. Muck at the close of the Symphony season will return immediately to Berlin, there to resume his duties at the Royal Opera. In June the conductor will proceed to Bayreuth to conduct performances of "Parsifal."

The question of Dr. Muck's successor [illegible] a difficult problem before the man-

agement of the Symphony Orchestra, for the number of men among whom a choice may be made is not legion. Of the previous conductors that have served here there is only one, Mr. Gericke having gone into retirement at all eligible for consideration. That is Nikisch, who was here from 1889 to 1893, and Mr. Nikisch is well known to be extremely kittenish on all matters relating to engagements. Moreover, he is a poor drillmaster, and it is remembered that the technical standard of the orchestra was materially lowered during his regime.

Under later conductors, especially Mr. Gericke, our orchestra developed that superb finish and virtuosity which placed it second to no other such organization in the world today. When Dr. Muck arrived in this city in 1906, he found, not an ensemble of some hundred musicians awaiting him, but a wonderfully sensitive and well-nigh perfect instrument to be played upon. As we all know, the doctor proved a very capable performer, the men, meanwhile, rejoicing in comparative immunity from the extra rehearsals which were the rule rather than the exception under Mr. Gericke. This year, however, in addition to materially altering the personnel of the band, Dr. Muck has become the most industrious and implacable of drillmasters. The proficiency of the orchestra is now at another high water mark.

Who can carry on the work? The rare man must be master of routine. Also, with the qualities of a hard and tireless worker, he must unite the broadest scholarship, the faculty of bringing himself into sympathy with music of all schools and periods, and a magnetic, inspiring personality. That is demanding a very great deal, but the Symphony audiences of today are not the audiences of 20 years ago, and they would hardly be satisfied with less. Our critical appreciation and wide acquaintance with every variety of orchestral literature has been the astonishment of every great musician who has visited us of late years. Dr. Muck has found it difficult to meet the widely inclusive demands of his auditors.

The field from which to choose is small. The majority of the great conductors of today, such as Dr. Hans Richter and Mr. Henry Wood in London, or Mr. Mottle in Vienna, are firmly established in European cities. They are practically out of the question. Dr. Richard Strauss, who made a furore when he conducted his own compositions in this city in 1904, is a law unto himself. He chiefly appears as a conductor of his own compositions, and it is a painful fact that he values America chiefly for its gold—that he does not especially relish our artistic atmosphere.

Felix Weingartner made a sensation in this city when he conducted a colossal performance of Berlioz's "Symphonie Fantastique" two years ago. He is a virtuoso conductor of the very highest rank, but is now engaged at the Vienna Opera, and it is questionable after all whether what we want is a "star" conductor.

There is Gustav Mahler, now of the Metropolitan grand opera company of New York. Mr. Mahler would be a treasure-trove. He expressed his artistic principles with commendable force and earnestness a short time ago, having been accused of nonconformance with tradition. "Tradition," said Mahler, "means sloth!" a musical Declaration of Independence which will go down in the history of the art. That is the sort of man we need and desire, but Mr. Mahler, unfortunately, is likely to be engaged for some time to come with the opera company.

Mengelberg of Amsterdam, a young man, is making a stir in the musical world. He is reputed to be a leader of indisputable talent and industry, and a man of the highest ideals.

Steinbach of Cologne is said to have been once approached on the subject. This may be so, but it is unlikely that Steinbach will be approached again.

Schievoight, if we may believe the musical journals, is a man of parts. There are a number of lesser lights who have displayed fine abilities, but whether they are of sufficient weight to take place at the head of our orchestra is very debatable. And all this amounts merely to discussion. The question is as yet entirely unsolved. Who will it be?

Dr. Muck has arranged a Wagner programme for the second concert of the season in aid of the Boston Symphony Pension Fund, which is to be given in Symphony Hall on Sunday evening, Feb. 9. The soloist will be, as already announced, Mme. Ernestine Schumann-Heink, who has kindly offered her services. Mme. Schumann-Heink will sing two songs, which have done much to make her famous, the "Erde" scene from the last scene of "Das Rheingold," and the "Waltraute" scene from the prelude to "Gotterdammerung." The orchestral numbers will be the overture to "The Flying Dutchman," the prelude to "Lohengrin," the overture to "Tannhauser," the funeral music from "Gotterdammerung," and the prelude to "Parsifal."

[illegible] Dr. Karl Muck wird mit Ende dieser Saison die Leitung des Bostoner Symphonie-Orchesters niederlegen, da sein Berliner Urlaub abgelaufen ist. Ueber die Wahl seines Nachfolgers ist noch nichts bestimmt. Keinesfalls ist es aber Mahler, der mehrfach genannt worden ist. Wahrscheinlich wird's wieder Arthur Nikisch.

[19]

MUSICAL MATTERS

Yesterday's Symphony Concert.

Geraldine Farrar Sings in Boston and Melrose This Week.

Recitals by Mme Gadski and Fritz Kriesler.

The novelty on the 13th Symphony program was a fantastic suite for piano and orchestra by Ernest Schelling, the composer playing the solo part. "Till Eulenspiegel's Merry Pranks," by Strauss, was the opening number, Chausson's symphonic poem, "Viviane," closing the program. Mr Schelling's work was given for the first time in Boston and it proved to be an ingenious and interesting composition in which the piano part was very prominent and indicated the professional preference of the artist.

It is in four movements, modern in style, in fact frankly American, and shows that Mr Schelling understands ways and means in instrumentation that are pleasing and decidedly original at times. And in the last part he has combined "Dixie," "Old Folks at Home" and a bit of "Yankee Doodle" and used the resources of the big orchestra to work up a kind of patriotic climax. This certainly is inspiring without being in what might be called the "popular" vein of orchestration.

From the first there are fleeting suggestions of a familiar American tune, but of such a will-o'-the-wisp character that it is difficult to trace. The closing movement is so purely American that the suite might be titled so without being misnamed. There is a multitude of charming bits of melody skilfully juggled among the orchestral forces, with the more connected material alloted to the piano. The first part contains brilliant passage work for the solo instrument, the general "atmosphere" being one of rhythmic buoyancy.

The second movement has in it a duet for piano and horn that is rather odd in arrangement, and which was played excellently, and in the subsequent intermezzo some of the measure given to the wood-winds are delightfully quaint. Mr Schelling throughout the three movements gave plenty of evidence as to his skill as a pianist, and of course, as an interpreter.

The trio of American airs in symphonic guise made the last movement amusing as well as specially interesting, for the three were battling melodiously at frequent intervals. Orchestra and piano each had its chance and each did justice to the "Virginia Reel," as the finale is named by the composer. Mr Schelling's reception was very cordial.

Dr Muck guided his forces skilfully through the elfin-like measures of the Strauss "Merry Pranks," bringing out its wierdly humorous ideas vividly and characteristically. In the "Viviane" of Chausson the orchestra gave one of its splendid interpretations of a pathetic subject which impressively shown in composition finds sympathetic illustration by our band of players.

The orchestra will be away this week, giving the first concert of the tour at Buffalo Monday evening. The other cities to be visited are Detroit, Indianapolis, Columbus and Cincinnati. The 14th program here will include the symphonic sketches by G. W. Chadwick and Goldmark's overture, "Im Fruhling."

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The orchestral numbers will be the overture to "The Flying Dutchman," the prelude to "Lohengrin," the overture to "Tanhauser," tre funeral music from "Gotterdammerung," and the prelude to "Parsival." Tickets are now on sale at Symphony hall.

NEW YORK AMERICAN,

New York City.

JAN 26 1908

The next pair of Boston Symphony concerts will be given in Carnegie Hall Thursday evening, February 20, and Saturday afternoon, February 22. The soloist on Thursday evening will be Fritz Kreisler, and on the afternoon Anton van Rooy.

During the Western trip of the Boston Symphony Orchestra from January 28 to February 2, when six concerts will be given, there will be a soloist at only two: in Buffalo on Monday evening, January 27, and in Indianapolis on Wednesday evening, January 29. In Buffalo Carl Wendling, the concert master of the orchestra, will play Mozart's fifth concerto for violin and orchestra. In Indianapolis Heinrich Warnke, principal 'cellist of the orchestra, will play for the first time in this country a concerto stuck for violoncello and orchestra by Ernst von Dohnanyi, the distinguished Hungarian composer and pianist. The piece was written for and dedicated to Hugo

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THE SYMPHONY CONCERT.

R. Strauss—"Till Eulenspiegel's Merry Pranks."
Schelling—Fantastic Suite for Piano and Orchestra. Soloist, Mr. Ernest Schelling.
Chausson—"Viviane." Symphonic Poem.

This was decidedly different from the preceding programme. Everything was modern; after gruel and gruel we had pepper and paprika. "Till Eulenspiegel" is in Strauss' best style, it is the quintessence of musical humor and causes the musical jokes of Beethoven (Scherzo of Pastoral Symphony), of Mozart ("A Musical Joke"), of Mendelssohn ("Son and Stranger" and "Midsummer-night's Dream" overture) and Bach ("Coffee Cantata") to pale. Richard Strauss is a humorist on a more gigantic scale. We sometimes think that his "Domestic Symphony" and his mystic utterances about the meaning of his works, are practical jokes played upon the general public.

The mediaeval humor, such as one finds in Rabelais or in Balzac's "Contes Drolatiques," is not always fit for the drawing-room, and we fancy that all of the pranks of the roguish Till could not be presented in Symphony Hall without causing many a blush upon the cheek of many a fair auditress. But the pursuit of the hero by his victims, the ponderous quality of the Philistines whom he mocks, the final capture and execution, can all be easily followed.

The performance was technically excellent. The reading was less equal. Dr. Muck laid especial emphasis upon the pursuit and capture of Till. The thundering accusations and the sneering replies, the final verdict of "Guilty," were dramatically portrayed. The ending was less graphic. Strauss deviates from the old German tale, which allows Till to escape from the hangman. Both Paur and Gericke used to make a very strong point of the final squeak of poor Till, which we missed in this interpretation. But there was enough of excellence in the reading to warrant the continuous applause which followed the close of the work. Especial praise must be given to the horn for the execution of its very difficult figures and also to the clarinette for the way in which the portrayal of Till was presented.

Now followed an American pianist with some striking American music. It is beginning to be demonstrated that America has a folk-song which can be drawn upon for classical composition. Mr. Chadwick showed this long ago (he was the first among the prominent composers to do this) in the Scherzo of his second symphony. Dvorak, of course, gave the chief impulse in this direction, in his "New World" symphony. Henry Schoenefeld, in his "Sunny South" overture (which we ought to have in these concerts) used plantation melodies; and Adolph M. Foerster in his "Dedication March," for orchestra, used "The Old Folks at Home," which Mr. Schelling employs in the finale of this Suite.

All this is much better than the hopeless quest for a national music to be derived from the vague and totally unfamiliar tunes of the Indians. It is possible that even Puccini will give some surprise in the American folk-song matter, in his new opera, "The Girl of the Golden West," for inquiries were made of the present writer regarding the American music of fifty years ago, with reference to use in this opera. Unfortunately, however, the repertoire is but a small one and its classical use will soon be exhausted.

But one can give the spirit of the southern plantation music without copying absolute melodies, as may be seen in parts of Dvorak's symphony and in the first movement of this Suite by Schelling. The chief theme of this movement, with its many syncopations, was decidedly Southern and was very attractive. The piano was kept too constantly in the foreground, a fault which is not unusual when the composer is himself a solo pianist.

We liked the Scherzo with its trio "a la Musette" (bagpipe drone effects) and its piquancy evidently found favor with the audience. The English horn was prominent in many portions of the work, but never had so characteristic a melody as Dvorak gave to it in the slow movement of his American symphony.

The final movement began with grotesque effects. The nasal tones of the muted brasses (trumpets and horns) were a striking introduction. Then came a great deal of "Dixie," a little of "Old Folks at Home," and still less of "Yankee Doodle." The figure treatment of portions of "Dixie" was very ingenious, and the piquant movement was very exciting.

Since the work is entitled a "Suite" we may not judge it by symphonic or concerto standard. It was certainly clever ("Be good, sweet man, and let who will be clever") but it was not of the calibre of the best works of MacDowell, or Chadwick, or Hadley, or Kelley, or some other native composers whom we could name. We are grateful for the use of the national material, which is a move in the right direction, but we feel that the composition must always win more applause than many a more subtle and highly developed work simply because its appeal to the general public is too plain to be misunderstood.

The pianist played it "con amore," with a heartiness and abandon that was commendable, and he was splendidly seconded by Dr. Muck and the orchestra. It was small wonder that he was called out again and again at the close of his composition. It is certainly a worthy addition to the repertoire, particularly to the native list, but it is apt to be decidedly over-rated.

The concert closed with Chausson's "Viviane." Chausson was one of the modern Frenchmen who believed in musical beauty. Two of the best men of the modern French musical school died too young to exert their full influence in turning the tide from the bitterness of D'Indy and the vagueness of Debussy. Regarding Chausson and Bizet one can slightly alter the words of Wordsworth and say:—

"The good die first,
But they whose scores are dry as Summer's dust,
Burn to the socket."

Had these two men lived they might have made a real French school of composition that would have been less strained and eccentric than most of it is at present. There is a resemblance in "Viviane" to some of the Wagnerian scores. If we remove the hood of Viviane we find our charming but over-curious friend Elsa of Brabant. But the resemblance does not amount to anything like plagiarism; it is only a composer following the best model of his time instead of seeking out thorny and unfrequented paths on his own account. [illegible] have diverged from this [illegible] but it is safe to [illegible]

The Symphony Orchestra Goes West.

The Symphony Orchestra, eighty-two strong, left Boston last night on what bids fair to become its annual Western journey. It arrives in Buffalo this afternoon and gives a concert there this evening. Tuesday morning it will go on to Detroit, appearing there on Tuesday evening. Thence it travels to Indianapolis for a concert on Wednesday evening. Thursday morning it proceeds to Columbus to play there the same night. From Columbus it journeys to Cincinnati for two concerts—the first on Friday afternoon and the second on Saturday evening. On Sunday morning next it starts for Boston again, reaching here on Monday noon, or as soon thereafter as the Boston & Albany Railroad suffers it to do so. This year the orchestra does not visit Chicago, and Columbus replaces that city in the itinerary. The two concerts that it will give in Cincinnati are a part of the series arranged by the Cincinnati Musical Association to replace those of its own orchestra which the labor union compelled it to abandon. Western managers and Western audiences seemingly care little for "soloists," and in four of the six concerts there will be none. In the other two Mr. Wendling and Mr. Warnke, the first violinist and the first 'cellist, are respectively to play. With the series, moreover, Dr. Muck begins his last appearances in America. Here are the six programmes, taken, with the exception of the solo pieces, from music that the orchestra has played in Boston this season, and duly divided between the classic and the modern composers.

Monday evening in Buffalo—
Humperdinck: Overture, "The Forced Marriage."
Mozart: Concerto for Violin (Mr. Wendling).
Beethoven: Symphony No. 6, "Pastoral."

Tuesday evening in Detroit—
Beethoven: Symphony No. 6, "Pastoral."
Bizet: Overture, "Patrie."
Richard Strauss: "Till Eulenspiegel's Merry Pranks."
Chabrier: Rhapsody, "España."

Wednesday evening in Indianapolis—
Brahms: Symphony No. 2, in D major, Op. 73.
Dvorak: Overture, "Carneval."
Dohnanyi: Concertstuck for Violoncello (Mr. Warnke).
Richard Strauss: "Till Eulenspiegel's Merry Pranks."

Thursday evening in Columbus—
D'Indy: "Wallenstein" Trilogy.
MacDowell: Suite in A minor, Op. 42.
Chabrier: Rhapsody, "España."

Friday afternoon in Cincinnati—
Händel: Concerto for Strings and Two Wind Orchestras.
Mozart: Three German Dances.
Schumann: Overture to "Genoveva," Op. 81.
Beethoven: Symphony No. 6, "Pastoral."

Saturday evening in Cincinnati—
Brahms: Symphony No. 2, in D major, Op. 73.
Dvorak: Overture, "Carneval."
Richard Strauss: "Till Eulenspiegel's Merry Pranks."
Chabrier: Rhapsody, "España."

From ..... BUFFALO, N. Y.

Address .....

Date .....

A gala event in musical circles is the coming of the Boston Symphony Orchestra to Convention Hall next Monday night, the first visit of the famous organization to this city in two seasons, and also the first appearance here of the orchestra's new conductor, Dr. Karl Muck of the Royal Opera, Berlin. Dr. Muck is one of the great musicians of his time, and during the two years he has been in this country he has made a marked impress upon its musical life. He is an exponent of a new school, and under his baton the Boston men have risen to greater triumphs than ever before in the twenty-seven years the orchestra has been in existence.

The soloist next Monday night will be Carl Wendling, concertmeister to the King of Wurtemberg, who is here for one year as concertmeister in Boston during the absence abroad of Prof. Willy Hess.

Dr. Muck has announced the following program for next Monday night, a program of great beauty and variety:

Overture, "The Forced Marriage" (new) ..... Humperdinck
Concerto for Violin and Orchestra in A major, No. 5 (Kochel 219) ..... Mozart
Symphony in F major, No. 6, Op. 68, the "Pastoral" ..... Beethoven

1. Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.
2. Scene by the brook-side: Andante molto moto.
3. Jolly gathering of country-folk: Allegro. Intempo d'allegro: Thunderstorm. Tempest: Allegro.
4. Shepherds' song. Gladsome and thankful feelings after the storm: Allegretto.

Seats are now selling at the Denton, Cottier & Daniels music store. Prices are $2, $1.50, $1 and 75 cents. Mrs. Mai Davis Smith is the local manager of the orchestra.

From ..... BULLETIN.

Address ..... PHILADELPHIA, PA

Date ..... JAN 23 1908

DR. KARL MUCK QUITS BOSTON

Symphony Orchestra Conductor Called Back to His Duties in Berlin.

Boston, Jan. 23.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will not remain with the orchestra after the present season, owing to his duties in Berlin. No arrangements for his successor have been made.

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From ..... Daily Times, Brooklyn, N. Y.

Address .....

Date ..... JAN 25 1908

The last Boston Symphony concert will be given in the Baptist Temple on Friday evening, February 21. The soloist will be Fritz Kreisler.

The definite announcement regarding the continuance of Dr. Karl Muck, as conductor of the Boston Symphony Orchestra, came on Thursday in the word from abroad that the German Kaiser would require Dr. Muck's services at home next season. Some information one way or the other as to Dr. Muck's relation to the Boston Orchestra has been expected, and there will doubtless be some disappointment felt. To remain in this country longer, however, it would probably have been necessary for the conductor to give up permanently his home connections, a step not to be lightly taken by any one in his position, which is one of the highest honor in Berlin. Dr. Muck could no doubt make more money in this country, but this is not a sufficient inducement to one of his standing. During the Western trip of the Boston Orchestra from January 28 to February 2, when six concerts will be given, there will be a soloist at only two, in Buffalo on Monday evening, January 27, and in Indianapolis on Wednesday evening, January 29. In Buffalo, Carl Wendling, the concert master of the orchestra, will play Mozart's fifth concerto for violin and orchestra. In Indianapolis Heinrich Warnke, principal 'cellist of the orchestra, will play for the first time in this country a concert stuck for violoncello and orchestra, by Ernst von Dohnanyi, the Hungarian composer and pianist. The piece was written for and dedicated to Hugo Beckar.

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Dr. Muck will geben.

Nach Ende der Saison kehrt er nach Berlin zurück.

Boston, Mass., 23. Jan. Dr. Karl Muck, der Dirigent des Bostoner Symphonie-Orchesters, wird mit dem Ablauf der gegenwärtigen Saison aus dieser Stellung austreten, da ihn seine Pflichten nach Berlin rufen. Die Ankündigung erfolgte durch C. A. Ellis, den geschäftlichen Leiter des Symphonie-Orchesters, in folgenden Worten:

„Da Dr. Karl Muck außer Stande war, einen weiteren Urlaub und Entbindung von seinen Pflichten in Berlin zu erlangen, so kündigt die geschäftliche Leitung des Bostoner Symphonie-Orchesters mit großem Bedauern an, daß Herr Muck sein Verhältniß zu dem Orchester mit dem Ende der gegenwärtigen Saison lösen wird. Arrangements für das Engagement eines Nachfolgers für denselben sind noch nicht getroffen."

The First Established and Most Complete Newspaper Cutting Bureau in the World
NORTH

PHILADELPHIA, PA

ess .....

e ..... JAN 24 1908

Kaiser Recalls Orchestra Leader.

BOSTON, Jan. 23.—Unwilling to spare him longer from the post of leader of the Royal Opera, Emperor William of Germany has ordered Dr. Karl Muck, who for two years has been conducting the Boston Symphony Orchestra, to return to Berlin.

From ..... INQUIRER,

Address ..... PHILADELPHIA, PA

Date ..... JAN 24 1908

—Dr. Muck is to leave the Boston Symphony Orchestra and go back to Berlin. And even Boston does not seem to be terribly cut up over the event.

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GLOBE—JANUARY 26, 1908.

MUSICAL MATTERS

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Geraldine Farrar Sings in Boston and Melrose This Week.

Recitals by Mme Gadski and Fritz Kriesler.

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NEW YORK AMERICAN,

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BOSTON TRANSCRIPT—MONDAY JANUARY 27, 1908

THE SYMPHONY CONCERT.

R. Strauss—"Till Eulenspiegel."
Schelling—Fantastic Suite for Piano and Orchestra. Soloist, Mr. Ernest Schelling.
Chausson—"Viviane," Symphonic Poem.

This was decidedly different from the preceding programme. Everything was modern; after milk and gruel we had pepper and paprika. "Till Eulenspiegel" is in Strauss' best style, it is the quintessence of musical humor and causes the musical jokes of Beethoven (Scherzo of Pastoral Symphony), of Mozart ("A Musical Joke"), of Mendelssohn ("Son and Stranger" and "Midsummer-night's Dream" overture) and Bach ("Coffee Cantata") to pale. Richard Strauss is a humorist on a more gigantic scale. We sometimes think that his "Domestic Symphony" and his mystic utterances about the meaning of his works, are practical jokes played upon the general public.

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The final movement began with grotesque effects. The nasal tones of the muted brasses (trumpets and horns) were a striking introduction. Then came a great deal of "Dixie," a little of "Old Folks at Home," and still less of "Yankee Doodle." The figure treatment of portions of "Dixie" was very ingenious, and the piquant movement was very exciting.

Since the work is entitled a "Suite" we may not judge it by symphonic or concerto standard. It was certainly clever ("Be good, sweet man, and let who will be clever") but it was not of the calibre of the best works of MacDowell, or Chadwick, or Hadley, or Kelley, or some other native composers whom we could name. We are grateful for the use of the national material, which is a move in the right direction, but we feel that the composition must always win more applause than many a more subtle and highly developed work simply because its appeal to the general public is too plain to be misunderstood.

The pianist played it "con amore," with a heartiness and abandon that was commendable, and he was splendidly seconded by Dr. Muck and the orchestra. It was small wonder that he was called out again and again at the close of his composition. It is certainly a worthy addition to the repertoire, particularly to the native list, but it is apt to be decidedly over-rated.

The concert closed with Chausson's "Viviane." Chausson was one of the modern Frenchmen who believed in musical beauty. Two of the best men of the modern French musical school died too young to exert their full influence in turning the tide from the bitterness of D'Indy and the vagueness of Debussy. Regarding Chausson and Bizet one can slightly alter the words of Wordsworth and say:—

"The good die first,
But they whose scores are dry as Summer's dust,
Burn to the socket."

Had these two men lived they might have made a real French school of composition that would have been less strained and eccentric than most of it is at present. There is a resemblance in "Viviane" to some of the Wagnerian scores. If we remove the hood of Viviane we find our charming but over-curious friend Elsa of Brabant. But the resemblance does not amount to anything like plagiarism; it is only a composer following the best model of his time instead of seeking out thorny and inaccessible paths on his own account. Chausson would have diverged from this high road had he lived, but it is safe to say that he would never have become ugly.

Louis C. Elson.

The Symphony Orchestra Goes West

The Symphony Orchestra, eighty-two strong, left Boston last night on what bids fair to become its annual Western journey. It arrives in Buffalo this afternoon and gives a concert there this evening. Tuesday morning it will go on to Detroit, appearing there on Tuesday evening. Thence it travels to Indianapolis for a concert on Wednesday evening. Thursday morning it proceeds to Columbus to play there the same night. From Columbus it journeys to Cincinnati for two concerts—the first on Friday afternoon and the second on Saturday evening. On Sunday morning next it starts for Boston again, reaching here on Monday noon, or as soon thereafter as the Boston & Albany Railroad suffers it to do so. This year the orchestra does not visit Chicago, and Columbus replaces that city in the itinerary. The two concerts that it will give in Cincinnati are a part of the series arranged by the Cincinnati Musical Association to replace those of its own orchestra which the labor union compelled it to abandon. Western managers and Western audiences seemingly care little for "soloists," and in four of the six concerts there will be none. In the other two Mr. Wendling and Mr. Warnke, the first violinist and the first 'cellist, are respectively to play. With the series, moreover, Dr. Muck begins his last appearances in America. Here are the six programmes, taken, with the exception of the solo pieces, from music that the orchestra has played in Boston this season, and duly divided between the classic and the modern composers.

Monday evening in Buffalo—
Humperdinck: Overture, "The Forced Marriage."
Mozart: Concerto for Violin (Mr. Wendling).
Beethoven: Symphony No. 6, "Pastoral."

Tuesday evening in Detroit—
Beethoven: Symphony No. 6, "Pastoral."
Bizet: Overture, "Patrie."
Richard Strauss: "Till Eulenspiegel's Merry Pranks."
Chabrier: Rhapsody, "España."

Wednesday evening in Indianapolis—
Brahms: Symphony No. 2, in D major, Op. 73.
Dvorak: Overture, "Carneval."
Dohnanyi: Concertstuck for Violohcello (Mr. Warnke).
Richard Strauss: "Till Eulenspiegel's Merry Pranks."

Thursday evening in Columbus—
D'Indy: "Wallenstein" Trilogy.
MacDowell: Suite in A minor, Op. 42.
Chabrier: Rhapsody, "España."

Friday afternoon in Cincinnati—
Händel: Concerto for Strings and Two Wind Orchestras.
Mozart: Three German Dances.
Schumann: Overture to "Genoveva," Op. 81.
Beethoven: Symphony No. 6, "Pastoral."

Saturday evening in Cincinnati—
Brahms: Symphony No. 2, in D major, Op. 73.
Dvorak: Overture, "Carneval."
Richard Strauss: "Till Eulenspiegel's Merry Pranks."
Chabrier: Rhapsody, "España."

From .....
Address .....
Date .....

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A gala event in musical circles is the coming of the Boston Symphony Orchestra to Convention Hall next Monday night, the first visit of the famous organization to this city in two seasons, and also the first appearance here of the orchestra's new conductor, Dr. Karl Muck of the Royal Opera, Berlin. Dr. Muck is one of the great musicians of his time, and during the two years he has been in this country he has made a marked impress upon its musical life. He is an exponent of a new school, and under his baton the Boston men have risen to greater triumphs than ever before in the twenty-seven years the orchestra has been in existence.

The soloist next Monday night will be Carl Wendling, concertmeister to the King of Wurtemberg, who is here for one year as concertmeister in Boston during the absence abroad of Prof. Willy Hess.

Dr. Muck has announced the following program for next Monday night, a program of great beauty and variety:

Overture, "The Forced Marriage" (new). ..... Humperdinck
Concerto for Violin and Orchestra in A major, No. 5 (Kochel 219) .....Mozart
Symphony in F major, No. 6, Op. 68, the "Pastoral" .....Beethoven

1. Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.
2. Scene by the brook-side: Andante molto moto.
3. Jolly gathering of country-folk: Allegro. Intempo d'allegro: Thunderstorm. Tempest: Allegro.
4. Shepherds' song. Gladsome and thankful feelings after the storm: Allegretto.

Seats are now selling at the Denton, Cottier & Daniels music store. Prices are $2, $1.50, $1 and 75 cents. Mrs. Mai Davis Smith is the local manager of the orchestra.

From .....
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Date .....

DR. KARL MUCK QUITS BOSTON

Symphony Orchestra Conductor Called Back to His Duties in Berlin.

Boston, Jan. 23.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will not remain with the orchestra after the present season, owing to his duties in Berlin. No arrangements for his successor have been made.

[120]

From Daily Times, Brooklyn, N. Y.
Address .....
Date JAN 25 1908

The next Boston Symphony concert will be given in the Baptist Temple on Friday evening, February 21. The soloist will be Fritz Kreisler.

The definite announcement regarding the continuance of Dr. Karl Muck, as conductor of the Boston Symphony Orchestra, came on Thursday in the word from abroad that the German Kaiser would require Dr. Muck's services at home next season. Some information one way or the other as to Dr. Muck's relation to the Boston Orchestra has been expected, and there will doubtless be some disappointment felt. To remain in this country longer, however, it would probably have been necessary for the conductor to give up permanently his home connections, a step not to be lightly taken by any one in his position, which is one of the highest honor in Berlin. Dr. Muck could no doubt make more money in this country, but this is not a sufficient inducement to one of his standing. During the Western trip of the Boston Orchestra from January 23 to February 2, when six concerts will be given, there will be a soloist at only two, in Buffalo on Monday evening, January 27, and in Indianapolis on Wednesday evening, January 29. In Buffalo, Carl Wendling, the concert master of the orchestra, will play Mozart's fifth concerto for violin and orchestra. In Indianapolis Heinrich Warnke, principal 'cellist of the orchestra, will play for the first time in this country a concert stuck for violoncello and orchestra, by Ernst von Dohnanyi, the Hungarian composer and pianist. The piece was written for and dedicated to Hugo Beckar.

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Dr. Muck will gehen.

Nach Ende der Saison kehrt er nach Berlin zurück.

Boston, Mass., 23. Jan. Dr. Karl Muck, der Dirigent des Bostoner Symphonie-Orchesters, wird mit dem Ablauf der gegenwärtigen Saison aus dieser Stellung austreten, da ihn seine Pflichten nach Berlin rufen. Die Ankündigung erfolgte durch C. A. Ellis, den geschäftlichen Leiter des Symphonie-Orchesters, in folgenden Worten:

„Da Dr. Karl Muck außer Stande war, einen weiteren Urlaub und Entbindung von seinen Pflichten in Berlin zu erlangen, so kündigt die geschäftliche Leitung des Bostoner Symphonie-Orchesters mit großem Bedauern an, daß Herr Muck sein Verhältniß zu dem Orchester mit dem Ende der gegenwärtigen Saison lösen wird. Arrangements für das Engagement eines Nachfolgers für denselben sind noch nicht getroffen."

The First Established and Most Complete Newspaper Cutting Bureau in the World

ess PHILADELPHIA, PA
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Kaiser Recalls Orchestra Leader.

BOSTON, Jan. 23.—Unwilling to spare him longer from the post of leader of the Royal Opera, Emperor William of Germany has ordered Dr. Karl Muck, who 1884 for two years has been conducting the Boston Symphony Orchestra, to return to Berlin.

From .....
Address PHILADELPHIA, PA
Date .....

—Dr. Muck is to leave the Boston Symphony Orchestra and go back to Berlin. And even Boston does not seem to be terribly cut up over the event.

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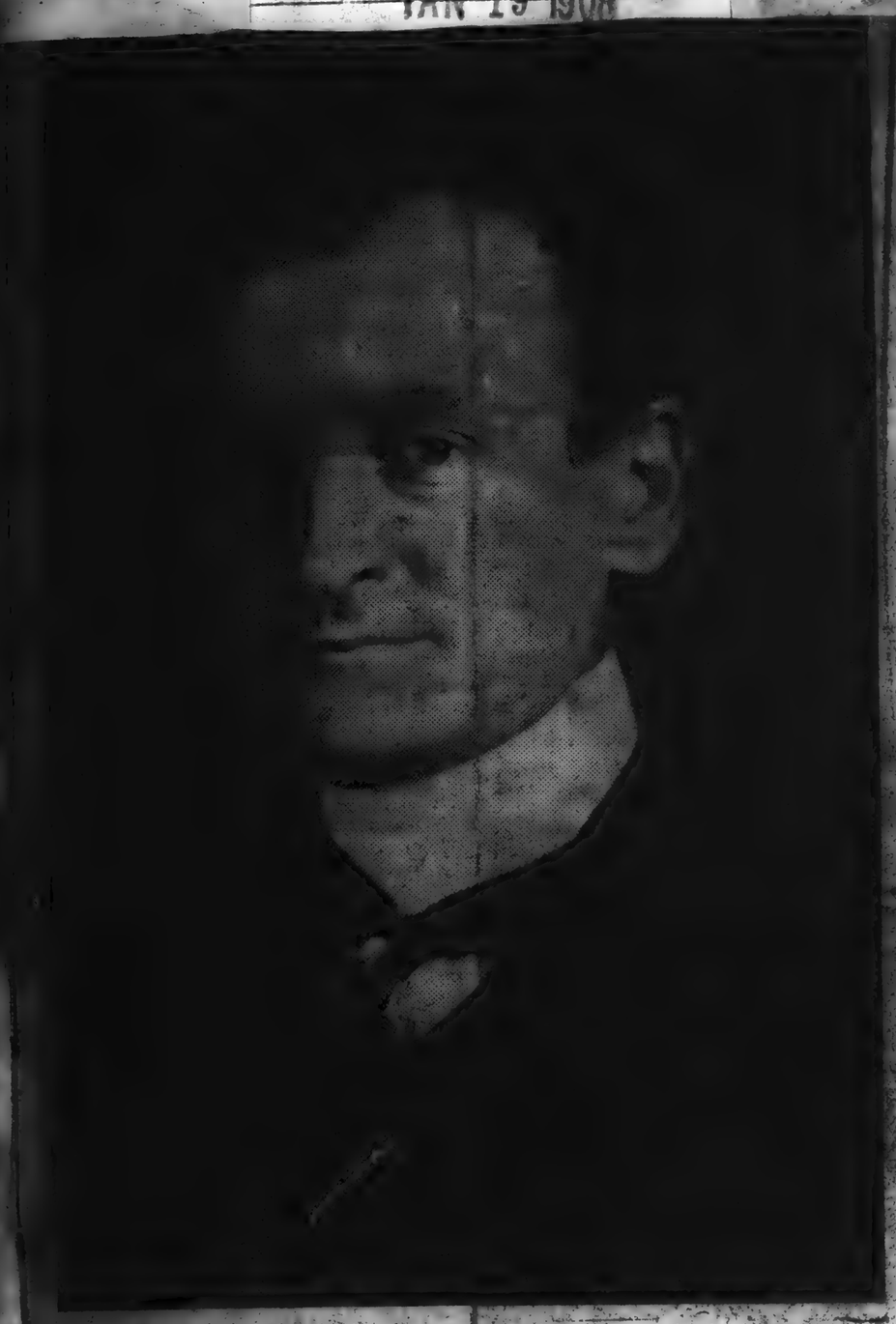
COURIER.

BUFFALO, N. Y.

JAN 19 1908



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EXPRESS

BUFFALO N. Y.

JAN 1908

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JOURNAL

JAN 23, 1908 E. I

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Symphony Orchestra Cannot Keep Him Beyond Present Season.

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From ... N. F.

Address ... BUFFALO, N. Y.

Date ... JAN 19 1908

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York, 1

STAR,

NEWARK, N. J.

JAN 24 1908

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[121]

NEWARK, N. J.

JAN 25 08

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from ... N. Y. EVENING

address ... 210 FULTON PLACE, B. I

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lem o... for one year, as Prof. W... obtained leave of absence, which he is spending in Germany. Dr. Muck preferred above all others Prof. Carl Wendling, the famous young concertmeister to the King of Wurtemberg, who was secured for one year through earnest efforts on the part of Dr. Muck. Prof. Wendling is one of Europe's brilliant violinists and he will be the soloist with the orchestra in Buffalo.

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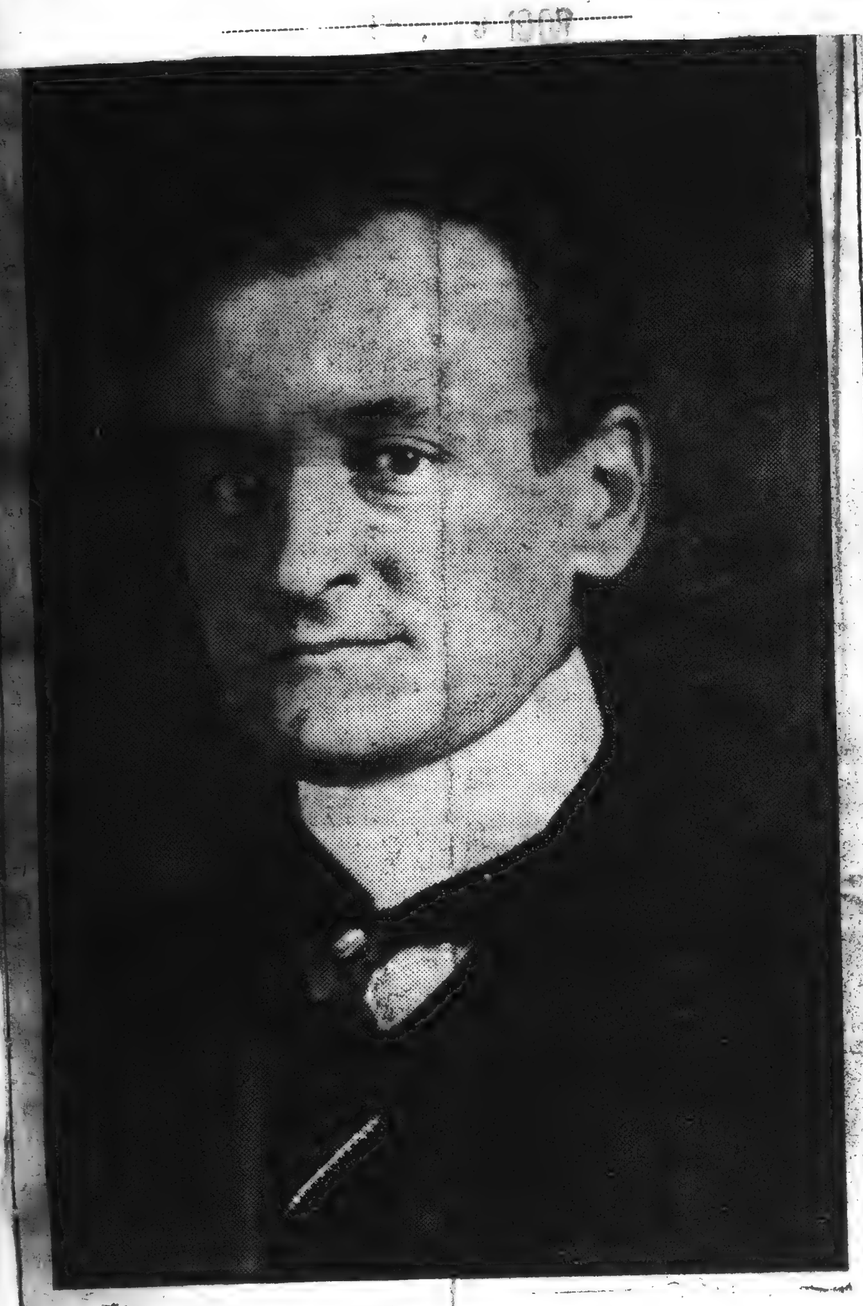

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2—Scene by the brook-side; Andante molto moto.

3—Jolly gathering of country folk: Allegro. In tempo d' allegro. Thunderstorm; Tempest: Allegro.

4—Shepherd's song: Gladsome and thankful feelings after the storm: Allegretto.

The seat sale opens on Thursday morning at 9 o'clock at the Denton, Cottier and Daniels music store. Mrs. Mal Davis Smith, the local manager, has been receiving mail orders for seats, which will be filled in advance of the general sale. She will continue to receive them until Wednesday morning, but not later. They must be accompanied by check made payable to Mal Davis Smith, and sent to her at No. 26 Irving place.

Boston Symphony Orchestra Seat Sale opens this Morning.

At 9 o'clock this morning, at the Denton, Cottier & Daniels music store, the seat sale opens for the great musical event of the season, the concert by the Boston Symphony Orchestra at Convention Hall next Monday evening.

Dr. Karl Muck of the Royal Opera, Berlin, will conduct, the first time that the Boston men have played here under this wonderful musician. The soloist will be the concertmeister to the King of Wurtemburg, Carl Wendling, one of Europe's leading violinists. The orchestra will come here 85 strong, the largest orchestra that has ever visited this part of the country.

Mrs. Mal Davis Smith is the local manager of the Boston Symphony Orchestra.

KARL MUCK TO LEAVE BOSTON.

Symphony Orchestra Cannot Keep Him Beyond Present Season.

Boston, Jan. 22.—It was announced tonight that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will not remain with the orchestra after the present season, owing to his duties in Berlin. The announcement, as made by C. A. Ellis, manager of the Symphony Orchestra, is as follows:

"Owing to its inability to secure for him a further leave of absence from his duties in Berlin, the management of the Boston Symphony Orchestra, with much regret, announce that Dr. Karl Muck will sever his connection with the orchestra at the end of the present season. No arrangements for his successor have been made."

From .....

Address .....

Date .....

Establis

That the Boston Symphony Orchestra is to give a concert at Convention Hall on Monday evening, Jan. 27, is an announcement which has been received with tremendous enthusiasm by music lovers of Buffalo and of Western New York, and the famous organization, now in its 27th season, is assured of a noble welcome when it makes its first appearance here under its new conductor, Dr. Karl Muck of the Royal Opera, Berlin.

Dr. Muck is here by special permission of his royal master, the Emperor of Germany, who has refused to consider allowing his favorite to remain another year in America.

During the two seasons that Dr. Muck has been in this country he has made a deep impression upon the musical life of the new world. He is a musician of the new school, a man of wide interests and of deep learning, coupled with an understanding of and a love for music that has placed him among the few great conductors of his time. To have the Boston Orchestra here under his baton is cause for hearty congratulation. Out of its season of 31 weeks the orchestra allows but one week for a Western tour, which includes only five cities. They travel 85 strong, the largest orchestra that has ever visited this part of the country.

When Dr. Muck went home last summer he was confronted with the problem of s... for one year, as Prof. W... obtained leave of absence, which he is spending in Germany. Dr. ... ferred above all others Prof. ... Wendling, the famous young concertmeister to the King of Wurtemberg, who was secured for one year through earnest efforts on the part of Dr. Muck. Prof. Wendling is one of Europe's brilliant violinists and he will be the soloist with the orchestra in Buffalo.

The program selected by Dr. Muck includes a novelty, in the Overture to Humperdinck's "The Forced Marriage," which has never been played here and seldom in America. Then comes a concerto for violin and orchestra, the program concluding with the tuneful and melodious "Pastoral Symphony" of Beethoven. The program in its entirety is as follows:

Humperdinck—Overture, "The Forced Marriage" (new.)

Mozart—Concerto for Violin and Orchestra in A Major, No. 5 (Kochel 219.)

Beethoven—Symphony in F major, No 6, Op. 68, the "Pastoral."

1. Awakening of serene impressions on arriving in the country; Allegro, ma non troppo.
2. Scene by the brook-side: Andante molto moto.
3. Jolly gathering of country folk; allegro. In tempo d' allegro. Thunderstorm; tempest. Allegro.
4. Shepherds' song; Gladsome and thankful feelings after the storm. Allegretto.

The seat sale opens next Thursday ... at the Denton, ... upon an annual appropriation. This ... we are not willing to do. There is no ... politics in our attitude, our organization being made up of Republicans and Democrats and we are practically a unit in our view of the matter."

DR. CARL MUCK.

Conductor of the Famous Boston Symphony Orchestra, which will give a concert at Convention Hall on Monday evening, Jan. 27.

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TO LOSE DR. MUCK.

Orchestra Director Will Remain In Berlin Next Season.

A dispatch from Boston says it was announced in that city last night that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will not remain with the Orchestra after the present season owing to his duties in Berlin. No arrangements for his successor have been made.

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...per Outing—Buffalo in the World

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...hed:

Mrs. Carl Muck, wife of the new director of the Boston Symphony Orchestra, is so fond of America that she says she has no desire to return to Berlin. She contemplates taking several courses at Radcliffe in the near future, and if her husband remains here, may go in for a degree.

[121]

NEWS OF THE MUSIC WORLD

It has just been announced that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will not remain with the orchestra after the present season owing to his duties in Berlin. No arrangements for his successor have been made.

From .....

Address 1

Date .....

Demanded at Home.

The announcement, made yesterday, that Dr. Karl Muck, leader of the Boston Symphony Orchestra, will not be permitted an extended leave of absence, 18 from the Kaiser's opera, and that consequently this season ends his presence here, must be a cause of particular regret to his associates, as it is a distinct loss to the music world in America. He has been another Seidl in his brief two years here, a leader among conductors. He has introduced his public to much of the newer music and set a standard both as a conductor and as a musician of catholic taste. That he is wanted at home is no wonder. The Kaiser, indeed, may be thought to have been generous in sparing him for even the period which ends so soon.

rom TRIBUNE
ddress New York City.
JAN 26 1908

Woman's Realm

GOTHAM GIRL AT A BOSTON CONCERT.

MISSES NOISY APPLAUSE OF THE HOME GALLERY.

Rush Line Formed at Symphony Hall Contains Much Pathetic Local Color.

Almost every Friday the occupants of the Boston streetcars in Huntington avenue crane their necks as they come near Symphony Hall and snicker audibly at the crowd they are sure to see assembled on the steps of the building.

"There they are!" "Been standing there ever since breakfast!" "Durned fools!" are some of the remarks one hears guffawed all over the car. The conductor grins and jokes with the nearest passengers and tells tales of the marvellous endurance of the musical cranks who are waiting for the hall to be opened. And yet in his voice and in the backward craning faces of the passengers, in spite of their gibes, there is a sort of pride in and patronizing affection for one of the customs of the queer old Hub of "culchah"—the custom of going "rush" to the Boston Symphony concerts.

It is to the great credit of Boston and to the directors of the concerts that one of the best orchestras in America can be heard for the sum of 25 cents—if you love music enough to stand in the cold and wait for it. It was when the new Symphony Hall was erected, a few years ago, that the idea was started. There are so many students and impecunious intellectuals in Boston, for whom the price of $1 50 for a seat is impossible that the management hit upon the plan of throwing open, on rehearsal day, the second balcony, which holds five hundred people, for the uniform price of 25 cents a seat. There are no tickets, no reserved seats; hence the multitude that gathers to wait for the opening of the big front doors and a chance of pouncing on the best places. They are all good seats, however, for the balcony, though the top gallery, is not a peanut gallery. It is in nearly all respects as rich and elegant as the rest of the house, for at the regular performance on Saturday night these seats cost $1 50. And the rehearsal is in reality a first performance, which is attended full as earnestly and crushingly as the Saturday night concert.

A TOUCHING EXPERIENCE.

Not to have gone "rush" to a Symphony rehearsal is to have missed an experience at once humorous and touching.

The rehearsal begins at 2 p. m. As early as 11 o'clock, and even earlier on days when a famous soloist takes part in the afternoon programme, tenuous schoolmarms and pasty, dark haired music masters begin to arrive. Close on their heels press girls from the West, who come to Boston stuffed with dreams of fame and music. These giggle in trios, or behave in a manner more solitary and intense. And then the Harvard students—not the 'rah! 'rah! boys, but the real students—seedy, shy and taciturn, as real students generally are. The foreigner, male or female, who gives German lessons, or tunes pianos, or lives on a little income and expectations, may be seen in numbers. These are always noticeable for their queer clothes of rubbed velvet or fur that has died hard, made in a way that was jaunty in Vienna perhaps fifteen years ago. More prosperous elements of the crowd are the stout, determined matrons who attend the Lowell lectures, and their husbands—the school superintendents or ministers, talkative, fussy and good.

These men generally carry a book of improving essays to read while they stand in line, but spend most of the time greeting new arrivals: "Why, Mrs. Corten, you're here late to-day. Did you enjoy the talk on Plato last night? Most stimulating, I thought. Yes, this afternoon it's Beethoven. Is the line moving?"

Two or three of the doorkeepers of the hall are paid to regulate the crowd and see that all is done with neatness and without wrangling. The building has a Doric front, with a flight of broad steps across the whole face of it. First comers stand on the top step, and at the end of that the line turns and winds along the second step, the third, and so forth. This makes a compact, tidy regiment, which when the doors are opened moves with the decorum of a marching Sunday school.

WAITING NOT DULL.

The waiting is not dull. Conversation twitters merrily, for a Boston crowd has not the deep suspicion for one another of New Yorkers. Indeed, why should these innocent and anæmic souls have anything to fear from one another? It is like some people's idea of heaven. Everything is gentle and chatty and musical. The only drawback is that the pure cold ether of Boston blows rather too searchingly. It makes the women raise their little old muffs imploringly against the cold and turns the Harvard student blue. How some of the girls ever live to come to another concert after sitting for three hours on an icy granite step, as they sometimes do when unable to stand up any longer, is a miracle which only William James or the Christian Scientists can explain. For they do come again. The gatekeepers say it is almost the same crowd every week.

The occasional newcomer feels much ashamed before the assurance and calm of the regular rushers. In the first place, he cannot find the end of [illegible] that doubles back and forth like a [illegible] up and length of the block several times, pursued by amused titters, he is scornfully thrust into his place by the commanding doorkeeper. Then he begins to notice that every one carries an exact quarter of a dollar clutched in his or her fist. He learns that this is the rule, for when the doors are opened and the rush begins a hoggish human might block the whole line for half an hour while he counts the change for a $10 bill.

The newcomer who has to lose his place in the line and march over to the corner drug store to buy some jujubes and get a quarter makes fun for the waiting line. So do the pedestrians who struggle by, the advertisements which an enterprising sandwich man thrusts on everybody as he stands there helpless, and so do the organ grinders who seek to cheer the line.

"Ah-h-h-h-h! I have sighed to r-e-e-e-est me!" sounds with ironic sweetness from the barrel organ, while the assistant vagabond clasps his hands to his sunny heart, rolls his eyes and flashes his teeth at the frostbitten audience before him.

DOORS OPEN AT LAST.

At last the doors are opened. A sort of sacred silence falls, broken only by the shuffle of moving feet and the chink of silver quarters. No tickets, no delay. You throw your quarter at the gateman and scurry through the big white marble vestibule and up the white marble stairs as fast as you can. When five hundred have entered the doors are shut again, and the overflow, which sometimes amounts to two hundred, is left yammering.

The new Symphony Hall is a beautiful, chaste, cold edifice—just what one would naturally look for in Boston. The colors are white and gray and green—all cool, very cool—especially in January and among the Puritans. All animal spirits die within you as you enter that gray and green monument, decorated with statues of Sophocles and Minerva and other soleman people of similar size and whiteness. There are no boxes—emblems of worldly show and insincerity—only rows and rows of gray-green chairs throughout the whole of the house. The auditorium is very long and narrow, with the stage at the narrow end, much smaller than Carnegie Hall in New York. The orchestra just fits, like the soldiers in a box. In this rectangular building the centre of the galleries seems a long way from the stage, but two rows of seats run all the way along the sides of the house to the very platform, so that the end seat is like a stage box. It is for this seat that the rushers contend in their panting flight upstairs.

There is a tremendous scramble for five minutes, and then a flat calm; for, though the five hundred are seated and the gallery is packed, the rest of the house is blank and empty, and it is a whole hour before the concert begins. Most of the early birds are already deep in the perusal of the programme, which we might think was made for their especial benefit, so generous an amount of information does it give. Here, for instance, is a typical programme in a fat book of eighty pages: an analysis of Haydn's symphony in E major, an account of his rise in England, a sketch of his patron, Saloman; after a description of three dances by Mozart, anecdotes about Emperor Joseph II, about Mozart's fondness for dancing, the masked balls in Vienna; then a history of the origin and evolution of the waltz, including court memoirs, poems by Ransard, a description by De Quincey; follows an account of one of Beethoven's love affairs and a dissertation on concert room clapping, and finally a criticism of the Beethoven symphony to be performed. Quite a readable volume, I assure you, that puts to shame New York's programmes full of corset and liquor advertisements.

MUSICIANS APPEAR.

By and by the musicians begin to stroll in and hold little whispered conferences with their instruments—bending their heads attentively to their viols or oboes or what not, waking them up and asking them how they feel, while the instruments give yawns and squeaks and moans. The audience glides through the many doors, and soon the whole house begins to hum with that expectant murmur and excitement that precede a performance. Last of all, when every seat is filled and every eye is fixed on that gold framed space in which are seen the dim black forms of the musicians and the quivering instruments, in darts the conductor, Dr. Karl Muck, conductor of the Royal Opera in Berlin, the Kaiser's Approved and Boston's Joy.

It is not alone his power as a conductor which gratifies. It is also his interesting personality, which steals up even to the "rushers" in the distant gallery. This is in spite of the fact that a more intensely reserved leader can hardly be imagined. A small, neat, well made figure, austere and grim in every line of the black coattails, he can hardly be seen to conduct at all. No waggings of the head, tossed hair or frantic gestures take your eye. Some people grumble that he is like a wooden soldier, but that is not discerning. His is a very tense and vibrant figure, full of bottled lightning, which once in a long time shows in a sudden lunge. His baton strokes are like the play of a master fencer who has only to turn his wrist and the trick is done. When at the end of a piece he answers the applause by turning his head over his shoulder for half a second toward the audience he displays a clever, sarcastic countenance, clean shaven, but Teutonized by a pair of horn rimmed eyeglasses. Most Boston women love his dark and saturnine look and the apparent contempt in which he holds them. They say that he refuses to learn English because he would then be obliged to talk to people at receptions. He is a man of intellect, is Herr Muck. You feel it as he speaks his wordless messages to the musicians, and straightway that prosaic, black coated group calls up harmonies. The whole long building burns and thrills with sound, so that the dim lights, the gray-green walls, the dingy people, sink away, while you feel "your hair put on new [illegible] and your soul expand."

[122]

Daily Citizen,
Brooklyn, N. Y.
JAN 25 1908

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Newspaper Cutting Bureau in the World
Union,
Brooklyn, N. Y.
JAN 25 1908

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ABSORBED LISTENERS.

The "rushers" are the best listeners you ever sat with. From the time Herr Muck calls attention to the time when the last note has fallen not a sound or motion comes from the five hundred. You look into the line of pale and shadowy faces focussed on the little soldier in the black frock coat. The sound of a waltz fills the air—a waltz, that programme tells us, made by Mozart for the lovely ladies of Vienna. These wan school teachers, seedy students, decayed gentlefolk—of what are they thinking? Of the trio in G major, of dead hopes, of Paradise, of dinner? Somehow you feel mournful about them. They take their pleasures very sadly, compared to the gallery crowd at the grand opera in New York, where the merry Italian barber and the insouciant French waiter shriek "Bravo!" "Bis!" "Encore!" Those, you feel sure, will go home to a family, a bottle of claret and a noisy argument. But these Bostonians, you fear, will repair to single bedrooms and a little water from the tap. When the Puritans relaxed enough to import these joy giving German musicians, I do wish they had also taken as kindly to the German beer.

The First Established and Most Complet Newspaper Cutting Bureau in the World
TIMES. STAR.
From CINCINNATI, O.
Address
Date JAN 21 1908

basso to h[illegible]

The next concerts of the Symphony Orchestra association will be played by the Boston Symphony orchestra under the direction of Dr. Karl Muck. Dr. Muck naturally, has decided views on music. He does not hesitate to say that he finds little that is likable in much of the music that is being written to-day and, although much of it appears on his programmes, he puts it there more from a sense of duty than from any love of it. He believes that the audiences of a symphony orchestra should be kept en rapport with all movements in modern music; moreover, he says, with rather grim humor, a diet of modern music soon sends all real lovers of music back with joy to the masters of the last century. As he puts it, it reflects the spirit of the age, as all music does, and is analytical and critical, the result of great skill rather than truly creative, the work of pure inspiration. It is of the head rather than of the heart. He frankly cares for little that Richard Strauss has written since "Till Eisenspiegel." Mahler he accepts with reservations. Reger's music he places beyond the pale of art. Admitting Reger's extraordinary mastery of counterpoint, he sees nothing else in the latest Munich "genius." And yet his sympathies are very wide. He has always been a sincere advocate of Bruckner's genius. He confesses fondness for much of the neo-Russian school and finds much that is admirable in the "younger Frenchmen." But in the end he believes that in the search for true beauty one must go back to the masters of the nineteenth century. His views on conducting are equally interesting. He believes the whole duty of the conductor is to seek the truth and beauty of a work as the composer saw it and, having given, through the orchestra, expression to this, his work is done. The conductor's personality has nothing to do with it. As a general rule, Dr. Muck says, when the conductor injects his own personality into the interpretation of a work, he arrives at conclusions just the opposite to those of the composers.

BULLETIN.
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Musical Leaders

Some of the nomenclature of the great musical leaders who come over here from abroad is rather peculiar. There is Dr. Muck, for instance, who came from Germany to direct the Boston Symphony. The name is scarcely impressive, but it is reasonable and fairly convincing, which seems more than can be said for the name of the director of La Scala at Milan, who may be brought over to succeed Herr Conreid as director of the Metropolitan Opera House. "Gatti-Casazza" sounds as if it might have been invented by Mr. George Ade for the hero of a "Fable of the Hirsute Musical Moke with the Dreamy Eye and How He Made Good in Kokomo."

But Signor Gatti-Casazza is considered about the best article in his line in all Europe. It Italy he is looked upon as a regular Gazazza, which is first cousin to a Lallapaloosa. The Metropolitan directors feel that if they can secure his services it will make their opera house very k'tish, and that business will pick up so that there will be a much larger influx of the Mazuma.—Providence Journal.

STAR.
[illegible]INGTON, D. C
JAN 26 1908

Dr. Carl Muck will resign from the conductorship of the Boston Symphony Orchestra at the end of the present season, owing to orders from the German kaiser to return to the Royal Opera of Berlin.

From TRIBUNE
Address New York City.
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From Daily Citizen, Brooklyn, N. Y.
Address
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Newspaper Cutting Bureau in the World
From Union, Brooklyn, N. Y.
Address
Date JAN 25 1908

Fritz Kreisler will be the soloist at the Boston Symphony concert to be given at the Baptist Temple Friday night, Feb. 21.

ABSORBED LISTENERS.

The "rushers" are the best listeners you ever sat with. From the time Herr Muck calls attention to the time when the last note has fallen not a sound or motion comes from the five hundred. You look into the line of pale and shadowy faces focussed on the little soldier in the black frock coat. The sound of a waltz fills the air—a waltz, that programme tells us, made by Mozart for the lovely ladies of Vienna. These wan school teachers, seedy students, decayed gentlefolk—of what are they thinking? Of the trio in G major, of dead hopes, of Paradise, of dinner? Somehow you feel mournful about them. They take their pleasures very sadly, compared to the gallery crowd at the grand opera in New York, where the merry Italian barber and the insouciant French waiter shriek "Bravo!" "Bis!" "Encore!" Those, you feel sure, will go home to a family, a bottle of claret and a noisy argument. But these Bostonians, you fear, will repair to single bedrooms and a little water from the tap. When the Puritans relaxed enough to import these joy giving German musicians, I do wish they had also taken as kindly to the German beer.

The First Established and Most Complet Newspaper Cutting Bureau in the World
From [illegible]
Address [illegible]
Date JAN 21 1908

basso to his [illegible]

★

The next concerts of the Symphony Orchestra association will be played by the Boston Symphony orchestra under the direction of Dr. Karl Muck. Dr. Muck, naturally, has decided views on music. He does not hesitate to say that he finds little that is likable in much of the music that is being written to-day and, although much of it appears on his programmes, he puts it there more from a sense of duty than from any love of it. He believes that the audiences of a symphony orchestra should be kept en rapport with all movements in modern music; moreover, he says, with rather grim humor, a diet of modern music soon sends all real lovers of music back with joy to the masters of the last century. As he puts it, it reflects the spirit of the age, as all music does, and is analytical and critical, the result of great skill rather than truly creative, the work of pure inspiration. It is of the head rather than of the heart. He frankly cares for little that Richard Strauss has written since "Till Eisenspiegel." Mahler he accepts with reservations. Reger's music he places beyond the pale of art. Admitting Reger's extraordinary mastery of counterpoint, he sees nothing else in the latest Munich "genius." And yet his sympathies are very wide. He has always been a sincere advocate of Bruckner's genius. He confesses fondness for much of the neo-Russian school and finds much that is admirable in the "younger Frenchmen." But in the end he believes that in the search for true beauty one must go back to the masters of the nineteenth century. His views on conducting are equally interesting. He believes the whole duty of the conductor is to seek the truth and beauty of a work as the composer saw it and, having given, through the orchestra, expression to this, his work is done. The conductor's personality has nothing to do with it. As a general rule, Dr. Muck says, when the conductor injects his own personality into the interpretation of a work, he arrives at conclusions just the opposite to those of the composers.

From [illegible]
Address [illegible]
Date [illegible]

Musical Leaders

Some of the nomenclature of the great musical leaders who come over here from abroad is rather peculiar. There is Dr. Muck, for instance, who came from Germany to direct the Boston Symphony. The name is scarcely impressive, but it is reasonable and fairly convincing, which seems more than can be said for the name of the director of La Scala at Milan, who may be brought over to succeed Herr Conreid as director of the Metropolitan Opera House. "Gatti-Casazza" sounds as if it might have been invented by Mr. George Ade for the hero of a "Fable of the Hirsute Musical Moke with the Dreamy Eye and How He Made Good in Kokomo."

But Signor Gatti-Casazza is considered about the best article in his line in all Europe. It Italy he is looked upon as a regular Gazazza, which is first cousin to a Lallapaloosa. The Metropolitan directors feel that if they can secure his services it will make their opera house very k'tish, and that business will pick up so that there will be a much larger influx of the Mazuma.—Providence Journal.

Dr. Carl Muck will resign from the conductorship of the Boston Symphony Orchestra at the end of the present season, owing to orders from the German kaiser to return to the Royal Opera of Berlin.

[122]

INDIANAPOLIS, IND
JAN 22 1908

ORCHESTRA OF VIRTUOSI

MEN CHOSEN AND ITS OLD PLAYERS PENSIONED.

PERFECTION IS ATTAINED

secret of the wonderful play- the Boston Symphony Orchestra merely in its being a "virtuoso stra" but an "orchestra of virtuosi" remark of William J. Henderson, musical critic of the New York Sun. of the first published comments of Karl Muck, the conductor of the estra, when he reached America a r ago, was in praise of the way the erent choirs had been selected. The choir is composed of Germans, the wind choir chiefly of Frenchmen were the leading artists of Paris be- they came to America, and the choir of Slavs, Germans, Austrians ericans, the best products of the of Brussels, Prague,

It has often been asked why a representative orchestra like the Boston Symphony does not engage more Americans. The answer is easily made. It is because it is representative that more Americans are not found in it. In other words, it will engage only experienced musicians, men used to orchestral routine, and very few Americans have that routine, therefore it is necessary to send abroad for new material when such is needed.

Care in Selecting Instruments.

The brilliancy of an orchestra is dependent not only on the musicians themselves but on their instruments, and as great care is shown in the selection of the tools the musicians use as in the musicians. There is probably not an orchestra in the world which can show such a collection of splendid violins, violas and cellos as the Boston Symphony. It uses only French instruments in the wood-winds and its brasses are most carefully selected. Care is given even to the instruments of percussion, and this last summer Dr. Muck sent an entirely new outfit from Germany, tympani, glockenspiel, tambourin, cymbals and triangles, the old instruments not suiting him.

Another factor in the success of the Boston Symphony orchestra is the maintenance of an efficient personnel, which means a minimum of changes combined with a minimum of "deadwood." With its pension fund the orchestra is able to retire from time to time such members whose age prevents their giving their best service to the orchestra and by replacing these with young men the efficiency of the orchestra is always kept up to the highest point.

Noted Violinists.

Never has the quality of the individual members of the orchestra been so high as it is to-day. At the first desk of the violins are Wendling, the concert master, and Czerwonky. Wendling is in this country for the first time, having been engaged to fill the place of Prof. Willy Hess, who is abroad on a year's leave of absence. Although a young man, Wendling has the reputation in Germany of being one of the best concert masters in the world, and this reputation has been fully sustained by his work in Boston. He is an Alsatian and after studying in the Conservatory of Strassbourg he spent three and a half years with Joachim.

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The wood-wind of the Boston Symphony Orchestra is famous the country over, and in Longy and Lenom, its leading oboes; the Maquarre brothers, the leading flutes; Grisez, the first clarinet; Sadony, the first bassoon; Stumpf, the bass clarinet. It possesses artists who are without equal in America. It has eight of the first horns being Hess, of Boston, and Schmid, of Vienna. Kloepfel and Heim, its leading trumpets, are deservedly famous. In short, the Boston Symphony Orchestra may well be called a perfect orchestra without a flaw, and neither time nor money has been spared to bring it to this end.

The Boston Symphony Orchestra will appear in Caleb Mills Hall January 29, under the direction of Ona B. Talbot.

The box office sale of seats for this attraction will open at the Big Four ticket office Monday morning, January 27. Season tickets may be obtained of Mrs. Talbot.

EXPRESS
BUFFALO, N. Y.
JAN 25 1908

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Dr. Karl Muck, Conductor of the Boston Symphony Orchestra, due Tomorrow.

LAST YEAR IN AMERICA

Kaiser Wilhelm of Germany recalls him to Berlin—His notable Career.

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At Denton, Cottier & Daniels music store this morning at 9 o'clock the seat sale opens for the great musical event of the winter, the concert by the Boston Symphony Orchestra at Convention Hall, Monday evening.

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Mrs. Mai Davis Smith is the local representative of the Boston Symphony Orchestra.

From
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EXPRESS
BUFFALO, N. Y.
JAN 24 1908

German Emperor recalls Boston Symphony's Leader.

Boston, Mass., Jan. 23.—Musical Boston is mourning tonight over the announcement from C. A. Ellis, manager of the Boston Symphony Orchestra, that Kaiser Wilhelm has recalled to Berlin Dr. Karl Muck, leader of the Boston orchestra. Dr. Muck is the chief conductor of the Royal Opera, Berlin, and it is only by repeated efforts on the part of the American orchestra managers that he has been allowed to remain in this country so long.

All negotiations for his return here another year have been closed, by act of the Kaiser, and Dr. Muck goes back to Berlin at the end of his present season. According to Mr. Ellis, no arrangements have as yet been made for Dr. Muck's successor.

Newspaper Cutting Bureau in the World
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BUFFALO, N. Y.
JAN 25 1908

BOSTON SYMPHONY ORCHESTRA A RARE MUSICAL TREAT

Not in many years has Buffalo been offered such a musical treat as is promised for next Monday evening, when the Boston Symphony Orchestra gives a concert at Convention Hall.

This will be the first time the celebrated orchestra has ever played here under its new conductor, Dr. Karl Muck of the Royal Opera, Berlin. It is also the last time, for the conductor has been recalled to his post in Berlin by Kaiser Wilhelm, who refuses to allow him another year in America. He leaves Boston at the end of the present season.

Many parties from out of town are coming here for the Monday night concert. The orchestra does not play close to Buffalo again this season and it is two years since it has been heard here.

Seats are now on sale at the Denton, Cottier & Daniels music store. The local representative of the orchestra is Mrs. Mai Davis Smith. The soloist next Monday night will be Carl Wendling, concertmeister to the King of Wurtemberg, a violinist of great attainments, who is in this country for one year only.

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Date
EXPRESS
BUFFALO, N. Y.
JAN 24 1908

The Event will be the Boston Symphony Orchestra Concert

The leading musical event of the winter is the concert at Convention Hall next Monday evening by the Boston Symphony Orchestra, Dr. Karl Muck of the Royal Opera, Berlin, conducting. The occasion will bring many out-of-town music lovers here, for the orchestra does not play close to Buffalo this season.

Carl Wendling, concertmeister to the King of Wurtemburg, will be the soloist. Mr. Wendling is in this country for only one season, having been lent to Boston as concertmeister during the absence abroad of Professor Willy Hess.

Seats for the concert are now on sale at the Denton, Cottier & Daniels music store, at prices varying from 75 cents to $2.00.

From
Address
Date
COMMERCIAL
BUFFALO, N. Y.
JAN 25 1908

In a season rich with musical attractions, the crowning event will be the concert at Convention Hall next Monday evening by the Boston Symphony Orchestra.

Mr. Muck, accompanied by Frau Muck, will arrive in Buffalo tomorrow night. He will also be accompanied by Carl Wendling, concertmeister to the King of Wurtemberg, who will be the soloist at the Monday night concert. Mr. Wendling is one of Europe's great violinists and is acting as concertmeister in Boston for this winter during the absence abroad of Prof. Willy Hess.

Monday afternoon the orchestra will arrive, accompanied by the assistant manager, Fred R. Comee, 85 strong, the largest orchestra that has ever visited this part of the country.

Dr. Muck is an exponent of the new school and he has arranged a program that will be unique in Buffalo, for instead of a mixed assortment of numbers, he has selected only three. The concerto and symphony, however, are divided into parts, so that there are seven movements in all. The program in full is as follows:

Humperdinck—Overture, "The Forced Marriage" (new.)

Mozart—Concerto for Violin and Orchestra in A major, No. 5 (Kochel 219.)

Beethoven—Symphony in F major, No. 6, Op. 68, the "Pastoral."

The seat sale is now in progress at the Denton, Cottier & Daniels music store. Prices are $2, $1.50, $1 and 75 cents. The local representative of the Boston Symphony Orchestra is Mrs. Mai Davis Smith.

From
Address
Date
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Established: London, 1881; New York, 1884
Newspaper Cutting Bureau in the World
Illustrated
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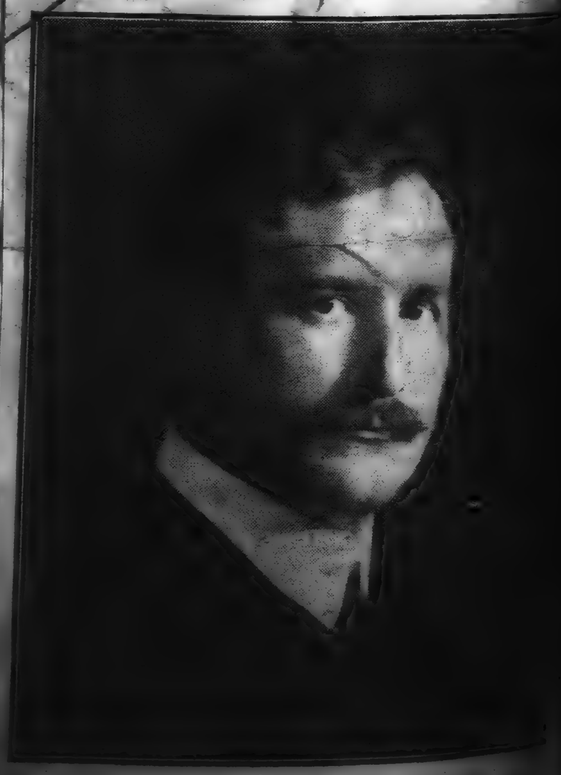
JAN 1908

Newspaper Cutting Bureau in the World
NEWS
From
Address BUFFALO, N. Y.
JAN 26 1908

General regret will be felt among musicians in this country at the inability of Dr. Muck, conductor of the Boston Symphony Orchestra, to remain at his present post longer than the end of the season. Of course, at the time of Dr. Muck's appointment it was understood this his leave of absence was only given for the period of a year from the Royal Opera in Berlin, but the eminent conductor has made so many warm friends among American musicians since his residence here, and achieved such signal success with the famous orchestra, that the wish to retain his services has been generally felt. It does not at all follow that because a conductor is successful in Europe he will be in America. There are so many differences in conditions here and abroad that the personality of the man plays almost as important a role in his success in dealing with his men as his gifts as a conductor. While Dr. Muck's programs for the Boston Symphony concerts have been very largely made up from the classical symphonic writers, yet a good percentage of the most modern writers have been drawn upon. One of these latter, Hermann Bischoff, a young Munich composer, was represented by a symphony of such enormous length (one and a quarter hours) that the paralyzed critics were moved to open rebellion afterwards. It is stated that no arrangements have been made for Dr. Muck's successor in Boston.



CARL WENDLING.
Concertmeister of the Boston Symphony Orchestra, soloist at the Boston Orchestra's concert at Convention Hall on January 27th.

INDIANAPOLIS, IND.
JAN 22 1908

BOSTON SYMPHONY AN ORCHESTRA OF VIRTUOSI

BEST MEN CHOSEN AND ITS OLD PLAYERS PENSIONED.

HOW PERFECTION IS ATTAINED

What the secret of the wonderful playing of the Boston Symphony Orchestra may not merely in its being a "virtuoso orchestra" but an "orchestra of virtuosi" was a remark of William J. Henderson, the musical critic of the New York Sun. One of the first published comments of Dr. Karl Muck, the conductor of the orchestra, when he reached America a year ago, was in praise of the way the different choirs had been selected. The brass choir is composed of Germans, the wood-wind choir chiefly of Frenchmen who were the leading artists of Paris before they came to America, and the string choir of Slavs, Germans, Austrians and Americans, the best products of the famous teachers of Brussels, Prague, Vienna and Berlin.

It has often been asked why a representative orchestra like the Boston Symphony does not engage more Americans. The answer is easily made. It is because it is representative that more Americans are not found in it. In other words, it will engage only experienced musicians, men used to orchestral routine, and very few Americans have that routine, therefore it is necessary to send abroad for new material when such is needed.

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JAN 25 1908

BOSTON SYMPHONY ORCHESTRA A RARE MUSICAL TREAT

Not in many years has Buffalo been offered such a musical treat as is promised for next Monday evening, when the Boston Symphony Orchestra gives a concert at Convention Hall.

This will be the first time the celebrated orchestra has ever played here under its new conductor, Dr. Karl Muck of the Royal Opera, Berlin. It is also the last time, for the conductor has been recalled to his post in Berlin by Kaiser Wilhelm, who refuses to allow him another year in America. He leaves Boston at the end of the present season.

Many parties from out of town are coming here for the Monday night concert. The orchestra does not play close to Buffalo again this season and it is two years since it has been heard here.

Seats are now on sale at the Denton, Cottier & Daniels music store. The local representative of the orchestra is Mrs. Mai Davis Smith. The soloist next Monday night will be Carl Wendling, concertmeister to the King of Wurtemberg, a violinist of great attainments, who is in this country for one year only.

From ... N. Y.
Address ...
Date ... JAN 25 1908

General regret will be felt among musicians in this country at the inability of Dr. Muck, conductor of the Boston Symphony Orchestra, to remain at his present post longer than the end of the season. Of course, at the time of Dr. Muck's appointment it was understood this his leave of absence was only given for the period of a year from the Royal Opera in Berlin, but the eminent conductor has made so many warm friends among American musicians since his residence here, and achieved such signal success with the famous orchestra, that the wish to retain his services has been generally felt. It does not at all follow that because a conductor is successful in Europe he will be in America. There are so many differences in conditions here and abroad that the personality of the man plays almost as important a role in his success in dealing with his men as his gifts as a conductor. While Dr. Muck's programs for the Boston Symphony concerts have been very largely made up from the classical symphonic writers, yet a good percentage of the most modern writers have been drawn upon. One of these latter, Hermann Bischoff, a young Munich composer, was represented by a symphony of such enormous length (one and a quarter hours) that the paralyzed critics were moved to open rebellion afterwards. It is stated that no arrangements have yet been made for Dr. Muck's successor in Boston.

From ... EXPRESS
Address ... CO.
Date ... JAN 2 1908

Gala Event will be the Boston Symphony Orchestra Concert.

The leading musical event of the winter is the concert at Convention Hall next Monday evening by the Boston Symphony Orchestra, Dr. Karl Muck of the Royal Opera, Berlin, conducting. The occasion will bring many out-of-town music lovers here, for the orchestra does not play close to Buffalo this season.

Carl Wendling, concertmeister to the King of Wurtemburg, will be the soloist. Mr. Wendling is in this country for only one season, having been lent to Boston as concertmeister during the absence abroad of Professor Willy Hess.

Seats for the concert are now on sale at the Denton, Cottier & Daniels music store, at prices varying from 75 cents to $2.00.

From ... CO.
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Date ... JAN 2 1908

In a season rich with musical attractions, the crowning event will be the concert at Convention Hall next Monday evening by the Boston Symphony Orchestra.

Mr. Muck, accompanied by Frau Muck, will arrive in Buffalo tomorrow night. He will also be accompanied by Carl Wendling, concertmeister to the King of Wurtemberg, who will be the soloist at the Monday night concert. Mr. Wendling is one of Europe's great violinists and is acting as concertmeister in Boston for this winter during the absence abroad of Prof. Willy Hess.

Monday afternoon the orchestra will arrive, accompanied by the assistant manager, Fred R. Comee, 85 strong, the largest orchestra that has ever visited this part of the country.

Dr. Muck is an exponent of the new school and he has arranged a program that will be unique in Buffalo, for instead of a mixed assortment of numbers, he has selected only three. The concerto and symphony, however, are divided into parts, so that there are seven movements in all. The program in full is as follows:

Humperdinck—Overture, "The Forced Marriage" (new.)

Mozart—Concerto for Violin and Orchestra in A major, No. 5 (Kochel 219.)

Beethoven—Symphony in F major, No. 6, Op. 68, the "Pastoral."

The seat sale is now in progress at the Denton, Cottier & Daniels music store. Prices are $2, $1.50, $1 and 75 cents. The local representative of the Boston Symphony Orchestra is Mrs. Mai Davis Smith.

From ...
Address ...
Date ...

Dr. Carl Muck, conductor of the Boston Symphony Orchestra, will arrive in Buffalo tomorrow night and will spend part of Monday in Niagara Falls, returning for his concert in Convention Hall Monday evening.

Established: London, 1881; New York, 1884
Newspaper Cutting Bureau in the World
From ...
Address ...

CARL WENDLING.
Concertmeister of the Boston Symphony Orchestra, soloist at the Boston Orchestra's concert at Convention Hall on January 27th.

NEWS
BUFFALO, N. Y.
JAN 26 1908

Boston Symphony Concert.

Tomorrow night will be a gala one for Buffalo, as it marks the first appearance here of the Boston Symphony Orchestra under its new director, Dr. Karl Muck of the Royal Opera, Berlin. The great ochestra, 85 strong, will be heard in a concert at Convention Hall that will be memorable in the musical history of the city.

While there have been rumors that Dr. Muck could not remain in America another year, definite announcement was made last Thursday by C. A. Ellis, manager of the Boston Symphony Orchestra, that Dr. Muck has been recalled to Berlin by the Kaiser, to take effect at the end of the present season, so this will be Buffalo's one opportunity of hearing the master musician with America's greatest orchestra.

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Scene by the brook-side: Andante molto moto.

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Shepherds' song; Gladsome and Thankful Feelings After the Storm: Allegretto.

Mrs. Mai Davis Smith, local manager of the Boston Symphony Orchestra, makes a special request that the audience assemble early, for there must be absolute silence in the hall during the concert and no one will be seated while the orchestra is playing. The program opens promptly at 8:15 o'clock.

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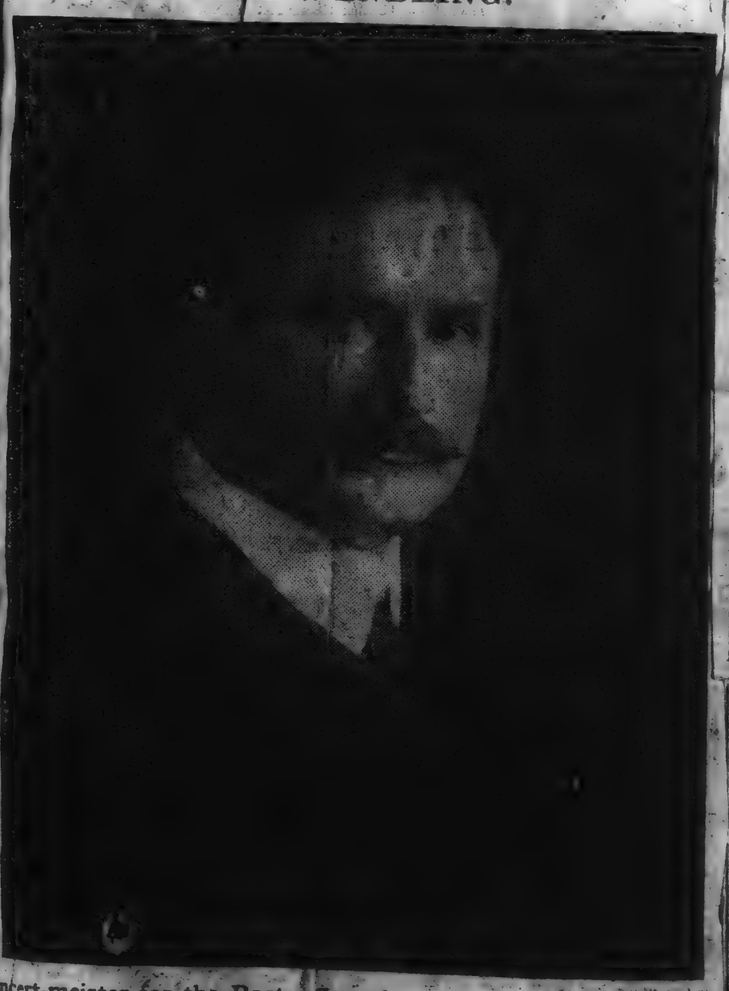

Concert-meister for the Boston Symphony Orchestra for the Season of 1907-1908.

NEWS
BUFFALO, N. Y.
JAN 26 1908

Because of the Boston Symphony Orchestra concert tomorrow night the usual Monday rehearsal of the Philharmonic Chorus will be omitted this week. The Philharmonic's third and last concert this season will take place on Monday evening, March 16, when Bonci, the great tenor of the Metropolitan Opera House, will be the soloist.

COURIER
BUFFALO, N. Y.
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When the opera was first produced there was no overture. In place of it was an orchestra introduction of about twenty-five measures, and convent bells were heard. The overture was composed for the production of the opera in Munich in May, 1906, and was then played for the first time. It was performed at a Philharmonic concert in Berlin, led by Mr. Nikisch, in November, 1906.

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Thunderstorm; Tempest: Allegro.
Shepherd's song; Gladsome and thankful feelings after the storm: Allegreto.

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The programme to be presented by the Mendelssohn Choir of Toronto at its annual concert in Buffalo on February 24th, under the local management of Mr. Louis W. Gay, will contain a collection of numbers that will be a veritable feast of music. Mr. Vogt's catholicity of taste and versatility in the works of the great schools of music is revealed in the offerings of the great chorus.

Two numbers with organ accompaniment will be Sir Hubert Pany's setting of Mieton's ode, "Blest Pair of Tirens" and a magnificent setting of the 150th psalm by Caesar Franct. The eight-part choruses will include works by Palestrina and Lotti. The famous "Crucifixus," by the latter composer, being repeated in response to numerous requests.

An eight-part chorus by Cornelius, "The Christmas Song," and the same composer's "Hero Rest," will be novelties on this year's programme, and are among the most beautiful of modern compositions. They are both written with a part for an obgate baritone solo, the chorus part being of the nature of a meditation upon the solo part. Mr. Claude Cunninghom of New York has been especially employed for this part. Other numbers will be Gounod's magnificent six-part chorus "All Ye Who Weep;" Michael Haydn's exquisite passion motette, "Darkness was Over All;" Dr. Walford Davies' stirring setting of Kipling's "Hymn Before Action," and Sir R. P. Stewart's arrangement of "The Cruiskeen Lawn." In addition to these Mr. Joseph Hofmann will contribute several piano numbers.

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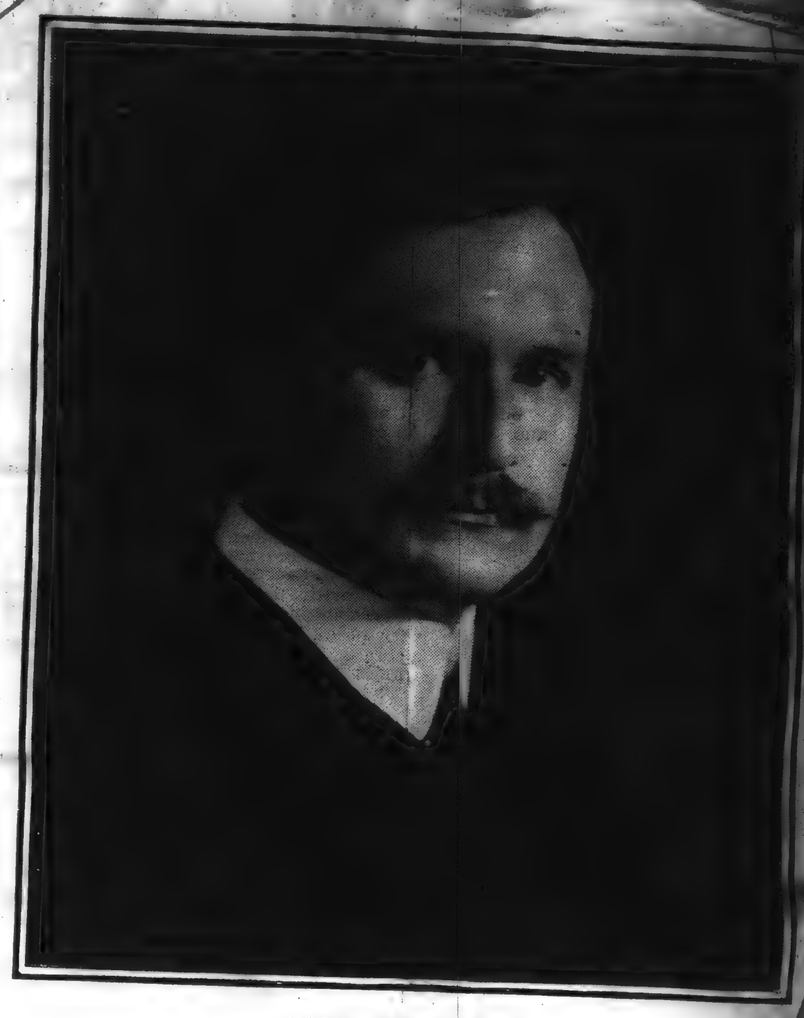

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COURIER
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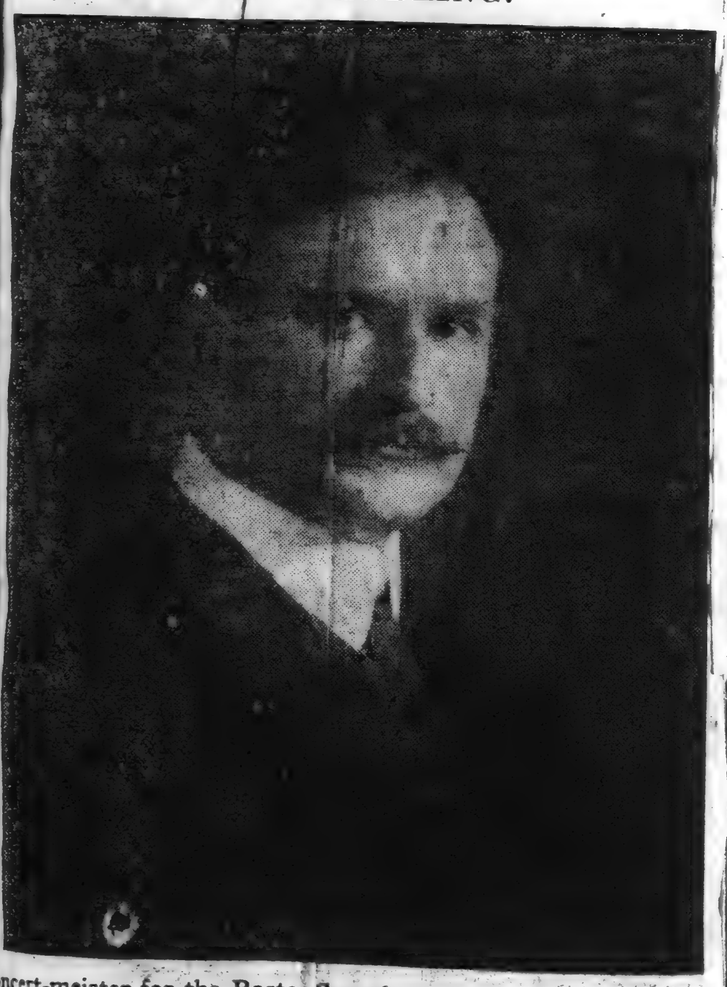

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NEWS
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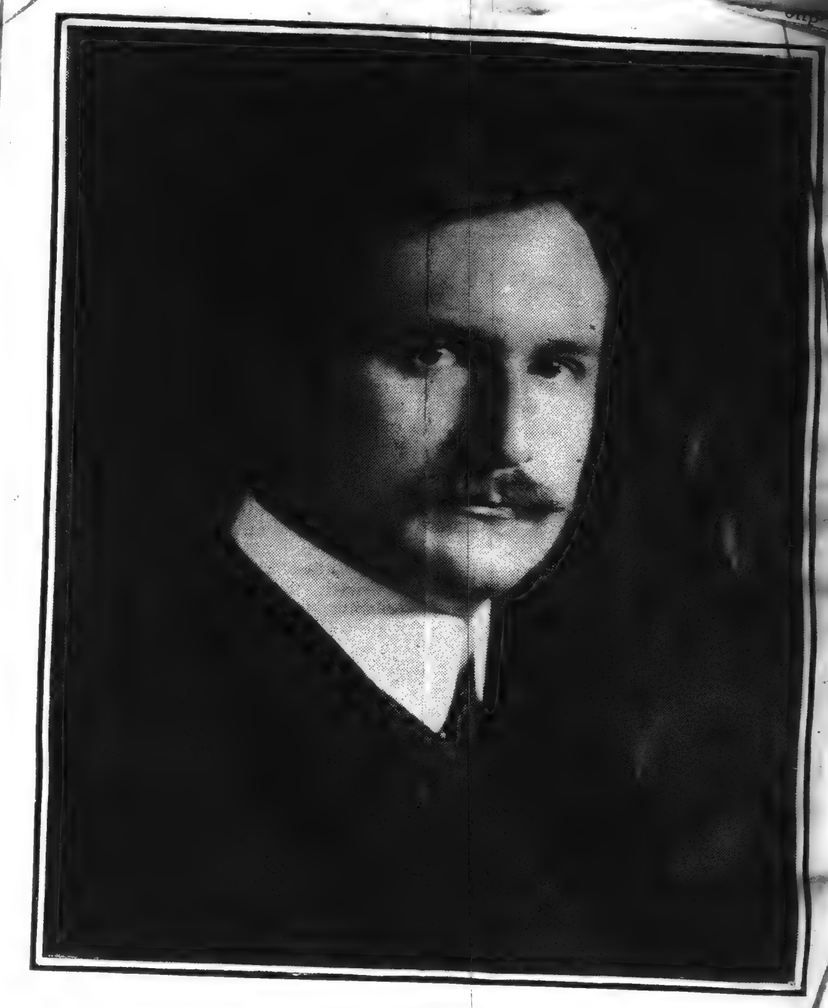

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...CO...ER
...HIO, N. Y
JAN 26 08

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Newspaper Cutting Bureau in the World
Illustrated EXPRESS
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Coupled with regret at this announcement is gratification that Buffalo is to have this one opportunity for hearing the Boston men with their new leader. Dr. Muck is a wonderful musician and under his baton the Boston men have eclipsed even their own proud records of the past. Buffalo may well anticipate a musical feast.

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JOURNAL
COLUMBUS, O
JAN 20 1908

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WORLD
BALTIMORE, MD.
JAN 23 1908

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PRESS COLUMBUS, O.

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The Boston Symphony orchestra has for its leader Dr. Karl Muck, one of the most widely known musical directors of the present day. He belongs to the new school of musicians which, if it is not giving to the world creative talent to be compared with that of the old school, is turning out interpretative talent such as the world has never possessed except in a very few isolated instances. Dr. Muck is not merely a musician of highest authority, but he is a man of broad interests, whose musicianship has as its basic foundation the thorough education and culture which comes from the German universities, for he holds a degree of doctor juris from the University of Leipsic. He is a man of great social finesse and adaptability. In a word, in addition to being a great musician, he is thoroughly a man of the world of the highest and best type.

To this end natural aptitude has been helped by unusual conditions. For the fourteen years preceding his coming to Boston in the fall of 1906 he was the principal conductor at the Royal Opera, Berlin, from which post he is absent on his second leave of absence of a year. During all that time he enjoyed the personal friendship of the German emperor. The latter's consent to his coming to America was most unwillingly given and the negotiations, which last winter resulted in the extension of his leave, lasted for months and were successful only because of the unusual influence which was brought to bear on the kaiser.

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Newspaper Cutting Bureau in the World
...SUN
...COLUMBUS, O
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...te JAN 26 1908

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...om SUN
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...te JAN 26 1908

BY EMMA FEELING.

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The program:

D'Indy—"Wallenstein," Trilogy, after the Dramatic Poem of Schiller, Op. 12.
I. Wallenstein's Camp.
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The Edward A. MacDowell suite "In a Haunted Forest" is thoroughly characteristic, and represent the composer at his best.

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JOURNAL
From COLUMBUS, O
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MEMORIAL HALL

BOSTON SYMPHONY.

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That Columbus is included among these five cities is something to be proud of, and the concert-goers should show their appreciation of the local managers' risk in bringing such an expensive organization to the city by their presence at the concert.

...om NEWS
...dress BALTIMORE, MD
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Newspaper Cutting Bureau in the World

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A gala event indeed is the concert at Convention Hall tomorrow evening by the Boston Symphony Orchestra, Dr. Karl Muck of the Royal Opera, Berlin, conducting. The rumor that this is Dr. Muck's last season in America became fact on Thursday, when C. A. Ellis, manager of the Boston Symphony Orchestra, announced that the German Emperor has insisted upon recalling his favorite conductor to Berlin at the end of the present season in Boston. 188.

Coupled with regret at this announcement is gratification that Buffalo is to have this one opportunity for hearing the Boston men with their new leader. Dr. Muck is a wonderful musician and under his baton the Boston men have eclipsed even their own proud records of the past. Buffalo may well anticipate a musical feast.

Dr. Muck, accompanied by Mrs. Muck, will arrive here this evening; so will the librarian of the orchestra and Carl Wendling, concertmeister to the King of Wurtemberg, who is this season acting as concertmeister in Boston while Willy Hess is abroad. Mr. Wendling is a celebrated violinist and is in this country for only one season. He will be the soloist tomorrow night.

The programme announced by Dr. Muck for tomorrow night marks a distinct departure from the selections arranged for the ordinary orchestra concert in that it contains but three numbers, opening with the overture to Humperdinck's The Forced Marriage. This is an absolute novelty here. The overture was composed for the production of the opera in Munich in May, 1906, and was then played for the first time. It was performed at a Philharmonic concert in Berlin, led by Mr. Nikisch, in November, 1906. When the opera was first produced there was no overture, only an orchestral introduction of about 25 measures, and convent bells were heard. The entire programme for tomorrow night reads:

Humperdinck Overture, The Forced Marriage (new)
Mozart, concerto for violin and orchestra in A major, No. 5 (Kochel 219)
Beethoven, Symphony in F major, No. 6, opus 68, the Pastoral
Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.
Scene by the brookside: Andante molto moto.
Jolly gathering of country folk: Allegro, in tempo d' allegro.
Thunderstorm; tempest: Allegro.
Shepherds' song: Gladsome and thankful feelings after the storm: Allegretto.

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[illegible] it was scored for orchestra the composer was in doubt if it could be played; but Lamoureux and his orchestra, at the Chauteau d'Eau, mastered it and then it was taken up throughout the world.

This concert will begin promptly at 8:15 o'clock, and the doors will be closed during the entire number, so it will be well for every one to be in their seats by 8 o'clock. The seat sale will be held at the Wilkin-Redman company, 97 North High street, beginning Monday, January 27.

From ..... DISPATCH.

Address ..... COLUMBUS, O.

JAN 23 1908

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DISPATCH
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THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony orchestra is one of the greatest orchestras in the world. Probably this will be the last chance ever to hear it under the leadership of Dr. Muck. The orchestra makes only a short visit to the west. It is maintained and exists practically for Boston alone, and is heavily endowed otherwise even in so great a city as Boston, its high artistic superiority could not be maintained.—Indianapolis News.

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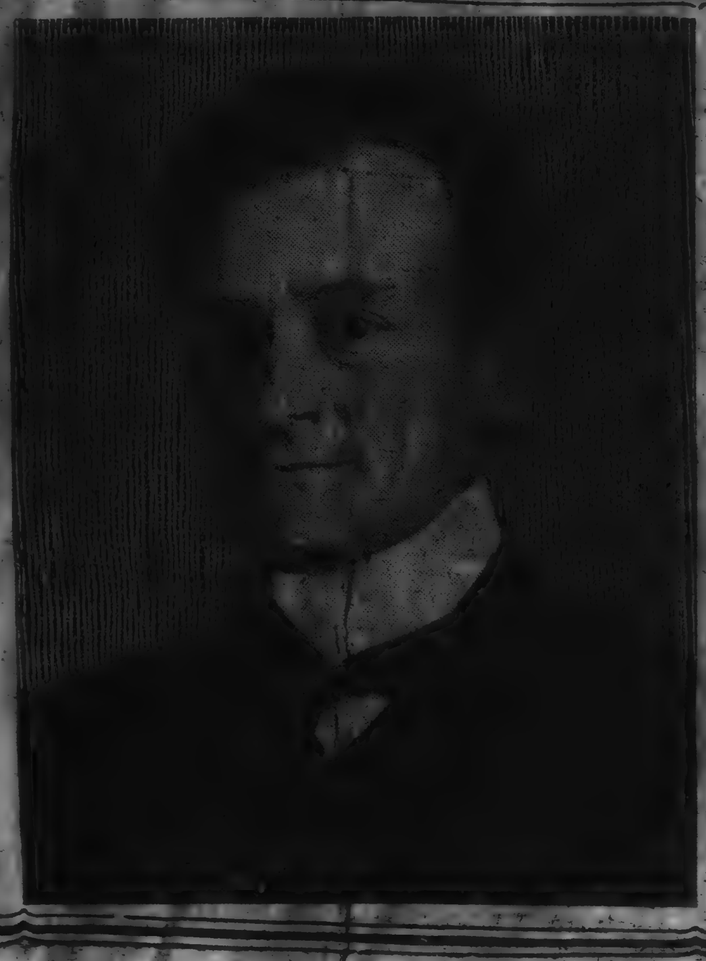
With the Musicians.

CONDUCTOR BOSTON SYMPHONY ORCHESTRA.



DR. KARL MUCK.

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, will play the next concerts of the series under the auspices of the Cincinnati Symphony Orchestra Association at Music Hall next Friday afternoon, January 31, and Saturday evening, February 1.

The programmes have been chosen in a manner to present the classical and the modern spirit of musical composition. The programme for Friday afternoon will be:

Concerto in F major, for strings and two wind instruments.....Handel
Pomposo, Allegro, A tempo ordinario, Largo, Allegro.
"Three German Dances".....Mozart
Overture to "Genoveva".....Schumann

Symphony in F major, No. 6, "Pastoral," Op. 68.....Beethoven
Awakening of serene impressions on arriving in the country, allegro ma non troppo. Scene by the brookside, andante molto moto. Jolly gathering of the country folk, allegro, in tempo d'allegro. Thunder-storm, tempest, allegro. Shepherd's song, gladsome and thankful feelings after the storm, allegretto.

SATURDAY EVENING.

Symphony No. 2, Op. 73.....Brahms
Allegro non troppo. Adagio non troppo. Adagietto grazioso, quasi andantino. Allegro con spirito.
"Carneval".....Dvorak
"Till Eulenspiegel's Merry Pranks".....Richard Strauss
Rhapsody—"Espana".....Chambrier

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If a man of small stature gives from the stage of a theater or concert hall a universal impression of height it is a safe presumption that he possesses in an uncommon degree that mysterious and undefinable quality known as personal magnetism. One of the most amusing features of all the descriptions of Dr. Muck which followed his first appearances with the Boston Orchestra last season was the ever present comment concerning his height. He was described as over middle height, or tall or very tall, to those who only saw him standing before the orchestra; yet as a matter of fact he is rather below middle height, but so slenderly and gracefully built and of such commanding and authoritative presence that this deception was an easy one. Such also are the qualities of mind, temperament and character that wherever he may be Dr. Muck is sure to be the center of interest.

STAR,
INDIANAPOLIS, IND.
JAN 23 1908

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CINCINNATI, OHIO
JAN 26 1908

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"Notwithstanding the development of musical taste in Boston, we have never possessed a full and permanent orchestra, offering the best music at the lowest prices such as may be found in all large European cities or even in the smaller centers of Germany. The essential condition of such orchestras is their stability, whereas ours is necessarily shifting and uncertain, because we are dependent on musicians whose work and time is largely pledged elsewhere. To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music, and, though individual, inasmuch as it is independent of societies and clubs, it is in no way antagonistic to existing musical organizations."

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The programs prepared for the Cincinnati concerts of the Boston Orchestra include two distinct styles of music. The afternoon will be a concert of strictly classical offerings the evening of the modern school.

Friday Afternoon—Handel, concerto in F major for strings and two wind instrments; Mozart, three German dances (K. 605) Schumann, overture to "Genoveva," Op. 81; Beethoven, symphony in F major No. 6, "Pastoral." Saturday Evening—Brahms, Symphony No. 2 in D major, Op. 73; Dvorak, "Carneval;" Richard Strauss, "Till Eulenspiegel's Merry Pranks," Op. 28.

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To the Viennese the Second is perfect, reflecting, as one writer has said it does, "the fresh, healthy life to be found only in Vienna." To the Leipsicers the First is much more satisfactory, the prettiness of the Second failing to satisfy them. They ask something more from Brahms when he comes to them as a symphonist.

"The character of the Second Symphony," writes the Critic Hanslick, "may be described concisely as peaceful, tender, but not effeminate serenity, which, on the one side, is quickened to joyous humor, and, on the other, is deepened to meditative seriousness. The first movement begins with a mellow and dusky horn theme. The symphony has something of the nature of the serenade and this impression is strengthened still further in the scherzo and the finale. The first movement immerses us in a wave of clear melody, upon which we rest, swayed, refreshed. The last fifty measures expire in flashes of new melodic beauty. A broad singing adagio follows. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a presto, which flashes, spark-like, for a moment. The finale is more vivacious, but always agreeable in its golden serenity, and is widely removed from the stormy finales of the modern school. Mozartean blood flows in its veins.

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The "Carnival" overture of Dvorak is to follow the symphony Wednesday evening. The soloist of the concert is to be Heinrich Warnke, violoncellist. Richard Strauss's "Till Eulespiegel's Merry Pranks, After the Old-Fashioned Roguish Manner—in Rondo Form for Full Orchestra," Op. 28, will be the closing number.

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The First Established and Most Complete Newspaper Cutting Bureau in the World
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AMERICAN,
JAN 2[illegible] 1908

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Orchestra Conductor Coming Soon

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STAR,
NEWARK, N.J.
JAN 30 1908

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1908

THE BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony orchestra is one of the greatest orchestras in the world. Probably this will be the last chance ever to hear it under the leadership of Dr. Muck. The orchestra makes only a short visit to the west. It is maintained and exists practically for Boston alone, and is heavily endowed otherwise even in so great a city as Boston, its high artistic superiority could not be maintained.—Indianapolis News.

CABLE ADDRESS. "EIKE" NEW YORK

NEW YORK

The First Established and Most Complete Newspaper Cutting Bureau in the World

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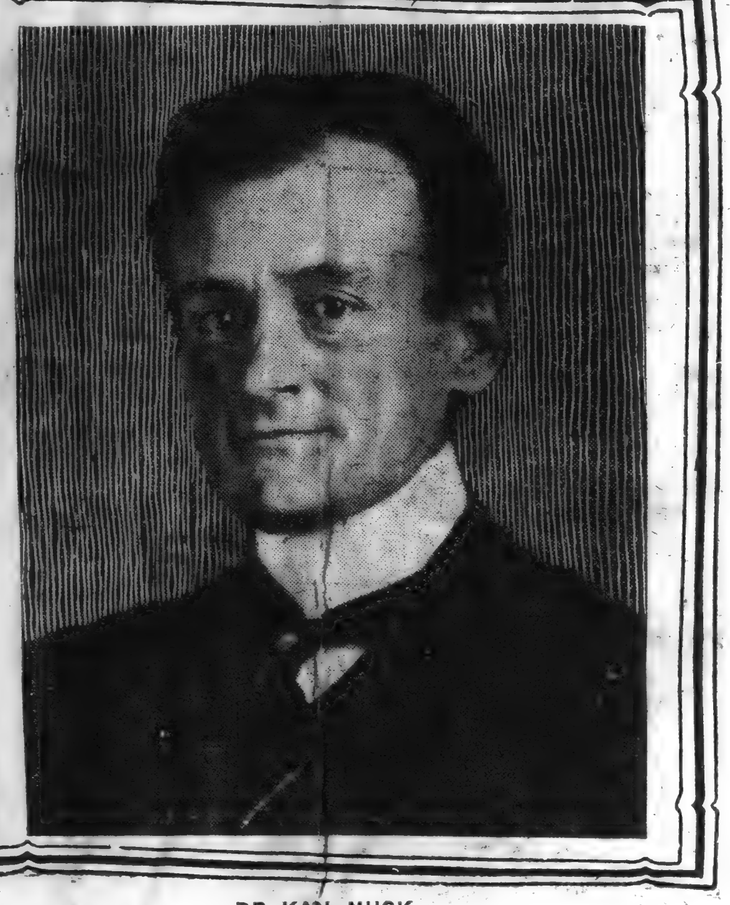
JAN 25 1908

With the Musicians.

CONDUCTOR BOSTON SYMPHONY ORCHESTRA.



DR. KARL MUCK.

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, will play the next concerts of the series under the auspices of the Cincinnati Symphony Orchestra Association at Music Hall next Friday afternoon, January 31, and Saturday evening, February 1.

The programmes have been chosen in a manner to present the classical and the modern spirit of musical composition. The programme for Friday afternoon will be:

Concerto in F major, for strings and two wind instruments.....Handel
Pomposo, Allegro, A tempo ordinario, Largo, Allegro.
"Three German Dances".....Mozart
Overture to "Genoveva".....Schumann

Symphony in F major, No. 6, "Pastoral," Op. 68.....Beethoven
Awakening of serene impressions on arriving in the country, allegro ma non troppo. Scene by the brookside, andante molto moto. Jolly gathering of the country folk, allegro, in tempo d'allegro. Thunder storm, tempest, allegro. Shepherd's song, gladsome and thankful feelings after the storm, allegretto.

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If a man of small stature gives from the stage of a theater or concert hall a universal impression of height it is a safe presumption that he possesses in an uncommon degree that mysterious and undefinable quality known as personal magnetism. One of the most amusing features of all the descriptions of Dr. Muck which followed his first appearances with the Boston Orchestra last season was the ever present comment concerning his height. He was described as over middle height, or tall or very tall, to those who only saw him standing before the orchestra; yet as a matter of fact he is rather below middle height, but so slenderly and gracefully built and of such commanding and authoritative presence that this deception was an easy one. Such also are the qualities of mind, temperament and character that wherever he may be Dr. Muck is sure to be the center of interest.

Cincinnati audience list-

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STAR

[illegible] IS, IND

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1908

Indianapolis is to be favored with another opportunity to hear the great Boston Symphony Orchestra, one of the greatest orchestras in the world. Probably this will be the last chance ever to hear it under the leadership of Dr. Muck. The orchestra makes only a short visit to the West. It is maintained and exists practically for Boston alone, and is heavily endowed otherwise even in so great a city as Boston its high artistic superiority could not be maintained. Indianapolis is especially privileged in being one of the few cities that this great organization visits. The attempt of a few recent comers to Indianapolis to make our people believe that excessive prices are charged for orchestral concerts here, is altogether silly, and to be reprehended. The surprising thing rather is that the great orchestras can afford to come here at any price. As it is, no higher prices are charged than are asked for theatrical performances of the great actors whose companies are much less costly to maintain. The Boston Symphony should be greeted by an overflowing house.

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...WS
...POLIS, IND.
JAN 25 1908

SECOND SYMPHONY OF BRAHMS IS VIVACIOUS

CHARACTER OF WORK TO BE GIVEN BY BOSTON ORCHESTRA.

CONTRAST WITH THE FIRST

Persons who heard the Boston Symphony Orchestra, under Dr. Karl Muck, in Indianapolis, last season, give the finely worked-out performance of the first symphony of Brahms, and decided that the symphony, from their viewpoint, was cryptic, are likely to be amazed at the contrast afforded by the performance of the Second symphony of the same composer by the same orchestra, in Caleb Mills Hall, next Wednesday night. Dr. Muck is eager to do as much as he can to further understanding and affection in this country for the music of Brahms. When the Second symphony was performed at Vienna, December 30, 1877, it was much more warmly received than the First. "It was of a more attractive character, more understandable, than the First," writes a critic. "It was to be preferred also because this time Brahms had not entered the lists with Beethoven. The work might, appropriately, be termed 'the Vienna symphony,' reflecting, as it did, 'the fresh, healthy life to be found only in beautiful Vienna.'"

Fanciful, Vivacious, Melodious.

The light, fanciful, vivacious, melodious character of the Second angered the Leipsicers when they came to hear it for the first time. Deerffel, who cordially admired Brahms, was angry from disappointment. "The Viennese are much more easily satisfied than we," he wrote. "We make quite different demands on Brahms and require from him music that is something more than pretty, and very pretty, when he comes before us as a symphonist." That is to say, Brahms was here more musical than philosophic. "He let himself go." The great critic, Hanslick, a enemy of the Wagner movement and champion of Brahms, wrote enthusiastically of the Second symphony, and his criticism is an interesting note on that historic conflict, of which only a rumbling now is heard, since the world accepts both Wagner and Brahms as composers of wonderful music in different styles.

"It is well known," said Hanslick, "that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form—that is, new after Beethoven—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it to opera; only Liszt's symphonic poems in one movement and with a determined poetical program, have, in the contemplation of the modern musical world, any vitality. Now, if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this Second Symphony.

Character of the Second Symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which, on the one side, is quickened to joyous humor, and, on the other, is deepened to meditative seriousness. The first movement begins with a mellow and dusky horn theme. The symphony has something of the nature of the serenade and this impression is strengthened still further in the scherzo and the finale. The first movement immerses us in a wave of clear melody, upon which we rest, swayed, refreshed. The last fifty measures expire in flashes of new melodic beauty. A broad singing adagio follows. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a presto, which flashes, spark-like, for a moment. The finale is more vivacious but always agreeable in its golden serenity, and is widely removed from the stormy finales of the modern school. Mozartean blood flows in its veins.

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Tendency to Conceal Suppressed.

"Brahms has this time, fortunately, repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony, or to cover them with lines of contrapuntal intersection, and if the thematic development of the Second symphonies remarkable than that in the First, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid and therefore more effective. We can not proclaim too loudly our joy that Brahms, who he had given intense expression in First symphony to Faust-like conflicts soul, has now in his Second returned to earth—the earth that laughs and blossoms in the vernal months."

After the symphony next Wednesday evening there will be an intermission of fifteen minutes and then will follow the striking "Carnival" overture of Dvorak. The soloist of the concert is to be Heinrich Warnke, the violoncellist, and on this occasion, so far as available records go, a new concert piece for cello and orchestra by Dohnanyi will be performed for the first time in this country. The closing number will be the immense, brilliant [illegible] Richard Strauss, "Till [illegible] Pranks, After the Manner—in Rondo [illegible] Op. 28.

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BOSTON SYMPHONY DIRECTOR

DR. KARL MUCK, OF BERLIN.

His appearance in Indianapolis with the Boston Symphony Orchestra next Wednesday night will be the last in this city unless there is radical change of plan enabling him to remain longer in America.

are eighty players, and Dr. Muck, is under the direction of Ona B. Talbot. The box office sale of seats will open at the Big Four office next Monday morning. Unless there is a radical change of plan this will be Dr. Muck's last appearance here. He is under contract to Emperor William of Germany, as a conductor of the Royal Opera, Berlin, and is in this country on leave of absence granted at his request and at that of Mr. Higginson, the financial sponsor of the Boston Symphony Orchestra, and others influential in the administration of the affairs of Harvard University.

TRANSCRIPT, SATURDAY
FEBRUARY 1, 1908

Concerts Next Week

Again Dr. Muck has put the music of an American composer on his programmes, and at the fourteenth pair of Symphony Concerts, on Friday afternoon and Saturday evening of next week at Symphony Hall, Mr. Chadwick's three "Symphonic Sketches" will be played, and hitherto only fragments of them have been heard here. They run in four parts, and each part has a motto that presumably hints at a programme. The first part is entitled "Jubilee," and in the score are found the following verses:

No cold gray tones for me!
Give me the warmest red and green,
A cornet and a tambourine,
To paint my jubilee.

For when pale flutes and oboes play
Of sadness, I beg and pray:
Give me the violets and the May,
But no gray skies for me!

D. R.

The second part is entitled "Noël," and it has the following motto:

Through the soft, calm moonlight comes the sound,
A mother lulls her baby; all around
The gentle snow lies glistening;
On such a night the Virgin mother mild
In dreamless slumber wrapped the Holy Child,
While angel-hosts were listening.
(Translation.)

The third part is entitled "Hobgoblin," and in it the composer has sought to express the feeling of the following line: "That Shrewd and Knavish Spirit Called Robin Goodfellow," and the fourth is called a "Vagrom Ballad," and is prefaced by this verse:

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes,
And the "thirsty days" to come.

The other orchestral number is Goldmark's graceful overture for a band of virtuosi, "In Springtime." For the rest a distinguished singer from one or the other opera house in New York will appear, but complications over her engagement prevent for the moment the announcement of the name. May we wager a two-cent piece, if there are any, that it will be Miss Geraldine Farrar.

Coming Concerts

Sunday evening, Feb. 9, in Symphony Hall, a concert by the Symphony Orchestra and Mme. Schumann-Heink for the increase of its pension fund. The programme, drawn wholly from Wagner, comprises the overtures to the "Flying Dutchman" and to "Tannhäuser"; the preludes to "Lohengrin" and to "Parsifal"; Siegfried's Apotheosis from "Götterdämmerung," and Erda's warning to Wotan from "Das Rheingold," and Waltraute's narrative to Brünnhilde of the doomed gods from "Götterdämmerung," both sung by Mme. Schumann-Heink.

HERALD—BOSTON,
FEBRUARY 2, 1908.

MUSIC NOTES.

Miss Jeanne Gerville-Reache of the Manhattan Opera House will sing at the Symphony concerts this week. She will probably sing an air from "The Trojans" of Berlioz and the familiar air from Gluck's "Orpheus." Miss Gerville-Reache made her debut at the Opera Comique, Paris, in 1900, in the latter opera. She sang here a few weeks ago with marker success at one of Mrs. McAllister's morning concerts.

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...per Cutting Bureau
STAR,
NEWARK, N.J.
JAN 27 1908

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A mother lulls her baby; all around
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On such a night the virgin mother mild
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While angel hosts were listening.

III. "HOBGOBLIN."

That shrewd and knavish spirit called
Robin Goodfellow.

IV. "A VAGROM BALLAD."

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From all sides come expressions of deepest regret that Dr. Muck is to sever his connection with the Boston Symphony Orchestra at the end of the present season, though the news came with little surprise to those who have been acquainted with the situation. Dr. Muck obtained his first leave of absence from Berlin for the season of 1906-1907 only with the greatest difficulty, and not until he had signed a new contract with the Royal Opera in Berlin for six years, dating from the autumn of 1907. When it became a question last December of having this leave of absence extended for another year it required all the influence that the manager of the orchestra could bring to bear to induce the Kaiser to grant the request. Dr. Muck, though anxious to stay, justly remarked that he had given the Kaiser a promise, and a year's time he could not good [illegible] ask for an extension of [illegible]

NEWS
INDIANA, IND.
JAN 2[illegible] 1908

SECOND SYMPHONY OF BRAHMS IS VIVACIOUS

CHARACTER OF WORK TO BE GIVEN BY BOSTON ORCHESTRA.

CONTRAST WITH THE FIRST

Persons who heard the Boston Symphony Orchestra, under Dr. Karl Muck, in Indianapolis, last season, give the finely worked-out performance of the first symphony of Brahms, and decided that the symphony, from their viewpoint, was cryptic, are likely to be amazed at the contrast afforded by the performance of the Second symphony of the same composer, by the same orchestra, in Caleb Mills Hall, next Wednesday night. Dr. Muck is eager to do as much as he can to further understanding and affection in this country for the music of Brahms. When the Second symphony was performed at Vienna, December 30, 1877, it was much more warmly received than the First. "It was of a more attractive character, more understandable, than the First," writes a critic. "It was to be preferred also because this time Brahms had not entered the lists with Beethoven. The work might, appropriately, be termed 'the Vienna symphony,' reflecting, as it did, 'the fresh, healthy life to be found only in beautiful Vienna.'"

Fanciful, Vivacious, Melodious.

The light, fanciful, vivacious, melodious character of the Second angered the Leipsicers when they came to hear it for the first time. Deerffel, who cordially admired Brahms, was angry from disappointment. "The Viennese are much more easily satisfied than we," he wrote. "We make quite different demands on Brahms and require from him music that is something more than pretty, and very pretty, when he comes before us as a symphonist." That is to say, Brahms was here more musical than philosophic, "he let himself go." The great critic, Hanslick, the enemy of the Wagner movement and the champion of Brahms, wrote enthusiastically of the Second symphony, and his criticism is an interesting note on that historic conflict, of which only a rumbling now is heard, since the world accepts both Wagner and Brahms as composers of wonderful music in different styles.

"It is well known," said Hanslick, "that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form—that is, new after Beethoven—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it to opera; only Liszt's symphonic poems in one movement and with a determined poetical program, have, in the contemplation of the modern musical world, any vitality. Now, if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this Second Symphony.

Character of the Second Symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which, on the one side, is quickened to joyous humor, and, on the other, is deepened to meditative seriousness. The first movement begins with a mellow and dusky horn theme. The symphony has something of the nature of the serenade and this impression is strengthened still further in the scherzo and the finale. The first movement immerses us in a wave of clear melody, upon which we rest, swayed, refreshed. The last fifty measures expire in flashes of new melodic beauty. A broad singing adagio follows. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a presto, which flashes, spark-like, for a moment. The finale is more vivacious but always agreeable in its golden serenity, and is widely removed from the stormy finales of the modern school. Mozartean blood flows in its veins.

"This symphony is a contrast rather than a companion to the First, and this it appears to the public. The hearer is affected by the First as though he read a scientific treatise full of deep, philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the First symphony. The hearer can not possibly grasp all the motives or divisions of motives, which, however, slumber there as flowers beneath the snow or float as distant points of light beyond the clouds. It is true that this Second symphony contains no movement of such noble pathos as the finale of the First. On the other hand, in its uniform coloring and sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

Tendency to Conceal Suppressed.

"Brahms has this time, fortunately, repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony, or to cover them with lines of contrapuntal intersection, and if the thematic development of the Second appears less remarkable than that in the First, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid and therefore more effective. We can not proclaim too loudly our joy that Brahms, after he had given intense expression in his First symphony to Faust-like conflicts of soul, has now in his Second returned to the earth—the earth that laughs and blossoms in the vernal months."

After the symphony next Wednesday evening there will be an intermission of fifteen minutes and then will follow the rollicking "Carnival" overture of Dvorak. The soloist of the concert is to be Heinrich Warnke, the violoncellist, and on this occasion, so far as available records go, the new concert piece for cello and orchestra by Dohnanyi will be performed for the first time in this country. The closing number will be the immense, brilliant tone-poem of Richard Strauss, "Till Eulenspiegel's Merry Pranks. After the Old-fashioned, Roguish Manner—in Rondo Form, for Full Orchestra," Op. 28.

Dr. Muck's Last Appearance

[illegible] second successively

BOSTON SYMPHONY DIRECTOR

DR. KARL MUCK, OF BERLIN.

His appearance in Indianapolis with the Boston Symphony Orchestra next Wednesday night will be the last in this city unless there is radical change of plan enabling him to remain longer in America.

are eighty players, and Dr. Muck, is under the direction of Ona B. Talbot. The box office sale of seats will open at the Big Four office next Monday morning. Unless there is a radical change of plan this will be Dr. Muck's last appearance here. He is under contract to Emperor William of Germany, as a conductor of the Royal Opera, Berlin, and is in this country on leave of absence granted at his request and at that of Mr. Higginson, the financial sponsor of the Boston Symphony Orchestra, and others influential in the administration of the affairs of Harvard University.

TRANSCRIPT, SATURDAY
FEBRUARY 1, 1908

Concerts Next Week

Again Dr. Muck has put the music of an American composer on his programmes, and at the fourteenth pair of Symphony Concerts, on Friday afternoon and Saturday evening of next week at Symphony Hall, Mr. Chadwick's three "Symphonic Sketches" will be played, and hitherto only fragments of them have been heard here. They run in four parts, and each part has a motto that presumably hints at a programme. The first part is entitled "Jubilee," and in the score are found the following verses:

No cold gray tones for me!
Give me the warmest red and green,
A cornet and a tambourine,
To paint my jubilee.

For when pale flutes and oboes play
Of sadness, I beg and pray:
Give me the violets and the May,
But no gray skies for me!

D. R.

The second part is entitled "Noël," and it has the following motto:

Through the soft, calm moonlight comes the sound,
A mother lulls her baby; all round
The gentle snow lies glistening;
On such a night the Virgin mother mild
In dreamless slumber wrapped the Holy Child,
While angel-hosts were listening.
(Translation.)

The third part is entitled "Hobgoblin," and in it the composer has sought to express the feeling of the following line: "That Shrewd and Knavish Spirit Called Robin Goodfellow," and the fourth is called a "Vagrom Ballad," and is prefaced by this verse:

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes,
And the "thirty days" to come.

The other orchestral number is Goldmark's graceful overture for a band of virtuosi, "In Springtime." For the rest a distinguished singer from one or the other opera house in New York will appear, but complications over her engagement prevent for the moment the announcement of the name. May we wager a two-cent piece, if there are any, that it will be Miss Geraldine Farrar.

Coming Concerts

Sunday evening, Feb. 9, in Symphony Hall, a concert by the Symphony Orchestra and Mme. Schumann-Heink for the increase of its pension fund. The programme, drawn wholly from Wagner, comprises the overtures to the "Flying Dutchman" and to "Tannhäuser"; the preludes to "Lohengrin" and to "Parsifal"; Siegfried's Apotheosis from "Götterdämmerung," and Erda's warning to Wotan from "Das Rheingold," and Waltraute's narrative to Brünnhilde of the doomed gods from "Götterdämmerung," both sung by Mme. Schumann-Heink.

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Paper Cutting Bureau
STAR,
NEWARK, N.J.
JAN 27 1908

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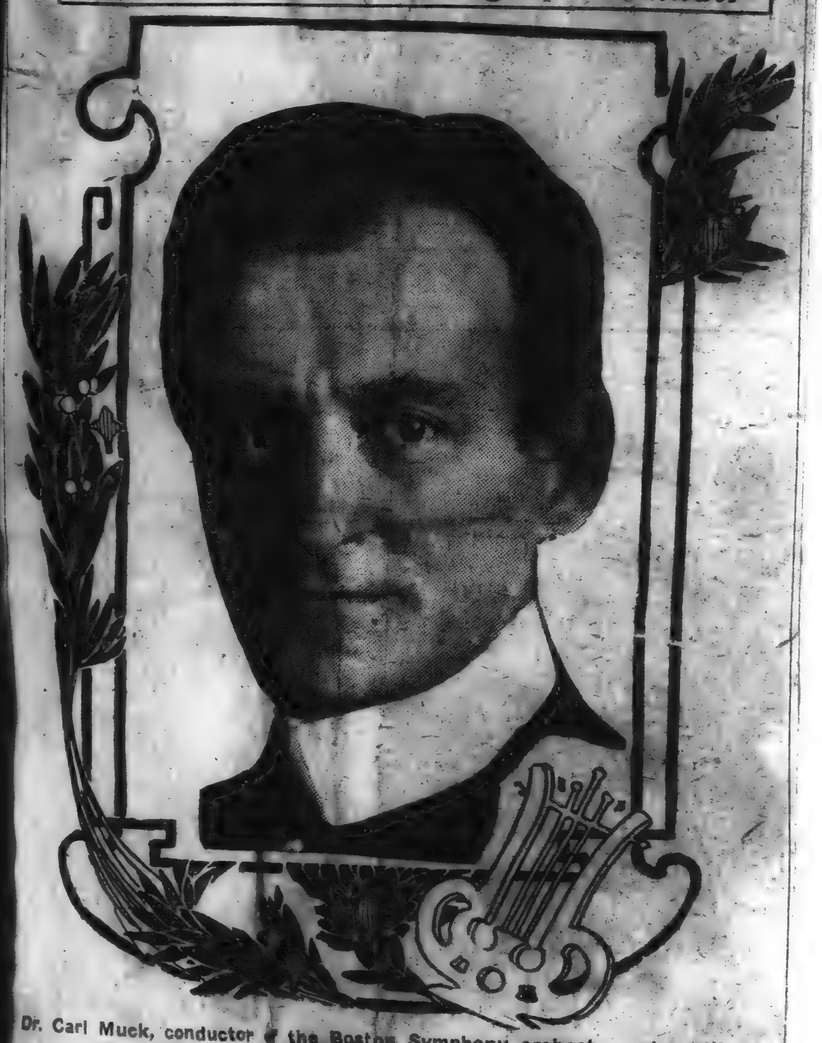
[1+7]

has been engaged as yet, and it is likely to be well into the spring before an authoritative announcement regarding the next conductor of the orchestra will be made.

The First Established and Most Complete Newspaper Cutting Bureau in the World
TIMES-STAR
From
Address CINCINNATI, OHIO
Date JAN 29 1908

Noted Conductor Coming to Cincinnati



Dr. Carl Muck, conductor of the Boston Symphony orchestra, who will appear here.

The sale of seats for the concerts to be given by the Boston Symphony orchestra next Friday afternoon and Saturday evening opened at Smith & Nixon's on Wednesday morning. An unusual degree of attention has been directed to these two concerts given under the series inaugurated by the Cincinnati Symphony Orchestra association, through the fact that this will be the last season of Dr. Karl Muck in this country. Mrs. Muck will accompany her celebrated husband on his Western trip, as she is particularly interested in everything that concerns this country and allows no opportunity to escape to increase her acquaintance with conditions. During her stay in this country Mrs. Muck has become quite Americanized and has adapted herself to the social conditions of Boston with astonishing ease, belonging to a number of literary clubs and gymnasiums. Both Dr. and Mrs. Muck are charming people socially and their absence from Boston next year will be a matter of great regret. The Boston orchestra will come in by special train on Friday morning and will put up at the Grand hotel.

Newspaper Cutting Bureau in the World
ENQUIRER
From
Address CINCINNATI, OHIO
Date JAN 30 1908

BOSTON ORCHESTRA TO-MORROW

The Boston Symphony Orchestra will arrive in this city early Friday morning by special train and a majority of the players will be domiciled at the Grand Hotel. A rehearsal will be held at Music Hall on Friday morning. Dr. Muck, the conductor, who last year made acquaintance with this public, with the next two concerts of Friday afternoon and Saturday evening makes his farewell. The programs chosen will at least give an extended idea of the capacities of this fine conductor, as two such important symphonies as the Beethoven No. 6 Pastoral and the Brahms No. 2 will be features of the concerts. When visiting this city last season Dr. Muck elected to play the newer music, consequently those gifts for classical interpretation for which he is so justly renowned had no opportunity of being exploited. The more classical character of the programs chosen for next Friday afternoon and evening will not only afford ample opportunity for revealing Dr. Muck as a leader, but will also appeal to the lovers of absolute music, of whom here are many in this city.

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From TIMES STAR
Address CINCINNATI, OHIO
Date JAN 28 1908

To say that the Boston Symphony orchestra is an organization which is capable of presenting symphonic music in its most perfect form is but to repeat a trite phrase. To each separate department of the organization the most careful scrutiny has been given; even the instruments used have been subjected to observation and various experiments have been made along those lines with a view towards attaining perfection in ensemble. Hidden away under a mass of accumulated "properties" in Symphony hall, Boston, are thirty fine modern violins, representing an investment of several thousand dollars. Thereby hangs a tale illustrative of how nothing has been spared either in effort or in money to make the Boston Symphony orchestra the most perfect instrument in the world. The string choir of the orchestra has long been famous, Dr. Muck going so far as to say that there is nothing to compare with it in the world. But some years ago, Mr. Gericke, then the conductor, thought the choir could be improved. He conceived the idea that if all the violins had instruments of an uniform make there would be a richness and brilliancy of tone such as never had been heard. He proposed the plan to Mr. Higginson, who told him to go ahead, with the result that an order for thirty specially designed violins was placed with the most celebrated maker of these instruments in Vienna. The most celebrated makes of violins are to be found in the Boston Symphony orchestra, this one fact accounting in part for the beautiful tone of the choir. Stradivarius, Guarnieri, Guadagnini and Landolfi are some of the masters represented.

But on the arrival of the new fiddles, the famous ones were cast aside. The experiment was a complete failure. The violins were very good, but the tone from them was not to be compared with the tone given out by the other instruments. Consequently, after a few concerts, they were consigned to the store room where they have since remained, voiceless, dusty and absolutely useless.

STAR,
INDIANAPOLIS, IND.
JAN 28 1908

GENERAL NOTES.

The Boston Symphony Orchestra will arrive here Wednesday from Detroit on a special train run by the Big Four, made up of seven cars.

At a meeting of the Indiana Car Service Association yesterday A. J. O'Reilly, freight official of the Monon, was selected as chairman of the executive board for another year.

The First Established and Most Complete Newspaper Cutting Bureau in the World
From DISPATCH
Address COLUMBUS, O.
Date JAN 29 1908

SYMPHONY ORCHESTRA.

One of the most interesting members of the Boston Symphony Orchestra is Mr. Carl Wendling, the fifth man to hold the very important and responsible position of concert-master. The first was Bernhard Listemann, the second Franz Kneisel, the third Fernandez Arbos, the fourth Willy Hess and the fifth Wendling. Mr. Wendling is here on a concert leave of absence to take the [illegible]

STAR,
INDIANAPOLIS, IND.
JAN 29 1908

When the Boston Symphony Orchestra visited Indianapolis last season it had been nearly twenty years since the organization had been heard in this city. The orchestra will be heard here again this evening, and it will probably be several years before it is able to repeat the visit. This is because it is limited as to time on the road tour and is allowed but one week of dates in the middle West. There are many cities clamoring for bookings and all of these must await their turns in order to be satisfied. The orchestra will give a concert at Caleb Mills Hall tonight and will be under the direction of Dr. Muck.

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Newspaper Cutting Bureau in the World
From NEWS
Address INDIANAPOLIS, IND.
Date JAN 29 1908

DR. MUCK SEES FIRE AND ASCENDS MONUMENT

COMES WITH BOSTON SYMPHONY ORCHESTRA.

CALEB MILLS HALL TO-NIGHT

Dr. Karl Muck, great German musician, conductor by grace of H. R. M. Emperor William, of the Boston Symphony Orchestra, likes America, the United States, Indianapolis and the Soldiers and Sailors' Monument. To begin with the last-named, he says it is the greatest in America and one of the finest monuments in the world. He spent some time riding to the top, trying to pierce with his eyesight the dense atmosphere and riding to the bottom to have the interior workings of the Monument explained to him. This was an incident of an hour's walk about the city in the stinging cold, which, he said, he found only bracing.

He saw the big fire of the Coburn warehouse.

"Grossartig!" he said.

Dr. Muck's relation to American music is peculiar. Two years ago, by special

AN IMPRESSION OF DR. MUCK.

permission of the German Kaiser, he left the Royal Berlin Orchestra to take charge of the Boston Symphony Orchestra. A year ago a year's extension of his leave of absence was granted.

"I regret to be leaving next May," he said to-day, via his interpreter, John Sauerquell. Dr. Muck understands English quite readily, but for purposes of interviews prefers not to use it. He does not care to take the chance.

Greatest Orchestra in the World.

"My two years in your country," he said, "have been enjoyable in the extreme. I find a great and growing appreciation of music, and it will, of course, continue to grow. You have now the greatest orchestra in the world."

He modestly refrained from naming it.

"And that fact should prove the character of the people as regards music. In other ways I like your America. I like the people. I met many pleasant persons in Indianapolis a year ago, and I remember them with pleasure. It was at that time that I was taken over the city and I remember it as a beautiful place. My ramble a while ago showed me that Indianapolis continues to grow larger.

"I enjoy these trips in most respects. The railroads are good, the hotels are good and the audiences are good, but the concert halls—Ach! sometimes they are not! To have the harmony disturbed and the music-feeling of the audience broken by the sound of the rumbling street car outside!"

To-night Dr. Muck and the eighty artists of his orchestra will play at Caleb Mills Hall, where the sound of the rumble of the street cars will not be heard.

for a second season, was a concession to American sentiment. During the early part of this season the management of the orchestra hoped that some means might be found to secure the conductor's release from his Berlin contract, but the authorities at Berlin would not consider any such proposal, replying that Berlin needed the doctor's services quite as much as Boston, and that the latter could not be spared any longer.

Dr. Muck will leave America early in May, his last concerts in Boston being on May 1 and 2. With Mrs. Muck he will go to Berlin, where he will remain until the middle of June. He will then proceed to Bayreuth, where he will remain until the end of August, for he is again to be conductor of the famous performances of "Parsifal."

All reports regarding his successor in Boston may be considered as unfounded rumors. That a distinguished conductor will succeed him may be accepted as certain, for it has always been, and is the policy of the management of the Boston Symphony Orchestra to be satisfied only with the best. But no one has been engaged as yet, and it is likely to be well into the spring before an authoritative announcement regarding the next conductor of the orchestra will be made.

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TIMES

From ...

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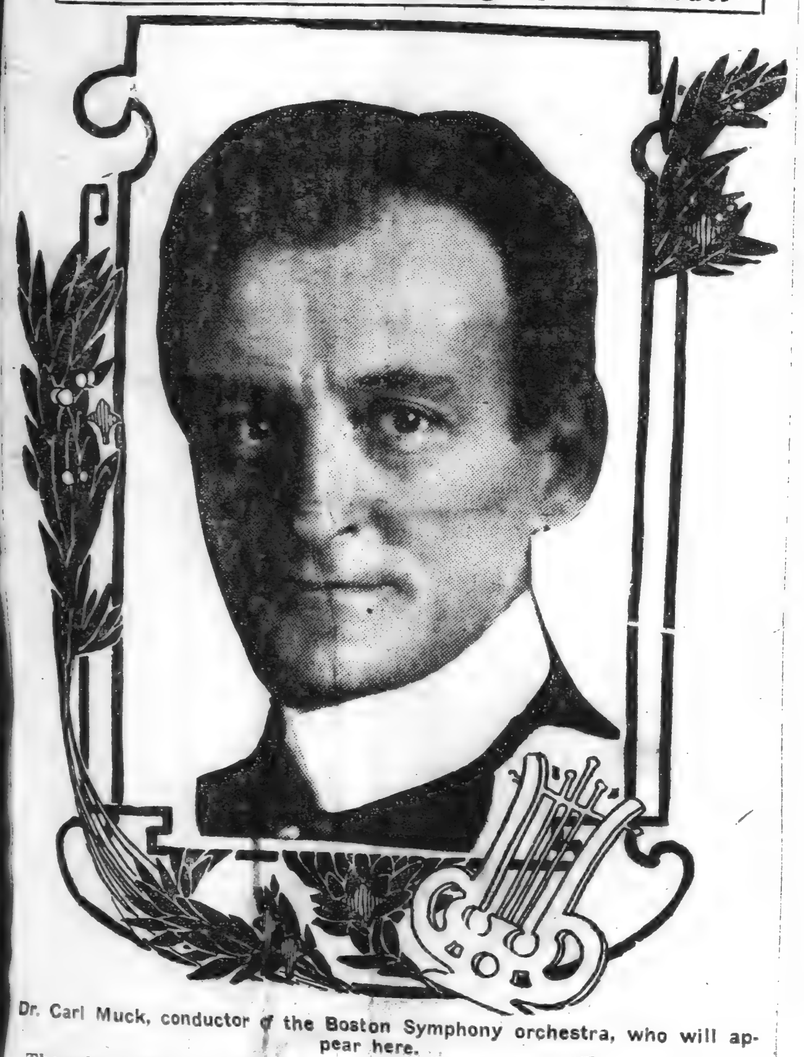
JAN 29 1908

Date ...

Noted Conductor Coming to Cincinnati



Dr. Carl Muck, conductor of the Boston Symphony orchestra, who will appear here.

The sale of seats for the concerts to be given by the Boston Symphony orchestra next Friday afternoon and Saturday evening opened at Smith & Nixon's on Wednesday morning. An unusual degree of attention has been directed to these two concerts given under the series inaugurated by the Cincinnati Symphony Orchestra association, through the fact that this will be the last season of Dr. Karl Muck in this country. Mrs. Muck will accompany her celebrated husband on his Western trip, as she is particularly interested in everything that concerns this country and allows no opportunity to escape to increase her acquaintance with conditions. During her stay in this country Mrs. Muck has become quite Americanized and has adapted herself to the social conditions of Boston with astonishing ease, belonging to a number of literary clubs and gymnasiums. Both Dr. and Mrs. Muck are charming people socially and their absence from Boston next year will be a matter of great regret. The Boston orchestra will come in by special train on Friday morning and will put up at the Grand hotel.

...as

When the Boston Symphony Orchestra visited Indianapolis last season it had been nearly twenty years since the organization had been heard in this city. The orchestra will be heard here again this evening, and it will probably be several years before it is able to repeat the visit. This is because it is limited as to time on the road tour and is allowed but one week of dates in the middle West. There are many cities clamoring for bookings and all of these must await their turns in order to be satisfied. The orchestra will give a concert at Caleb Mills Hall tonight and will be under the direction of Dr. Muck.

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BOSTON ORCHESTRA TO-MORROW

The Boston Symphony Orchestra will arrive in this city early Friday morning by special train and a majority of the players will be domiciled at the Grand Hotel. A rehearsal will be held at Music Hall on Friday morning. Dr. Muck, the conductor, who last year made acquaintance with this public, with the next two concerts of Friday afternoon and Saturday evening makes his farewell. The programs chosen will at least give an extended idea of the capacities of this fine conductor, as two such important symphonies as the Beethoven No. 6 Pastoral and the Brahms No. 2 will be features of the concerts. When visiting this city last season Dr. Muck elected to play the newer music, consequently those gifts for classical interpretation for which he is so justly renowned had no opportunity of being exploited. The more classical character of the programs chosen for next Friday afternoon and evening will not only afford ample opportunity for revealing Dr. Muck as a leader, but will also appeal to the lovers of absolute music, of whom here are many in this city.

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...From TIMES STAR

Address ...

...ate ... JAN 29 1908

To say that the Boston Symphony orchestra is an organization which is capable of presenting symphonic music in its most perfect form is but to repeat a trite phrase. To each separate department of the organization the most careful scrutiny has been given; even the instruments used have been subjected to observation and various experiments have been made along those lines with a view towards attaining perfection in ensemble. Hidden away under a mass of accumulated "properties" in Symphony hall, Boston, are thirty fine modern violins, representing an investment of several thousand dollars. Thereby hangs a tale illustrative of how nothing has been spared either in effort or in money to make the Boston Symphony orchestra the most perfect instrument in the world. The string choir of the orchestra has long been famous, Dr. Muck going so far as to say that there is nothing to compare with it in the world. But some years ago, Mr. Gericke, then the conductor, thought the choir could be improved. He conceived the idea that if all the violins had instruments of an uniform make there would be a richness and brilliancy of tone such as never had been heard. He proposed the plan to Mr. Higginson, who told him to go ahead, with the result that an order for thirty specially designed violins was placed with the most celebrated maker of these instruments in Vienna. The most celebrated makes of violins are to be found in the Boston Symphony orchestra, this one fact accounting in part for the beautiful tone of the choir. Stradivarius, Guarnieri, Guadagnini and Landolfi are some of the masters represented.

But on the arrival of the new fiddles, the famous ones were cast aside. The experiment was a complete failure. The violins were very good, but the tone from them was not to be compared with the tone given out by the other instruments. Consequently, after a few concerts, they were consigned to the store room where they have since remained, voiceless, dusty and absolutely useless.

STAR

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JAN 28 1908

GENERAL NOTES.

The Boston Symphony Orchestra will arrive here Wednesday from Detroit on a special train run by the Big Four, made up of seven cars.

At a meeting of the Indiana Car Service Association yesterday A. J. O'Reilly, freight official of the Monon, was selected as chairman of the executive board for another year.

...which is full of variety.

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SYMPHONY ORCHESTRA.

One of the most interesting members of the Boston Symphony Orchestra is Mr. Carl Wendling, the fifth man to hold the very important and responsible position of concert-master. The first was Bernhard Listemann, the second Franz Kneisel, the third Fernandez Arbos, the fourth Willy Hess and the fifth Wendling. Mr. Wendling is here on a year's leave of absence to take the place of Professor Hess, who has permission to spend the winter abroad.

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...ate ... JAN 29 1908

DR. MUCK SEES FIRE AND ASCENDS MONUMENT

COMES WITH BOSTON SYMPHONY ORCHESTRA.

CALEB MILLS HALL TO-NIGHT

Dr. Karl Muck, great German musician, conductor by grace of H. R. M. Emperor William, of the Boston Symphony Orchestra, likes America, the United States, Indianapolis and the Soldiers and Sailors' Monument. To begin with the last-named, he says it is the greatest in America and one of the finest monuments in the world. He spent some time riding to the top, trying to pierce with his eyesight the dense atmosphere and riding to the bottom to have the interior workings of the Monument explained to him. This was an incident of an hour's walk about the city in the stinging cold, which, he said, he found only bracing.

He saw the big fire of the Coburn warehouse.

"Grossartig!" he said.

Dr. Muck's relation to American music is peculiar. Two years ago, by special permission of the German Kaiser, he left the Royal Berlin Orchestra to take charge of the Boston Symphony Orchestra. A year ago a year's extension of his leave of absence was granted.

AN IMPRESSION OF DR. MUCK.

"I regret to be leaving next May," he said to-day, via his interpreter, John Sauerquell. Dr. Muck understands English quite readily, but for purposes of interviews prefers not to use it. He does not care to take the chance.

Greatest Orchestra in the World.

"My two years in your country," he said, "have been enjoyable in the extreme. I find a great and growing appreciation of music, and it will, of course, continue to grow. You have now the greatest orchestra in the world."

He modestly refrained from naming it.

"And that fact should prove the character of the people as regards music. In other ways I like your America. I like the people. I met many pleasant persons in Indianapolis a year ago, and I remember them with pleasure. It was at that time that I was taken over the city and I remember it as a beautiful place. My ramble a while ago showed me that Indianapolis continues to grow larger.

"I enjoy these trips in most respects. The railroads are good, the hotels are good and the audiences are good, but the concert halls—Ach! sometimes they are not! To have the harmony disturbed and the music-feeling of the audience broken by the sound of the rumbling street car outside!"

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PASTE OVER

NEWS
INDIANAPOLIS, IND
JAN 28 1908

MAY BE ORCHESTRA'S LAST VISIT IN YEARS

BOSTON SYMPHONY CONCERT TOMORROW NIGHT.

HEINRICH WARNKE, SOLOIST

The Boston Symphony Orchestra, one of the foremost orchestras of the world, had not visited Indianapolis for more than twenty years before last season, and it probably will be years, after to-morrow evening, before it plays in this city again. The orchestra can spare only one week for the middle West. There are eighty-six persons in the party, and they travel on a private train. The orchestra plays in Detroit this evening, and will arrive in Indianapolis to-morrow morning at 8 o'clock.

After Indianapolis, the orchestra will go to Columbus, O., and on Friday and Saturday it will give concerts in the regular symphony series at Cincinnati. Then the orchestra will go to its home at Symphony Hall, Boston. Dr. Muck and Mme. Muck will be welcomed by many friends that they met socially here last season.

Heinrich Warnke's Number.

The soloist in the concert to-morrow evening will be Heinrich Warnke, the German violoncellist. He will be heard in a new concert piece for cello and orchestra by Ernst Dohnanyi, the Hungarian composer and pianist. This composition has not yet been played in either New York or Boston. Those that have seen the score say that it is especially melodious and grateful for the cello, which should be treated as a "singing" instrument solely. Mr. Warnke is now in his second season as solo violoncellist of the Boston Symphony Orchestra. He succeeded Rudolph Krasselt, who was the successor of Alwin Schroeder, well known here as the cellist of the Kneisel quartet. Mr. Warnke was born in Wesselburen, Schleswig, in 1881. His father was a violinist and all the family are musicians. At the age of twelve Mr. Warnke was sent to the conservatory at Hamburg to study the cello. Afterward he studied with Julius Klengel at Leipsic and made his debut at the Gewandhaus. Afterward he was invited by Weingartner to be the solo cellist of the Kaim orchestra at Munich. He has played as soloist in many European and American capitals, and is now regarded one of the greatest cello virtuosi.

"Cosmopolis of Virtuosi."

The Boston Symphony Orchestra, "the cosmopolis of virtuosi," is generally recognized as the finest symphonic body now in existence. It is composed of the best available players of all nations, for its financial sponsor gives the conductor a free hand in engaging its members. Mr. Theodorewicz, known in Indianapolis as the second violinist of the Kneisel quartet, is back among the first violins of the orchestra this season. He first came to America as a member of the orchestra. He now has his own string quartet in Boston. There are several chamber music organizations within the orchestra, and one of the most interesting of them is the Longy reed club, led by M. Longy, the first oboe of the orchestra. It is in the pure and lustrous quality of tone and the precision of phrasing of the orchestra that the individual artistic and technical excellence of the players shows. The sale of seats for the concert is proceeding at the Big Four ticket office. The orchestra comes to this city under the direction of Ona B. Talbot.

The complete program follows:

Symphony No. 2," in D major, Op. 73..Brahms
(1) Allegro non troppo.
(2) Adagio non troppo.
(3) Adagietto grazioso, quasi andantino.
(4) Allegro con spirito.
Overture—"Carnival" ..... Dvorak
Concert piece for violoncello and orchestra (new) ..... Dohnanyi
Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner," in Rondo form, for full orchestra, Op. 28.....Richard Strauss

Newspaper Cutting Bureau of the World
POST
COLUMBUS, O
JAN 28 1908

BOSTON SYMPHONY.

Three of the most interesting compositions of the modern school for orchestra will be given by the Boston Symphony orchestra Thursday evening in Memorial hall. Though but three numbers, the program will be nearly two hours in length, the various movements of the Wallenstein Trilogy and MacDowell Suite, furnishing infinite variety and delightful contrast. The Trilogy movements are named "Wallenstein's Camp," "Max and Thekla" and "Wallenstein's Death." The MacDowell Suite is composed of five separate finished numbers entitled "In a Haunted Forest," "Summer Idyl," "In October," "The Shepherdess' Song" and "Forest Spirits." The last number is the Rhapsodie for Orchestra, "Espana," by Chabrier, a sensationally brilliant orchestral composition.

Dr. Karl Muck, the conductor, who is in America (Boston) by special permission of the emperor of Germany, is a

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COLUMBUS, O
JAN 30 1908

SPLENDID MUSIC PROGRAM TONIGHT

Concert of the Boston Symphony Orchestra Arouses Abounding Interest in Columbus.

D'Indy's Great Symphonic Triology One of Three Masterpieces to Be Presented.

Interest is at highest pitch in Columbus over the long anticipated concert, tonight, of the Boston Symphony orchestra, at Memorial hall. The importance in the musical warld of both the organization and the conductor, Dr. Karl Muck, makes this visit to Columbus one of unusual moment.

The program includes three numbers of extraordinary interest—D'Indy's "Wallenstein," MacDowell's Suite in A minor and Chabirer's "Raphsody Espana." "Wallenstein" is a symphonic triology (after the dramatic poem of Schiller). Hugues Imbert gives this sketch of the triology:

"The distinguishing feature of the symphonic music of Vincent D'Indy is that it paints with forcible truth, marvelous vividness, and astonishing vigor the various episodes in the drama of Schiller. For instance, in the first part, 'Le Camp,' after the slow valse, comes the savage dance with its determined rythm, the sermon of the Capuchin father given to the bassoon, the theme of 'Wallenstein' energetically demonstrated by the trombones, and then the final tumult, in which we hear a few notes of Wallenstein's theme thrown out by the trumpets and the fortissimi of the orchestra. In all this you will recognize the mastery of a musician who has approached very nearly to a musical translation of a scene crowded with movement. You will find not only the painting of events and acts, but the painting of the moral sentiments which animate the personages in the drama."

Exquisite Love Scene.

"Is there anything more exquisitely tender than the love episode between Max and Thekla (second part)? With what fecility do the two themes of the lovers unite and embrace each other; yet with what inevitability are the ideal transports of the happy pair stifled by the intervention of Fate, whose fell design has been suggested by the brief introduction of the horns! The third and last episode is the death of Wallenstein.

"Very dramatic is the opening in which strange chords, that recall the splendid sonority of the organ, characterize the influence of the stars on human destiny. These chords are the poetical rendering of this beautiful saying of Wallenstein in the 'Piccolomini': 'Yet the mysterious force which labors in the bowels of nature—the ladder of spirits that stretchs from this world of dust up to the world of stars with a thousand ramifications, this ladder on which the heavenly powers mount and dismount ever restless—the circles within circles that grow narrower and narrower as they approach the sun their center,—all this can be beheld alone by the eyes of the heaven-born joyous descendants of Zeus—those eyes from which the veil of blindness has fallen.'

"After several episodes, an ascending progression of the bases brings backs the complete statement of Wallenstein's theme in B major, which ends in a very widely constructed movement, in which the starry chords of the opening are reproduced, covered over with the wind instruments, while the quatuor winds its way rapidly in and out of them, and the trombones thunder out the fate-fraught song; soon calm is restored, and the sound dies away gradually in a long pianissimo of the stringed instruments.

Strong Camp Scene.

"The first movement, 'Wallenstein's Camp,' Allegro giusto 3-4, is dedicated to Henri Duparc—a musician and soldier in teh siege of Paris. It is in the general nature of a scherzo, who portrays the camp life and the rude jesting of the soldiery.

"The chief theme is given immediately to full orchestra. It is constantly changed, and it passes through many keys, until the original tonality is restored. There is a lull in the tumult. The strings play a sort of slow waltz, which soon becomes boisterous, allegro moderato, 3-8.

"After development of these three motives the Capuchin monk appears. He is typified by the bassoons, which take up one after the other a theme, B minor Allegro moderato e giocoso, 2-4, in a fugal passage. This section describes the Capuchin's sermon. The monk is mocked and derided by woodwind instruments; the trumpet parodies, the fugue theme and clarinets join in the caricature. The soldiers howl the monk down and drag him into the rough waltz. The uproar is not quelled until horns, trumpets and

"Max and Thekla' (The Piccolomini') Andante, Allegro Adagio, is dedicated to Jules Pasdeloup, a conductor of most Catholic taste, first friend of young composers and a patriotic Frenchman. There is a short introduction full of bodement, with a rhythmic figure for kettle drums, plaintive wail of violins and lamentation of horns. Max Piccolimini is then characterized by an expressive theme, Andante, which is given first to the clarinets and horns, afterward to the full orchestra. This theme is developed at length.

Love Scene Interrupted.

"The love scene is interrupted by the entrance of Wallenstein's typical motive which is now passionate and disquieted. The Allegro resoluto theme returns, and there is a conflict between it and the Fate motive, in which the tragic end of Max is determined. The oboe sighs out Thekla's lament. There is a final recollection of Max and the end is mourning and lamentation.

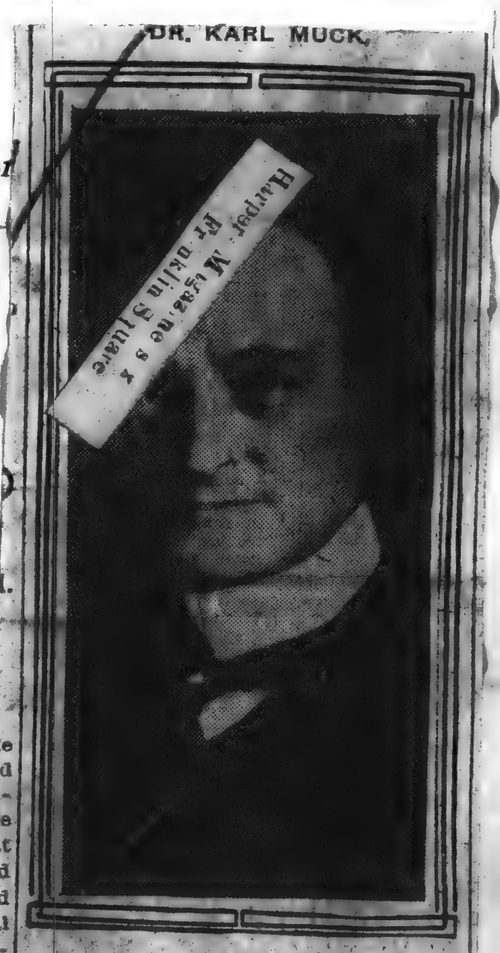
"'Wallenstein's Death' is dedicated to Camille Berroit, composer. There is a slow and ominous introduction, with the appearance of the theme of Wallenstein. The opening measures of the movement proper, Allegro, portray to some the conspiracy and overthrow of the general, whose theme appears now in distorted shape. Again is there the tumultuous confusion of the camp. A maestoso passage follows. This is succeeded by a repetition of the Allegro, which, however, is changed. The Thekla motive comes again, and another maestoso passage follows. The triology ends sonorously with the introduction used as a foundation."

Chabrier's rhapsody, "Espana," is based on original Spanish dance times. The various forms of the Jota and the Malegueua are especially prominent. The Jota is one of the most popular North Spanish dances. Almost every town in Spain has its own Jota. It is danced not only at merrymakings, but at certain religious festivals, and even in watching the dead.

In the Chabrier composition there is said to be an extraordinary expenditure of verve, dazzling the ear and reviving, by the power of sound alone, the whole of musical Spain.

From
JOURNAL COLUMBUS, O
Address
Date JAN 28 1908

DR. KARL MUCK.



Director of the Boston Symphony orchestra, whose appearance here Thursday evening is considered the most important musical event of the year in Columbus. Everybody is talking about Dr. Muck, but few know how to pronounce his name. It should be as if spelled "Mook." The famous director will be accompanied to Columbus by his wife, who is a woman of much literary ability.

Newspaper Cutting Bureau in the World
SUN
COLUMBUS, O
JAN 27 1908

The concert by the Boston Symphony orchestra at Memorial hall on next Thursday evening, January 30, will give Columbus the only opportunity during the present season of hearing this justly famous organization under the direction of Dr. Karl Muck. Tickets may be purchased at the Wilkin-Redman music store on North High street.

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JOURNAL
COLUMBUS, O
Address
Date JAN 20 1908

LOVE OF NATURE SHOWN BY MACDOWELL'S SUITE

Composer Spent Hours in Wiesbaden Forest—Music to Be Heard Here Tomorrow.

The Boston symphony orchestra, under the direction of Dr. Karl Muck, tomorrow evening in Memorial hall, will present a program of unusual interest, including as it does the MacDowell suite in A minor, Op. 42, D'Indy's "Wallenstein" and Chabner's Raphsody "Espana."

Four movements of the MacDowell suite—"In a Haunted Forest," "Summer Idyl," "The Shepherdess' Song," and "Forest Spirits"—were played in the United States the first time at the Worcester (Mass.) festival in September, 1901. The next performance was in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikick conductor, October 24, 1891. The present third movement, "In October," was played for the first time by the Boston orchestra, October 26, 1895. Mr. Paur was conductor.

Of this suite Mrs. MacDowell, the composer's wife, said: "It was begun in Wesbaden the year we returned to America, though it was hardly more than sketched. I have an idea that the suite was performed in Germany earlier than the performance at the Worcester festival. It had a queer popularity in Germany for two or three years.

Half Believed Fairy Stories.

"Edward had no more 'programme' in his mind than the titles imply; but he was undoubtedly led toward the subject by the close proximity in which we lived to the big Wiesbaden Forest. We had a tiny cottage just on the edge of the woods; and he spent hours wandering in them. His Scotch blood has filled his mind with mysticism. Deep in his heart, he half believed the old tales of spirits and fairies,—of course, not in his ordinary moods, but his imagination often carried him far, even though he might laugh at himself. He hated cutting down a big tree; it seemed possible that something more than the tree suffered. Strange as all this was in Germany, it was much stranger in America. It was extraordinary the joy he took that first summer in Peterboro (N. H.) in the woods, in the streams, in the sky, and the fact that it was all so new gave it a singular charm, which the American more often finds in Europe."

The suite is scored for a piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a bass tuba, kettle drums, bass drum, cymbals, and strings.

Mr. Apthorp explains:

"This composition is one of those bits of romantic writing which make technical analysis at once impertinent and futile. Each one of the five movements of which it is made up is perfectly free in form, containing the free development and working up of one or more principal ideas. And, as technical analysis is out of place, any would-be-poetic exegesis of the music would be still worse. All the extra-musical suggestion the composer has vouchsafed is contained in the titles of the several movements; and it would be failing rather than helping his artistic purpose to supplement these simple headings with suggestions which must necessarily have poetic meaning to the suggester only.

"It is best to let the music tell its own story to be understood as each listener likes best."

The suite includes: I. In a Haunted Forest; Largamente misterioso, A minor, 6-8; Allegro furioso, A minor, 6-8. II. Summer Idyl: Allegretto grazioso, A major, 6-8. III. In October: Allegro conbrio, F major, 6-8; Poco meno mosso, dolce, F major 3-4. IV. The Shepherdess' Song; Andantino semplice, C major, 4-4. V. Forest Spirits: Molto allegro, A minor, 4-4; misterioso, un poco giulento, D minor, 2-4, 6-4.

Newspaper Cutting Bureau in the World
DISPATCH
COLUMBUS, O
Address
Date JAN 27 1908

BOSTON SYMPHONY ORCHESTRA.

The concert by the Boston Symphony orchestra next Thursday evening, January 30th in Memorial hall, will give Columbus its only opportunity of hearing this great orchestra under the inspired direction of Dr. Karl Muck. It has been impossible to secure from the German [illegible] either Dr. Muck's [illegible] contract which [illegible] director of the [illegible] next [illegible]

PASTE OVER

Newspaper Cutting Bureau in the World
JAN 28 1908

MAY BE ORCHESTRA'S LAST VISIT IN YEARS

BOSTON SYMPHONY CONCERT TO-MORROW NIGHT.

HEINRICH WARNKE, SOLOIST

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After Indianapolis, the orchestra will go to Columbus, O., and on Friday and Saturday it will give concerts in the regular symphony series at Cincinnati. Then the orchestra will go to its home at Symphony Hall, Boston. Dr. Muck and Mme. Muck will be welcomed by many friends that they met socially here last season.

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The complete program follows:

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(1) Allegro non troppo.
(2) Adagio non troppo.
(3) Adagietto grazioso, quasi andantino.
(4) Allegro con spirito.
Overture—"Carnival" ..... Dvorak
Concert piece for violoncello and orchestra (new) ..... Dohnanyi
"Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner," in Rondo form, for full orchestra, Op. 28 ..... Richard Strauss

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From
Address
Date COLUMBUS, O
JAN 28

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Dr. Karl Muck, the conductor, who is in America (Boston) by special permission of the emperor of Germany, is a most interesting personality and a distinguished conductor. As he returns to Germany at the close of this season, this will be his first and last time

Newspaper Cutting Bureau in the World
JAN 30

SPLENDID MUSIC PROGRAM TONIGHT

Concert of the Boston Symphony Orchestra Arouses Abounding Interest in Columbus.

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Interest is at highest pitch in Columbus over the long anticipated concert, tonight, of the Boston Symphony orchestra, at Memorial hall. The importance in the musical warld of both the organization and the conductor, Dr. Karl Muck, makes this visit to Columbus one of unusual moment.

The program includes three numbers of extraordinary interest—D'Indy's "Wallenstein," MacDowell's Suite in A minor and Chabirer's "Raphsody Espana." "Wallenstein" is a symphonic triology (after the dramatic poem of Schiller). Hugues Imbert gives this sketch of the triology:

"The distinguishing feature of the symphonic music of Vincent D'Indy is that it paints with forcible truth, marvelous vividness, and astonishing vigor the various episodes in the drama of Schiller. For instance, in the first part, 'Le Camp,' after the slow valse, comes the savage dance with its determined rythm, the sermon of the Capuchin father given to the bassoon, the theme of 'Wallenstein' energetically demonstrated by the trombones, and then the final tumult, in which we hear a few notes of Wallenstein's theme thrown out by the trumpets and the fortissimi of the orchestra. In all this you will recognize the mastery of a musician who has approached very nearly to a musical translation of a scene crowded with movement. You will find not only the painting of events and acts, but the painting of the moral sentiments which animate the persons in the drama."

Exquisite Love Scene.

"Is there anything more exquisitely tender than the love episode between Max and Thekla (second part)? With what fecility do the two themes of the lovers unite and embrace each other; yet with what inevitability are the ideal transports of the happy pair stifled by the intervention of Fate, whose fell design has been suggested by the brief introduction of the horns! The third and last episode is the death of Wallenstein.

"Very dramatic is the opening in which strange chords, that recall the splendid sonority of the organ, characterize the influence of the stars on human destiny. These chords are the poetical rendering of this beautiful saying of Wallenstein in the 'Piccolomini': 'Yet the mysterious force which labors in the bowels of nature—the ladder of spirits that stretchs from this world of dust up to the world of stars with a thousand ramifications, this ladder on which the heavenly powers mount and dismount ever restless—the circles within circles that grow narrower and narrower as they approach the sun their center,—all this can be beheld alone by the eyes of the heaven-born joyous descendants of Zeus—those eyes from which the veil of blindness has fallen.'

"After several episodes, an ascending progression of the bases brings backs the complete statement of Wallenstein's theme in B major, which ends in a very widely constructed movement, in which the starry chords of the opening are reproduced, covered over with the wind instruments, while the quatuor winds its way rapidly in and out of them, and the trombones thunder out the fate-fraught song; soon calm is restored, and the sound dies away gradually in a long pianissimo of the stringed instruments.

Strong Camp Scene.

"The first movement, 'Wallenstein's Camp," Allegro giusto 3-4, is dedicated to Henri Duparc—a musician and soldier in teh siege of Paris. It is in the general nature of a scherzo, who portrays the camp life and the rude jesting of the soldiery.

"The chief theme is given immediately to full orchestra. It is constantly changed, and it passes through many keys, until the original tonality is restored. There is a lull in the tumult. The strings play a sort of slow waltz, which soon becomes boisterous, allegro moderato, 3-8.

"After development of these three motives the Capuchin monk appears. He is typified by the bassoons, which take up one after the other a theme. B minor Allegro moderato e giocoso, 2-4, in a fugal passage. This section describes the Capuchin's sermon. The monk is mocked and derided by woodwind instruments; the trumpet parodies, the fugue theme and clarinets join in the caricature. The soldiers howl the monk down and drag him into the rough waltz. The uproar is not quelled until horns, trumpets and trombones announce by a phrase the

scherzo trio, which begins with the bassoon theme, is at an end. The camp motive and the waltz themes are worked out with changes in the instrumentation and the Wallenstein motive reappears at the close in the midst of the orchestral storm.

"'Max and Thekla' ('The Piccolomini') Andante, Allegro Adagio, is dedicated to Jules Pasdeloup, a conductor of most Catholic taste, first friend of young composers and a patriotic Frenchman. There is a short introduction full of bodement, with a rhythmic figure for kettle drums, plaintive wail of violins and lamentation of horns. Max Piccolimini is then characterized by an expressive theme, Andante, which is given first to the clarinets and horns, afterward to the full orchestra. This theme is developed at length.

Love Scene Interrupted.

"The love scene is interrupted by the entrance of Wallenstein's typical motive which is now passionate and disquieted. The Allegro resoluto theme returns, and there is a conflict between it and the Fate motive, in which the tragic end of Max is determined. The oboe sighs out Thekla's lament. There is a final recollection of Max and the end is mourning and lamentation.

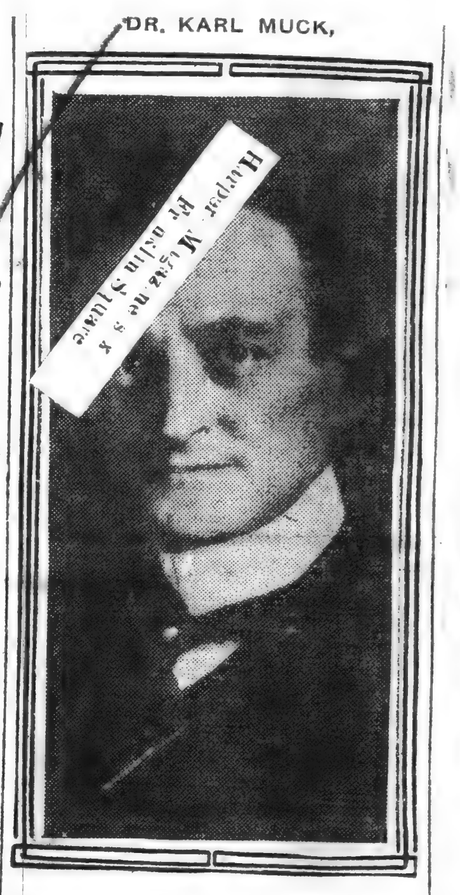
"'Wallenstein's Death' is dedicated to Camille Berroit, composer. There is a slow and ominous introduction, with the appearance of the theme of Wallenstein. The opening measures of the movement proper, Allegro, portray to some the conspiracy and overthrow of the general, whose theme appears now in distorted shape. Again is there the tumultuous confusion of the camp. A maestoso passage follows. This is succeeded by a repetition of the Allegro, which, however, is changed. The Thekla motive comes again, and another maestoso passage follows. The triology ends sonorously with the introduction used as a foundation."

Chabrier's rhapsody, "Espana," is based on original Spanish dance times. The various forms of the Jota and the Malegueua are especially prominent. The Jota is one of the most popular North Spanish dances. Almost every town in Spain has its own Jota. It is danced not only at merrymakings, but at certain religious festivals, and even in watching the dead.

In the Chabrier composition there is said to be an extraordinary expenditure of verve, dazzling the ear and reviving, by the power of sound alone, the whole of musical Spain.

From
Address
Date JAN 28 1908

DR. KARL MUCK,



Director of the Boston Symphony orchestra, whose appearance here Thursday evening is considered the most important musical event of the year in Columbus. Everybody is talking about Dr. Muck, but few know how to pronounce his name. It should be as if spelled "Mook." The famous director will be accompanied to Columbus by his wife, who is a woman of much literary ability.

Newspaper Cutting Bureau in the World
JAN 7 1908

The concert by the Boston Symphony orchestra at Memorial hall on next Thursday evening, January 30, will give Columbus the only opportunity during the present season of hearing this justly famous organization under the direction of Dr. Karl Muck. Tickets may be purchased at the Wilkin-Redman music store on North High street.

Newspaper Cutting Bureau in the World
From
Address
Date JAN 29 1908

LOVE OF NATURE SHOWN BY MACDOWELL'S SUITE

Composer Spent Hours in Wiesbaden Forest—Music to Be Heard Here Tomorrow.

The Boston symphony orchestra, under the direction of Dr. Karl Muck, tomorrow evening in Memorial hall, will present a program of unusual interest, including as it does the MacDowell suite in A minor, Op. 42, D'Indy's "Wallenstein" and Chabner's Raphsody "Espana."

Four movements of the MacDowell suite—'In a Haunted Forest," "Summer Idyl," "The Shepherdess' Song,' and "Forest Spirits"—were played in the United States the first time at the Worcester (Mass.) festival in September, 1901. The next performance was in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikick conductor, October 24, 1891. The present third movement, "In October," was played for the first time by the Boston orchestra, October 26, 1895. Mr. Paur was conductor.

Of this suite Mrs. MacDowell, the composer's wife, said: "It was begun in Wesbaden the year we returned to America, though it was hardly more than sketched. I have an idea that the suite was performed in Germany earlier than the performance at the Worcester festival. It had a queer popularity in Germany for two or three years.

Half Believed Fairy Stories.

"Edward had no more 'programme' in his mind than the titles imply; but he was undoubtedly led toward the subject by the close proximity in which we lived to the big Wiesbaden Forest. We had a tiny cottage just on the edge of the woods; and he spent hours wandering in them. His Scotch blood has filled his mind with mysticism. Deep in his heart, he half believed the old tales of spirits and fairies,—of course, not in his ordinary moods, but his imagination often carried him far, even though he might laugh at himself. He hated cutting down a big tree; it seemed possible that something more than the tree suffered. Strange as all this was in Germany, it was much stranger in America. It was extraordinary the joy he took that first summer in Peterboro (N. H.) in the woods, in the streams, in the sky, and the fact that it was all so new gave it a singular charm, which the American more often finds in Europe."

The suite is scored for a piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a bass tuba kettle drums, bass drum, cymbals, and strings.

Mr. Apthorp explains:

"This composition is one of those bits of romantic writing which make technical analysis at once impertinent and futile. Each one of the five movements of which it is made up is perfectly free in form, containing the free development and working up of one or more principal ideas. And, as technical analysis is out of place, any would-be-poetic exegesis of the music would be still worse. All the extra-musical suggestion the composer has vouchsafed is contained in the titles of the several movements; and it would be failing rather than helping his artistic purpose to supplement these simple headings with suggestions which must necessarily have poetic meaning to the suggester only.

"It is best to let the music tell its own story to be understood as each listener likes best."

The suite includes: I. In a Haunted Forest; Largamente misterioso, A minor, 6-8; Allegro furiso, A minor, 6-8. II. Summer Idyl: Allegretto grazioso, A major, 6-8. III. In October: Allegro conbrio, F major, 6-8; Poco meno mosso, dolce, F. major 3-4. IV. The Shepherdess' Song; Andantino semplice, C major, 4-4. V. Forest Spirits: Molto allegro, A minor, 2-4; misterioso, un poco piuiento, D minor, 2-2, 6-4.

Newspaper Cutting Bureau in the World
From
Address
Date JAN 31 1908

BOSTON SYMPHONY ORCHESTRA.

The concert by the Boston Symphony orchestra next Thursday evening, January 30th in Memorial hall, will give Columbus its only opportunity of hearing this great orchestra under the inspired direction of Dr. Karl Muck. It has been impossible to secure from the German emperor either Dr. Muck's release from the contract which holds him as first conductor of the Royal Opera in Berlin for the next four years or to secure another leave of absence for one year. It is fortunate indeed, that Columbus is to have an opportunity to hear the orches-

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Newspaper Cutting Bureau in the World

From JOURNAL

Address COLUMBUS, O.

Date JAN 26 1908

Dr. Muck and the Boston Symphony.

Dr. Muck, the conductor of the Boston Symphony orchestra, is probably the foremost musical conductor in the world, which is some indication of how excellent is the symphony orchestra. He came to this country two years ago, and it was with great difficulty that permission was obtained from Kaiser William to let him come. The consent of the kaiser was attributed to his kindly feeling towards this country, and his wish that we should have the benefit of Dr. Muck's wonderful talent.

There has been going on for some time an effort to procure the return of the doctor to Germany, to resume his old position as director of the Royal opera of Berlin. This effort has been successful, and he will return next May, though it is said it is not his desire to do so; which fact may be attributed to the quiet influence of the emperor, who probably thinks he has done us a favor sufficiently generous in consenting to the doctor's absence so long.

At the entertainment to be given by the Boston Symphony orchestra, at Memorial hall next Thursday evening, Dr. Muck will appear as conductor, and they who attend will not only have the pleasure of seeing the greatest conductor in the world, but of hearing the greatest orchestra, and thus be able to discern the influence of a great master upon a company of famous musicians.

First Established and Largest Newspaper Cutting Bureau in the World

From JOURNAL

Address COLUMBUS O

Date JAN 28 1908

take its place.

BE ON TIME.

Patrons of the Boston Symphony concert, Thursday night, are urged to be on time. Better be half an hour in your seat, waiting for the first number, than out in the lobby, where every one must wait, if he comes after the first note is struck by the orchestra, when the doors will be closed until the completion of the Wallenstein Trilogy. It is a most unfortunate circumstance, when the symmetry of a great work is marred by having to be presented on the installment plan, made necessary by tardy arrivals. Dr. Muck demands the closing of all doors after the number begins, and the orchestra as well as the director deserve the courtesy of prompt and early finding of seats.

From .....

Address .....

Date .....

BOSTON SYMPHONY.

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As was generally announced throughout the papers of the country last Thursday morning, it has been impossible to secure from the German emperor either Dr. Muck's release from the contract which holds him as first conductor of the Royal opera in Berlin for the next four years or to secure another leave of absence of one year. So the orchestra has again to go conductor hunting, and Dr. Muck's stay in America ends next May. It is fortunate indeed that Columbus is to have an opportunity to hear the orchestra under this great man.

Newspaper Cutting Bureau in the World

DISPATCH

COLUMBUS, O.

JAN 28 1908

BOSTON SYMPHONY.

The program for the concert at Memorial hall Thursday night is one that combines the classical with the tuneful. A particularly beautiful McDowell suite will be played. It is in five parts.

From .....

Address .....

Date JAN 28 1908

MCDOWELL SUITE.

The Boston Symphony Orchestra, which plays here Thursday evening, will render a number by Edward McDowell, America's most distinguished composer, who died last week. His [illegible] will be played Thursday

Newspaper Cutting Bureau

From EXPRESS

Address BUFFALO, N. Y.

Date JAN 28 1908

TRIUMPH FOR DR. MUCK AND HIS MEN

Boston Symphony Orchestra gives Concert in Convention Hall before a big Crowd.

WENDLING AS SOLOIST

Violinist plays Mozart Concerto with much Success—Beautiful Work of the Orchestra.

A splendid climax to the orchestral concerts of this season in Buffalo was the concert given last evening in Convention Hall by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck. This famous organization is altogether too infrequent a visitor to Buffalo, and the fact that it is most welcome was proved by the very large audience assembled in the hall, and by the rounds of applause with which Dr. Muck and his players were greeted.

Interest naturally centered in the remarkable conductor whose fame had preceded him to this country and whose achievements during his year and a half in the United States have won for him the admiration of musicians and music lovers universally. Dr. Muck is a man of cultured and aristocratic bearing, who directs with the utmost quietness and absence of affectation. His graceful gestures are full of significance, however, and the response of his men to them is scarcely short of perfection. As Mendelssohn said of the conductor Lindpaintner, "It is as if he played the whole orchestra with his baton alone," so it may be said of Dr. Muck. The players are as one, swayed absolutely by each musical impulse of their leader.

Dr. Muck seems fond of strong contrasts and sudden, sharp accents, which he secures by an incisive gesture of hand or head. Again, his orchestra becomes lyric, a voice singing a siren song of sweetness, as the conductor stands almost motionless before it, hardly beating time at all. His wonderful and magnetic control was constantly evident, and the audience showed its appreciation of his splendid work by recalling Dr. Muck repeatedly at the close of the various numbers.

But even a great conductor cannot accomplish much if the means with which he works are defective. Dr. Muck is fortunate in having a wonderful body of players. The men are almost virtuosi on their chosen instruments, and one look at them shows them to be an uncommonly intelligent lot of musicians. They are equipped with good instruments, too, and they devote their whole time practically to orchestral work and preparation of the programmes they are to play. The result is the most lovely tonal quality that can be desired in an orchestra, and ample technical facility for whatever difficulties confront them. Strings, brasses and woodwind, each section is a delight to the ear. There is absolute unity in the playing of the men, there is the greatest variety and charm of shading, there is ever smooth and finished phrasing. In short, there are present all the virtues of beautiful orchestral playing, and the result is the keenest enjoyment on the part of the listeners.

There were but three numbers on last night's programme. They were Humperdinck's overture, The Forced Marriage, a novelty; Mozart's A major concerto for violin and orchestra, and Beethoven's Pastoral Symphony. In the Mozart concerto, the soloist was Carl Wendling, concertmaster of the orchestra. He played the simple, charming themes and intricate cadenzas with a dulcet tone, of flawless intonation, and with fine musicianship. Mr. Wendling won the favor of the audience no less by his unaffected and agreeable personality than by his delightful playing. The orchestral accompaniment which Dr. Muck gave the soloist was one not to be surpassed, ideal in every respect.

From TRUTH

Address BUFFALO, N. Y.

Date FEB 1 1908

Dr. Karl Muck was greeted by an unusual audience when he appeared at Convention Hall on Monday night. It was the first appearance in Buffalo of this famous director, and he fully justified all that has been written of him. He is a most distinguished-looking man, and while his methods are of the quietest he still gives the impression of a man of immense reserve force, and it is certain that his reading of the program of Monday night was most scholarly and satisfying. Buffalo has once more proven her ability to appreciate the very best music, especially when rendered by such a justly world-famed organization as the Boston Symphony Orchestra.

Newspaper Cutting Bureau

From COMMERCIAL

Address BUFFALO, N. Y.

Date JAN 28 1908

GREAT ENTHUSIASM.

It Was Evoked By the Concert Given By the Boston Symphony Orchestra.

A TRULY GALA EVENT.

Every Seat Occupied and Many Stood Throughout the Concert—Karl Muck's Splendid Work.

Seldom does a Buffalo audience show such enthusiasm over orchestral work as that with which the Boston Symphony Orchestra was welcomed last night at Convention Hall. Every available seat was occupied and numbers stood through the entire concert. It was a gala event, for it was the first time that the orchestra has played here under its new conductor, Dr. Karl Muck, of the Royal Opera of Berlin, and everyone was on tiptoe with expectation.

Dr. Muck is a man of unusual musical ability and great personal magnetism. He wields the baton with the skill and power of a master, and has complete, almost magical control of his musicians. He has no mannerisms, but with ease and grace he sways his men in such a quiet and yet forceful manner that at times it seemed like one grand unity of sound from but a single instrument.

The program was a unique one in that it contained but three numbers—by Humperdinck, Mozart and Beethoven, respectively—and yet there was enough variety to please the most fastidious musician.

The overture to "The Forced Marriage," an opera by Engelbert Humperdinck, was given for the first time here, and was listened to with great interest. This composer is one of the few musicians who, though influenced much by Wagner's intense personality, has still retained great individuality in his writings. His charming opera, "Hansel and Gretel," which so captivated Europe a few years ago, showed the originality of the composer. The overture last night was so thoroughly the work of the artist that no one can deny him a place among the great composers of the past century.

The second number on the program was a concerto for violin in A major, by Mozart. In this the brilliant young concert-meister, Carl Wendling, astonished and delighted the audience with the ease and grace of his bowing and the power and richness of his tone. Mr. Wendling was a pupil of Joachim and attained such proficiency that he received the appointment of concert-meister to the king of Wurtemberg. It was to fill the vacancy made by the absence of Willy Hess that he secured permission to come to America for a year. The concerto has three movements, allegro aperto, adagio and tempo di menuetto, each of which was a gem—and the orchestral accompaniment added greatly to the charming effect.

Of the ten symphonies which Beethoven composed the one known as the Pastoral symphony in F major, though by no means one of the greatest, is yet one of the most popular because it presents a distinct realistic idea, and appeals to the average listener with more or less power. This symphony, the last number on the program, has four distinct movements. Beethoven, a true lover of nature, composed it in the country and intended to represent the rural scenes about him. The first movement portrays the calm impressions on arriving in the country; the second, a scene by the brookside. In this movement the andante is one of the most remarkable examples of pure beauty of sound-combination to be found in music. It represents the murmur of nature on a bright summer day with beautiful melodic sweetness and delicacy. At the close the notes of the nightingale (flute), quail (oboe) and cuckoo (clarinet) are heard. The third movement represents the merrymaking of the country folk, followed by a sudden thunder storm, which is truly sublime in its fury and intense realism.

Finally the storm abates and the shepherd's song is heard, and the peaceful quiet of a closing day. The various effects which this symphony was designed to represent were most skillfully and delightfully produced by the orchestra last night, and the audience departed with a greater love than ever for the dear old master, Beethoven, and a feeling of deep gratitude for the lofty interpretation given to his work by Dr. Muck and his splendid orchestra. It is certainly with great regret that we are obliged to announce that neither Dr. Muck nor Mr. Wendling will probably be heard in Buffalo again, for they have both been recalled to Germany, the former by Emperor William, and the latter by the king of Wurtemberg.

Newspaper Cutting Bureau in the World

From COURIER

Address BUFFALO, N. Y.

Date JAN 28 1908

GREAT AUDIENCE GREETS DR. MUCK

Leads Splendid Concert Given by Boston Symphony.

CARL WENDLING A MASTER VIOLINIST

A superb programme superbly presented by the famous Boston Symphony Orchestra, with Dr. Carl Muck as director, at Convention Hall evening was enjoyed by a vast audience, and seldom indeed is such a musical treat afforded the music-lovers of Buffalo. The occasion, too, was a notable one in that it was the first appearance in this city of Dr. Muck, whose fame as a musician and artist had preceded him long before his visit to America. In appearance this distinguished man is not unlike the late Richard Mansfield, and there is a certain fascination in watching him conduct his eminent body of musicians, who seem as one man to be thoroughly en rapport with his interpretations.

The first number, heard for the first time in Buffalo, was the overture to the opera, "The Forced Marriage," by Humperdinck, which was rendered with perfection of tone, beauty of ensemble and a complete sympathy with the character of the work.

The exquisite Beethoven symphony in F major No. 6, "Pastoral," was given a magnificent reading by Dr. Muck, and all those qualities which have made him famous as a conductor were brilliantly demonstrated. The work of the orchestra was of delicate finesse, imposing virility and breadth, and a polished incisiveness in phrasing which made the performance one of singular beauty. The wonderful resources of the orchestra were artistically brought out in the four movements, the exquisite and graceful melody of the first melting into the second more impressive one, while the joyous harmony in the third movement so gradually changed to the terrifying effect of the thunder storm and its crashing peals that all the dramatic possibilities were skilfully brought out.

"The Shepherd's Song," in the closing movement, delightfully displayed the effective shading.

The soloist, Carl Wendling, concert-meister, played the Mozart Concerto for violin in A major No. 5, accompanied by the orchestra, in a manner which showed him to be the ideal combination of virtuoso and musician, and a worthy pupil of the great Joachim. His technic is formidable, he plays with great fluency of tone and his bold and vigorous bow stroke and temperament give the greatest vitality and life to his playing. His conception of the beautiful adagio was a memorable one, Mr. Wendling was given an enthusiastic recall. Once again last evening Buffalo ably demonstrated that concerts of this kind are thoroughly appreciated and that the best in music is none too good.

For high class printing or engraving see The Evans-Penfold Co., 302 Main Street, upstairs, but it's worth while.

From .....

Address .....

Date JAN 27 1908

DR. MUCK MUST RETURN TO GERMANY.

Great Orchestra Leader Has Been Recalled by the Emperor.

This evening's concert at Convention Hall by the Boston Symphony Orchestra will give Buffalo its only opportunity of hearing this great orchestra under the inspired direction of Dr. Karl Muck.

As was generally announced throughout the papers of the country last Thursday, it has been impossible to secure from the German Emperor either Dr. Muck's release from the contract which holds him as first conductor of the Royal Opera in Berlin for the next four years, or to secure another leave of absence of one year. So the orchestra has again to go conductor hunting, and Dr. Muck's stay in America ends next May.

That Dr. Muck's departure is a decided misfortune to the art in this country will be very generally admitted. He has made a most profound impression as conductor of Boston's splendid orchestra, and it is indeed a question whether he is not the greatest conductor that has ever come to America. He will be missed in more ways than one, because, aside from his genius as a musician, his delightful and winning personality has gained for him a host of friends wherever he has gone. It is fortunate indeed that Buffalo is to have an opportunity to hear the orchestra under this great man.

The concert this evening begins promptly at 8:15 o'clock, and the audience is asked to assemble early, for no one will be seated while the orchestra is playing. Prices of seats range from 75 cents to $

[130]

Newspaper Cutting Bureau in the World
From
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Date

Dr. Muck and the Boston Symphony.

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First Established and Largest Newspaper Cutting Bureau in the World

take its place.

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Newspaper Cutting Bureau in the World
DISPATCH
COLUMBUS, O.
JAN 29 1908

BOSTON SYMPHONY.

The program for the concert at Memorial hall Thursday night is one that combines the classical with the tuneful. A particularly beautiful McDowell suite will be played. It is in five parts.

From
Address
Date
JAN 28

M'DOWELL SUITE.

The Boston Symphony Orchestra, which plays here Thursday evening, will render a number by Edward McDowell, America's most distinguished composer, who died last week. His suite which will be played Thursday evening is in five parts.

Newspaper Cutting Bureau of the World
From
Address
Date
JAN 28 1908

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WENDLING AS SOLOIST

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Dr. Muck seems fond of strong contrasts and sudden, sharp accents, which he secures by an incisive gesture of hand or head. Again, his orchestra becomes lyric, a voice singing a siren song of sweetness, as the conductor stands almost motionless before it, hardly beating time at all. His wonderful and magnetic control was constantly evident, and the audience showed its appreciation of his splendid work by recalling Dr. Muck repeatedly at the close of the various numbers.

But even a great conductor cannot accomplish much if the means with which he works are defective. Dr. Muck is fortunate in having a wonderful body of players. The men are almost virtuosi on their chosen instruments, and one look at them shows them to be an uncommonly intelligent lot of musicians. They are equipped with good instruments, too, and they devote their whole time practically to orchestral work and preparation of the programmes they are to play. The result is the most lovely tonal quality that can be desired in an orchestra, and ample technical facility for whatever difficulties confront them. Strings, brasses and woodwind, each section is a delight to the ear. There is absolute unity in the playing of the men, there is the greatest variety and charm of shading, there is ever smooth and finished phrasing. In short, there are present all the virtues of beautiful orchestral playing, and the result is the keenest enjoyment on the part of the listeners.

There were but three numbers on last night's programme. They were Humperdinck's overture, The Forced Marriage, a novelty; Mozart's A major concerto for violin and orchestra, and Beethoven's Pastoral Symphony. In the Mozart concerto, the soloist was Carl Wendling, concertmaster of the orchestra. He played the simple, charming themes and intricate cadenzas with a dulcet tone of flawless intonation, and with fine musicianship. Mr. Wendling won the favor of the audience no less by his unaffected and agreeable personality than by his delightful playing. The orchestral accompaniment which Dr. Muck gave the soloist was one not to be surpassed, ideal in every respect.

From
Address
Date
FEB

Dr. Karl Muck was greeted by an unusual audience when he appeared at Convention Hall on Monday night. It was the first appearance in Buffalo of this famous director, and he fully justified all that has been written of him. He is a most distinguished-looking man, and while his methods are of the quietest he still gives the impression of a man of immense reserve force, and it is certain that his reading of the program of Monday night was most scholarly and satisfying. Buffalo has once more proven her ability to appreciate the very best music, especially when rendered by such a justly world-famed organization as the Boston Symphony Orchestra.

COMMERCIAL
BUFFALO, N. Y.
JAN 28 1908

GREAT ENTHUSIASM.

It Was Evoked By the Concert Given By the Boston Symphony Orchestra.

A TRULY GALA EVENT.

Every Seat Occupied and Many Stood Throughout the Concert—Karl Muck's Splendid Work.

Seldom does a Buffalo audience show such enthusiasm over orchestral work as that with which the Boston Symphony Orchestra was welcomed last night at Convention Hall. Every available seat was occupied and numbers stood through the entire concert. It was a gala event, for it was the first time that the orchestra has played here under its new conductor, Dr. Karl Muck, of the Royal Opera of Berlin, and everyone was on tiptoe with expectation.

Dr. Muck is a man of unusual musical ability and great personal magnetism. He wields the baton with the skill and power of a master, and has complete, almost magical control of his musicians. He has no mannerisms, but with ease and grace he sways his men in such a quiet and yet forceful manner that at times it seemed like one grand unity of sound from but a single instrument.

The program was a unique one in that it contained but three numbers—by Humperdinck, Mozart and Beethoven, respectively—and yet there was enough variety to please the most fastidious musician.

The overture to "The Forced Marriage," an opera by Engelbert Humperdinck, was given for the first time here, and was listened to with great interest. This composer is one of the few musicians who, though influenced much by Wagner's intense personality, has still retained great individuality in his writings. His charming opera, "Hansel and Gretel," which so captivated Europe a few years ago, showed the originality of the composer. The overture last night was so thoroughly the work of the artist that no one can deny him a place among the great composers of the past century.

The second number on the program was a concerto for violin in A major, by Mozart. In this the brilliant young concert-meister, Carl Wendling, astonished and delighted the audience with the ease and grace of his bowing and the power and richness of his tone. Mr. Wendling was a pupil of Joachim and attained such proficiency that he received the appointment of concert-meister to the king of Wurtemberg. It was to fill the vacancy made by the absence of Willy Hess that he secured permission to come to America for a year. The concerto has three movements, allegro aperto, adagio and tempo di menuetto, each of which was a gem—and the orchestral accompaniment added greatly to the charming effect.

Of the ten symphonies which Beethoven composed the one known as the Pastoral symphony in F major, though by no means one of the greatest, is yet one of the most popular because it presents a distinct realistic idea, and appeals to the average listener with more or less power. This symphony, the last number on the program, has four distinct movements. Beethoven, a true lover of nature, composed it in the country and intended to represent the rural scenes about him. The first movement portrays the calm impressions on arriving in the country; the second, a scene by the brookside. In this movement the andante is one of the most remarkable examples of pure beauty of sound-combination to be found in music. It represents the murmur of nature on a bright summer day with beautiful melodic sweetness and delicacy. At the close the notes of the nightingale (flute), quail (oboe) and cuckoo (clarinet) are heard. The third movement represents the merrymaking of the country folk, followed by a sudden thunder storm, which is truly sublime in its fury and intense realism.

Finally the storm abates and the shepherd's song is heard, and the peaceful quiet of a closing day. The various effects which this symphony was designed to represent were most skillfully and delightfully produced by the orchestra last night, and the audience departed with a greater love than ever for the dear old master, Beethoven, and a feeling of deep gratitude for the lofty interpretation given to his work by Dr. Muck and his splendid orchestra. It is certainly with great regret that we are obliged to announce that neither Dr. Muck nor Mr. Wendling will probably be heard in Buffalo again, for they have both been recalled to Germany, the former by Emperor William, and the latter by the king of Wurtemberg.

Newspaper Cutting Bureau in the World
From
Address
Date
COURIER.
BUFFALO, N. Y.
JAN 28 1908

GREAT AUDIENCE GREETS DR. MUCK

Leads Splendid Concert Given by Boston Symphony.

CARL WENDLING A MASTER VIOLINIST

A superb programme superbly presented by the famous Boston Symphony Orchestra, with Dr. Carl Muck as director, at Convention Hall last evening was enjoyed by a vast audience, and seldom indeed is such a musical treat afforded the music-lovers of Buffalo. The occasion, too, was a notable one in that it was the first appearance in this city of Dr. Muck, whose fame as a musician and artist had preceded him long before his visit to America. In appearance this distinguished man is not unlike the late Richard Mansfield, and there is a certain fascination in watching him conduct his eminent body of musicians, who seem as one man to be thoroughly en rapport with his interpretations.

The first number, heard for the first time in Buffalo, was the overture to the opera, "The Forced Marriage," by Humperdinck, which was rendered with perfection of tone, beauty of ensemble and a complete sympathy with the character of the work.

The exquisite Beethoven symphony in F major No. 6, "Pastoral," was given a magnificent reading by Dr. Muck and all those qualities which have made him famous as a conductor were brilliantly demonstrated. The work of the orchestra was of delicate finesse, imposing virility and breadth, and a polished incisiveness in phrasing which made the performance one of singular beauty. The wonderful resources of the orchestra were artistically brought out in the four movements, the exquisite and graceful melody of the first melting into the second more impressive one, while the joyous harmony in the third movement so gradually changed to the terrifying effect of the thunder storm and its crashing peals that all the dramatic possibilities were skilfully brought out.

"The Shepherd's Song," in the closing movement, delightfully displayed the effective shading.

The soloist, Carl Wendling, concert-meister, played the Mozart Concerto for violin in A major No. 5, accompanied by the orchestra, in a manner which showed him to be the ideal combination of virtuoso and musician, and a worthy pupil of the great Joachim. His technic is formidable, he plays with great fluency of tone and his bold and vigorous bow stroke and temperament give the greatest vitality and life to his playing. His conception of the beautiful adagio was a memorable one. Mr. Wendling was given an enthusiastic recall. Once again last evening Buffalo ably demonstrated that concerts of this kind are thoroughly appreciated and that the best in music is none too good.

For high class printing or engraving see The Evans-Penfold Co., 302 Main Street, upstairs, but it's worth while.

From
Address
Date

DR. MUCK MUST RETURN TO GERMANY.

Great Orchestra Leader Has Been Recalled by the Emperor.

This evening's concert at Convention Hall by the Boston Symphony Orchestra will give Buffalo its only opportunity of hearing this great orchestra under the inspired direction of Dr. Karl Muck.

As was generally announced throughout the papers of the country last Thursday, it has been impossible to secure from the German Emperor either Dr. Muck's release from the contract which holds him as first conductor of the Royal Opera in Berlin for the next four years, or to secure another leave of absence of one year. So the orchestra has again to go conductor hunting, and Dr. Muck's stay in America ends next May.

That Dr. Muck's departure is a decided misfortune to the art in this country will be very generally admitted. He has made a most profound impression as conductor of Boston's splendid orchestra, and it is indeed a question whether he is not the greatest conductor that has ever come to America. He will be missed in more ways than one, because, aside from his genius as a musician, his delightful and winning personality has gained for him a host of friends wherever he has gone. It is fortunate indeed that Buffalo is to have an opportunity to hear the orchestra under this great man.

The concert this evening begins promptly at 8:15 o'clock, and the audience is asked to assemble early, for no one will be seated while the orchestra is playing. Prices of seats range from 75 cents to $2.

ARTICLE INCOMPLETE

...FFALO, N. Y.

...JAN 28 1908

...MUSICAL ...FECT PROVIDED AT ...ORCHESTRA CONCERT

Dr. Karl Muck and His Musicians Greeted by Large and Enthusiastic Audience.

Dr. Karl Muck and his splendidly equipped organization, perhaps better known as the Boston Symphony Orchestra made their long heralded appearance at Convention Hall last evening before an audience that tested the capacity of that large structure. The coming of the Boston Symphony Orchestra to Buffalo is always looked forward to with confiding interest by the music loving people of this city and last evening they were present in large numbers to enjoy the rich musical feast that was provided. The program included Humperdinck's overture, "The Forced Marriage;" Mozart's concerto for violin and orchestra in A Major, No. 5 and the Beethoven symphony in F. Major, No. 6 Op. 68, "The Pastoral," in six movements. Mr. Carl Wendling the concert master of the orchestra was the soloist of the evening and in the Mozart number he distinguished himself by his playing. His tone is big and clear and he gave a soulful and artistic interpretation of the Mozart music. His work shows him to be an artist of brilliant attainments. The playing of the orchestra in this number displayed the splendid training the members have had under the master hand of Dr. Muck. The Humperdinck music was played with a dash and spirit which brought rounds of applause from the delighted audience. But it was in the Beethoven symphony that the orchestra was seen and heard at its best. Here as in the two other numbers th ediscipline and training of Dr. Muck was in evidence. There was a distinctness of comprehension, true and clear in every note sounded. Steadily the conductor found the underlying melody and kept it. Steadily he gained from his men a richness of tone that clothed it with a new depth and mellowness. The insistant song of the first movement wallowed warmly against its dusky background until both merged in the calm pool of golden tone with which conductor and musicians brought the first movement to its close. And the "Jolly Gathering of Country Folk" was rich in tone pictures painted by master hands. They fairly reveled in its entrancing strains. The finale leaped to the ear, warm and exultant. The pace, the spirit of the performance gave it a new and strange ardor. The performance was one long to be remembered by those who were fortunate enough to be present. This is Dr. Muck's last year with the famous Boston Symphony orchestra for after this season he will return to Berlin by command of the German Emperor.

...TIMES

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...JAN 7 1908

...UCK SOON TO RETURN TO THE FATHERLAND

Dr. Karl Muck, the eminent conductor of the Boston Symphony Orchestra which came to town this morning for its concert at Convention Hall tonight, is one of Kaiser Wilhelm's most intimate friends and he said this afternoon that before leaving Boston on Saturday night he sent a cablegram to the Kaiser congratulating him on his 50th birthday, which occurs today.

Dr. Muck is the first conductor of the Royal Opera House at Berlin and was been recalled by the Kaiser after two seasons spent in this country as the conductor of the Boston Symphony Orchestra, regarded as the first orchestra of the United States and started a few years ago by Richard Hyde on his visit to this country.

When he came to the United States years ago Dr. Muck did not expect to find as fine an orchestra here as the Boston Symphony, nor did he expect to find the American public so truly appreciative of the best musical offerings.

In a talk with a TIMES reporter at the Iroquois Hotel early this afternoon Dr. Muck paid a fine compliment to the Boston Symphony Orchestra and to the fine musical appreciation of the people of the United States. He said that he regretted very much that he had to return to his duties at Berlin and that a further chance was not to be afforded him to know this country and its people better. He said that his two seasons as conductor of the Boston Symphony Orchestra had imbued him with the greatness of the American people. He said that he had spent nearly in the orchestra for today's concert and that the program selected for tonight was one of the ... has been arranged up to the ... for the orchestra in its ...

...FFALO, N. Y.

...JAN 28 1908

BRILLIANT AND BEAUTIFUL WORK OF BOSTON SYMPHONY ORCHESTRA UNDER DR. MUCK

Splendid Program Before Appreciative Audience at Convention Hall.

The Boston Symphony Orchestra is unquestionably as truly a subject for national pride as anything in the length or breadth of this great country. Go where one will, it would be impossible to find an organization superior to this band of artists. The world-famous orchestra under the baton of Dr. Karl Muck gave a concert of remarkable beauty in Convention Hall last night. Dr. Muck is a conductor of the modern school, very quiet in manner, but absolute master of the different forces under his direction. One is amazed at times at a certain vividness and fire which is called to life in a composition, as with double basses and the brass in the third or fourth movements of the pastoral symphony last night. None but a great conductor can give a frequently heard work and so fill it with vitality and spontaneity that one seems to be listening to it for the first time. Dr. Muck produces that rarity, a real pianissimo with his orchestra. Then at the moments when he uses the brass it sounds as if the greatest glory of the orchestra lay there until we hear the wood wind and the strings.

Humperdinck's Overture to the opera, "The Forced Marriage," was played here for the first time last night. It is a brilliantly orchestrated work, bringing into play all the resources of modern instrumentation, and as given by Dr. Muck was a work of great effect. The magnificent performance of Beethoven's Pastoral Symphony cannot be too highly praised. The wonderful manner in which phrases were defined and the individual beauty of instruments brought out, while through and above all was the dominant mood and character of the whole movement, was shown by Dr. Muck and his orchestra in the entire symphony put very especially in the "Scene by the Brook Side."

Mr. Carl Wendling, concertmaster of the orchestra, gave a very fine performance of Mozart's A major violin concerto. Mr. Wendling plays with extreme purity and finish, his interpretation showing the charm, serene and classic beauty of Mozart's music to perfection. Dr. Muck's orchestral accompaniment to the concerto was most masterly. A very large audience was present, completely filling Convention Hall.

...N. Y.

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...e ...JAN 7 1908

BOSTON SYMPHONY ORCHESTRA TONIGHT

Splendid Program Prepared for the Musical Feast at Convention Hall.

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As was generally announced throughout the papers of the country last Thursday, it has been impossible to secure from the German Emperor either Dr. Muck's release from the contract which holds him as first conductor of the Royal Opera in Berlin for the next four years or to secure another leave of absence of one year. So the orchestra has again to go conductor hunting, and Dr. Muck's stay in America ends next May. That Dr. Muck's departure is a decided misfortune to the art in this country will be very generally admitted. He has made a most profound impression as conductor of Boston's splendid orchestra, and it is indeed a question whether he is not the greatest conductor that has ever come to America. He will be missed in more ways than one, because, aside from his genius as a musician, his delightful and winning personality has gained for him a host of friends wherever he has gone. It is fortunate indeed that Buffalo is to have an opportunity to hear the orchestra under this great man.

The concert this evening begins promptly at 8:15 o'clock and the audience is asked to assemble early, for no one will be seated while the orchestra is playing. Prices of seats range from 75 cents to $2.

...COMMERCIAL

...BUFFALO, N. Y.

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A farewell dinner in honor of Dr. Karl Muck, leader of the Boston Symphony Orchestra, has been arranged by the Deutscher Verein of Harvard, to take place at the Harvard Union, on Feb. 3. The speakers at the dinner will include Major H. ... Higginson, President Eliot and Professors Munsterberg and Spalding.

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...COMMERCIAL

...BUFFALO, N. Y.

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...JAN 27 1908

BOSTON SYMPHONY ORCHESTRA TONIGHT.

Conducted By Dr. Karl Muck of the Royal Opera, Berlin—Emperor Insists That He Return.

This evening's concert at Convention Hall by the Boston Symphony Orchestra will give Buffalo its only opportunity of hearing this great orchestra under the direction of Dr. Karl Muck.

As was generally announced through the papers of the country last Thursday, it has been impossible to secure from the German emperor either Dr. Muck's release from the contract which holds him as first conductor of the Royal Opera in Berlin for the next four years, or to secure another leave of absence of one year. So the orchestra has again to go conductor hunting, and Dr. Muck's stay in America ends next May. That Dr. Muck's departure is a decided misfortune to the art in this country will be generally admitted. He has made a profound impression as conductor of Boston's splendid orchestra, and it is indeed a question whether he is not the greatest conductor that has ever come to America. He will be missed in more ways than one, because, aside from his genius as a musician, his delightful and winning personality has gained for him a host of friends wherever he has gone. It is fortunate, indeed, that Buffalo is to have an opportunity to hear the orchestra under this great man.

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Newspaper Cutting Bureau in the World

...om ...EXPRESS

...ddress ...JAN 27 1908

DR. MUCK TONIGHT.

Celebrated Conductor of the Boston Symphony Orchestra arrives in Buffalo.

A slender, dark, astute man, with something of the dandy in his dress and with the merriest eyes imaginable, arrived at The Iroquois late last evening. He was Dr. Karl Muck, of the Royal Opera, Berlin, the present conductor of the Boston Symphony Orchestra, which gives a concert this evening in Convention Hall that will be one of the greatest musical treats Buffalo has ever experienced.

With Dr. Muck were his wife, Frau Muck, who is greatly distressed over the fact that Kaiser Wilhelm has recalled her husband to his post in Berlin, as she is very fond of America; Mr. Sauerquelle, the orchestra librarian, and Carl Wendling, the handsome young concert-meister to the King of Wurtemberg, who is this evening's soloist.

Early this afternoon the orchestra will arrive by special train, accompanied by the assistant manager, Fred R. Comee. There are 85 men in all, the largest orchestra that has ever visited Buffalo.

This evening's concert begins promptly at 8.15 o'clock and the audience is asked to assemble early, for no one will be seated while the orchestra is playing. Seats are on sale today at the Denton, Cottier & Daniels music store. Prices vary from 75 cents to $2.

Newspaper Cutting Bureau in the World

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HAP WARD.

Hap Ward is said to have new filling for his musical absurdity, "Not Yet, But Soon," which opens a three-days' engagement at the High Street theater this afternoon. The piece presents this funny clown comedian as in charge of a sanitarium for the procuring of tenants for top flats. The locale is "Bughouse on the Hudson" and a company of 50, including a singing chorus, will introduce many songs and other specialties.

ORCHESTRA TONIGHT.

Tonight in Memorial hall the long talked-of and eagerly anticipated Boston Symphony orchestra concert will take place. A large audience will greet the orchestra, a body of a hundred men, conducted by Dr. Karl Muck of the Royal Opera in Berlin. The concert-meister, Carl Wendling, is an unusually young man to hold such an important place, having been born in 1875—yet he has held a similar position for the past eight years. Mr. Wendling has been concert-meister under Hans Richter in London, under Dr. Karl Muck in Bayreuth at the Wagner festivals and with the celebrated orchestra in Meiningen under Steinbach. After four years under Steinbach, he went to Stuttgart to be concert-meister in the court theater of the king of Wurtemburg.

The patrons of the concert are urged to come in the hall in good season tonight, ... the seats not later

Newspaper Cutting Bureau of the World

...om ...STAR

...ddress ...NEWARK, N. J.

...ate ...FEB 1- 1908

Dr. Muck's Departure.

Dr. Karl Muck is to sever his connection with the Boston Symphony Orchestra at the end of the present season. Dr. Muck obtained his first leave of absence from Berlin for the season of 1906-1907 only with the greatest difficulty, and not until he had signed a new contract with the Royal Opera in Berlin for six years, dating from the autumn of 1907. When it became a question a year ago last December to have this leave of absence extended for another year it required all the influence that the Boston Symphony Orchestra could bring to bear to induce the Kaiser to grant the request. Dr. Muck refused absolutely to lift a finger in the cause, for while he was anxious to stay, he justly said that as he had given the Kaiser a promise to stay here but one year, he could not in good faith ask for an extension of that time. That the Kaiser finally, and after much hesitation, did give his consent to Dr. Muck's coming to Boston for a second season was regarded in Berlin as a most unusual concession to American sentiment. During the early part of this season the management of the orchestra hoped that some way might be found to secure Dr. Muck's release from his Berlin contract, but the authorities there would not listen to any proposition to this end, saying that Berlin needed his services quite as much as Boston and could not spare him any longer.

Dr. Muck will leave America early in May, his last concerts in Boston being on May 1 and 8. With Mrs. Muck he will go to Berlin, where he will stay until the middle of June. Then he goes to Bayreuth, where he will stay until the end of August, for he is again to be the conductor of the "Parsifal" performances there.

All reports regarding his successor in Boston may be considered as unfounded rumors. That a distinguished conductor will succeed him may be accepted as certain, for it has always been and is the policy of the management of the Boston Symphony Orchestra to be satisfied only with the best. But no one has been engaged as yet and it will likely be well into the spring before an authoritative announcement regarding the next conductor of the orchestra will be made.

...FEB 1- 1908

...Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will not be connected with that organization after the present season, his duties as conductor at the Royal Opera at Berlin obliging him to return there from the leave of absence granted him by the German Emperor.

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THE Boston Symphony management announces that Dr. Muck will not return to direct the Boston Symphony Orchestra next season. Dr. Muck obtained his first leave of absence from Berlin only with the greatest difficulty, and not until he had signed a new contract with the Royal Opera in Berlin for six years, dating from the autumn of 1907. When it became a question a year ago last December to have this leave extended for another year, it required all the influence that the Boston Symphony Orchestra could bring to bear to induce the Kaiser to grant the request. Dr. Muck refused absolutely to lift a finger in the cause, for, while he was anxious to stay, he justly said that as he had given the Kaiser a promise to stay here but one year, he could not in good faith ask for an extension of the time. That the Kaiser finally and after much hesitation did give his consent to Dr. Muck's coming to Boston for a second season was regarded in Berlin as a most unusual concession to American sentiment. During the early part of this season the management of the orchestra hoped that some way might be found to secure Dr. Muck's release from his Berlin contract, but the authorities there would not listen to any proposition to this end, saying that Berlin needed his services quite as much as Boston, and could not spare him any longer.

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...HERALD

...WASHINGTON, D. C.

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...e ...FEB 2- 1908

The next concert of the Boston Symphony Orchestra will take place at the National Theater Tuesday afternoon, February 18, at 4:30 o'clock. This will be the last opportunity but one to enjoy the work of ... Carl Muck, the conductor who ... this country at the end of ... 15

ARTICLE INCOMPLETE

Newspaper Cutting Bureau in the World

ess ..... JAN 28 1908

RICH MUSICAL FEAST PROVIDED AT ORCHESTRA CONCERT

Dr. Karl Muck and His Musicians Greeted by Large and Enthusiastic Audience.

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7 JAN 28

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Dr. Muck is the first conductor of the Royal Opera House at Berlin and has been recalled by the Kaiser after two seasons spent in this country as the conductor of the Boston Symphony Orchestra, regarded as the first orchestra of the United States and so rated a few years ago by Richard Strauss on his visit to this country.

When he came to the United States two years ago Dr. Muck did not expect to find as fine an orchestra here as the Boston Symphony, nor did he expect to find the American public as keenly appreciative of the best musical offerings.

In a talk with a TIMES reporter at the Iroquois Hotel early this afternoon Dr. Muck paid a fine compliment to the Boston Symphony Orchestra and to the fine musical appreciation of the people of the United States. He said that he regretted very much that he had to return to his duties at Berlin and that a further chance was not to be afforded him to know this country and its people better. He said that his two seasons as conductor of the Boston Symphony Orchestra had imbued him with the greatness of the American people. He said that he had about ninety in the orchestra for tonight's concert and that the program arranged for tonight was one of the best that has been arranged up to the present time for the orchestra in its present season.

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Splendid Program Prepared for the Musical Feast at Convention Hall.

This evening's concert at Convention Hall by the Boston Symphony Orchestra will give Buffalo its only opportunity of hearing this great orchestra under the inspired direction of Dr. Karl Muck.

As was generally announced throughout the papers of the country last Thursday, it has been impossible to secure from the German Emperor either Dr. Muck's release from the contract which holds him as first conductor of the Royal Opera in Berlin for the next four years or to secure another leave of absence of one year. So the orchestra has again to go conductor hunting, and Dr. Muck's stay in America ends next May. That Dr. Muck's departure is a decided misfortune to the art in this country will be very generally admitted. He has made a most profound impression as conductor of Boston's splendid orchestra, and it is indeed a question whether he is not the greatest conductor that has ever come to America. He will be missed in more ways than one, because, aside from his genius as a musician, his delightful and winning personality has gained for him a host of friends wherever he has gone. It is fortunate indeed that Buffalo is to have an opportunity to hear the orchestra under this great man.

The concert this evening begins promptly at 8:15 o'clock and the audience is asked to assemble early, for no one will be seated while the orchestra is playing. Prices of seats range from 75 cents to $2.

Newspaper Cutting Bureau in the World

COMMERCIAL

ss ..... BUFFALO, N. Y

A farewell dinner in honor of Dr. Karl Muck, leader of the Boston Symphony Orchestra, has been arranged by the Deutscher Verein of Harvard, to take place at the Harvard Union, on Feb. 3. The speakers at the dinner will include Major H. Higginson, President Eliot and Professors Munsterberg and Spalding.

[13]

Newspaper Cutting Bureau in the World

COMMERCIAL

BUFFALO, N. Y

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JAN 27 1908

BOSTON SYMPHONY ORCHESTRA TONIGHT.

Conducted By Dr. Karl Muck of the Royal Opera, Berlin—Emperor Insists That He Return.

This evening's concert at Convention Hall by the Boston Symphony Orchestra will give Buffalo its only opportunity of hearing this great orchestra under the direction of Dr. Karl Muck.

As was generally announced through the papers of the country last Thursday, it has been impossible to secure from the German emperor either Dr. Muck's release from the contract which holds him as first conductor of the Royal Opera in Berlin for the next four years, or to secure another leave of absence of one year. So the orchestra has again to go conductor hunting, and Dr. Muck's stay in America ends next May. That Dr. Muck's departure is a decided misfortune to the art in this country will be generally admitted. He has made a profound impression as conductor of Boston's splendid orchestra, and it is indeed a question whether he is not the greatest conductor that has ever come to America. He will be missed in more ways than one, because, aside from his genius as a musician, his delightful and winning personality has gained for him a host of friends wherever he has gone. It is fortunate, indeed, that Buffalo is to have an opportunity to hear the orchestra under this great man.

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Newspaper Cutting Bureau in the World

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DR. MUCK TONIGHT.

Celebrated Conductor of the Boston Symphony Orchestra arrives in Buffalo.

A slender, dark, astute man, with something of the dandy in his dress and with the merriest eyes imaginable, arrived at The Iroquois late last evening. He was Dr. Karl Muck of the Royal Opera, Berlin, the present conductor of the Boston Symphony Orchestra, which gives a concert this evening in Convention Hall that will be one of the greatest musical treats Buffalo has ever experienced.

With Dr. Muck were his wife, Frau Muck, who is greatly distressed over the fact that Kaiser Wilhelm has recalled her husband to his post in Berlin, as she is very fond of America; Mr. Sauerquelle, the orchestra librarian, and Carl Wendling, the handsome young concert meister to the King of Wurtemberg, who is this evening's soloist.

Early this afternoon the orchestra will arrive by special train, accompanied by the assistant manager, Fred R. Comee. There are 85 men in all, the largest orchestra that has ever visited Buffalo.

This evening's concert begins promptly at 8.15 o'clock and the audience is asked to assemble early, for no one will be seated while the orchestra is playing.

Seats are on sale today at the Denton, Cottier & Daniels music store. Prices very from 75 cents to $2.

Newspaper Cutting Bureau in the World

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HAP WARD.

Hap Ward is said to have new filling for his musical absurdity, "Not Yet, But Soon," which opens a three-days' engagement at the High Street theater this afternoon. The piece presents this funny clown comedian as in charge of a sanitarium for the procuring of tenants for top hats. The locale is "Bughouse on the Hudson" and a company of 50, including a singing chorus, will introduce many songs and other specialties.

ORCHESTRA TONIGHT.

Tonight in Memorial hall the long-talked-of and eagerly anticipated Boston Symphony orchestra concert will take place. A large audience will greet the orchestra, a body of a hundred men, conducted by Dr. Karl Muck of the Royal Opera in Berlin. The concert-meister, Carl Wendling, is an unusually young man to hold such an important place, having been born in 1875—yet he has held a similar position for the past eight years. Mr. Wendling has been concert-meister under Hans Richter in London, under Dr. Karl Muck in Bayreuth at the Wagner festivals and with the celebrated orchestra in Meiningen under Steinbach. After four years under Steinbach, he went to Stuttgart to be concert-meister in the court theater of the king of Wurtemburg.

The patrons of the concert are urged to come to the hall in good season tonight, being in the seats not later than 8 o'clock, and the doors will be closed at that hour, and not opened during the first number, which will last

Newspaper Cutting Bureau in the World

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Dr. Muck's Departure.

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Standard Union,
Brooklyn, N. Y.
FEB 2 - 1908

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Daily Eagle,
Brooklyn, N. Y.
FEB 1 1908

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"In addition to concerts already mentioned in this column three of note are to be presented under Brooklyn Institute auspices this month, together with a lecture recital on the Boston Symphony concert, by Daniel Gregory Mason, and a course of lecture recitals on "Important Chapters in Musical History," by Carl Fique. The concerts are a chamber music concert by the Olive Mead Quartet, at Association Hall on February 13; the Boston Symphony concert, with Fritz Kreisler, violin, at the Baptist Temple on February 21, and a song recital by Mme. Gadski, with Frank La Forge at the piano, at the same place on February 27.

Daily Citizen,
Brooklyn, N. Y.
FEB 1 1908

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The First Established and (1908) Complete Newspaper Cutting Bureau in the World.
PUBLIC.
PHILADELPHIA, PA
FEB 2 - 1908

DOCTOR MUCK'S DEPARTURE

From all sides are heard expressions of regret that Dr. Karl Muck is to sever his connection with the Boston Symphony Orchestra at the end of the present season. Doctor Muck obtained his first leave of absence for the season of 1906-07 only after signing a new contract with the Royal Opera in Berlin for six years, dating from the autumn of 1907. It required all the influence the Boston management could bring to bear to have this leave of absence extended to cover the current season. Doctor Muck refused to do anything in the matter, although he was personally anxious to stay because he felt he could not in good faith ask the Kaiser to further extend the time first agreed upon, the royal consent to the second year here being regarded in Berlin as a most unusual concession to American sentiment. Early in the present season it was hoped in Boston that some way might be found to release Doctor Muck from the contract, but the authorities would not listen to propositions to this effect, and Doctor Muck will go to Berlin in May, spending the summer in Bayreuth, where he will conduct the festival performances. All reports regarding his successor are as yet mere rumors. It is stated that no one has been engaged, and it will be well into the spring before there is any authoritative announcement regarding Doctor Muck's successor.

Newspaper Cutting Bureau in the World
RECORD
PHILADELPHIA, PA
FEB 2 - 1908

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BULLETIN
PHILA. PA
FEB 1 - 1908

The refusal of the Kaiser to release Dr. Muck from his contract with the Royal Opera in Berlin, after granting him two years' absence, necessitates the procuring of a new conductor for the Boston Symphony Orchestra for next season. The management of that organization states that all reports regarding Dr. Muck's successor may be considered as unfounded rumors. No one has been engaged as yet, and it is likely to be well into the spring before an authoritative announcement regarding the next conductor of the orchestra is made. During the early part of this season it was hoped that some way would be found for Dr. Muck's release from the Berlin contract, but the authorities there, it is said, would not listen to any proposition to that end.

WORLD,
New York City.
FEB 2 1908

Music Notes.

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All reports regarding his successor in Boston may be considered as unfounded rumors. That a distinguished conductor will succeed him may be accepted as certain, for it has always been and is the policy of the management of the Boston Symphony Orchestra to be satisfied only with the best. But no one has been engaged as yet, and it is likely to be well into the spring before an authoritative announcement regarding the next conductor of the orchestra will be made.

STAATS ZEITUNG,
New York City.
FEB 2 - 1908

Musikalische Angelegenheiten.

Dr. Muck geht. — Von den Opernhäusern. — Musikalische Notizen. — Kommende Konzerte.

Die Nachricht, daß es nicht möglich war, für Dr. Muck einen weiteren Urlaub zu erlangen, der es gestattet hätte, diesen bedeutenden Dirigenten auch weiterhin dem Bostoner Symphonie-Orchester zu erhalten, hat in den musikalischen Kreisen New York's und Boston's lebhaftes Bedauern erweckt. Dr. Muck stand bekanntlich, als er für das Bostoner Symphonie-Orchester gewonnen wurde, unter kontraktlichen Verpflichtungen mit dem Berliner königlichen Opernhaus, und es kostete ihm große Anstrengungen, einen einjährigen Urlaub für Boston zu erlangen. Im Dezember 1906 wurden seitens des Bostoner Symphonie-Orchesters alle Mittel aufgeboten, um für Dr. Muck einen längeren Urlaub zu erlangen. Der Dirigent selbst weigerte sich damals, an Kaiser Wilhelm mit einem solchen Anliegen persönlich heranzutreten, da er sein Wort gegeben habe, nach einjähriger Abwesenheit wieder an seinen Kapellmeisterposten in der Berliner Hofoper zurückzukehren. Es gelang bekanntlich, ein weiteres Jahr Urlaub zu erlangen, was hier allgemein als eine ganz ungewöhnliche Konzession des Kaisers den Wünschen in Amerika gegenüber angesehen wurde. Es fehlte auch diesmal nicht an Bemühungen, Dr. Muck länger an Boston zu fesseln, doch war Alles vergebens, und der genannte Dirigent wird am 1. und 2. Mai seine letzten Bostoner Konzerte dirigiren und dann nach Berlin zurückkehren. Dr. Muck wird während der im kommenden Sommer stattfindenden Bayreuther Festspiele wieder den „Parsifal" dirigiren.

Alle im Umlauf befindlichen Gerüchte über die Person des Nachfolgers Dr. Muck's sind aus der Luft gegriffen. Es besteht selbstverständlich kein Zweifel darüber, daß für diesen Posten nur ein ganz hervorragender Fachmann gewonnen werden wird, doch sind alle kolportirten Nachrichten betreffs der Persönlichkeit des nächsten Dirigenten des Bostoner Symphonie-Orchesters, wie gesagt, gegenstandslos.

SUN,
New York City.
FEB 2 1908

DR. MUCK'S DEPARTURE.

No Truth in the Stories of the Choice of His Successor.

The Boston Symphony Orchestra management sends the following, which is official:

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GRO
Cambridge, Mass.
Ehren Dr. K. Muck's, des ausscheidenden Boston Symphonie Orchesters, heute Abend in der Harvard Union unter den Auspicien des „Deutschen Vereins" der Universität ein Bankett gegeben, an dem etwa 75 Personen theilnahmen. Unter den Tafelredner, u. a. Präsident Eliot, Prof. Hugo Münsterberg, Major Higginson und Prof. W. R. Spalding vom Musik-Departement der Harvard-Universität theilnahmen. F. Hanfstaengel vom Deutschen Verein stellte die Redner der Versammlung vor und zwar in deutscher Sprache. Auch Prof. Münsterberg bediente sich bei seiner Rede der deutschen Sprache, während alle anderen Redner englisch sprachen.

Dr. Muck kehrt am Schluß der Winter-Saison auf Befehl Kaiser Wilhelms nach Deutschland zurück, um das Amt als Kapellmeister am Königlichen Opern Haus zu übernehmen.

STAATS ZEITUNG,
New York City.
FEB 4 - 1908

Abschiedsfeier für Dr. Muck.

Cambridge, Mass., 3. Febr. In der Harvard Union wurde heute Abend ein Abschiedsdiner zu Ehren von Dr. Karl Muck, dem Dirigenten des Bostoner Symphonie-Orchesters, unter den Auspicien des Deutschen Vereins der Universität gegeben. Es wohnten demselben 75 Personen bei. Unter den Rednern fanden sich der Universitätspräsident Eliot, Prof. Hugo Münsterberg, Major Hy. L. Higginson und Prof. W. R. Spalding vom Musikdepartement der Harvard-Universität. Vorsitzender F. Hanfstaengle vom Deutschen Verein stellte die Redner der Versammlung vor und zwar in deutscher Sprache. Auch Prof. Münsterberg bediente sich bei seiner Rede der deutschen Sprache, während alle anderen Redner englisch sprachen.

NEW YORK AMERICAN,
New York City.
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Newspaper Cutting Bureau in the World
THE MORNING TELEGRAPH
NEW YORK CITY
FEB 4 - 1908

Farewell to Dr. Muck.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Feb. 3.—As a tribute to his work as a leader of the Boston Symphony Orchestra, a farewell dinner was tendered Dr. Karl Muck to-night at Harvard Union by the German Society of the university. President Eliot, Professor Muensterberg and Prof. Spaulding spoke briefly complimenting Herr Muck on his success here.

TRIBUNE
New York City.
FEB 2 -

That Dr. Karl Muck must relinquish at the end of this season his conductorship of the Boston Symphony Orchestra in order to resume his duties at the Berlin Royal Opera is now officially announced. Much regret is felt in Boston at the thought of Dr. Muck's departure, and a good deal will be felt here. There is ample justification for such regret, in view of the conscientious and admirable work Dr. Muck has done for music lovers. Probably the memorable performance under his direction of the Brahms C minor symphony at the beginning of his term here will keep alive as long as anything else in his New York list a warm regard for his musicianship, appreciation and powers.

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[132]

Standard Union,

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Brooklyn, N. Y.
FEB 1 1908

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The First Established and Most Complete Newspaper Cutting Bureau in the World

PUBLIC. PHILADELPHIA, PA.
FEB 2- 1908

DOCTOR MUCK'S DEPARTURE

From all sides are heard expressions of regret that Dr. Karl Muck is to sever his connection with the Boston Symphony Orchestra at the end of the present season. Doctor Muck obtained his first leave of absence for the season of 1906-07 only after signing a new contract with the Royal Opera in Berlin for six years, dating from the autumn of 1907. It required all the influence the Boston management could bring to bear to have this leave of absence extended to cover the current season. Doctor Muck refused to do anything in the matter, although he was personally anxious to stay because he felt he could not in good faith ask the Kaiser to further extend the time first agreed upon, the royal consent to the second year here being regarded in Berlin as a most unusual concession to American sentiment. Early in the present season it was hoped in Boston that some way might be found to release Doctor Muck from the contract, but the authorities would not listen to propositions to this effect, and Doctor Muck will go to Berlin in May, spending the summer in Bayreuth, where he will conduct the festival performances. All reports regarding his successor are as yet mere rumors. It is stated that no one has been engaged, and it will be well into the spring before there is any authoritative announcement regarding Doctor Muck's successor.

Newspaper Cutting Bureau in the World

—From all sides are heard expressions of regret that Dr. Carl Muck is to sever his connection with the Boston Symphony Orchestra at the end of the present season. Dr. Muck obtained his first leave of absence from Berlin for the season of 1906-1907 only with the greatest difficulty, and not until he had signed a new contract with the Royal Opera in Berlin for six years, dating from the autumn of 1907. When it became a question a year ago last December to have this leave of absence extended for another year it required all the influence that the Boston Symphony Orchestra could bring to bear to induce the Kaiser to grant the request. That the Kaiser finally and after much hesitation gave his consent to Dr. Muck's coming to Boston for a second season was regarded in Berlin as a most unusual concession to American sentiment. Dr. Muck will leave America early in May. With Mrs. Muck, he will go to Berlin, where he will stay until the middle of June. Then he goes to Bayreuth, where he will stay until the end of August, for he is again to be the conductor of the "Parsifal" performances there. All reports regarding his successor in Boston are declared to be unfounded.

FEB 1 1908

The refusal of the Kaiser to release Dr. Muck from his contract with the Royal Opera in Berlin, after granting him two years' absence, necessitates the procuring of a new conductor for the Boston Symphony Orchestra for next season. The management of that organization states that all reports regarding Dr. Muck's successor may be considered as unfounded rumors. No one has been engaged as yet, and it is likely to be well into the spring before an authoritative announcement regarding the next conductor of the orchestra is made. During the early part of this season it was hoped that some way would be found for Dr. Muck's release from the Berlin contract, but the authorities there, it is said, would not listen to any proposition to that end.

WORLD,
New York City.
FEB 2 1908

Music Notes.

From all sides are heard expressions of deepest regret that Dr. Muck is to sever his connection with the Boston Symphony Orchestra at the end of the present season, although the news came with little surprise to those who have been acquainted with the situation. Dr. Muck obtained his first leave of absence from Berlin for the season of 1906-1907 only with the greatest difficulty, and not until he had signed a new contract with the Royal Opera in Berlin for six years, dating from the autumn of 1907. When it became a question a year ago last December to have this leave of absence extended for another year, it required all the influence that the Boston Symphony Orchestra could bring to bear to induce the Kaiser to grant the request. Dr. Muck refused absolutely to lift a finger in the cause, for, while he was anxious to stay, he justly said that as he had given the Kaiser a promise to stay here but one year, he could not in good faith ask for an extension of that time. That the Kaiser finally, and after much hesitation, did give his consent to Dr. Muck's coming to Boston for a second season was regarded in Berlin as a most unusual concession to American sentiment. During the early part of this season the management of the orchestra hoped that some way might be found to secure Dr. Muck's release from his Berlin contract, but the authorities there would not listen to any proposition to this end, saying that Berlin needed his services quite as much as Boston and could not spare him any longer. Dr. Muck will leave America early in May, his last concerts in Boston being on May 1 and 2. With Mrs. Muck he will go to Berlin, where he will stay until the middle of June. Then he goes to Bayreuth, where he will stay until the end of August, for he is again to be the conductor of the "Parsifal" performances there.

All reports regarding his successor in Boston may be considered as unfounded rumors. That a distinguished conductor will succeed him may be accepted as certain, for it has always been and is the policy of the management of the Boston Symphony Orchestra to be satisfied only with the best. But no one has been engaged as yet, and it is likely to be well into the spring before an authoritative announcement regarding the next conductor of the orchestra will be made.

STAATS ZEITUNG,
New York City.

Musikalische Angelegenheiten.

Dr. Muck geht. — Von den Opernhäusern. — Musikalische Notizen. — Kommende Konzerte.

Die Nachricht, daß es nicht möglich war, für Dr. Muck einen weiteren Urlaub zu erlangen, der es gestattet hätte, diesen bedeutenden Dirigenten auch weiterhin dem Bostoner Symphonie-Orchester zu erhalten, hat in den musikalischen Kreisen New York's und Boston's lebhaftes Bedauern erweckt. Dr. Muck stand bekanntlich, als er für das Bostoner Symphonie-Orchester gewonnen wurde, unter kontraktlichen Verpflichtungen mit dem Berliner königlichen Opernhaus, und es kostete ihm große Anstrengungen, einen einjährigen Urlaub für Boston zu erlangen. Im Dezember 1906 wurden seitens des Bostoner Symphonie-Orchesters alle Mittel aufgeboten, um für Dr. Muck einen längeren Urlaub zu erlangen. Der Dirigent selbst weigerte sich damals, an Kaiser Wilhelm mit einem solchen Anliegen persönlich heranzutreten, da er sein Wort gegeben habe, nach einjähriger Abwesenheit wieder an seinen Kapellmeisterposten in der Berliner Hofoper zurückzukehren. Es gelang bekanntlich, ein weiteres Jahr Urlaub zu erlangen, was hier allgemein als eine ganz ungewöhnliche Konzession des Kaisers den Wünschen in Amerika gegenüber angesehen wurde. Es fehlte auch diesmal nicht an Bemühungen, Dr. Muck länger an Boston zu fesseln, doch war Alles vergebens, und der genannte Dirigent wird am 1. und 2. Mai seine letzten Bostoner Konzerte dirigiren und dann nach Berlin zurückkehren. Dr. Muck wird während der im kommenden Sommer stattfindenden Bayreuther Festspiele wieder den „Parsifal" dirigiren.

Alle im Umlauf befindlichen Gerüchte über die Person des Nachfolgers Dr. Muck's sind aus der Luft gegriffen. Es besteht selbstverständlich kein Zweifel darüber, daß für diesen Posten nur ein ganz hervorragender Fachmann gewonnen werden wird, doch sind alle kolportirten Nachrichten betreffs der Persönlichkeit des nächsten Dirigenten des Bostoner Symphonie-Orchesters, wie gesagt, gegenstandslos.

SUN,
New York City.

DR. MUCK'S DEPARTURE.

No Truth in the Stories of the Choice of His Successor.

The Boston Symphony Orchestra management sends the following, which is official:

"From all sides are heard expressions of deepest regret that Dr. Muck is to sever his connection with the Boston Symphony Orchestra at the end of the present season; although the news came with little surprise to those who have been acquainted with the situation. Dr. Muck obtained his first leave of absence from Berlin for the season of 1906-07 only with the greatest difficulty and not until he had signed a new contract with the Royal Opera in Berlin for six years, dating from the autumn of 1907

"When it became a question a year ago last December to have this leave of absence extended for another year it required all the influence that the Boston Symphony Orchestra could bring to bear to induce the Kaiser to grant the request. Dr. Muck refused absolutely to lift a finger in the cause, for while he was anxious to stay he justly said that as he had given the Kaiser a promise to stay here but one year he could not in good faith ask for an extension of that time.

"That the Kaiser finally and after much hesitation did give his consent to Dr. Muck coming to Boston for a second season was regarded in Berlin as a most unusual concession to American sentiment. During the early part of this season the management of the orchestra hoped that some way might be found to secure Dr. Muck's release from his Berlin contract, but the authorities there would not listen to any proposition to this end, saying that Berlin needed his services quite as much as Boston and could not spare him any longer.

"Dr. Muck will leave America early in May, his last concerts in Boston being on May 1 and 2. With Mrs. Muck he will go to Berlin, where he will stay until the middle of June. Then he goes to Bayreuth, where he will stay until the end of August, for he is again to be the conductor of the 'Parsifal' performances there.

"All reports regarding his successor in Boston may be considered as unfounded rumors. That a distinguished conductor will succeed him may be accepted as certain, for it has always been and is the policy of the management of the Boston Symphony Orchestra to be satisfied only with the best. But no one has been engaged as yet, and it is likely to be well into the spring before an authoritative announcement regarding the next conductor of the orchestra will be made."

STAATS ZEITUNG,
New York City.

Dr. Karl Muck gefeiert.

"Deutsche Verein" von Harvard veranstaltete dem bedeutenden Musiker zu Ehren ein Bankett.

Cambridge, Mass., 3. Febr. Zu Ehren Dr. K. Muck's, Kapellmeisters des Boston Symphonie Orchesters, wurde heute Abend in der Harvard Union unter den Auspizien des „Deutschen Vereins" der Universität, ein Bankett gegeben, an dem etwa 75 Gäste und die Tafelredner, u. a. Präsident Eliot, Prof. Hugo Münsterberg, Major Henry L. Higginson und Prof. W. R. Spalding von dem Musik-Departement der Universität theilnahmen. E. F. Hanfstaengel von der Klasse 1909 und Präsident des „Deutschen Vereins" fungirte als Toastmeister. Er und Prof. Münsterberg sprachen Deutsch. Die anderen Ansprachen erfolgten in Englisch.

Dr. Muck kehrt am Schluß der Winter-Saison auf Befehl Kaiser Wilhelms nach Deutschland zurück, um das Amt als Kapellmeister am Königlichen Opern Haus zu übernehmen.

STAATS ZEITUNG,
New York City.
4- 1908

Abschiedsfeier für Dr. Muck.

Cambridge, Mass., 3. Febr. In der Harvard Union wurde heute Abend ein Abschiedsdiner zu Ehren von Dr. Karl Muck, dem Dirigenten des Bostoner Symphonie-Orchesters, unter den Auspizien des Deutschen Vereins der Universität gegeben. Es wohnten demselben 75 Personen bei. Unter den Rednern fanden sich der Universitätspräsident Eliot, Prof. Hugo Münsterberg, Major Hy. L. Higginson und Prof. W. R. Spalding vom Musikdepartement der Harvard-Universität.

Vorsitzender F. Hanfstaengle vom Deutschen Verein stellte die Redner der Versammlung vor und zwar in deutscher Sprache. Auch Prof. Münsterberg bediente sich bei seiner Rede der deutschen Sprache, während alle anderen Redner englisch sprachen.

NEW YORK AMERICAN,
New York City.
1908

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Newspaper Cutting Bureau in the World

From
Address
Date

Farewell to Dr. Muck.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Feb. 3.—As a tribute to his work as a leader of the Boston Symphony Orchestra, a farewell dinner was tendered Dr. Karl Muck to-night at the Harvard Union by the German Society of the university. President Eliot, Prof. Muensterberg and Prof. Spaulding spoke briefly complimenting Herr Muck on his success here.

From TRIBUNE
Address New York City.
Date FEB 3-

That Dr. Karl Muck must relinquish at the end of this season his conductorship of the Boston Symphony Orchestra in order to resume his duties at the Berlin Royal Opera is now officially announced. Much regret is felt in Boston at the thought of Dr. Muck's departure, and a good deal will be felt here. There is ample justification for such regret, in view of the conscientious and admirable work Dr. Muck has done for American music lovers. Probably the memorable performance under his direction of the Brahms C. minor symphony at the beginning of his term here will keep alive as long as anything else in his New York list a warm regard for his musicianly appreciation and powers.

Dr. Muck will leave America early in May, his last concerts in Boston being on May 1 and 2. With Mrs. Muck he will go to Berlin, where he will stay until the middle of June. Then he goes to Bayreuth, where he will stay until the end of August, for he is again to be the conductor of the "Parsifal" performances there.

Of Dr. Muck's successor in Boston no choice has yet been made.

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...ONOR DR. KARL MU...

...s, Musicians and Harvard Men ...resented at Dinner in the Harvard ...ion

Karl Muck, the leader of the Boston ...ony Orchestra, was the guest of hon... a dinner given by the Deutscher Ver... f Harvard in the Harvard Union last ... About a hundred guests assembled ... the great conductor, among whom ... ...dergraduate and graduate members ... Verein, members of the Bostoner ...cher Gesellschaft, men from the mu... ...epartment of the University, and ...ent musicians of Boston and New ... C. F. Hanfstaengl, '09, president of ...verein, presided; with him at the hea... were Dr. Muck, Major Henry L. Hig... ..., President Charles W. Eliot, Profes... Hugo Münsterberg, Professor W. R. ...lding, Bernard Listemann, a former ...uctor of the Symphony Orchestra, and ...ers of the Verein. Edwin Ginn, War... A. Locke, Arthur Foote, Walter Dam... ..., Consul Reincke and other well... ...own musicians or patrons of music were ...a present.

The first speaker introduced by Presi... ...t Hanfstaengl was Professor Mün... ..., who spoke in German. He said: ... England represents Puritan ideal... ...m—an idealism with little æstheticism. ...e mission of Germany in America is to ...d what is best there to what is best ..., to form traditions for the future, ...to create a present for the past. Music ...s not the black notes on the white page; ...music is alive, Dr. Muck has made the ...st in music alive, and though he re... ...rns, he will leave with us what he has ...brought."

Professor Spaulding of the music de...rtment made a plea for the broaden... ...g of the musician. He said, "There has ...always been a close relation between ...Harvard and the Symphony Orchestra. ...In music, as in medicine and the law, we ...ed to vitalize t... ...ry by practice; in our ...im to do this, we have used the virtuosi ...of the orchestra as the lawyers study ...cases, and the doctors learn from hospi... ...tals. Karl Muck is an example of our ...aims. He is a doctor of philosophy—a ...broad musician. The besetting sins of ...the average musician are narrowness and ...vanity. Too often they know nothing ...outside their music. We are aiming to ...teach more than music here; we want ...broad musicians like Dr. Muck.

Although Herr Muck's name appeared as ...one of the speakers on the printed list, as ...he had contracted a cold he begged to be ...excused. Major Higginson spoke for him, ...prefacing his remarks with a eulogy of the ...leader. "Finding a conductor is like find... ...ng the road to heaven," he said, "only it's ...harder. The German emperor had lent us ...this gentleman for a year. Last year I ...again asked for this favor and got a kind ...reply. This year I am ashamed to repeat ...the request. The emperor of Germany has ...been very kind to him, and very kind to us. ...Neither he nor we feel it right to ask for ...more. He wants to stay. He wanted to ...come. Needless to say that we wish that ...he could stay.

"It is a great tribute to his art that he ...can and will play music which he dislikes ...just as well as music which delights him. ...In this he is a remarkable man. I wish ...that he could stay. Dr. Muck has been in ...every sort of city, and has been welcomed ...enthusiastically wherever he went. Dr. ...Muck has not only satisfied us here, but ...has educated us. We would like to be ...sure that this is not 'Lebe wohl,' but 'Auf ...Wiedersehn.' We can only be grateful on ...our part as he has asked me to say that ...he is on his part."

President Eliot was the last speaker. ...Before he spoke, Mr. Hanfstaengl read a ...letter from Professor Kuno Francke, who ...was obliged to speak in Chicago last ...night, regretting his inability to be pres... ...at the dinner. He enclosed a poem to ...Fatherland, which was received with ...applause. The assembly then rose to ...hear President Eliot. "I know nothing," ...he said, "about music. I am sorry to ...say that in this respect my education ...has been neglected. But music speaks a ...universal language. There is no feeling ...that cannot be delicately or forcibly ex... ...pressed. Music is versatile; it excites ...the gravest emotions with also the most ...frivolous. And the martial tones, how ...exhilarating they are to our courage. ...Music is the finest of arts. Consider ...the range of expression. It needs also ...an adequate skill in the man who ex... ...presses the sentiments of the music. ...We owe a debt we owe to Germany in this ...respect. And no one has given us a more ...admirable expression of his native art ...than Dr. Muck.

"Delight in artistic work is the greatest ...need of our country. The highest reward ...in any profession is that which a great ...musician wins. There is nothing like it ...in the world. He has a line of great ...disciples and a line of great interpreters ...like Dr. Muck. What the prophet, the ...poet and the teacher most desires, the ...composer sees in his ideas expressed to ...music, which go down through the cen... ...turies.

"Great music is great thought. No ...other thought has such perfect transmis... ...sion. Who gets such perfect interpreta... ...tion of his thoughts as the great com... ...poser? On this account I know of no ...other profession in the world which has ...such a reward."

SYMPHONY LEADER MUCK

(Photo by Lasarnick, New York.)

Kaiser Will Not Extend Leave of Absence of Dr. Karl Muck, Conductor of the Boston Symphony Orchestra, and He Is to Be Given a Farewell Dinner Tonight at the Harvard Union in Cambridge.

MUCK'S ADMIRERS TO GIVE HIM A DINNER

Farewell Banquet to Boston Symphony Leader Tonight at the Harvard Union.

During his service as the conductor of the Boston Symphony Orchestra Dr. Karl Muck has made many friends and there is much regret that he will sever his connection with the orchestra at the close of the present season, owing to the fact that Emperor William of Germany will not extend his leave of absence longer from his duties in Berlin.

As a tribute to his work in Boston Dr. Muck will be given a farewell dinner tonight in the trophy room at the Harvard Union under the auspices of the Deutscher Verein of Harvard University. More than 100 guests are expected to attend. The tribute will be essentially a Harvard affair, and after the dinner the Verein will hold a German "kneipe," to which all the members of the university have been invited.

At the dinner E. F. Hanfstaengl, '09, president of the Deutscher Verein, will introduce the speakers, among whom will be Dr. Muck, President Eliot, Prof. Muensterburg and Prof. Spaulding.

A number of men who are eminent in music will attend the dinner, among whom will be Walter Damrosch of New York, Arthur Foote, the noted composer, Prof. Spaulding of the music department of Harvard University, Frederick Connors, the composer, the German consul, Reincke, Owen Wister, and Messrs. Gebhardt and Ganz, the well-known pianists of Boston. Many other leaders, musical, literary and social, will be present.

GLOBE & COMMERCIAL ADVERTISER.
New York City.
FEB 4 1908

DINNER TO DR. KARL MUCK

CAMBRIDGE, Mass., Feb. 3.—A dinner in honor of Dr. Karl Muck, director of the Boston Symphony Orchestra, was given at the Harvard Union to-night, under the auspices of the Deutsch Verein of the University. Dr. Muck returns to Germany at the ... of the season by order of Emperor ... to resume ...

[133]

MAGNIFICENT PROGRAM IN SYMPHONY CONCERT

Large Audience Acclaims Boston Organization and Its Splendid Conductor.

The Boston Symphony orchestra received a cordial welcome from a large audience assembled in Memorial hall last night. This remarkable band of players had not been heard here for many years, and there was an air of expectancy in the audience that was "catching." The concert was advertised for 8 o'clock, but it was 8:25 when Dr. Muck walked on the stage. The program opened with the "Wallenstein Trilogy," composed by D'Indy. This composition is music written to depict the different scenes in the dramatic poem of Schiller. It is fantastic to a degree and reminds one of the tone poems of Richard Strauss. The orchestra played this number with splendid effect.

MacDowell's lovely suite in A minor followed the "Wallenstein." This composition seemed almost a requiem for the composer, who died only last week. The rhapsody by Chabrier closed the program. This brilliant composition is based on original Spanish dance melodies and was given a spirited rendition by the players.

The program as a whole was a trifle too much for a musical public which hears orchestral music only once in a great while. This is particularly true of the D'Indy "Trilogy." This composition must be heard again and again to be appreciated.

Dr. Muck as a great conductor. One rarely sees such dignity, grace and authority combined in one man. It ... a fine impression on the ...

From TIMES-STAR
Address CINCINNATI, OHIO
Date JAN 30 1908

WEEK-END JOURNEY FROM BOSTON TO BRAZIL WAS FOREIGN WOMAN'S IDEA

Why Mrs. Dr. Muck Was Anxious to Come to America.

An amusing little story is told concerning Mrs. Muck, the charming wife of the conductor of the Boston Symphony orchestra. When Dr. Muck's engagement with the Boston orchestra was being discussed between the high contracting parties, a year or two ago, the deciding voice was that of Mrs. Muck, who expressed to C. A. Ellis, manager of the Boston orchestra, a great desire to visit this country. To the profound astonishment of Mr. Ellis, Mrs. Muck went on to say that her interest was chiefly concerned with South America, a country of which she had often read, but had never had an opportunity to visit. She thought that in coming to Boston for a year or two this longing for South American exploration could be amply gratified, as she could so easily run down from Boston to Buenos Ayres, or Rio, some Friday evening, returning the next Monday, and the process might, Mrs. Muck thought, be repeated as often as she could spare the time. Mr. Ellis, who was most anxious that the contract between Dr. Muck and the Boston orchestra should be signed, basely refrained from offering information concerning geographical distances on the American continents. Since Mrs. Muck arrived in Boston, the subject has never been brought up for discussion, and the ease and facility with which this delightful woman has adapted herself to existing circumstances has been a matter of universal comment. Mrs. Muck will accompany Dr. Muck on his Western tour, and will hear the concerts of the orchestra under his direction, which will be given at Music Hall, on Friday afternoon and Saturday evening.

Newspaper Cutting Bureau in the World

From ...
Address ...

Regret Muck's Going.

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Dr. Muck will leave America early in May, his last concerts in Boston being on May 1 and 2. With Mrs. Muck he will go to Berlin, where he will stay until the middle of June. Then he goes to Bayreuth, where he will stay until the end of August, for he is again to be the conductor of the "Parsifal" performances here.

All reports regarding his successor in Boston may be considered as unfounded rumors. That a distinguished conductor will succeed him may be accepted as certain, for it has always been and is the policy of the management of the Boston Symphony orchestra to be satisfied only with the best. But no one has been engaged as yet, and it is likely to be well into the spring before an authoritative announcement regarding the next conductor of the orchestra will be made.

...IPT, TUESDAY
FEBRUARY 4

TO HONOR DR. KARL MU...

Germans, Musicians and Harvard Men Represented at Dinner in the Harvard Union

Dr. Karl Muck, the leader of the Boston Symphony Orchestra, was the guest of honor at a dinner given by the Deutscher Verein of Harvard in the Harvard Union last night. About a hundred guests assembled to honor the great conductor, among whom were undergraduate and graduate members of the Verein, members of the Bostoner Deutscher Gesellschaft, men from the musical department of the University, and prominent musicians of Boston and New York. E. F. Hanfstaengl, '09, president of the Verein, presided; with him at the head table were Dr. Muck, Major Henry L. Higginson, President Charles W. Eliot, Professor Hugo Münsterberg, Professor W. R. Spaulding, Bernard Listemann, a former conductor of the Symphony Orchestra, and officers of the Verein. Edwin Ginn, Warren A. Locke, Arthur Foote, Walter Damrosch, Consul Reincke and other well-known musicians or patrons of music were also present.

The first speaker introduced by President Hanfstaengl was Professor Münsterberg, who spoke in German. He said: "New England represents Puritan idealism—an idealism with little æstheticism. The mission of Germany in America is to add what is best there to what is best here, to form traditions for the future, not to create a present for the past. Music is not the black notes on the white page; music is alive, Dr. Muck has made the best in music alive, and though he returns, he will leave with us what he has brought."

Professor Spaulding of the music department made a plea for the broadening of the musician. He said, "There has always been a close relation between Harvard and the Symphony Orchestra. In music, as in medicine and the law, we need to vitalize t... ry by practice; in our aim to do this, we have used the virtuosi of the orchestra as the lawyers study cases, and the doctors learn from hospitals. Karl Muck is an example of our aims. He is a doctor of philosophy—a broad musician. The besetting sins of the average musician are narrowness and vanity. Too often they know nothing outside their music. We are aiming to teach more than music here; we want broad musicians like Dr. Muck.

Although Herr Muck's name appeared as one of the speakers on the printed list, as he had contracted a cold he begged to be excused. Major Higginson spoke for him, prefacing his remarks with a eulogy of the leader. "Finding a conductor is like finding the road to heaven," he said, "only it's harder. The German emperor had lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The emperor of Germany has been very kind to him, and very kind to us. Neither he nor we feel it right to ask for more. He wants to stay. He wanted to come. Needless to say that we wish that he could stay.

"It is a great tribute to his art that he can and will play music which he dislikes just as well as music which delights him. In this he is a remarkable man. I wish that he could stay. Dr. Muck has been in every sort of city, and has been welcomed enthusiastically wherever he went. Dr. Muck has not only satisfied us here, but also educated us. We would like to be sure that this is not 'Lebe wohl,' but 'Auf wiedersehn.' We can only be grateful on our part as he has asked me to say that he is on his part."

President Eliot was the last speaker. Before he spoke, Mr. Hanfstaengl read a letter from Professor Kuno Francke, who was obliged to speak in Chicago last night, regretting his inability to be present at the dinner. He enclosed a poem to the Fatherland, which was received with applause. The assembly then rose to greet President Eliot. "I know nothing," he said, "about music. I am sorry to say that in this respect my education has been neglected. But music speaks a universal language. There is no feeling that cannot be delicately or forcibly expressed. Music is versatile; it excites the gayest emotions with also the most pathetic. And the martial tones, how stimulating they are to our courage.

"Music is the finest of arts. Consider its range of expression. It needs also such adequate skill in the man who expresses the sentiments of the music. What a debt we owe to Germany in this respect. And no one has given us a more admirable expression of his native art than Dr. Muck.

"Delight in artistic work is the greatest need of our country. The highest reward to any profession is that which a great composer wins. There is nothing like it in the world. He has a line of great disciples and a line of great interpreters like Dr. Muck. What the prophet, the seer and the teacher most desires, the composer sees in his ideas expressed to music, which go down through the centuries.

"Great music is great thought. No other thought has such perfect transmission. Who gets such perfect interpretation of his thoughts as the great composer? On this account I know of no other profession in the world which has so great a reward.

HERALD—MONDAY, FEBRUARY 3, 1908.

SYMPHONY LEADER MUCK

(Photo by Lazarnick, New York.)

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As a tribute to his work in Boston Dr. Muck will be given a farewell dinner tonight in the trophy room at the Harvard Union under the auspices of the Deutscher Verein of Harvard University. More than 100 guests are expected to attend. The tribute will be essentially a Harvard affair, and after the dinner the Verein will hold a German "kneipe," to which all the members of the university have been invited.

At the dinner E. F. Hanfstaengl, '09, president of the Deutscher Verein, will introduce the speakers, among whom will be Dr. Muck, President Eliot, Prof. Muensterburg and Prof. Spaulding.

A number of men who are eminent in music will attend the dinner, among whom will be Walter Damrosch of New York, Arthur Foote, the noted composer, Prof. Spaulding of the music department of Harvard University, Frederick Connors, the composer, the German consul, Reincke, Owen Wister, and Messrs. Gebhardt and Ganz, the well-known pianists of Boston. Many other leaders, musical, literary and social, will be present.

GLOBE & COMMERCIAL ADVERTISER,

...ss ..... New York City.

FEB 4 — 1908

DINNER TO DR. KARL MUCK

CAMBRIDGE, Mass., Feb. 3.—A dinner in honor of Dr. Karl Muck, director of the Boston Symphony Orchestra, was given at the Harvard Union to-night, under the auspices of the Deutsch Verein of the University. Dr. Muck returns to Germany at the close of the season by order of Emperor William, to resume his post as director of the ... Opera House at Berlin.

[133]

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MAGNIFICENT PROGRAM IN SYMPHONY CONCERT

Large Audience Acclaims Boston Organization and Its Splendid Conductor.

The Boston Symphony orchestra received a cordial welcome from a large audience assembled in Memorial hall last night. This remarkable band of players had not been heard here for many years, and there was an air of expectancy in the audience that was "catching." The concert was advertised for 8 o'clock, but it was 8:25 when Dr. Muck walked on the stage. The program opened with the "Wallenstein Trilogy," composed by D'Indy. This composition is music written to depict the different scenes in the dramatic poem of Schiller. It is fantastic to a degree and reminds one of the tone poems of Richard Strauss. The orchestra played this number with splendid effect.

MacDowell's lovely suite in A minor followed the "Wallenstein." This composition seemed almost a requiem for the composer, who died only last week. The rhapsody by Chabrier closed the program. This brilliant composition is based on original Spanish dance melodies and was given a spirited rendition by the players.

The program as a whole was a trifle too much for a musical public which hears orchestral music only once in a great while. This is particularly true of the D'Indy "Trilogy." This composition must be heard again and again to be appreciated.

Dr. Muck as a great conductor. One rarely sees such dignity, grace and authority combined in one man. He made a fine impression on the large audience. The local management is to be congratulated on the success of this

...From ..... TIMES, STAR.
...ddress .....
...ate ..... FEB 3 1908

WEEK-END JOURNEY FROM BOSTON TO BRAZIL WAS FOREIGN WOMAN'S IDEA

Why Mrs. Dr. Muck Was Anxious to Come to America.

An amusing little story is told concerning Mrs. Muck, the charming wife of the conductor of the Boston Symphony orchestra. When Dr. Muck's engagement with the Boston orchestra was being discussed between the high contracting parties, a year or two ago, the deciding voice was that of Mrs. Muck, who expressed to C. A. Ellis, manager of the Boston orchestra, a great desire to visit this country. To the profound astonishment of Mr. Ellis, Mrs. Muck went on to say that her interest was chiefly concerned with South America, a country of which she had often read, but had never had an opportunity to visit. She thought that in coming to Boston for a year or two this longing for South American exploration could be amply gratified, as she could so easily run down from Boston to Buenos Ayres, or Rio, some Friday evening, returning the next Monday, and the process might, Mrs. Muck thought, be repeated as often as she could spare the time. Mr. Ellis, who was most anxious that the contract between Dr. Muck and the Boston orchestra should be signed, basely refrained from offering information concerning geographical distances on the American continents. Since Mrs. Muck arrived in Boston, the subject has never been brought up for discussion, and the ease and facility with which this delightful woman has adapted herself to existing circumstances has been a matter of universal comment. Mrs. Muck will accompany Dr. Muck on his Western tour, and will hear the concerts of the orchestra under his direction, which will be given at Music Hall, on Friday afternoon and Saturday evening.

...Newspaper Cutting Bureau in the World

From .....

Address .....

Regret Muck's Going.

From all sides are heard expressions of deepest regret that Dr. Muck is to sever his connection with the Boston Symphony orchestra at the end of the present season, although the news came with little surprise to those who have been acquainted with the situation. Dr. Muck obtained his first leave of absence from Berlin for the season of 1906-1907, only with the greatest difficulty and not until he had signed a new contract with the Royal opera in Berlin for six years, dating from the autumn of 1907. When it became a question a year ago last December to have this leave of absence extended for another year it required all the influence that the Boston Symphony orchestra could bring to bear to induce the kaiser to grant the request. Dr. Muck refused absolutely to lift a finger in the cause for, while he was anxious to stay, he justly said that as he had given the kaiser a promise to stay here but one year he could not in good faith ask for an extension of that time. That the kaiser finally and after much hesitation did give his consent to Dr. Muck's coming to Boston for a second season was regarded in Berlin as a most unusual concession to American sentiment. During the early part of this season the management of the orchestra hoped that some way might be found to secure Dr. Muck's release from his Berlin contract, but the authorities there would not listen to any proposition to this end, saying that Berlin needed his services quite as much as Boston and could not spare him any longer.

Dr. Muck will leave America early in May, his last concerts in Boston being on May 1 and 2. With Mrs. Muck he will go to Berlin, where he will stay until the middle of June. Then he goes to Bayreuth, where he will stay until the end of August, for he is again to be the conductor of the "Parsifal" performances here.

All reports regarding his succession in Boston may be considered as unfounded rumors. That a distinguished conductor will succeed him may be accepted as certain, for it has always been and is the policy of the management of the Boston Symphony orchestra to be satisfied only with the best. But no one has been engaged as yet, and it is likely to be well into the spring before an authoritative announcement regarding the next conductor of the orchestra will be made.

From ..... SUN

Address .....

Date JAN 31 1908 COLUMBUS, O.

SYMPHONY ORCHESTRA THOROUGHLY ENJOYED

Dr. Karl Muck Shows Genius of Great Direction.

INTEREST IN MACDOWELL

Musical Treat of Season Owed to Enterprise of Mrs. Ella May Smith.

By EMMA EBELING.

The Boston Symphony orchestra concert at Memorial hall, Thursday evening, was the crowning feature of the musical season thus far, and was a huge success. The occasion was a notable one in the reappearance after a number of years of this famous organization, and the first appearance of Dr. Karl Muck, whose fame as a conductor is widely known.

Dr. Muck is modesty itself. His conducting is unobtrusive, but assured and decisive. There is nothing sensational whatever; he is devoid of many gestures, which shows the excellent control of his fine body of musicians. There were no encores. Recalls were numerous, and twice the entire orchestra rose to share with the conductor in the prolonged applause. It was interesting to note that Dr. Muck took no notice, however, of the applause between the different movements.

The program consisted of D'Indy's trilogy, "Wallenstein," Chabrier's rhapsody, "Espana," and Edward A. MacDowell's "Suite in A Minor." The first two were heard for the first time. The MacDowell suite, with the exception of one number, was played here by the Boston Festival orchestra, Emil Mollenhauer, conductor, on May 20, 1895.

The wonderful resources of the orchestra were given full scope in this splendid program. There was an impressive breadth and dignity and unfailing beauty of style and richness of tone. The climaxes were given with such telling effect as to fairly carry one away.

Particular interest was manifested in the MacDowell number, a series of fairy tales, as it were, in tones. The instrumentation is thoroughly characteristic, especially "In October" and the "Forest Spirits." The "Espana" is a masterpiece of dazzling brilliancy and melody.

The orchestra is making only one week's tour, visiting Buffalo, Detroit, Indianapolis, Columbus and Cincinnati, where two concerts will be given. In view of the extreme shortness of this tour, we should consider ourselves extremely fortunate in hearing this organization. The concert was due to the enterprise of Mrs. Ella May Smith.

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Address COLUMBUS, O

Date FEB 2- 1908

"Dr. Karl Muck, conductor of the Boston Symphony Orchestra, becomes more certain each week that a conductor, in making his concert programs, is betwixt devil and deep sea. He's cursed if he presents novelties, he's cursed if he sticks to the time-honored repertoire. It seems to be a lamentable fact that those who cry loudest for novelties in orchestral music are the most bitterly critical when orchestral novelties are played. To be sure, the concert-going public, which is ever asking for new music, is unquestionably in the small minority but the loudness of its voices makes it a factor which must be dealt with with decided consideration. Dr. Muck is not particularly in sympathy with the music of today and frankly says that little of value is being written and the value of most of this lies in the technical proficiency of the composer; but if novelty is demanded this new music must be drawn on, and if it does not please those who hunger for the latest word in music, the blame must be laid on the lack of creative genius which is characteristic in music today."—Musical Amer-

Paper Cutting Bureau in the World

COLUMBUS, O.

FEB 2- 1908

EDITED BY OLEY SPEAKS.

An unusually large audience was out to hear the Boston Symphony orchestra, last Thursday night. The concert deserved a large audience, as it was one of unusual beauty. The program arranged by Dr. Muck, while a strong one, was, in my opinion, not the best one for an audience that does not often have the opportunity to listen to orchestral music. A familiar symphony, for instance, the Tschaikowsky, No. 5, which Mr. Damrosch gave us, would have been more enjoyable than the D'Indy Trilogy. Dr. Muck, however, has the reputation of doing unusual things in his program making. At one of his New York concerts he gave three symphonies on one program. However, Dr. Muck is too big a musician to take any exception to, and he evidently had his reasons for giving the program he did at this concert.

The tonal quality of this band is the essence of refinement. I doubt if anywhere in the world, one can find a more beautiful quality of strings than this orchestra presents. The brass, too, is of unusual quality; not once during the concert did this part of the orchestra blare out, as is often the case. The different instruments were beautifully blended into a perfect whole.

It was most fortunate that this orchestra could be heard here before Dr. Muck goes back to his post in Berlin. Here is a man who gets everything from his men in the most quiet dignified manner. If he wants a tremendous crescendo he gets it without a frantic waving of the arms, as some conductors think they are obliged to do. Dr. Muck is not unlike Mr. Gericke in this respect, though his conducting possesses more charm and does not seem so academic as that of Gericke. The "Wallenstein" Trilogy is considered the greatest work of D'Indy. This man is a composer who cares little for the public ear. He does not strive for melody, but his command of the orchestra is so great that he can make the homeliest phrase interesting. His music has a flavor of Berlioz.

The MacDowell suite possibly found the greatest favor with the audience. This charming composition was given an affectionate reading by Dr. Muck. In the movement "The Haunted Forest," one could fairly hear the winds in the trees and the singing of birds. The "Espana" rhapsody by Charbrier is a fantastic composition built on some Spanish dance tunes. It is a melodious piece of writing and fairly bubbles over with life and gayety.

Mrs. Ella May Smith deserves great credit for the bringing of the orchestra to Columbus. The undertaking meant a lot of very hard work and thought.

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EMILY CHURCH BENHAM.

The Boston Symphony orchestra concert last Thursday evening in Memorial hall was the means of attracting an unusually large audience of music-lovers, who sat enraptured, while one of the finest orchestras in the world was playing.

Every man who composes this body is a finished artist before he joins, and when 60 or more of the finest players get together the effect is simply marvelous. Not one in that entire orchestra lost a single beat, or fraction of a beat, during the entire evening, and even the best-trained ear could find nothing amiss.

The program was composed entirely of novelties, "Wallenstein Trilogy," D'Indy; Suite in A Minor, MacDowell, and Rhapsodie "Espana," Chabrier, none of which had been played in Columbus before.

Dr. Muck is a splendid director, and his men seem to admire and respect him and do their best to please him. He has great power, and his orchestra is one of which any man may be proud.

Almost everyone seemed puzzled as to why it was called the Boston Symphony orchestra. There is hardly a man in it who is not a foreigner, and even Dr. Muck is a German, but I suppose one name is as good as another. They have one trait characteristic of Boston, the coldness, and even though the most enthusiastic applause greeted them, they failed to show much response, Dr. Muck several times not even turning around.

Aside from that, however, the effect was most pleasing and the Boston Symphony orchestra will always be warmly welcomed in Columbus.

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Newspaper Cutting Bureau in the World

s INDIANAPOLIS, IND

FEB 4- 1908

Mrs. Carl Muck, wife of the new director of the Boston Symphony Orchestra, is so fond of America that she says she has no desire to return to Berlin. She contemplates taking several courses at Radcliffe in the near future, and if her husband remains here, may go in for a degree.

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ublished: INDIANAPOLIS, IND

DR. MUCK'S LAST YEAR WITH BOSTON SYMPHONY

ANNOUNCEMENT THAT HE MUST RETURN TO BERLIN.

HIS VIEWS ABOUT MUSIC

Announcement is made from Boston that Dr. Muck, conductor of the Boston Symphony Orchestra, can not continue at the head of the organizaaion after the present season, and it is probable, therefore, that his appearance in this city next Wednesday evening will be his last as well as his second. He has a distinguished position in Berlin, at the Royal Opera, and is a favorite of the Emperor. He came to America last season on a one-year leave of absence at the request of Mr. Higginson and other influential citizens of Boston, and his success as conductor of the Boston Symphony Orchestra led to an extension of his contract to cover the present season. It had been hoped that it would be possible to keep Dr. Muck here for several more years.

There is a great deal of speculation as to his successor, and there is a rumor that Nikisch has been engaged, but this has no official foundation. Dr. Muck, it is said, would like to remain in this country. He and the eighty players of the orchestra will be welcomed by a large audience here on Wednesday evening. The sale of seats is now in progress at the Big Four ticket office. Many parties of out-of-town music lovers will come for this concert, which is generaly regarded as the most important of the season.

During the years he has lived in Berlin Dr. Muck has been thrown constantly not merely with those in the highest musical circles, which is inevitable, but he always has had the entree to official circles, and his favor at the Berlin court has been reflected in the semi-official functions which were given for him last winter whenever he visited Washington with the orchestra, which he does once a month. Dr. Muck is a slender, gracefully-built man of medium hight, with a strong, masculine face which, if not exactly handsome, is decidedly attractive. He dresses very well, his clothes being plainly the product of a fashionable tailor, and he likes jewelry. His watch guard is a heavy chain, worn about the neck; his rings and scarf pins are rich.

Views on Music and Conducting.

Dr. Muck, naturally, has decided views on music. He does not hesitate to say that he finds little that is likeable in much of the music that is being written to-day, and, although much of it appears on his programs, he puts it there more from a sense of duty than from any love of it. He believes that the audience of a symphony orchestra should be kept in rapport with all movements in modern music; moreover, he says, with a certain grim humor, a diet of modern music soon sends all real lovers of music with joy to the masters of the last century. As he puts it, the modern day reflects spirit of the age as it does, and is analytic and critical, the result of great skill rather than as creative as the work of pure inspiration. It is of the head rather than of the heart.

He frankly cares for little that Richard Strauss has written since "Till Eulenspiegel"; Mahler he accepts with reservations. Reger's music he places in the pale of art. Admitting the extraordinary mastery of counterpoint, he sees nothing else in the latest writer's "genius." And yet his sympathies are very wide. He has always been a strong advocate of Bruckner's genius, and was called in New York an inspired interpreter of Brahms. He confesses a liking for much of the neo-Russian school, finds much that is admirable in the "younged Frenchmen." But in the end he believes that in the search for beauty one must go back to the masters of the nineteenth century.

His views on conducting are also interesting. He believes that the duty of the conductor is to seek out the inherent beauty of a work as the composer wrote it, and, having given himself to this, to impress his own conception of it upon the orchestra. The conductor's personality has much to do with it. As a general rule, Dr. Muck says, the conductor injects his personality into the interpretation of a work after he arrives at considerable familiarity with it, and departs from those

INFANTRY HALL, PROVIDENCE

WEDNESDAY EV'NG, FEB. 12

at 8:15

BOSTON SYMPHONY ORCHESTRA

DR. KARL MUCK.....Conductor.

(His last appearance in Providence)

Soloist RUDOLPH GANZ

Programme—Tschaikowski's "Symphonie Pathetique," Grieg's Concerto for piano in A minor, Chabrier's "Rhapsodie Espana."

Seats now selling at Steinert's, 327 Westminster street.

Prices $1.50, $1.00

Newspaper Cutting Bureau in the World

PROVIDENCE, R. I.

FEB 6- 1908

The Boston Symphony Orchestra will be at Infantry Hall, Feb. 12, under the direction of Dr. Carl Muck. An elaborate programme has been prepared.

NEWS

FEB 1 1908

The next concert of the Boston Symphony Orchestra will take place at the Lyric on February 19. Dr. Muck will leave America early in May, his last concerts in Boston being on May 1 and 2. With Mrs. Muck he will go to Berlin, where he will stay until the middle of June. Then he goes to Bayreuth, where he will stay until the end of August, for he is again to be the conductor of the "Parsifal" performances there.

Dr. Muck Likes America.

(From the Indianapolis News.)

"My two years in your country," said Dr. Karl Buck, leader of the Boston Orchestra, "have been enjoyable in the extreme. I find a great and growing appreciation of music, and it will, of course, continue to grow. You have now the greatest orchestra in the world."

He modestly refrained from naming it. "And that fact should prove the character of the people as regards music. In other ways I like your America. I like the people. I enjoy these trips in most respects. The railroads are good, the hotels are good and the audiences are good, but the concert halls—Ach! sometimes they are not! To have the harmony disturbed and the music feeling of the audience broken by the sound of the rumbling street car outside!"

[134]

From 1908
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Announcement is made from Boston that Dr. Muck, conductor of the Boston Symphony Orchestra, can not continue at the head of the organizaaion after the present season, and it is probable, therefore, that his appearance in this city next Wednesday evening will be his last as well as his second. He has a distinguished position in Berlin, at the Royal Opera, and is a favorite of the Emperor. He came to America last season on a one-year leave of absence at the request of Mr. Higgirson and other influential citizens of Boston, and his success as conductor of the Boston Symphony Orchestra led to an extension of his contract to cover the present season. It had been hoped that it would be possible to keep Dr. Muck here for several more years.

There is a great deal of speculation as to his successor, and there is a rumor that Nikisch has been engaged, but this has no official foundation. Dr. Muck, it is said, would like to remain in this country. He and the eighty players of the orchestra will be welcomed by a large audience here on Wednesday evening. The sale of seats is now in progress at the Big Four ticket office. Many parties of out-of-town music lovers will come for this concert, which is generaly regarded as the most important of the season.

During the years he has lived in Berlin Dr. Muck has been thrown constantly not merely with those in the highest musical circles, which is inevitable, but he always has had the entree to official circles, and his favor at the Berlin court has been reflected in the semi-official functions which were given for him last winter whenever he visited Washington with the orchestra, which he does once a month. Dr. Muck is a slender, gracefully-built man of medium hight with a strong, masculine face, which, if not exactly handsome, is decidedly attractive. He dresses very well, his clothes being plainly the product of a fashionable tailor, and he likes jewelry. His watch guard is a heavy chain, worn about the neck; his rings and scarf pins are rich.

Views on Music and Conducting.

Dr. Muck, naturally, has decided views on music. He does not hesitate to say that he finds little that is likeable in much of the music that is being written to-day and, although much of it appears on his programs, he puts it there more from a sense of duty than from any love of it. He believes that the audience of a symphony orchestra should be kept en rapport with all movements in modern music; moreover, he says, with rather grim humor, a diet of modern music soon sends all real lovers of music back with joy to the masters of the last century. As he puts it, the music of the day reflects spirit of the age, as all music does, and is analytic and critical, the result of great skill rather than truly creative as the work of pure inspiration. It is of the head rather than of the heart.

He frankly cares for little that Richard Strauss has written since "Till Eulenspiegel"; Mahler he accepts with reservations. Reger's music he places beyond the pale of art. Admitting Reger's extraordinary mastery of counterpoint, he sees nothing else in the latest Munich "genius." And yet his sympathies are very wide. He has always been a sincere advocate of Bruckner's genius and he is called in New York an inspired interpreter of Brahms. He confesses fondness for much of the neo-Russian school and finds much that is admirable in the "vounged Frenchmen." But in the end, he believes that in the search for true beauty one must go back to the masters of the nineteenth century.

His views on conducting are equally interesting. He believes the whole duty of the conductor is to seek the truth and beauty of a work as the composer saw it and, having given through the orchestra expression to this, his work is done. The conductor's personality has nothing to do with it. As a general rule, Dr. Muck says, when the conductor injects his own personality into the interpretation of a work he arrives at conclusions just the opposite from those of the composers.

EVENING BULLETIN
PROVIDENCE, R. I.
SATURDAY, FEBRUARY

INFANTRY HALL, PROVIDENCE
WEDNESDAY EV'NG, FEB. 12
at 8:15
BOSTON SYMPHONY ORCHESTRA
DR. KARL MUCK.....Conductor.
(His last appearance in Providence)
Soloist RUDOLPH GANZ
Programme—Tschaikowski's "Symphonie Pathetique;" Grieg's Concerto for piano in A-minor; Chabrier's "Rhapsodie Espana."
Seats now selling at Steinerts', 327 Westminster street.
Prices $1.50, $1.00 and 75 cents.

Paper Cutting Bureau in the World
ss .....

The Boston Symphony Orchestra will be at Infantry Hall, Feb. 12, under the direction of Dr. Carl Muck. An elaborate programme has been prepared.

The next concert of the Boston Symphony Orchestra will take place at the Lyric on February 19. Dr. Muck will leave America early in May, his last concerts in Boston being on May 1 and 2. With Mrs. Muck he will go to Berlin, where he will stay until the middle of June. Then he goes to Bayreuth, where he will stay until the end of August, for he is again to be the conductor of the "Parsifal" performances there.

Dr. Muck Likes America.

(From the Indianapolis News.)

"My two years in your country," said Dr. Karl Buck, leader of the Boston Orchestra, "have been enjoyable in the extreme. I find a great and growing appreciation of music, and it will, of course, continue to grow. You have now the greatest orchestra in the world."

He modestly refrained from naming it.

"And that fact should prove the character of the people as regards music. In other ways I like your America. I like the people. I enjoy these trips in most respects. The railroads are good, the hotels are good and the audiences are good, but the concert halls—Ach! sometimes they are not! To have the harmony disturbed and the music feeling of the audience broken by the sound of the rumbling street car outside!"

Newspaper Cutting Bureau in the

From ...

Address ...

Boston Orchestra Concert

Dr. Muck Conducts Notable Performance of Brahms Symphony.

BY CHARLES ANTHONY.

It was given to the people of Indianapolis last evening the rare opportunity of welcoming a very illustrious organization which we recognize with due national pride as the Boston Symphony Orchestra, Dr. Karl Muck conductor. Caleb Mills Hall was the chosen place of performance and the program, well devised, well balanced and of commendably sustained interest, despite a few anti-Brahms auditors, was as follows:

Symphony No. 2, in D major, Op. 73—Brahms
Overture—"Carnival" ..... Dvorak
Concert piece for violoncello and orchestra (new) ..... Dohnanyi
In rondo form, for full orchestra, Op. 28—"Till Eulenspiegel's Merry Pranks, After the Old-Fashioned, Roguish Manner" ..... Richard Strauss

The orchestra was to some extent reduced, which paring off of numbers was rather a happy necessity as it turned out. One felt that if the stage were inadequate for a larger body of men the hall would inevitably yield no further in its acoustical elasticity than it did last night, and mere, confused cacaphony might be ensued had the full orchestra been at. As it was there were very few about a performance distinctly notable.

At first one felt that these men, at present on the professional "jump," were rather out of tune with their surroundings and their audience; were fatigued with one-night stands, which so dignified an organization should never be forced to undergo. Their home is in Symphony Hall, Boston, and there, theoretically, they should remain, but since it is a part of their present regime to tour the country let us all be deeply, sincerely grateful that we were honored by their coming here. If the orchestra had at first a few doubts as to their being in their customary good form and as to the friendliness of a really satisfyingly large audience, these were quickly dispelled. The writer, whose privilege it has been for years to hear this orchestra frequently, has never heard them play better, all things equal, than during the last two movements of the Brahms and a breathlessly exciting performance of Strauss's poem.

Brahms may be said to have apotheosized in this No. 2 symphony the full-blooded vitality and fresh, luscious charm of Viennese life. To put this work in juxtaposition with his first symphony would be unsatisfactory inasmuch as the two works are well-nigh incomparable. The first symphony is a feudal stronghold of somber tones, wherein the thematic material is guarded with almost chivalrous jealousy. The melodies peer curiously from behind the lattice work of polyphonic "jalousies" like the dark eyes of an odalisque. As Hanslick aptly said, "They are flowers slumbering beneath the snow." As a whole the C minor symphony is an abstract statement of philosophical thought, masterly in form and skillfully orchestrated. It was acclaimed as the "tenth" symphony on its first appearance, meaning of course the legitimate successor to Beethoven's ninth.

In the work presented last evening we discover a spontaneity of thought, a refreshing versatility of invention, a sonority of orchestral treatment which place it in the estimation of many people as the most worthy of all four symphonies. It is in character a sort of symphonic "standchen," opened by a horn theme suggesting a subdued, crepuscular atmosphere. The movement is allegro moderato and throughout its performance one's senses literally bathe in a luminous glow of vernal melody.

For once Brahms ceases to be the stern, uncompromising contrapuntist. He expresses himself unrestrainedly in those delicious tongues which make the Viennese spring a radiant babel of joy. But Brahms would not be Brahms if he did not give us more than the narration of a few intense emotions or subjective feelings. In this D major symphony we are captivated by the innate charm of its appeal, the vivacity of its words, the upswelling spontaneity of sparkling, crystalline thoughts. Yet, over and above all, its purely sensuous eloquence, one is aware of the glorious underlying physique—the structural solidity.

Possesses Synthetic Mind.

Brahms possessed, in rare degree, the powerful synthetic mind, which, grasping as child's play all the elements of pure music, welds them with a facile hand into edifices of formal and Doric beauty. And this second symphony is a notable exception to his habitual avoidance of the usual, his characteristic resistance to sensuous appeal. There is lacking that artful adherence to strict formalism; the puritanical abhorrence of optimism; of a pleasant aspect toward life. He proves, this once at all events, that he can communicate to us that "pure morning joy" for which Thoreau is said to have sighed. The second movement has been compared by Felix Weingartner to a Dutch landscape. He says: "The eye at first sees nothing, but the sky over the wide, wide plain; heedlessly and almost wearily it lets the glance pass over it and gradually a feeling arises quietly from afar and speaks to us." This adagio is less pronounced in the significance of its themes than in the adroit handling of them. The adagio in minuet tempo is graceful and the true Brahms syncopation which Mr. Weingartner calls out and not a "mannerism," has no marring effect of clumsiness. The finale is a powerful and worthy close to this interesting work and was inspiringly rendered. One might add that this symphony is conceded by most critics as the very best of the neo-classic school, Schumann not excepted.

The "Carnival" overture was capitally played, too. It is immensely pleasing in its content and somewhat impressively bizarre in coloring. One felt never a moment of ennui, and one wanted very much to get up and riot about a bit just to show how much one really enjoyed it. Dvorak is so enchantingly naive and rarely oppresses one with introspective gloom.

Mr. Dohnanyi's concert piece for violoncello and orchestra is new to us. On first hearing one finds it admirably, though not defiantly, "new" music. There are some long stretches when little of importance is said, sometimes hardly hinted at. It is not strikingly original, either. First we do thank Mr. Dohnanyi for is a piece for a much-abused instrument, a piece which permits its' interpretation the long curves of melodic phrase [illegible] on the cello so divinely, and do [illegible] literally on the jump [illegible] which are but [illegible] [illegible] [illegible]

Newspaper Cutting Bureau in the World
From INDIANAPOLIS, IND.
Address

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Mr. Warnke played the solo part in a manly fashion, technically adequate and throughout the entire performance beset by the most unwonted amiability that ever distinguished a solo performer. He had smiles for Dr. Muck and friendly nods for his conferes, and one felt convinced that playing in public as first violoncellist of the Boston Symphony Orchestra must be an awfully pleasant job.

The program was concluded by a masterful, overwhelmingly joyous performance of Strauss's poem, "Till Eulen Spiegel." Richard Strauss, the Nietzsche of music, stands, even at this late day, barely on the horizon of his own domain in the appreciation and musical comprehension of this country. He is the cold, icy peak which stabs the blue ether and attains thereby the outlook on things unearthly. He is that mighty volcano in whose crater lie the infernal generators of his genius, igniting his every effort into the white heat of successful achievement.

In his poem, "Death and Transfiguration," we have moments of peace supernal, preceded by the tragedy of a human life, painted in tones of awful realism. "Till Eulen Spiegel" is in a sense the phantasmagoria of a twentieth century Merlin. It is essentially a burlesque on the very art of which it is so monumental an example. It crackles with consuming irony; it quivers with prankish humor; it is "teutonically clumsy," meteorically dazzling, a bachanale of drunken tones, which scale live-wired ladders of diabolical fancy, only to plunge into abyssal depths of grotesque woe, all with a swiftness which fairly gives the listener vertigo.

"Here," says Mr. Huneker, "Strauss unleashes his fantasy. 'Till Lives, Till Is scampish. Till is gibbeted.' Tone itself seems volatilized into fiery particles that seem to fall upon the listener from dizzily pitched passages. Such a picture has never been hung in the halls of music. It offends. It blazes in the eyes with brilliant audacity and yet it is new music gashed and quivering with rhythmic lift."

The only serious criticisms of the evening would fall, in the writer's estimation, on the audience, which delayed and disturbed the performance by its tardy arrival.

NEWS-DEMOCRAT.
PROVIDENCE, R.I..
FEBRUARY 8, 1908.

THE BOSTON SYMPHONY ORCHESTRA

Providence will be the first of the cities visited by the Boston Symphony orchestra to say farewell to Dr. Muck, for his last appearance here will be at the third and last symphony concert of the season in Infantry hall next Wednesday evening, Feb. 12. As already has been announced, the management of the Boston Symphony has found it impossible to secure the service of Dr. Muck for another year, gretaly as it desired so to do. The Kaiser allowed him to come to America for the first time only after he had signed a new contract with the Royal Opera for six years, and when he had given his promise that he would stay here but a year. On account of this promise Dr. Muck could take no part in the negotiations that went on the greater part of last winter to have his leave of absence extended to the season of 1907-08. and it was only with the greatest difficulty that the Kaiser was persuaded to grant this favor. It was hoped that it might be arranged in some way to secure his release from the Berlin contract and at least to get another extension of his leave of absence for the season of 1908-09, but it was quickly discovered that this was out of the question, so that next year the orchestra must have a new conductor.

For the last concert here Dr. Muck has arranged a most brilliant and popular program. The symphony will be Tschaikowsky's No. 6 in B minor, best known as the "Pathetic." This was the great Russian's last gift to the world, which he so ornamented, and the symphony had its first performance under his direction not long before he succumbed to the cholera which was raging in St. Petersburg at that time. For this reason the symphony is often called his "Swan Song," and until the appearance of his brother, Modeste Tschaikowsky's authoritative biography. it was generally believed that Tschaikowsky in the symphony embodied the premonition of his death. This theory has gone the way of many interesting theories, for we know now that Tschaikowsky did not commit suicide, and had no idea that death was so soon to take him away, and the mood of the symphony is simply an expression of the prevailing unhappy despairing side of the composer's nature.

The soloist will be Mr. Rudolf Ganz, the distinguished Swiss pianist, who is generally regarded now as the greatest of the younger generation of men who have made the piano their specialty. He is scholarly and intellectual in his playing, and at the same time is deeply emotional and has a remarkable feeling of instrumental color. He will play the ever-beautiful concerto for the piano by Edward Grieg.

The final number will be the brilliant Spanish rhapsody by Emmanuel Chabrier, whose untimely death deprived France of an unquestionable musical genius. In this work he takes a familiar Spanish dance tune and plays with it in a most beautiful and fascinating manner.

Attention is again called to the fact that the concert is on Wednesday night Feb. 12, instead of upon the usual Tuesday.

Newspaper Cutting Bureau in the World
From
Address

Concert of the Boston Symphony Orchestra

Dr. Muck, slender and smiling, made his second bow to a large Indianapolis audience last night, when he appeared at Caleb Mills Hall to direct the Boston Symphony Orchestra in a program of Brahms, Dvorak, Dohnanyi and Richard Strauss compositions. Last year when Dr. Muck and the same orchestra were in the city the First Symphony of Brahms was played and the Richard Strauss tone poem "Don Juan." Thus in the two concerts a large number of the same people forming the audiences heard works of the same composers.

The Brahms symphony No. 2 is one that appeals more directly to the truly musical sense. It is quiet in style and its short rhythmic sentences have more of the melodious quality. To listen to it one hears pure music, a perfection of harmonious tones, a blending of sounds that are to a composition what the artists' colors are in their exquisite tints, where one rejoices in the color rather than in the drawing to which it is applied. Some deny the right of absolute instrumental music to exist, but a majority of musicians declare that the Brahms Symphony refutes this stand, and the Second Symphony, which was heard last evening, justifies the position the latter take. The Second is of a more cheerful style, and as the instruments brought out in luscious tones the swiftly succeeding phrases one felt with what consummate art Brahms had translated his thoughts to the ear. While the generalty of hearers might wonder at the musical forms arranged in the two first movements, the allegro and the solemn adagio, it was not difficult for any one to enjoy the exquisitely beautiful melody and rhythms of the third, the adagietto grazioso.

It was graceful and appealing and was played with an evenness of tempo that lulled and pleased the senses, while the manner of its playing also had a similar effect on the sight with the violin bows moving in unison to the swaying of the baton. The final movement, the scherzo, or allegro con spirito as the programs have it, was bright and inspiring, and yet maintained a serenity that did not provoke a vociferous applause, but gave great and genuine pleasure, due more to the character of the piece and the way the orchestra played it than to tumultuous sounds such as usually are used in the closing movement of large compositions.

In the orchestra's second number, the "Carnival" of Dvorak, the spirit of the music brings visions of gay people in fancy dress with masks to give them courage to commit all sorts of tricks as they dance to festive music, and one senses the tinkle of bells and click of castanets, the prancing and laughing and cheer of the carnival time. Suddenly, after the clangor of strange instruments, there comes a sweet and quiet melody as if love had found a way, then there is a rush of merry ones again and the carnival goes on.

The last number was the Richard Strauss "Till Eulenspiegel's Merry Pranks," and of all the impish, wild and untamed riot of harmonies the like has never been heard in Caleb Mills Hall in all the seasons of music that have gone before. It is said that Strauss makes no explanatory notes of what he intended in the details of this composition, and one gets out of it what one takes to it. As with the finish of the "Lady or the Tiger," one can make it to suit oneself. Strauss evidently tried himself, and it is a marvel what he accomplished in this music that revelers seem to offer in a Bacchanalian feast. That "it sounds crazy," as one person expressed it, no one can deny, but when it is remembered that that craze had to be worked out and set down in notes on lines and spaces, it shows that there was a genius holding the pen. It was a work to stir the blood, and one might sit in rapt attention trying to separate the confusion of sounds. After hearing it once, like last night, and for the first time it makes the musician long for the privilege of playing in the orchestra that produces it, or at least that of hearing it successive times, that a clearer insight into its enticing mysteries may be gained. It gave the feeling of having seen fireworks that glittered, and sparkled and dazzled, with a multiplicity of colors. That a few notes of the horn can be so arranged that they will make one laugh shows how remarkably Strauss understands the possibilities of instruments, and in the final crash of sounds how such a crash can still be as musically harmonious as a berceuse.

The soloist of the evening, Heinrich Warnke, cellist, established himself in instant favor, for his fellow-artists seemed pleased to have him play, and Dr. Muck and they supplemented the applause of the audience when he had finished his solo, a new Dohnanyi composition for cello and orchestra. The solo work was a finished bit of playing, tone and intonation being rich and true. The orchestral parts were much more pleasing than the solo from a musical point of view. One did not get over the feeling, however, at times, especially when the sounds of the orchestra drowned those of the soloist, that the latter was "sawing wood and saying nothing."

A laurel wreath was presented Dr. Muck, who made his last appearance in this city last night, for at the close of this, his second season, with the Boston Orchestra, he will return to Berlin.

Ona B. Talbot, to whom the Indianapolis musical public is indebted for the privilege of hearing this great orchestra, announces a return engagement of Vladimir de Pachmann, the famous Chopin pianist, in a two-part program, the first of miscellaneous composers and the second of Chopin works, February 13, and also a special program by the world famous soprano Marcella Sembrich, with Ellison Van Hoose, tenor, and Michael V. Zadora, pianist, Tuesday evening, April 28.

EVENING BULLETIN, PROVIDENCE.
SATURDAY, FEBRUARY 8, 1908.

Boston Symphony Concert.

The last appearance of Dr. Muck, leader of the Boston Symphony Orchestra, in this city will be on Wednesday night at Infantry Hall, when the orchestra will give the third and last of its concerts for this season. The sale of seats will begin this morning at Steinert's music store. The programme is the most brilliant that Dr. Muck has ever offered in this city and includes Tschaikowsky's "Sixth Symphony," better known as the "Pathetic;" Grieg's pianoforte concerto in A-minor and Chabrier's rhapsody, "Espana." The concert will begin at 8:15 o'clock.

PROVIDENCE JOURNAL.
SATURDAY, FEBRUARY 8, 1908.

INFANTRY HALL, PROVIDENCE
WEDNESDAY EV'NG, FEB. 12
at 8:15
BOSTON SYMPHONY ORCHESTRA
DR. KARL MUCK.....Conductor.
(His last appearance in Providence)
Soloist RUDOLPH GANZ
Programme—Tschaikowski's "Symphonie Pathetique;" Grieg's Concerto for piano in A-minor; Chabrier's "Rhapsodie Espana."
Seats now selling at Steinerts', 327 Westminster street.
Prices $1.50, $1.[illegible] 75 cents.

RECORD, SATURDAY, FEBRUARY 8, 1908

Madame Schumann-Heink, who has so generously given her services to the Pension Fund concert in Symphony Hall next Sunday evening, is put to no little inconvenience to get here. She sigs with the Pittsburgh Orchestra in Pittsburgh on Saturday afternoon, and will then take a train to New York, and come over here Sunday morning.

The last concert to be given this season by the Longy Club will take place in Potter Hall Feb. 10. Three numbers are on the programme.

PROVIDENCE SUNDAY JOURNAL.
FEBRUARY 9, 1908.

SYMPHONY ORCHESTRA.

Last Concert of Series Will be Given Wednesday Evening.

The Boston Symphony concert in Infantry Hall on next Wednesday evening promises to be a notable affair in more ways than one. In the first place, it is the last concert of the series, and will give music lovers of this city their final opportunity to hear the orchestra this year. More important even than that is that it will mark Dr. Muck's farewell appearance in Providence. As already announced, the management of the orchestra has been unable to secure for Dr. Muck a further leave of absence from his duties as principal conductor of the Royal Opera House in Berlin, and at the end of this season he must return to Germany to resume his duties there and the Boston Symphony Orchestra must again try to secure a conductor.

The programme for Wednesday's concert is one which should appeal to all classes of music lovers. The symphony is by all odds the most popular and at the same time most beautiful of modern works in that form. It has been called the "Swan Song" of the composer, because it was finished and had its first performance under his direction shortly before his unexpected and untimely death, and until his brother's authoritative biography was published it was generally believed that Tschaikowsky wrote the symphony under the impression that he was soon to die, but his letters and diary prove to the contrary. Dr. Muck played this symphony in Boston last year, and made a veritable sensation by his highly colored and emotional reading of the work.

Mr. Rudolf Ganz, the soloist, should need no introduction in Providence. This young Swiss, who, on account of his many years of residence in this country has become an exceedingly good American, is unquestionably to-day one of the great men of the piano. There are certain scholarly and intellectual qualities in his playing that rather set him aside from the majority of men who practice his branch of the art, and to these are most happily wedded strong emotional feeling and a remarkable sense for color.

The final number is the Spanish Rhapsody by Emmanuel Chabrier, one of the most brilliant of the younger Frenchmen, whose untimely death deprived France of a real genius. The rhapsody is one of the most brilliant works in the modern repertory.

Attention is again called to the fact that the concert will be on Wednesday night, Feb. 12, instead of on Tuesday night, as it usually is.

NEWS-DEMOCRAT. PROVIDENCE.
FEBRUARY 11, 1908.

Boston Symphony Orchestra

Lest patrons of the Boston Symphony should make a mistake and go to Infantry hall tonight to hear the last concert of the Boston Symphony Orchestra, it is well to repeat again that the concert will be tomorrow, Wednesday evening, at 8:15, instead of on this evening, the night on which it naturally would have fallen. Its slight change in schedule was made necessary by some important engagements in Boston, and although from the beginning it has been announced that this concert would take place on Wednesday, habit is very strong, and it is to be hoped that no one will take the trouble to go to Infantry hall this evening only to find it quite dark.

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Date FEB 5

Last Symphony Concert.

The last concert of the Boston Symphony Orchestra this season and the farewell appearance in Providence of Dr. Karl Muck, the conductor of the orchestra, will take place in Infantry Hall on Wednesday evening, Feb. 12. The soloist will be Rudolf Ganz, who will play the Grieg concerto. Tickets go on sale at Steinerts', Westminster street, on Saturday morning.

[135]

From [illegible]

Address DETROIT, MICH.

Date FEB 1- 1908

TUESDAY'S audience assembled to listen to the Boston Symphony Orchestra was one of the most brilliant of the season. All the best people were there, and what speaks for musical intelligence and devotion as well as breeding, were well behaved. One could not help but be impressed with the decorum of those adjacent when one of the audience fainted. Physicians were summoned, restoratives applied, and although it was perhaps fifteen minutes before the patient recovered sufficiently to leave the building, the concert proceeded, not a chair was moved nor a neck craned, and it is doubtful if Dr. Muck knew anything unusual had happened.

Dr. Karl Muck, the conductor of the orchestra, who has by the kind permission of the Emperor of Germany, been loaned to the Americans for another year, arrived with his talented wife, early Tuesday morning in advance of the orchestra, and were the guests for the day of Mr. and Mrs. Ralph M. Dyar. An automobile ride to the Country Club occupied the morning, Dr. Muck being an enthusiastic motorist. Mr. and Mrs. N. J. Corey accompanied them. Returning to the city Mr. and Mrs. Stearns entertained them at luncheon at the residence of Mr. Frederick K. Stearns. The party was further augmented at luncheon by Miss Clara Dyar, Mr. Alpheus Chittenden and Mrs. Sweet. After luncheon they were entertained by Mr. Freer in his beautiful home on Ferry avenue, when he exhibited to his talented guests the very cream of his fine collections and tea was served in the famous "Peacock Room."

POST, MONDAY,
FEBRUARY 10, 1908

PENSION FUND CONCERT

BY OLIN DOWNES.

The second and last Symphony Pension Fund concert of the year took place yesterday evening in Symphony Hall. Mme. Schumann-Heink was soloist. The programme, consisting of excerpts from the works of Richard Wagner, was as follows: Overture to "The Flying Dutchman," prelude to "Lohengrin," overture to "Tannhauser," Erda's scene from "Das Rheingold," Waltrante's narrative from "Die Gotterdamerung," the funeral music from "Die Gotterdamerung," the prelude to "Parsifal."

There is little new that can be said at the present time of Dr. Muck's conducting of Wagner. As at previous concerts of this kind the men responded with the utmost willingness to the slightest wish of their leader, and there was as usual the incisiveness, the brilliancy, the warmth and elasticity of tempo that go to make such performances under Dr. Muck an unmitigated delight.

If the opening overture was tonally a a trifle rough, it had fiery dramatic impulse in abundance, and the prelude to "Lohengrin" was a marvel of ravishing euphony.

Mme. Schumann-Heink, a great artist—and to how few those words can be applied—has never sung in this city more nobly, more impressively and with more excellence of diction and vocalization than she did on this occasion. Although the practice of giving scenes from the Wagner operas in concert halls is hardly to be encouraged, yet anyone present yesterday evening cannot but feel deep gratitude after hearing the Erda music, some of the greatest—one is almost tempted to say sublime—music that Wagner ever penned, sung so magnificently. At the close of her last number the singer was recalled again and again, and it was a well-deserved tribute to her art when the gentlemen of the orchestra rose to their feet and conductor and soloist exchanged a hearty handshake.

Needless to say, there was the greatest enthusiasm throughout the evening on this, the occasion of Dr. Muck's last appearance as conductor of the orchestra at any concert in this city save those of the regular series. The hall was filled to its seating capacity and many were obliged to stand.

TIMES.
WASHINGTON, D. C.
FEB 9- 1908

LAST ORCHESTRA CONCERT BY THE BOSTON SYMPHONY

The next to the last concert of the Boston Symphony Orchestra this year will be given in the New National Theater Tuesday afternoon, February 18, at 4:30 o'clock. The soloist will be Fritz Kreisler, the famous violinist.

After this concert Dr. Muck will only make one more appearance in Washington, in March, for at the end of this season he returns to Germany to resume his duties as first conductor of the Royal Opera House in Berlin.

[illegible] Cutting Bureau in the World.
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WASHINGTON, D. C.
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[136]

THE SYMPHONY CONCERT

An Unusually Interesting Afternoon with a Light Programme, Mme. Gerville-Reache for a Novel Singer, Goldmark's "Spring" Overture for Orchestral Virtuosity, and Mr. Chadwick at His Freest and Strongest in His "Symphonic Sketches"

The singing of Miss Gerville-Réache of the Manhattan Opera House was the unusual incident of the Symphony Concert of yesterday; the playing of Goldmark's overture, "In the Spring," brought one more proof of the high pitch of virtuosity, tonal brightness and expressive eloquence to which Dr. Muck has brought the orchestra; while the incisive and abiding impression of the afternoon lay in Mr. Chadwick's "Symphonic Sketches," performed as a whole for the first time hereabouts. As symphony concerts go, here and elsewhere, the programme was short and light, the music easy to understand and feel, and the singer novel. The audience took its pleasure accordingly, and testified to it with applause that recalled Dr. Muck and Miss Gerville-Réache impartially and that sought to discover Mr. Chadwick at the end of the "Sketches."

Miss Gerville-Reache is a singing actress, once of the Opéra Comique in Paris, again at La Monnaie at Brussels, and at present of Mr. Hammerstein's company in New York. By every sign of yesterday, she has sung but little outside the theatre, and, impulsively and almost unconsciously, she brought to the concert-room some of the methods and the means of opera. It is an old story that the custom of the concert-hall denies play of face and gesture to the operatic singer when she steps out of character and costume to stand before an orchestra or beside a piano. It is a custom, however, by which English-speaking audiences set more store than do the Latin publics to which Miss Gerville-Réache has oftenest sang. She had not gone far yesterday in Orpheus's "I Have Lost My Eurydice," out of Gluck's opera, before the histrionic impulse began to rise in her. Her hands began to stir; her face to darken and lighten. She could not, by temperament or by practice, act only with her tones in the restrained fashion of the concert-room. The singing-actress would out, and in the air from Saint-Saëns's "Samson and Delilah"—the familiar "My Heart at Thy Dear Voice"—she gave herself rein. Her arms rose and fell expressively with the long sweeps of the music; her hands clasped and unclasped with its changing moods, her body began to stir with its rapturous and beguiling ecstasy. There was, indeed, no other way. The sensuous glow, the sheer intoxication of the music had possessed the singer and was possessing her audience. Perforce she brought all her powers to it.

A penny for the purists that say these things are unseemly in the concert-room. It is not a dry place, a cold place, an unhuman place. It ought to be very warm, very vital and very human, a place for emotion, expressive, responsive. It was so when Miss Gerville-Réache's voice was as the voice of Delilah and of Saint-Saëns's music charming Samson to her arms, and it was good to be within it. Yet, in a sense the singer little needed the aid of gesture and facial play. It is easy to quarrel with some of the vocal ways of Miss Gerville-Réache, with her insistent reaching for her higher tones in Orpheus's air, for example, and her occasional blurring of its pure and clear melodic line. So she has been taught, and so she practices, and the simplicity of Gluck's music and the loveliness of its edgeless phrases are evasive. They ask the eloquence of a perfect and serene vocal artistry, and that comes not nowadays out of the Opéra-Comique. But in Delilah's air, the warmth, the richness, the dark and vibrating color, the expressive quality of the singer's voice had fuller and more certain play. She held the sustained and mounting curve of Saint-Saëns's music, and she gave each phrase its glowing and gathering enticement.

Goldmark's overture of the spring is almost twenty years old, but it bears time lightly and remains even now a pretty piece of orchestral fancy and orchestral virtuosity. For once Goldmark has forgotten his Amazon queen, his Hindoo king, Briseis in Achilles's tent, old Merlin in young Vivien's clasping arms, his dreams of the Orient, his voices of legend. He has gone out into the hills and woods and valleys about Vienna, to see, hear and feel the spring. It is a mood that he courts seldom and a mood that curiously he tried to recall only two months ago—and at seventy-eight—in his music for Florizel and Perdita in his new opera of "The Winter's Tale." Yet the spring brought no such frank, pulsing and ecstatic song to Goldmark as it did to Schumann in his rich-voiced symphony of a new earth, air and life. Schumann was not an orchestral virtuoso, and it would have been better for the expression of his own imaginings and for the lasting effect of his symphonic music had he been a clearer and freer master of instrumental expression. Goldmark is an orchestral virtuoso, and by instinct and practice he cannot forget it. Thus his overture of springtime goes its twofold way. It is warm and bright with the moods and fancies that stirred in him, with the frank joy and the soft song to which they woke him. Idealized birds twitter, idealized leaves rustle, or the sky darkens and the wind turns cold, for spring in the Vienna woods is fitful. But the birds must twitter in virtuoso passages for the wood-winds, the joy of the spring must flash through changeful tonalities; the orchestra must be put to its mettle and lead to brilliant and sonorous climax. Such music easily invites the new voice of our orchestra. The overture went brightly, warmly, changefully, as a frank and joyous rhapsody of, and for, the spring; and it went as well as a nearly perfect piece of orchestral virtuosity in tonal beauty and balance, in clear rhythm and clear articulation in flowing phrase on phrase and in the vital vigor to which Dr. Muck whipped the climax. Heretofore our audiences have hardly known this [illegible] of Goldmark's

[illegible] him. He spun [illegible] tone-poem about Cleopatra and her [illegible] and there is no hiding his effort. He undertakes a choral ode for a Columbian exhibition, and he takes frequent fronsar of the magnitude of his purpose. The muses whom he would sing have not been always too quick to answer his call. In his symphonies, he is conscious of the weight of precedent and example behind. By many a sign he has taken the four "Symphonic Sketches" that really make an orchestral suite, less seriously and more lightly and come with them into his truest, most interesting and most stirring self. The Chadwick of the "Jubilee" that begins them

No cool gray tones for me!
Give me the warmest red and green,
A cornet and a tambourine,
To paint my jubilee!

is good to hear for the warmth of invention, the vigor of expression, the free air and quick spring, the sheer physical, mental and musical high spirits that pervade it. He shouts orchestrally because he cannot help it; he sings orchestrally because he help it, and the shout and the song are American through and through. Then—for he is following the formal moods of a symphony—he turns to the soft, caressing, longing nocturne of the cradle song that he calls "Noel," and that he points with a poet's verse about the Virgin Mother and her Holy Babe. But like many a modern in the arts—Dagnan-Bouveret in painting, for example—it is the everlasting human love and yearning of father and mother for their own child of earth that he is singing and idealizing as he sings.

And so to the bluff fancies of the scherzo of "Hobgoblin." He will have no pit-i-patting Puck out of Mendelssohn and no titillating fairy out of Berlioz. For him the big-eared, blear-eyed, grotesque, overgrown boy-fairy of a Hobgoblin, who is always at his tricks and mischief and withal a little clumsily—not the Hobgoblin of poets, but of farm wenches in the old days by the kitchen fire when the corners of the room waver in the shadows. And the music is duly bluff, impish, masculine. Finally the sheer musical humor of the final movement—a tramps' song "of old clay pipes and rum," Bach travestied on the xylophone, fun fast and furious up and down the orchestra, with only a pause for the strange flash of quiet and half-mysterious song. The big, frank gamboling of the humor is very American. No less so is the sudden coming of the meditative song. It will be time on Monday to write of Mr. Chadwick as the most truly American of all our composers. For the moment there is only to rejoice in him—free, full and strong—a man writing for men—in these "Symphonic Sketches."

H. T. P.

EVENING TIMES,
PAWTUCKET, R. I.,
FEBRUARY 8, 1908.

Boston Symphony Orchestra.

Providence will be the first of the cities visited by the Boston Symphony Orchestra to say farewell to Dr. Muck, for his last appearance here will be at the third and last symphony concert of the season in Infantry Hall next Wednesday evening, Feb. 12. As already has been announced, the management of the Boston Symphony has found it impossible to secure the services of Dr. Muck for another year.

For the last concert here Dr. Muck has arranged a most brilliant and popular programme. The symphony will be Tschaikowsky's No. 6 in B minor, best known as the "Pathetic." This was the great Russian's last gift to the world which he so ornamented, and the symphony had its first performance under his direction not long before he succumbed to the cholera which was raging in St. Petersburg at that time. For this reason the symphony is often called his "Swan Song," and until the appearance of his brother Modeste Tschaikowsky's authoritative biography it was generally believed that Tschaikowsky in the symphony embodied the premonition of his death.

The soloist will be Rudolf Ganz, the distinguished Swiss pianist, who is generally regarded now as the greatest of the younger generation of men who have made the piano their specialty. He is scholarly and intellectual in his playing, and at the same time is deeply emotional and has a remarkable feeling of instrumental color. He will play the ever beautiful concerto for the piano by Edvard Grieg.

The final number will be the brilliant Spanish Rhapsody by Emmanuel Chabrier, whose untimely death deprived France of an unquestionable musical genius.

Attention is again called to the fact that the concert is on Wednesday night, Feb. 12, instead of upon the usual Tuesday.

[illegible] this aria was inferior to that of Delilah's air.

The phrasing was too often broken without sufficient reason; the attack was not always precise. Furthermore, the opening section was taken at too slow a pace, and other passages were dragged. Nor was the diction always impressive. The first section gains when it is sung with suppressed agony, with the suggestion of Orpheus stunned and almost mute. As Miss Gerville-Reache conceived the aria, there was no one and great climax. Yet in this song there were the [illegible] ments, and there was the [illegible] passionately eloquent [illegible]

[illegible] Gives Hall a Vagrom Ballad" [illegible] wick's Suite Played for [illegible] Time in Boston.

By PHILIP HALE.

The Boston Symphony Orchestra, Muck conductor, gave its [illegible] last night in Symphony Hall. The programme was as follows:

Symphonic Sketches, a suite.....
"I Have Lost My Eurydice".....
"My Heart to Thy Dear Voice".....
Overture—"In Spring".....

Mr. Chadwick's suite, "Symphonic Sketches," is in four movements—"Jubilee," "Noel," "Hobgoblin"—with a reference to the mischievous Puck; "A Vagrom Ballad." The suite was played for the first time at these concerts. "Jubilee," "Noel" and "A Vagrom Ballad" were composed in 1895-6; "Hobgoblin" is of a later date—1904. At least some of these pieces have been played in Boston, and they were then applauded.

There were some that objected to the Finale of Mr. Schelling's Suite a few nights ago because, forsooth, the principal motive of the finale, a Virginia reel tune, "Dixie," and the Symphony orchestra should not play "Dixie," an undignified tune, at a symphony concert.

Rollicking finales with tunes more or less trivial by Haydn may be performed, and little dances with sleigh bells and the posthorn by Mozart may be performed, for Haydn and Mozart are dead and have been reckoned among the great. Their unbuttoning may be excused or even praised. A contemporary composer must always be smug and dignified, with a double breasted frock coat, choker, chaste and approved [illegible]. He may have nothing to say but formulas and platitudes; he may not have a spark of originality; he may be [illegible] derous and dull; all will be forgiven him, provided he be eminently respectable in symphony, suite, overture, sonata.

What will the stanch admirers of the conventional, the sticklers for "dignity" say to Mr. Chadwick's "Vagrom Ballad" with its motto:

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes.
And the "thirty days" to come:

What, pray, will they say to this?

I single out this ballad, for it is the most original, the strongest, the most imaginative and the most characteristic movement of the four.

Sentiment Pleases Many.

The "Jubilee" and the "Noel" have those qualities that make for immediate popularity. The former, with its pleasing suggestion of the double shuffle, its opening burst of joyous recklessness and "whoop-her-up-again-boys" spirit is marred, to my mind, by the length of a section that is sentimental in the male-quartet-on-the-old-plantation manner, yet it must be confessed that this sentiment pleases the many, and it no doubt has its place in a work that does not prescribe to itself too preposterously and is written frankly to entertain.

The "Noel" is a euphonious nocturne. The "Hobgoblin" scherzo is [illegible] and it has a certain humor in keeping with the Shakespearian motto—the reference to Robin Goodfellow or Puck. But in the "Vagrom Ballad" there is the revelation of marked individuality. Here, the thought as well as the style is the man. There is a picturesque grimness in the music; there is the musical portraiture of a typical character.

Here is true imagination and of uncommon quality. The [illegible] capital musical jest, but it is much more than that: It is the work of a thoroughly equipped musician.

Neither the modern composer nor the modern hearer should wish always to be in "Ercles' vein," nor should either long to associate, as far as musical enjoyment is concerned, only with Manfred and the melancholy husband of Mrs. Hallér. Centuries ago Athenaeus suggested that the purpose of music, especially in banquet halls, is this: "It softens moroseness of temper; for it dissipates sadness and produces affability and a sort of gentlemanlike joy." We have all gone to the other extreme: to us music is now associated with the spread and enlargement of gloom and with the attempt to solve the problem of the universe.

It is a good thing to hear occasionally music that is entertaining: music that by frankness of melody, by rhythm, and by the expression of [illegible] spirits cheers and enlivens. Nor should it be forgotten that in this same "Vagrom Ballad" there is a section near the close full of mystery and wailing. Whether this section had in the composer's mind a burlesque significance, whether it pictures the woe of the tramp sentenced to "30 days," is immaterial. The music is here highly original and effective.

The audience appreciated warmly the suite, and Mr. Chadwick was twice called on to bow in thanks. The performance was an excellent one, though there is a question whether the sentimental rate of a portion of the first movement is not overemphasized.

Manhattan Star Heard.

Miss Gerville-Reache of the Manhattan Opera House sang for the first time at these concerts. She sang here several weeks ago at one of Mrs. McAllister's morning concerts, and then made a favorable impression. It was her intention to sing last night the music of Dido's death scene in Berlioz's "Trojans at Carthage." Inability to procure the orchestral parts prevented the performance.

She gave a superb interpretation of Delilah's air of seduction. Her voice, unusual in color, richness, compass, is a glorious organ for the display of passion, with tones of irresistible appeal. In this aria she sang with [illegible] appreciation of the [illegible] phrases that were now as [illegible] velvet and now as a [illegible] fuming flame; with [illegible] suous entreaty, for [illegible] dwelt in the valley of [illegible] ordinary wanton.

Seldom if ever has this [illegible] melody of Saint-Saens been [illegible] with such beauty and [illegible] with such compelling charm of [illegible] tion.

She was [illegible]

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A cornet and a tambourine,
To paint my jubilee!

is good to hear for the warmth of invention, the vigor of expression, the free air and quick spring, the sheer physical, mental and musical high spirits that pervade it. He shouts orchestrally because he cannot help it; he sings orchestrally because he help it, and the shout and the song are American through and through. Then—for he is following the formal moods of a symphony—he turns to the soft, caressing, longing nocturne of the cradle song that he calls "Noel," and that he points with a poet's verse about the Virgin Mother and her Holy Babe. But like many a modern in the arts—Dagnan-Bouveret in painting, for example—it is the everlasting human love and yearning of father and mother for their own child of earth that he is singing and idealizing as he sings.

And so to the bluff fancies of the scherzo of "Hobgoblin." He will have no pit-i-patting Puck out of Mendelssohn and no titillating fairy out of Berlioz. For him the big-eared, blear-eyed, grotesque, overgrown boy-fairy of a Hobgoblin, who is always at his tricks and mischief and withal a little clumsily—not the Hobgoblin of poets, but of farm wenches in the old days by the kitchen fire when the corners of the room waver in the shadows. And the music is duly bluff, impish, masculine. Finally the sheer musical humor of the final movement—a tramps' song "of old clay pipes and rum." Bach travestied on the xylophone, fun fast and furious up and down the orchestra, with only a pause for the strange flash of quiet and half-mysterious song. The big, frank gambolling of the humor is very American. No less so is the sudden coming of the meditative song. It will be time on Monday to write of Mr. Chadwick as the most truly American of all our composers. For the moment there is only to rejoice in him—free, full and strong—a man writing for men—in these "Symphonic Sketches."

H. T. P.

EVENING TIMES, PAWTUCKET, R. I., FEBRUARY 8, 1908.

Boston Symphony Orchestra.

Providence will be the first of the cities visited by the Boston Symphony Orchestra to say farewell to Dr. Muck, for his last appearance here will be at the third and last symphony concert of the season in Infantry Hall next Wednesday evening, Feb. 12. As already has been announced, the management of the Boston Symphony has found it impossible to secure the services of Dr. Muck for another year.

For the last concert here Dr. Muck has arranged a most brilliant and popular programme. The symphony will be Tschaikowsky's No. 6 in B minor, best known as the "Pathetic." This was the great Russian's last gift to the world which he so ornamented, and the symphony had its first performance under his direction not long before he succumbed to the cholera which was raging in St. Petersburg at that time. For this reason the symphony is often called his "Swan Song," and until the appearance of his brother Modeste Tschaikowsky's authoritative biography it was generally believed that Tschaikowsky in the symphony embodied the premonition of his death.

The soloist will be Rudolf Ganz, the distinguished Swiss pianist, who is generally regarded now as the greatest of the younger generation of men who have made the piano their specialty. He is scholarly and intellectual in his playing, and at the same time is deeply emotional and has a remarkable feeling of instrumental color. He will play the ever beautiful concerto for the piano by Edvard Grieg.

The final number will be the brilliant Spanish Rhapsody by Emmanuel Chabrier, whose untimely death deprived France of an unquestionable musical genius.

Attention is again called to the fact that the concert is on Wednesday night, Feb. 12, instead of upon the usual Tuesday.

Miss Gerville-Reache's performance of this aria was inferior to that of Delilah's air.

The phrasing was too often broken without sufficient reason; the attack was not always precise. Furthermore, the opening section was taken at too slow a pace, and other passages were dragged. Nor was the diction always impressive. The first section gains when it is sung with suppressed agony, with the suggestion of Orpheus stunned and almost mute. As Miss Gerville-Reache conceived the aria, there was no one and great climax. Yet in this song there were thrilling moments, and there was the sight of a passionately eloquent singer, not a singing machine.

HERALD—BOSTON

FEBRUARY 9, 1908

BOSTON SYMPHONY GIVES 14TH CONCERT

"A Vagrom Ballad" of Chadwick's Suite Played for First Time in Boston.

BY PHILIP HALE.

The Boston Symphony Orchestra, Dr. Muck conductor, gave its 14th concert last night in Symphony Hall. The programme was as follows:

Symphonic Sketches, a suite.....Chadwick
"I Have Lost My Eurydice".....Gluck
"My Heart to Thy Dear Voice"....Saint-Saens
Overture—"In Spring".....Goldmark

Mr. Chadwick's suite, "Symphonic Sketches," is in four movements: "Jubilee," "Noel," "Hobgoblin"—with reference to the mischievous Puck; "A Vagrom Ballad." The suite was played for the first time at these concerts. "Jubilee," "Noel" and "A Vagrom Ballad" were composed in 1895-6; "Hobgoblin" is of a later date—1904. At least three of these pieces have been played in Boston, and they were then applauded.

There were some that objected to the Finale of Mr. Schelling's Suite a fortnight ago because, forsooth, the chief motive of the finale, a Virginia reel, is "Dixie," and the Symphony orchestra should not play "Dixie," an undignified tune, at a symphony concert.

Rollicking finales with tunes more trivial by Haydn may be performed; little dances with sleigh bells and a posthorn by Mozart may be performed; for Haydn and Mozart are dead and reckoned among the great. Their unbuttoning may be excused or even praised. A contemporary composer must always be smug and dignified with a double breasted frock coat, choker, chaste and approved cravat. He may have nothing to say but formulas and platitudes; he may not have a spark of originality; he may be ponderous and dull; all will be forgiven him, provided he be eminently respectable in symphony, suite, overture, sonata.

What will the stanch admirers of the conventional, the sticklers for "dignity," say to Mr. Chadwick's "Vagrom Ballad," with its motto:

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes,
And the "thirty days" to come:

What, pray, will they say to this?

I single out this ballad, for it is the most original, the strongest, the most imaginative and the most characteristic movement of the four.

Sentiment Pleases Many.

The "Jubilee" and the "Noel" have those qualities that make for immediate popularity. The former, with its pleasing suggestion of the double shuffle, its opening burst of joyous recklessness and "whoop-her-up-again-boys" spirit is marred, to my mind, by the length of a section that is sentimental in the male-quartet-on-the-old-plantation manner, yet it must be confessed that this sentiment pleases the many, and it no doubt has its place in a work that does not prescribe to itself too preposterously and is written frankly to entertain.

The "Noel" is a euphonious nocturne. The "Hobgoblin" scherzo is well made and it has a certain humor in keeping with the Shakespearian motto—the reference to Robin Goodfellow or Puck. But in the "Vagrom Ballad" there is the revelation of marked individuality. Here, the thought as well as the style is the man. There is a picturesque grimness in the music; there is the musical portraiture of a typical character.

Here is true imagination and of an uncommon quality. The movement is a capital musical jest, but it is much more than that: It is the work of a thoroughly equipped musician.

Neither the modern composer nor the modern hearer should wish always to be in "Ercles' vein," nor should either one long to associate, as far as musical enjoyment is concerned, only with Manfred and the melancholy husband of Mrs. Haller. Centuries ago Athenaeus suggested that the purpose of music, especially in banquet halls, is this: "It softens moroseness of temper; for it dissipates sadness and produces affability and a sort of gentlemanlike joy." We have all gone to the other extreme; to us music is now associated with the spread and enlargement of gloom and with the attempt to solve the problems of the universe.

It is a good thing to hear occasionally music that is entertaining; music that by frankness of melody, by force of rhythm, and by the expression of animal spirits cheers and enlivens. Nor should it be forgotten that in this same "Vagrom Ballad" there is a section near the close full of mystery and wailing. Whether this section had in the composer's mind a burlesque significance, whether it pictures the woe of the tramp sentenced to "30 days," is immaterial. The music is here highly original and effective.

The audience appreciated warmly the suite, and Mr. Chadwick was twice called on to bow in thanks. The performance was an excellent one, though there is a question whether the sentimental nature of a portion of the first movement was not overemphasized.

Manhattan Star Heard.

Miss Gerville-Reache of the Manhattan Opera House sang for the first time at these concerts. She sang here some weeks ago at one of Mrs. McAlister's morning concerts, and then made a favorable impression. It was her intention to sing last night the music of Dido's death scene in Berlioz's "Trojans at Carthage." Inability to procure the orchestral parts prevented the performance.

She gave a superb interpretation of Delilah's air of seduction. Her voice is unusual in color, richness, compass. It is a glorious organ for the display of passion, with tones of irresistible appeal. In this aria she sang with a fine appreciation of the melodic line; with phrases that were now as caressing velvet and now as a steady and consuming flame; with dignity in her sensuous entreaty, for the woman that dwelt in the valley of Sorek was no ordinary wanton.

Seldom if ever has this one great melody of Saint-Saens been sung here with such beauty and wealth of tone, with such compelling charm of diction.

She was less successful in the song of Orpheus, which is largely dependent on the situation and the action for its due effect. Count the performances you have heard in concert [illegible] they have moved you?

MUSICAL MATTERS

Chadwick Suite Played at the Symphony.

Pension Fund Concert Tonight of Much Interest.

Cecilia's Performance of "Job"—Other Concerts.

Prof G. W. Chadwick's suite for orchestra opened the 14th Symphony program, the work being played for the first time at these concerts. The soloist was Mrs Gerville-Reache, a young contralto from the Manhattan opera house in New York, who sang excerpts from Gluck's "Orpheus and Eurydice" and Saint-Saens' opera "Samson and Delilah." Goldmark's "Spring" overture closed the program, which was unusually short.

The symphonic sketches by Prof Chadwick are in four parts, three of which have been played in this city by other orchestras, and the musical character of each movement was suggested by various sentiments expressed in verse, "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad" are the titles, and each one is treated in a manner to illustrate in instrumentation the chosen subject. In every instance Prof Chadwick has developed his ideas skilfully, and although utilizing modern methods and expressing the motifs by a modern orchestra, he is lucid and melodic in his forms, and his music is good to hear, for it is music that the average ear finds pleasing.

Skilled in scoring for orchestra and naturally a musician of original ideas, he has composed four little works that are valuable additions to musical literature. There is a deal of the "American" in the "Jubilee" part, with its strong rhythms and real tunes. The theme upon which "Noel" is based is plaintive in character, effective and very cleverly worked out.

In the "Hobgoblin" section the composer fairly reveled in quaint, intermittent and oddity accentuated bits of orchestration, suggesting Strauss at times, yet keeping well within bounds and avoiding too much of the discordant. And in this will-o'-the-wisp music the orchestra appeared as effective as in the gentler and more connected score of the previous number.

The moanings of the clarinet and xylophone and the contrasts in a tramp's life on the road as set to music in "A Vagrom Ballad" were very amusing, the story being told in musical pictures that vividly exemplified the text. The suite is so thoroughly enjoyable that it should become one of the lighter "stand-bys" of the orchestra. The audience expressed great delight at the spirited performance of this admirable work.

Miss Gerville-Reache has an excellent contralto, sepulchral in its lower register and generally pleasing in quality, though somewhat unwieldy at present. Inclined to be dramatic, the singer was hardly at ease on the concert stage and she was inclined to exaggerate sentiment, to forget that she was for the time being merely the singer. As a whole her work was very satisfactory, and liberal applause was her reward after each selection.

Goldmark's dainty "Spring" overture was given with all the requisite grace and beauty of contrasts.

There will be four novelties on this week's program. Max Reger's variations on a theme by J. A. Hiller opens the list, then comes two pieces by G. Schelderup, a Scandinavian composer. The closing number is Rimsky-Korsakoff's "Spanish Caprice," a work that caused Tschaikowsky's enthusiasm and which Dr Muck has said is one of the most wonderful pieces of orchestral work he knows anything about.

Pension Fund Concert Tonight.

The second and last pension fund concert of the season will be given in Symphony hall this evening, and the program will be devoted exclusively to the works of Wagner. To add to the interest of the occasion the soloist will be Mme Schumann-Heink, who holds a unique position as a singer of the contralto roles of the music dramas. Boston has had so little opportunity to hear any Wagner music since Dr Muck came that the chance that this concert brings is greatly welcomed by all music lovers. It is an interesting fact that so far this season on the symphony programs there has appeared but one work by Wagner, that being the "Kaisermarsch." This is due to Dr Muck's well-known dislike to putting Wagner on a symphony program, it being his belief that it has no proper place there.

The orchestra will play the funeral music from "The Dusk of the Gods," and Mme Schumann-Heink is to sing two scenes from "The Ring," one the "Erde" scene from the "Rheingold," and the other the "Waltraute" scene from "The Dusk of the Gods." The rest of the program will comprise "The Flying Dutchman" and "Tannhauser" overtures, and the "Lohengrin" and "Parsifal" preludes.

Mme Schumann-Heink has with great generosity donated her services to the worthy cause for which the concert is given, and goes to considerable inconvenience to do so, as she is to make a flying trip from Pittsburg to this city in order to be present.

Last Longy Concert.

The last concert to be given this season by the Longy club will take place in Potter hall tomorrow evening. Three numbers are on the program: Alberic Magnard's quintet for flute, oboe, clarinet, bassoon and piano; Mozart's trio for oboe, clarinet and bassoon, and Arnold Foerster's suite in D major for two violins, two oboes, two horns and two

MUSIC AND DRAMA

MR. CHADWICK AS A TRUE AMERICAN COMPOSER

The American Mood and Spirit That Are in His "Symphonic Sketches" of Saturday's Symphony Concert and in Other of His Music—Wagner, Dr. Muck and Mme. Schumann-Heink for the Pension Fund—The Wit of Walkley and Archer—News of the Opera Companies—Mr. Sothern to Carry Dundreary to London—A Coming Change at the Globe

Mr. Chadwick, as his "Symphonic Sketches" suggested once more at the Symphony Concert of Saturday, is the most American of our composers, because oftener than with the rest his music in mood and spirit sounds distinctively American. For a composer to live permanently and work steadily in America is not to write American music. Mr. Loeffler, for example, so lives and works, but there is not an American trait so far as we can recall in his music. To have been born in America is no title to the writing of American music as the compositions of Templeton Strong, Arthur Bird and sundry other Teutonized Americans readily proves. In fact and in suggestion it is "made in Germany" as truly as though it were so invoiced in some musical customhouse. To write music from the melodies of primitive peoples, like the Indians or the Negroes, who happen to live on American soil, is to write music that often is only geographically American. Dvorák was still a Czech when he wrote such a symphony and called it "From the New World"; Mr. Farwell and all his brethren are often only experimenting with an aboriginal music that has next to nothing to do with the American spirit of today. Mr. MacDowell was narrowly individual through and through, and he would have dreamed his dreams of Arthur's court, Celtic queens and Norse warriors anywhere, and shaped his "Woodland Sketches" or his sea-pieces as readily in Wiesbaden as in Boston.

And so forth and so on with other American composers. Russian music, with all allowance for its folk-tunes and its other palpable national idiosyncracies, is Russian because the mood and the spirit of it is clearly recognizable as such. The mood and spirit of Sibelius's symphonies and tone-poems, again, is unmistakably of the North. Smetana's music is Bohemian, not because Bohemian legends stirred his fancy or he utilized Bohemian tunes, but because in temper and atmosphere is clearly Czech. Massenet's smacks of Paris even when he imagines he is more German than Wagner or more Italian than Mascagni. Cho-Cho-San is a geisha of Japan, but her voice in Puccini's "Madame Butterfly" is Italianate with her passion. A score of other examples are as ready, to prove that the true test of nationality in music is not any comparatively extraneous circumstances, but its underlying, pervading and persuading spirit.

Mr. Chadwick's music seems so often American because it bears this test. Recall, for example, the scherzo of one of his symphonies—that in F, if we remember rightly—and its mood is altogether American. Black, "buck" roustabouts dance on the wharf; an American composer watches them and puts into his music their mood and his. Recall the "Columbian Ode" for the World's Fair at Chicago—American in each succeeding mood of pride in the past, exultation in the present, and confidence in the future. Recall a movement here and there in Mr. Chadwick's chamber music, and again comes memory of a distinctly American spirit. Turn, in particular, to the "Symphonic Sketches," as Dr. Muck and his men played them on Friday and Saturday. He is a German; they are of many nationalities, and, being foreigners, he and they perhaps sentimentalized the slow, contrasting passages of the first and the last "sketches" more than a sensitive American conductor and band would do. Allow for this; and grant, too, that the nocturne of parental affection and longing of the second "sketch" is universal and not particular in spirit. The three other "sketches" remain and in them the mood is vividly, stirringly, and, in two at least, irresistibly American. Americans "fool," Americans "jolly," and European observers are fane to lament these ingrained habits in us. Is Mr. Chadwick's final "sketch"—"The Vagrom Ballad" of "clay pipes and rum and broken heads and blackened eyes and thirty days to come"—anything else than musical "fooling" and musical "jollying," American in spirit and expression, and often at its loudest and most careless? Comes the slow, mysterious, sober song near the end. The inevitable "contrasting passage," the merely academic might call it. As it seems to us, it is far more a just musical incarnation of the tendency in the American temperament to turn suddenly serious, and deeply and unaffectedly so, in the midst of its "fooling," to run away into sober fancies and moods, and then as quickly turn "jolly" again.

Return through the scherzo of "Hobgoblin," and it is bluff music with an unmistakable sturdy American tang. Mr. Chadwick has taken his boy-fairy out of English farm steads to set him in American farm houses. He is a Hobgoblin who musically sets his ten fingers to his nose like the American hobbledehoy that he is. Pass to the first "sketch" of "Jubilee." Here, as now and then elsewhere in Mr. Chadwick's later music, is the echo of Negro tunes; but the American quality of the music lies little in that. Rather it is in the high and volatile spirits of the music, the sheer rough-and-tumble of it at its fullest moments. As was said on Saturday, the music shouts because it cannot help it, and sings because it cannot help it, and each as only Americans would shout and sing. And the intervening suaver passage, as in the last movement, is only the other face of this American coin. No, Mr. Chadwick does not write American music because he was born [illegible]

then recalls an American folk-tune. He writes it because it is often, and especially of late years, intrinsically American in mood, spirit, and appeal. H. T. P.

Symphony Hall: A Wagner Concert

For the third time within thirteen months and for the third time for the profit of the Pension Fund of the Symphony Orchestra Dr. Muck and the band gave last night a concert of music by Richard Wagner. As far as purely orchestral pieces go, the conductor was still firm in his belief that, even in this comparatively opera-less town, fragments of the music-dramas may not be shifted from the stage to the concert room without violence to Wagner's purpose and without clouding their musical and dramatic significance. He will not give us the "Bacchanale" from "Tannhäuser"; the gods may not go into Dalhalla without the light-man's rainbow bridge; the sounds of the forest may not murmur unless the stage is set for the second act of "Siegfried"; and we may not even hear the doleful shepherd's pipe before the curtain rises on the third act of "Tristan" unless the whole preceding course of the drama has prepared us for it. Dr. Muck is clearly right in any musical capital that has an opera house with Wagner's operas in the working repertory. But our nearest opera house necessitates the one o'clock train to New York, and none of us may take it every day. Circumstances might alter cases; but they do not with the loyal and resolute Dr. Muck, and again last night he led his men through the overtures to "The Flying Dutchman" and to "Tannhäuser," the preludes to "Lohengrin" and to "Parsifal," and the music that glorifies the dead Siegfried in the last act of "Götterdämmerung." Why Dr. Muck should permit this one orchestral excerpt from the body of the music-dramas is hard to understand. True it is played when mists or a material curtain veil the stage, but it is an integral part of the dramatic action of "Götterdämmerung" springing immediately from the preceding scene and leading immediately into the following. It is orchestrally self-contained, but is not dramatically independent.

So too are "The Entrance of the Gods" in "Das Rheingold" or the "Waldweben" in "Siegfried," but Dr. Muck will not have them in concert.

And what is there to be said on this score about Erda's warning to Wotan out of "Das Rheingold" and Waltraute's narrative to Brünnhilde out of "Götterdämmerung," which Mme. Schumann-Heink sang last night? True, she had generously promised her services to the orchestra for its Pension Fund and she had kept her promise at no little travel—from Pittsburg, on Saturday, even to Boston on Sunday. The concert was to be a Wagner concert, and music for an alto voice in "The Ring" operas is far between. None the less Erda's warning to Wotan of the dismal day of the doom that the ring shall work for the gods loses its significance, lifted from the crisis in the divine tragedy in which the earth opens and discloses her. All the sombre power with which Dr. Muck clothed the orchestral background, and all the incisiveness of foreboding and sweep of warning that Mme. Schumann-Heink gave her words could not make them illusive or potent. Erda was a concert singer in blue silk before an orchestra with tenor tubas, and not the "All Wise-One" out of the underworld and the everlasting years. Perhaps Dr. Muck eased his high artistic conscience by Waltraute's picturing of the gods awaiting their doom. Erda has predicted the gloomy day of it. Waltraute has seen it near at hand and she has come to the Valkyr's rock to pray Brünnhilde to avert it. Her speech is musically complete, though the outcome hangs in concert in dramatic suspense. It is a mighty musical narrative, vivid with sights of tragedy, ominous with the voice of coming doom. The concert-room, the concert singer and the concert orchestra vanished. There was only Wotan—

"Auf hehrem Sitze,
Stumm und ernst,"

only the awe-struck heroes, only the silent valkyrs and the pale and darkening Valhalla. The piece was an excerpt and nothing else out of the very body of "Götterdammerung," but were its significance and its power perceptibly less, sung and played as it was last night, than they are on the stage?

Moreover, the final justification of the transfer of Wagner's music—overtures or excerpts—from the theatre is such a performance as it received yesterday and such pleasure as it gave to an audience that filled every place in Symphony Hall. The day is late to dwell upon Dr. Muck's qualities as a conductor of Wagner's music, so far as he has disclosed them in the narow field to which he has chosen to limit himself. It were almost as late to dwell upon the play that the new musical vitality, the new dramatic accent, the new incisiveness of articulation and the new sweep of ardent power in our orchestra have in such music. The two overtures, the two preludes, Siegfried's apotheosis, the picture of the doomed gods, could hardly have been more musically eloquent, more dramatically vivid, more moving for beauty, power or poignancy of expressive tone than they were as Dr. Muck and his men and Mme. Schumann-Heink brought them to life. The overture to "The Flying Dutchman" was alive again with the rude sea, the doomed mariner, the saving and glorifying Senta. The prelude to "Lohengrin" touched a beauty that was no less than ethereal in its sustained and transparent glamor. The everlasting human passions battled in tones again in the overture to "Tannhäuser." The fragments of "The Ring" were epic—and alive. The anguish and the beatitude of "Parsifal" cried in equal voice. And with each piece the audience, still and tense, surrendered itself to the music and the answering emotions that it stirred. If these things are in a concert-room, what might they not be in the opera house that may yet come? H. T. P.

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TWO SYMPHONY CONCERTS.

PROGRAMME.

Chadwick, Symphonic Sketches. Orchestral Suite.
Buck.....Aria, "Che Faro."
Saint Saens....Aria from "Samson and Delilah."
Soloist, Miss Jeanne Gerville-Reache.
Goldmark......"Spring" overture.

The above was the programme of the regular Saturday evening concert. It was a little briefer and somewhat more convivial than usual, the latter fact being due to Mr. Chadwick's touches of humor. Yet his set of four symphonic sketches had considerable subtlety and contained some tender poetic touches as well.

But, after all, the "Vagrom Ballad" was the gem of the set. What a difficult thing it is to idealize the commonplace! Charles Dibbin did it with sailor music; Burns could glorify even the indigestible Haggis in poetry; but very few have succeeded in this difficult field. In "A Vagrom Ballad" Mr. Chadwick goes into the domain of Vagabondia, somewhat as Burns in "Willie brewed a peck o' maut." The American tramp has never appeared in the classical repertoire before this. The motto of the movement runs:—

"A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes,
And the 'thirty days' to come."

It is an American "Till Eulenspiegel" in which not the hoboe but the bass clarinette and bassoons have work to do. Even that most trashy of instruments, the Xylophone, is introduced into the score.

AS MUCK ENVOY TO KAISER

Manager Ellis of the Symphony orchestra is to go abroad as special emissary for

DR. KARL MUCK.

Maj. Higginson in quest of a conductor to succeed Karl Muck.

From PUBLIC LEDGER
Address PHILADELPHIA PA
Date FEB 9- 1908

THE soloist at the fourth Boston Symphony concert, which will be given in the Academy of Music on the evening of February 17, will be Miss Geraldine Farrar, of the Metropolitan Opera Company. Miss Farrar has never sung in concert in this city, and her appearance in this branch of her art will unquestionably arouse a great deal of interest. Recently Miss Farrar sang in concert in Boston with great success. It was the purpose of the orchestra management to have her as soloist several times this winter, but owing to her numerous engagements in opera it has been able to secure her only for this single appearance in Philadelphia. Miss Farrar will sing two numbers. The first will be "Elizabeth's Prayer," from "Tannhaeuser," and the second the Page's song from Mozart's "Figaro's Wedding." Dr. Karl Muck is spending most of his spare time at functions given in his honor as retiring conductor. He has made many friends during his stay in this country. The first of the formal farewells to be given him was at the Harvard Union by the Deutscher Verein of that university. Among those present were President Eliot, Prof. Hugo Munsterberg, Arthur Foote, Professor Spalding, and from this city Owen Wister.

From [illegible] The World
BULLETIN
Address PHILADELPHIA PA
Date FEB 8- 1908

The fourth concert of the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening, February 17, with Miss Geraldine Farrar, of the Metropolitan Opera Company, as soloist. This will be Miss Farrar's first appearance in concert. She will sing two numbers, "Elizabeth's Prayer" from "Tannhaeuser" and the Page's song from "Figaro's Wedding."

MUSICAL MATTERS

Chadwick Suite Played at the Symphony.

Pension Fund Concert Tonight of Much Interest.

Cecilia's Performance of "Job"—Other Concerts.

Prof G. W. Chadwick's suite for orchestra opened the 14th Symphony program, the work being played for the first time at these concerts. The soloist was Mrs Gerville-Reache, a young contralto from the Manhattan opera house in New York, who sang excerpts from Gluck's "Orpheus and Eurydice" and Saint-Saens' opera "Samson and Delilah." Goldmark's "Spring" overture closed the program, which was unusually short.

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Miss Gerville-Reache has an excellent contralto, sepulchral in its lower register and generally pleasing in quality, though somewhat unwieldy at present. Inclined to be dramatic, the singer was hardly at ease on the concert stage and she was inclined to exaggerate sentiment, to forget that she was for the time being merely the singer. As a whole her work was very satisfactory and liberal applause was her reward after each selection.

Goldmark's dainty "Spring" overture was given with all the requisite grace and beauty of contrasts.

There will be four novelties on this week's program. Max Reger's variations on a theme by J. A. Hiller opens the list, then comes two pieces by G. Schelderup, a Scandinavian composer. The closing number is Rimsky-Korsakoff's "Spanish Caprice," a work that roused Tschaikowsky's enthusiasm and which Dr Muck has said is one of the most wonderful pieces of orchestral work he knows anything about.

Pension Fund Concert Tonight.

The second and last pension fund concert of the season will be given in Symphony hall this evening, and the program will be devoted exclusively to the works of Wagner. To add to the interest of the occasion the soloist will be Mme Schumann-Heink, who holds a unique position as a singer of the contralto roles of the music dramas. Boston has had so little opportunity to hear any Wagner music since Dr Muck came that the chance that this concert brings is greatly welcomed by all music lovers.

It is an interesting fact that so far this season on the symphony programs there has appeared but one work by Wagner, that being the "Kaisermarsch." This is due to Dr Muck's well-known dislike to putting Wagner on a symphony program, it being his belief that it has no proper place there.

The orchestra will play the funeral music from "The Dusk of the Gods," and Mme Schumann-Heink is to sing two scenes from "The Ring," one the "Erde" scene from the "Rheingold," and the other the "Waltraute" scene from "The Dusk of the Gods." The rest of the program will comprise "The Flying Dutchman" and "Tannhauser" overtures, and the "Lohengrin" and "Parsifal" preludes.

Mme Schumann-Heink has with great generosity donated her services to the worthy cause for which the concert is given, and goes to considerable inconvenience to do so, as she is to make a flying trip from Pittsburg to this city in order to be present.

Last Longy Concert.

The last concert to be given this season by the Longy club will take place in Potter hall tomorrow evening. Three numbers are on the program: Alberic Magnard's quintet for flute, oboe, clarinet, bassoon and piano; Mozart's trio for oboe, clarinet and bassoon, and Arthur Bird's suite in D major for two flutes, two oboes, two horns and two

MUSIC AND DRAMA

MR. CHADWICK AS A TRUE AMERICAN COMPOSER

The American Mood and Spirit That Are in His "Symphonic Sketches" of Saturday's Symphony Concert and in Other of His Music—Wagner, Dr. Muck and Mme. Schumann-Heink for the Pension Fund—The Wit of Walkley and Archer—News of the Opera Companies—Mr. Sothern to Carry Dundreary to London—A Coming Change at the Globe

Mr. Chadwick, as his "Symphonic Sketches" suggested once more at the Symphony Concert of Saturday, is the most American of our composers, because oftener than with the rest his music in mood and spirit sounds distinctively American. For a composer to live permanently and work steadily in America is not to write American music. Mr. Loeffler, for example, so lives and works, but there is not an American trait so far as we can recall in his music. To have been born in America is no title to the writing of American music as the compositions of Templeton Strong, Arthur Bird and sundry other Teutonized Americans readily proves. In fact and in suggestion it is "made in Germany" as truly as though it were so invoiced in some musical custom-house. To write music from the melodies of primitive peoples, like the Indians or the Negroes, who happen to live on American soil, is to write music that often is only geographically American. Dvorák was still a Czech when he wrote such a symphony and called it "From the New World"; Mr. Farwell and all his brethren are often only experimenting with an aboriginal music that has next to nothing to do with the American spirit of today Mr. MacDowell was narrowly individual through and through, and he would have dreamed his dreams of Arthur's court, Celtic queens and Norse warriors anywhere, and shaped his "Woodland Sketches" or his sea-pieces as readily in Wiesbaden as in Boston.

And so forth and so on with other American composers. Russian music, with all allowance for its folk-tunes and its other palpable national idiosyncracies, is Russian because the mood and the spirit of it is clearly recognizable as such. The mood and spirit of Sibelius's symphonies and tone-poems, again, is unmistakably of the North. Smetana's music is Bohemian, not because Bohemian legends stirred his fancy or he utilized Bohemian tunes, but because in temper and atmosphere is clearly Czech. Massenet's smacks of Paris even when he imagines he is more German than Wagner or more Italian than Mascagni. Cho-Cho-San is a geisha of Japan, but her voice in Puccini's "Madame Butterfly" is Italianate with her passion. A score of other examples are as ready, to prove that the true test of nationality in music is not any comparatively extraneous circumstances, but its underlying, pervading and persuading spirit.

Mr. Chadwick's music seems so often American because it bears this test. Recall, for example, the scherzo of one of his symphonies—that in F, if we remember rightly—and its mood is altogether American. Black, "buck" roustabouts dance on the wharf; an American composer watches them and puts into his music their mood and his. Recall the "Columbian Ode" for the World's Fair at Chicago—American in each succeeding mood of pride in the past, exultation in the present, and confidence in the future. Recall a movement here and there in Mr. Chadwick's chamber music, and again comes memory of a distinctly American spirit. Turn, in particular, to the "Symphonic Sketches," as Dr. Muck and his men played them on Friday and Saturday. He is a German; they are of many nationalities, and, being foreigners, he and they perhaps sentimentalized the slow, contrasting passages of the first and the last "sketches" more than a sensitive American conductor and band would do. Allow for this; and grant, too, that the nocturne of parental affection and longing of the second "sketch" is universal and not particular in spirit. The three other "sketches" remain and in them the mood is vividly, stirringly, and, in two at least, irresistibly American. Americans "fool," Americans "jolly," and European observers are fane to lament these ingrained habits in us. Is Mr. Chadwick's final "sketch"—"The Vagrom Ballad" of "clay pipes and rum and broken heads and blackened eyes and thirty days to come"—anything else than musical "fooling" and musical "jollying," American in spirit and expression, and often at its loudest and most careless? Comes the slow, mysterious, sober song near the end. The inevitable "contrasting passage," the merely academic might call it. As it seems to us, it is far more a just musical incarnation of the tendency in the American temperament to turn suddenly serious, and deeply and unaffectedly so, in the midst of its "fooling," to run away into sober fancies and moods, and then as quickly turn "jolly" again.

Return through the scherzo of "Hobgoblin," and it is bluff music with an unmistakable sturdy American tang. Mr. Chadwick has taken his boy-fairy out of English farm steads to set him in American farm houses. He is a Hobgoblin who musically sets his ten fingers to his nose like the American hobbledehoy that he is. Pass to the first "sketch" of "Jubilee." Here, as now and then elsewhere in Mr. Chadwick's later music, is the echo of Negro tunes; but the American quality of the music lies little in that. Rather it is in the high and volatile spirits of the music, the sheer rough-and-tumble of it at its fullest moments. As was said on Saturday, the music shouts because it cannot help it, and sings because it cannot help it, and each as only Americans would shout and sing. And the intervening suaver passage, as in the last movement, is only the other face of this American volatility. No, Mr. Chadwick does not writ American music because he was born in Lowell or because he lives and works in Boston, or because he now and then recalls an American folk-tune. He writes it because it is often, and especially of late years, intrinsically American in mood, spirit, and appeal. H. T. P.

Symphony Hall: A Wagner Concert

For the third time within thirteen months and for the third time for the profit of the Pension Fund of the Symphony Orchestra, Dr. Muck and the band gave last night a concert of music by Richard Wagner. As far as purely orchestral pieces go, the conductor was still firm in his belief that, even in this comparatively opera-less town, fragments of the music-dramas may not be shifted from the stage to the concert room without violence to Wagner's purpose and without clouding their musical and dramatic significance. He will not give us the "Bacchanale" from "Tannhäuser"; the gods may not go into Dalhalla without the light-man's rainbow bridge; the sounds of the forest may not murmur unless the stage is set for the second act of "Siegfried"; and we may not even hear the doleful shepherd's pipe before the curtain rises on the third act of "Tristan" unless the whole preceding course of the drama has prepared us for it. Dr. Muck is clearly right in any musical capital that has an opera house with Wagner's operas in the working repertory. But our nearest opera house necessitates the one o'clock train to New York, and none of us may take it every day. Circumstances might alter cases; but they do not with the loyal and resolute Dr. Muck, and again last night he led his men through the overtures to "The Flying Dutchman" and to "Tannhäuser," the preludes to "Lohengrin" and to "Parsifal," and the music that glorifies the dead Siegfried in the last act of "Götterdämmerung." Why Dr. Muck should permit this one orchestral excerpt from the body of the music-dramas is hard to understand. True it is played when mists or a material curtain veil the stage, but it is an integral part of the dramatic action of "Götterdämmerung" springing immediately from the preceding scene and leading immediately into the following. It is orchestrally self-contained, but is not dramatically independent. So too are "The Entrance of the Gods" in "Das Rheingold" or the "Waldweben" in "Siegfried," but Dr. Muck will not have them in concert.

And what is there to be said on this score about Erda's warning to Wotan out of "Das Rheingold" and Waltraute's narrative to Brünnhilde out of "Götterdämmerung," which Mme. Schumann-Heink sang last night? True, she had generously promised her services to the orchestra for its Pension Fund and she had kept her promise at no little travel—from Pittsburg, on Saturday, even to Boston on Sunday. The concert was to be a Wagner concert, and music for an alto voice in "The Ring" operas is far between. None the less Erda's warning to Wotan of the dismal day of the doom that the ring shall work for the gods loses its significance, lifted from the crisis in the divine tragedy in which the earth opens and discloses her. All the sombre power with which Dr. Muck clothed the orchestral background, and all the incisiveness of foreboding and sweep of warning that Mme. Schumann-Heink gave her words could not make them illusive or potent. Erda was a concert singer in blue silk before an orchestra with tenor tubas, and not the "All Wise-One" out of the underworld and the everlasting years. Perhaps Dr. Muck eased his high artistic conscience by Waltraute's picturing of the gods awaiting their doom. Erda has predicted the gloomy day of it. Waltraute has seen it near at hand and she has come to the Valkyr's rock to pray Brünnholde to avert it. Her speech is musically complete, though the outcome hangs in concert in dramatic suspense. It is a mighty musical narrative, vivid with sights of tragedy, ominous with the voice of coming doom. The concert-room, the concert singer and the concert orchestra vanished. There was only Wotan—

"Auf hehrem Sitze,
Stumm und ernst,"

only the awe-struck heroes, only the silent valkyrs and the pale and darkening Valhalla. The piece was an excerpt and nothing else out of the very body of "Götterdammerung," but were its significance and its power perceptibly less, sung and played as it was last night, than they are on the stage?

Moreover, the final justification of the transfer of Wagner's music—overtures or excerpts—from the theatre is such a performance as it received yesterday and such pleasure as it gave to an audience that filled every place in Symphony Hall. The day is late to dwell upon Dr. Muck's qualities as a conductor of Wagner's music, so far as he has disclosed them in the narow field to which he has chosen to limit himself. It were almost as late to dwell upon the play that the new musical vitality, the new dramatic accent, the new incisiveness of articulation and the new sweep of ardent power in our orchestra have in such music. The two overtures, the two preludes, Siegfried's apotheosis, the picture of the doomed gods, could hardly have been more musically eloquent, more dramatically vivid, more moving for beauty, power or poignancy of expressive tone than they were as Dr. Muck and his men and Mme. Schumann-Heink brought them to life. The overture to "The Flying Dutchman" was alive again with the rude sea, the doomed mariner, the saving and glorifying Senta. The prelude to "Lohengrin" touched a beauty that was no less than ethereal in its sustained and transparent glamor. The everlasting human passions battled in tones again in the overture to "Tannhäuser." The fragments of "The Ring" were epic—and alive. The anguish and the beatitude of "Parsifal" cried in equal voice. And with each piece the audience, still and tense, surrendered itself to the music and the answering emotions that it stirred. If these things are in a concert-room, what might they not be in the opera house that may yet come? H. T. P.

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TWO SYMPHONY CONCERTS.

PROGRAMME.

Chadwick. Symphonic Sketches. Orchestral Suite.
Gluck.....Aria. "Che Faro."
Saint Saens....Aria from "Samson and Delilah."
Soloist, Miss Jeanne Gerville-Reache.
Goldmark......"Spring" overture.

The above was the programme of the regular Saturday evening concert. It was a little briefer and somewhat more convivial than usual, the latter fact being due to Mr. Chadwick's touches of humor. Yet his set of four symphonic sketches had considerable subtlety and contained some tender poetic touches as well.

But, after all, the "Vagrom Ballad" was the gem of the set. What a difficult thing it is to idealize the commonplace! Charles Didbin did it with sailor music; Burns could glorify even the indigestible Haggis in poetry; but very few have succeeded in this difficult field. In "A Vagrom Ballad" Mr. Chadwick goes into the domain of Vagabondia, somewhat as Burns in "Willie brewed a peck o' maut." The American tramp has never appeared in the classical repertoire before this. The motto of the movement runs,—

"A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes,
And the 'thirty days' to come."

It is an American "Till Eulenspiegel" in which not the hoboe but the bass clarinette and bassoons have work to do. Even that most trashy of instruments, the Xylophone, is introduced into the score.

AS MUCK ENVOY TO KAISER

Manager Ellis of the Symphony orchestra is to go abroad as special emissary for

DR. KARL MUCK.

Maj. Higginson in quest of a conductor to succeed Karl Muck.

From PUBLIC

Address PHILA.

Date FEB 9 - 1908

THE soloist at the fourth Boston Symphony concert, which will be given in the Academy of Music on the evening of February 17, will be Miss Geraldine Farrar, of the Metropolitan Opera Company. Miss Farrar has never sung in concert in this city, and her appearance in this branch of her art will unquestionably arouse a great deal of interest. Recently Miss Farrar sang in concert in Boston with great success. It was the purpose of the orchestra management to have her as soloist several times this winter, but owing to her numerous engagements in opera it has been able to secure her only for this single appearance in Philadelphia. Miss Farrar will sing two numbers. The first will be "Elizabeth's Prayer," from "Tannhaeuser," and the second the Page's song from Mozart's "Figaro's Wedding." Dr. Karl Muck is spending most of his spare time at functions given in his honor as retiring conductor. He has made many friends during his stay in this country. The first of the formal farewells to be given him was at the Harvard Union by the Deutscher Verein of that university. Among those present were President Eliot, Prof. Hugo Munsterberg, Arthur Foote, Professor Spalding and from this city Owen Wister.

[illegible] Dream in the World

[illegible] BULLETIN

[illegible] PHILADELPHIA PA

The fourth concert of the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening, February 17, with Geraldine Farrar, of the Metropolitan Opera Company, as soloist. This will be Miss Farrar's first appearance in Philadelphia on concert. She will sing two numbers "Elizabeth's Prayer," from "Tannhauser," and the "Page's Song," from Mozart's "Marriage of Figaro."

SYMPHONY EXCELS ITSELF AT FUND CONCERT

Plays Wagner as Master's Works Never Were Played Here Before. Schumann-Heink Heard at Her Best.

Once or twice in the course of a season the music lover is thrilled to the marrow, lifted into the seventh heaven, delighted almost beyond expression. There were supreme moments of this description at last night's pension fund concert of the Symphony Orchestra, first when the orchestra played the "Tannhaeuser" overture, and later when Mrs. Shumann-Heink, accompanied by the orchestra, sang Waltraute's dramatic account of the return of the War Father to Walhalla, from "The Dusk of the Gods." They represented the acme of the interpretive art. They recalled what President Eliot of Harvard said at the reception given the other night in Dr. Muck's honor—that great is the sway of the interpreter of music, greatest of all the arts.

Dr. Muck is averse to playing Wagner in concerts. So to prove how unreasonable this view is he put on a Wagner program last night and gave an immense audience such pleasure as is seldom derived from Wagner, even by Wagnermaniacs who read all the books about the master and hammer out his preludes on the piano. The Wagner of last night's "Lohengrin" prelude, for instance, and of the funeral music from "The Dusk of the Gods," not to hark back to the first-mentioned numbers, is a musical demigod with whom the mere opera-goer has but a scraping acquaintance.

The orchestra last night sang the "Tannhaeuser" song as no tenor ever heard here has sung it—with a power and beauty nearly unearthly. So, too, division after division of the unsurpassed band achieved effects of action and melody that are not to be met in opera houses—at least, not on this side of the ocean. Nor is it believable that Mrs. Schumann-Heink's glorious voice and equally glorious art could be displayed in circumstances quite as favorable as were those of yesterday. Certainly in the nine years during which Bostonians have welcomed and honored her she has never excelled—if she has ever quite matched—her performance of this Sunday night. She sang Erda's scene from "The Rhinegold" first; then the Waltraute music, and though she sang the former as perhaps no other contralto living today could sing it, she sang the latter even more superlatively well. After this she was recalled about a dozen times.

But the orchestra deservedly shared the honors of the occasion with her. After the "Tannhaeuser" number Dr. Muck bade the men stand up and receive their measure of the great applause. It was a handsome tribute, from conductor as well as audience, to their extraordinary skill and spirit.

The concert began with "The Flying Dutchman" overture and ended with the prelude to "Parsifal."

CHADWICK NIGHT AT REGULAR SYMPHONY

Boston furnished the most interesting feature of Saturday night's Symphony concert in the shape of George W. Chadwick's "Symphony Sketches," played here for the first time. The sketches are entitled "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad." The first two were composed in 1895, "A Vagrom Ballard" the following year, and "Hobgoblin" in 1904. As a whole they show Mr. Chadwick at his best.

Except for "Noel," whose melancholy beauty might fit other scenes and seasons than those mentioned in the program, there was hardly any need of description, moods and adventures were so skilfully and happily reflected in the music. It was more than tunes cleverly prepared for orchestra; it was a fine expression of humanity in varying aspects. Dr. Muck and the orchestra entered admirably into the spirit of the little pieces and the effect was delightful. The audience applauded until Mr. Chadwick had twice bowed his acknowledgments.

The soloist of the evening was Miss Jeanne Gerville-Reache, one of the contraltos of the Manhattan Opera Company, who sang airs from Gluck's "Orpheus and Eurydice" and Saint-Saens' "Samson and Delilah." There was also much applause over these numbers. The concert ended with a fine performance of Goldmark's beautiful "Spring" overture.

This week's program consists altogether of new works—Reger's "Variations on a Theme by J. A. Hiller," Schjelderups "Two Pieces for Orchestra," and Rimsky-Korsakoff's "Spanish Caprice."

PRESS
PHILADELPHIA PA

FEB 8 - 1908

The soloist at the fourth Boston Symphony concert, which will be given in the Academy of Music on Monday evening, February 17, will be Miss Geraldine Farrar, of the Metropolitan Opera Company. Miss Farrar has never sung in concert in Philadelphia, and her appearance in this branch of her art will unquestionably arouse a great deal of interest. Recently Miss Farrar has sung in concert in Boston with great success. It was the purpose of the management of the orchestra to have her as soloist several times this Winter, but owing to her numerous engagements in opera, it has been able to secure her only for this one appearance in Philadelphia. Miss Farrar will sing two numbers. The first will be Elizabeth's Prayer from "Tannhauser," and the second number will be "The Page's Song," from Mozart's "Figaro's Wedding."

HARVARD SOCIETY PAYS TRIBUTE TO RETIRING SYMPHONY CONDUCTOR

As a tribute to his work in Boston, Dr. Karl Muck, conductor of the Boston Symphony Orchestra, was given a farewell dinner by the Deutscher Verein Society of Harvard last evening in the trophy room of the Harvard Union. The tribute was essentially a Harvard affair and was attended by seventy-five members and guests. After the dinner the verein held a German "kneipe," to which all members of the university were invited.

The speakers were President Eliot, Dr. Muck, Maj. Henry Lee Higginson, Professor Muensterberg and Professor Spaulding. The speakers were introduced by E. F. Hanfstaengl, '09.

Prominent Guests.

Among the guests were: Walter Damrosch of New York, Arthur Foote, the noted composer; Professor Spalding of the music department of Harvard University, Frederick Connors, the composer; the German Consul Reincke, Owen Wister and Messrs. Gebhard and Ganz, the well known pianists of this city.

Professor Hugo Munsterburg, in his address in German, said: "New England represents Puritan idealism—idealism with a little aestheticism. It is the object of the Germans in this country to introduce aestheticism, especially with harmony and music. Music in its deepest sense and truth, is truth, and truth must be alive. If it is the purpose of the Germans in this country to introduce aetheticism Americans must be gratified by Dr. Muck's services in this respect."

Higginson's Tribute.

Maj. Higginson in responding for Dr. Muck, said: "Four years ago I met Dr. Muck in Berlin playing 'The White Lady' before an audience which appreciated good old-fashioned music. Later he conducted 'Lohengrin' before a different class of men. To me 'getting in with' a conductor of an orchestra is like finding the right road to heaven. The German Emperor has lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The Emperor of Germany has been very kind to him, and very kind to us. Neither he nor we feel it right to ask for more.

"Dr. Muck has not only satisfied us here, but also educated us. We would like to be sure that this is not 'Lebe Vohl,' but 'Auf Viedersehn.' We can only be grateful on our part as he has asked me to say that he is on his part."

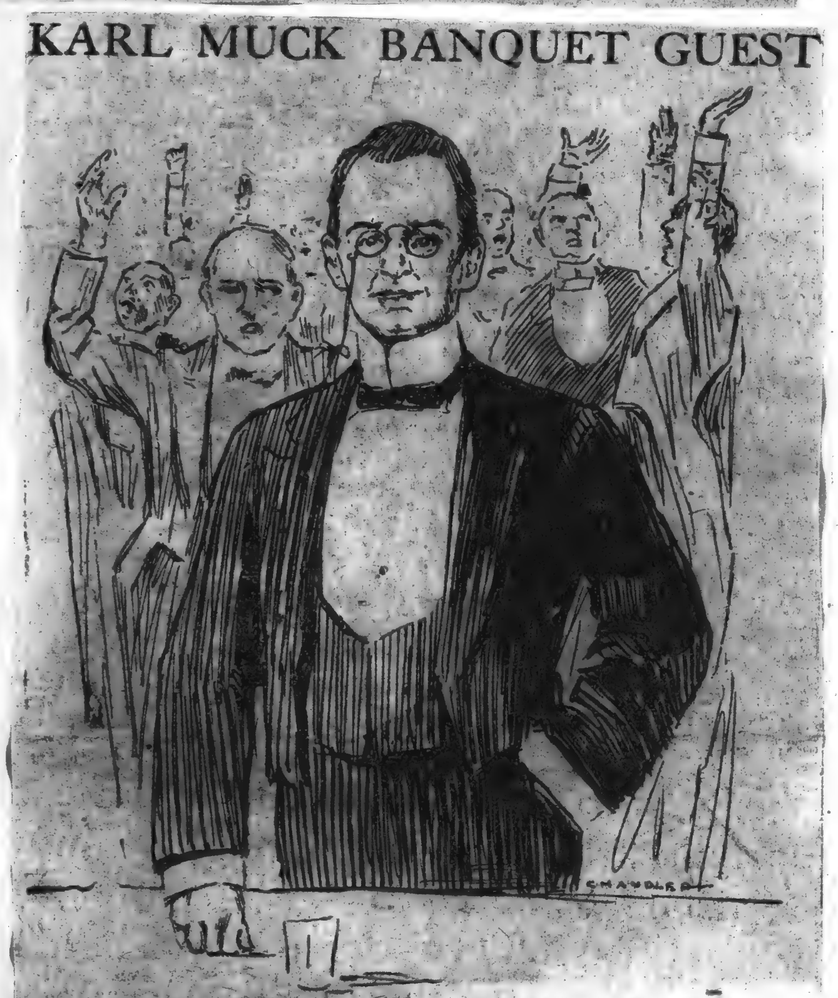
Finest of Arts.

President Eliot was the last speaker, and he began very modestly. "I know nothing," he said, "about music. I am sorry to say that in this respect my education has been neglected. But music has this advantage that it speaks a universal language, it responds to the whole gamut of human affections. It excites the gayest of emotions with also the most pathetic. And the martial tones, how stimulating they are to our courage.

"Music is the finest of arts to me. Consider its range of expression. It needs also such adequate skill in the man who expresses the sentiments of the music. What a debt we owe to Germany in this respect. And no one has given us a more admirable expression of his native art than Dr. Muck. The highest reward to any profession is that which a great composer wins. There is nothing like it in the world. He has a line of great disciples and a line of great interpreters like Dr. Muck."

HERALD—TUESDAY, FEBRUARY 4, 1908

KARL MUCK BANQUET GUEST



KARL MUCK GUEST OF HARVARD MEN

Deutscher Verein Gives Dinner in His Honor—Prominent Men Speak.

Dr. Karl Muck, conductor of the Boston Symphony orchestra, was the guest of honor last night at a dinner given by the Deutscher Verein of Harvard in the trophy room of the Harvard Union. President Hanfstaengl of the Deutscher Verein presided.

The speakers were President Eliot, Prof. Muensterberg, Maj. Higginson and Prof. Spalding.

Dr. Muck did not speak, but Maj. Higginson responded for him to the tribute paid by President Hanfstaengl as he arose and proposed his health.

Prof. Muensterburg said in parts: "New England represents Puritan idealism, idealism with a little aestheticism. It is the object of the Germans in this country to introduce aestheticism, especially with harmony and music. Americans must be gratified by Dr. Muck's services in this respect."

Maj. Higginson in responding for Dr. Muck said in part: "To me 'getting in with' a conductor of an orchestra is like finding the right road to heaven. The German Emperor had lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The Emperor of Germany has been very kind to him, and very kind to us. Neither he nor we feel it right to

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Newspaper Cutting Bureau in the World

TELEGRAPH

from PHILADELPHIA PA

N.J.

date FEB 8 - 1908

The soloist at the fourth Boston Symphony concert, which will be given in the Academy of Music on Monday evening, February 17, will be Miss Geraldine Farrar, of the Metropolitan Opera Company. Miss Farrar has never sung in concert in Philadelphia, and her appearance in this branch of her art will arouse a great deal of interest. Recently Miss Farrar has sung in concert in Boston with great success. It was the purpose of the management of the orchestra to have her as soloist several times this winter, but owing to her numerous engagements in the opera it has been able to secure her only for this one appearance in Philadelphia. Miss Farrar will sing two numbers. The first will be "Elizabeth's Prayer," from "Tannhaeuser," and the second will be "The Page's Song," from Mozart's "Figaro's Wedding," "Voi che sapete."

BULLETIN

PHILADELPHIA PA

FEB 8 - 1908

Dr. Karl Muck, who has been pronounced the most popular conductor the Boston Symphony Orchestra has had, is being made the object of much social attention in Boston, since it has been definitely settled that he will not return to this country another season. One of the most elaborate of the formal functions in his honor was given at the Harvard Union last Monday evening by the Deutscher Verein of Harvard University, among those present being President Eliot, Professor Hugo Munsterberg, Arthur Foote, Professor Spalding, Owen Wister and many of the leading musicians of Boston.

POST, TUESDAY, FEBRUARY 4, 1908

HARVARD HONORS DR. MUCK

Symphony Leader Tendered Banquet in Union Trophy Room

No tribute accorded to the retiring director of the Boston Symphony Orchestra will live longer in his memory than that to Dr. Karl Muck in the trophy room of the Harvard Union last evening.

At the head table with President Hanfstaengl, of the Deutscher Verein, were seated Dr. Muck, in the seat of honor, President Eliot, Professor Munsterburg, Professor Spaulding and Major Henry Lee Higginson.

Professor Spaulding of the musical department of Harvard, spoke of the advance in the study of orchestration that the last 10 years had seen in the department of which he was a leader.

Professor Munsterburg spoke in his native tongue. He said in part: "Music in its deepest sense and truth, is truth, and truth must be alive. If it is the purpose of the Germans in this country to introduce estheticism Americans must be gratified by Dr. Muck's services in this respect."

Major Higginson in responding for Dr. Muck said:

"Dr. Muck has not only satisfied us here, but also educated us. We would like to be sure that this is not 'Lebe Wohl,' but 'Auf Wiedersehn.' We can be grateful on our part as he has asked me to say that he is on his part." (Enthusiastic applause.)

President Eliot also paid tribute to Dr. Muck.

HERALD—MONDAY, FEBRUARY 10, 1908

SYMPHONY CONCERT FOR PENSION FUND

Second of Season Draws Large Crowd That Fills Standing Room.

The Boston Symphony orchestra gave the second concert in aid of its pension fund last evening in Symphony Hall. Dr. Muck conducted. There was a Wagner programme, including the overtures to "The Flying Dutchman" and "Tannhaeuser," the preludes to "Lohengrin" and "Parsifal," the funeral music from "Goetterdaemmerung," and Mme. Schumann-Heink sang Erda's scene from "Das Rheingold" and Waltraute's scene from "Goetterdaemmerung."

There was a large audience, every seat and all the standing space being filled.

The Symphony orchestra seems to have dropped into a habit—an excellent habit—of giving a Wagner programme every year at one of its concerts for the pension fund, and it is evident, by the size and enthusiasm of the audience that turns out each year for this programme, that the Wagner "cult" has justified itself by a test of time. Perhaps the Wagnerites of some years ago have been thrashed out, and last night's audience was the pure wheat. It was at all events a deeply impressed, sincere and responsive audience.

Mme. Schumann-Heink had given her services, and in doing so had been at notable pains to fulfil a promise made some time ago. Her performance gave delight by the dramatic warmth of her voice and singing, but her success last evening was more than a merely professional success. The personality of the singer is potent, by its wholesome and direct appeal and the gracious attitude toward her hearers. Last evening there was the added element of voluntary service and this was warmly felt by both the audience and the orchestra. The enthusiasm after her two solos was extraordinary; the orchestra arose to express its indebtedness, and the audience recalled her again and again. The singer appeared much moved by the warmth and sincerity of the applause, as well she may have been, for the scene was a moving one to many beside.

Dr. Muck also was repeatedly recalled, [illegible] after the [illegible] performance [illegible] overture [illegible] to [illegible]

JOURNAL, FEBRUARY 10, 1908

SYMPHONY EXCELS ITSELF AT FUND CONCERT

Plays Wagner as Master's Works Never Were Played Here Before. Schumann-Heink Heard at Her Best.

Once or twice in the course of a season the music lover is thrilled to the marrow, lifted into the seventh heaven, delighted almost beyond expression. There were supreme moments of this description at last night's pension fund concert of the Symphony Orchestra, first when the orchestra played the "Tannhaeuser" overture, and later when Mrs. Shumann-Heink, accompanied by the orchestra, sang Waltraute's dramatic account of the return of the War Father to Walhalla, from "The Dusk of the Gods." They represented the acme of the interpretive art. They recalled what President Eliot of Harvard said at the reception given the other night in Dr. Muck's honor—that great is the sway of the interpreter of music, greatest of all the arts.

Dr. Muck is averse to playing Wagner in concerts. So to prove how unreasonable this view is he put on a Wagner program last night and gave an immense audience such pleasure as is seldom derived from Wagner, even by Wagnermaniacs who read all the books about the master and hammer out his preludes on the piano. The Wagner of last night's "Lohengrin" prelude, for instance, and of the funeral music from "The Dusk of the Gods," not to hark back to the first-mentioned numbers, is a musical demigod with whom the mere opera-goer has but a scraping acquaintance.

The orchestra last night sang the "Tannhaeuser" song as no tenor ever heard here has sung it—with a power and beauty nearly unearthly. So, too, division after division of the unsurpassed band achieved effects of action and melody that are not to be met in opera houses—at least, not on this side of the ocean. Nor is it believable that Mrs. Schumann-Heink's glorious voice and equally glorious art could be displayed in circumstances quite as favorable as were those of yesterday. Certainly in the nine years during which Bostonians have welcomed and honored her she has never excelled—if she has ever quite matched—her performance of this Sunday night. She sang Erda's scene from "The Rhinegold" first; then the Waltraute music, and though she sang the former as perhaps no other contralto living today could sing it, she sang the latter even more superlatively well. After this she was recalled about a dozen times.

But the orchestra deservedly shared the honors of the occasion with her. After the "Tannhaeuser" number Dr. Muck bade the men stand up and receive their measure of the great applause. It was a handsome tribute, from conductor as well as audience, to their extraordinary skill and spirit.

The concert began with "The Flying Dutchman" overture and ended with the prelude to "Parsifal."

CHADWICK NIGHT AT REGULAR SYMPHONY

Boston furnished the most interesting feature of Saturday night's Symphony concert in the shape of George W. Chadwick's "Symphony Sketches," played here for the first time. The sketches are entitled "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad." The first two were composed in 1895, "A Vagrom Ballard" the following year, and "Hobgoblin" in 1904. As a whole they show Mr. Chadwick at his best.

Except for "Noel," whose melancholy beauty might fit other scenes and seasons than those mentioned in the program, there was hardly any need of description, moods and adventures were so skilfully and happily reflected in the music. It was more than tunes cleverly prepared for orchestra; it was a fine expression of humanity in varying aspects. Dr. Muck and the orchestra entered admirably into the spirit of the little pieces and the effect was delightful. The audience applauded until Mr. Chadwick had twice bowed his acknowledgments.

The soloist of the evening was Miss Jeanne Gerville-Reache, one of the contraltos of the Manhattan Opera Company, who sang airs from Gluck's "Orpheus and Eurydice" and Saint-Saens' "Samson and Delilah." There was also much applause over these numbers. The concert ended with a fine performance of Goldmark's beautiful "Spring" overture.

This week's program consists altogether of new works—Reger's "Variations on a Theme by J. A. Hiller," Schjeledrups "Two Pieces for Orchestra," and Rimsky-Korsakoff's "Spanish Caprice."

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The soloist at the fourth Boston Symphony concert, which will be given in the Academy of Music on Monday evening, February 17, will be Miss Geraldine Farrar, of the Metropolitan Opera Company. Miss Farrar has never sung in concert in Philadelphia, and her appearance in this branch of her art will unisne questionably arouse a great deal of interest. Recently Miss Farrar has sung in concert in Boston with great success.

It was the purpose of the management of the orchestra to [illegible] soloist several times this Winter, but owing to her numerous engagements in opera, it has been able to secure her only for this one appearance in Philadelphia. Miss Farrar will sing two numbers. The first will be Elizabeth's Prayer, from "Tannhauser," and the second number will be "The Page's Song," from Mozart's "Figaro's Wedding."

JOURNAL—TUESDAY, FEBRUARY [illegible], 1908.

HARVARD SOCIETY PAYS TRIBUTE TO RETIRING SYMPHONY CONDUCTOR

As a tribute to his work in Boston, Dr. Karl Muck, conductor of the Boston Symphony Orchestra, was given a farewell dinner by the Deutscher Verein Society of Harvard last evening in the trophy room of the Harvard Union. The tribute was essentially a Harvard affair and was attended by seventy-five members and guests. After the dinner the verein held a German "kneipe," to which all members of the university were invited.

The speakers were President Eliot, Dr. Muck, Maj. Henry Lee Higginson, Professor Muensterberg and Professor Spaulding. The speakers were introduced by E. F. Hanfstaengl, '09.

Prominent Guests.

Among the guests were: Walter Damrosch of New York, Arthur Foote, the noted composer; Professor Spaulding of the music department of Harvard University, Frederick Connors, the composer; the German Consul Reincke, Owen Wister and Messrs. Gebhard and Ganz, the well known pianists of this city.

Professor Hugo Munsterburg, in his address in German, said: "New England represents Puritan idealism—idealism with a little aestheticism. It is the object of the Germans in this country to introduce aestheticism, especially with harmony and music. Music in its deepest sense and truth, is truth, and truth must be alive. If it is the purpose of the Germans in this country to introduce aetheticism Americans must be gratified by Dr. Muck's services in this respect."

Higginson's Tribute.

Maj. Higginson in responding for Dr. Muck, said: "Four years ago I met Dr. Muck in Berlin playing 'The White Lady' before an audience which appreciated good old-fashioned music. Later he conducted 'Lohengrin' before a different class of men. To me 'getting in with' a conductor of an orchestra is like finding the right road to heaven. The German Emperor has lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The Emperor of Germany has been very kind to him, and very kind to us. Neither he nor we feel it right to ask for more.

"Dr. Muck has not only satisfied us here, but also educated us. We would like to be sure that this is not 'Lebe Vohl,' but 'Auf Viedersehn.' We can only be grateful on our part as he has asked me to say that he is on his part."

Finest of Arts.

President Eliot was the last speaker, and he began very modestly. "I know nothing," he said, "about music. I am sorry to say that in this respect my education has been neglected. But music has this advantage that it speaks a universal language, it responds to the whole gamut of human affections. It excites the gayest of emotions with also the most pathetic. And the martial tones, how stimulating they are to our courage.

"Music is the finest of arts to me. Consider its range of expression. It needs also such adequate skill in the man who expresses the sentiments of the music. What a debt we owe to Germany in this respect. And no one has given us a more admirable expression of his native art than Dr. Muck. The highest reward to any profession is that which a great composer wins. There is nothing like it in the world. He has a line of great disciples and a line of great interpreters like Dr. Muck."

HERALD—TUESDAY, FEBRUARY 4, 1908

KARL MUCK BANQUET GUEST

KARL MUCK GUEST OF HARVARD MEN

Deutscher Verein Gives Dinner in His Honor—Prominent Men Speak.

Dr. Karl Muck, conductor of the Boston Symphony orchestra, was the guest of honor last night at a dinner given by the Deutscher Verein of Harvard in the trophy room of the Harvard Union. President Hanfstaengl of the Deutscher Verein presided.

The speakers were President Eliot, Prof. Muensterberg, Maj. Higginson and Prof. Spalding.

Dr. Muck did not speak, but Maj. Higginson responded for him to the tribute paid by President Hanfstaengl as he arose and proposed his health.

Prof. Muensterburg said in part: "New England represents Puritan idealism, idealism with a little aestheticism. It is the object of the Germans in this country to introduce aestheticism, especially with harmony and music. Americans must be gratified by Dr. Muck's services in this respect."

Maj. Higginson in responding for Dr. Muck said in part: "To me 'getting in with' a conductor of an orchestra is like finding the right road to heaven. The German Emperor had lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The Emperor of Germany has been very kind to him, and very kind to us. Neither he nor we feel it right to ask for more."

President Eliot was the last speaker.

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FEB - 1908

Dr. Karl Muck, who has been pronounced the most popular conductor the Boston Symphony Orchestra has had, is being made the object of much social attention in Boston, since it has been definitely settled that he will not return to this country another season. One of the most elaborate of the formal functions in his honor was given at the Harvard Union last Monday evening by the Deutscher Verein of Harvard University, among those present being President Eliot, Professor Hugo Munsterberg, Arthur Foote, Professor Spalding, Owen Wister and many of the leading musicians of Boston.

POST, TUESDAY, FEBRUARY 4, 1908

HARVARD HONORS DR. MUCK

Symphony Leader Tendered Banquet in Union Trophy Room

No tribute accorded to the retiring director of the Boston Symphony Orchestra will live longer in his memory than that to Dr. Karl Muck in the trophy room of the Harvard Union last evening.

At the head table with President Hanfstaengl, of the Deutscher Verein, were seated Dr. Muck, in the seat of honor, President Eliot, Professor Munsterburg, Professor Spaulding and Major Henry Lee Higginson.

Professor Spaulding of the musical department of Harvard, spoke of the advance in the study of orchestration that the last 10 years had seen in the department of which he was a leader.

Professor Munsterburg spoke in his native tongue. He said in part: "Music in its deepest sense and truth, is truth, and truth must be alive. If it is the purpose of the Germans in this country to introduce estheticism Americans must be gratified by Dr. Muck's services in this respect."

Major Higginson in responding for Dr. Muck said:

"Dr. Muck has not only satisfied us here, but also educated us. We would like to be sure that this is not 'Lebe Wohl,' but 'Auf Wiedersehn.' We can be grateful on our part as he has asked me to say that he is on his part." (Enthusiastic applause.)

President Eliot also paid tribute to Dr. Muck.

HERALD—MONDAY, FEBRUARY 10, 1908.

SYMPHONY CONCERT FOR PENSION FUND

Second of Season Draws Large Crowd That Fills Standing Room.

The Boston Symphony orchestra gave the second concert in aid of its pension fund last evening in Symphony Hall. Dr. Muck conducted. There was a Wagner programme, including the overtures to "The Flying Dutchman" and "Tannhaeuser," the preludes to "Lohengrin" and "Parsifal," the funeral music from "Goetterdaemmerung," and Mme. Schumann-Heink sang Erda's scene from "Das Rheingold" and Waltraute's scene from "Goetterdaemmerung."

There was a large audience, every seat and all the standing space being filled.

The Symphony orchestra seems to have dropped into a habit—an excellent habit—of giving a Wagner programme every year at one of its concerts for the pension fund, and it is evident, by the size and enthusiasm of the audience that turns out each year for this programme, that the Wagner "cult" has justified itself by a test of time. Perhaps the Wagnerites of some years ago have been threshed out, and last night's audience was the pure wheat. It was at all events a deeply impressed, sincere and responsive audience.

Mme. Schumann-Heink had given her services, and in doing so had been at notable pains to fulfil a promise made some time ago. Her performance gave delight by the dramatic warmth of her voice and singing, but her success last evening was more than a merely professional success. The personality of the singer is potent, by its wholesome and direct appeal and the gracious attitude toward her hearers. Last evening there was the added element of voluntary service and this was warmly felt by both the audience and the orchestra. The enthusiasm after her two solos was extraordinary; the orchestra arose to express its indebtedness, and the audience recalled her again and again. The singer appeared much moved by the warmth and sincerity of the applause, as well she may have been, for the scene was a moving one to many beside.

Dr. Muck also was repeatedly recalled, especially after the brilliant performance of the "Tannhauser" overture, and he made the orchestra rise to respond to him.

FAREWELL DINNER TO DR. CARL MUCK

MAJ. HIGGINSON PAYS HIM HIGHEST TRIBUTE

Pres. Eliot Modestly Declares He Knows Nothing of Music, but Praises the Great Musician.

Cambridge, Feb. 8.—The Deutscher Verein of Harvard gave a farewell dinner this evening in the Union building to Dr. Karl Muck, leader of the Boston Symphony Orchestra. The dinner was attended by more than 75 guests of the verein, the greater numbers of whom were Germans, and many of the speakers spoke in their native tongue.

E. F. Hanfstaengl '09, president of the verein, presided and introduced the speakers, among whom were Pres. Eliot, Maj. H. L. Higginson, Prof. Munsterberg and Prof. Spalding of the musical department. Dr. Muck did not speak, on account of a slight cold contracted during his recent western trip with the Symphony, and Maj. Higginson replied for him, saying:

"Four years ago I met Dr. Muck in Berlin, playing 'The White Lady' before an audience which appreciated good old-fashioned music. Later he conducted 'Lohengrin' before a different class of men. To me 'getting in with' a conductor of an orchestra is like getting the right road to heaven. The German emperor has lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The emperor of Germany has been very kind to him, and very kind to us. Neither he nor we feel it right to ask for more.

"He wants to stay. He wanted to come. Needless to say that we wish that he could stay. It is a great tribute to his art that he can and will play music which he dislikes just as well as music which delights him. In this he is a remarkable man. I wish that he could stay.

"Dr. Muck has been in every sort of city. All cry 'Give us Muck.' 'Keep Muck.' That is what they think of him in Vienna, an acknowledged center of music. Dr. Muck has not only satisfied us here, but also educated us. We would like to be sure that this is not 'Lebe Vohl,' but 'Auf Wiedersehn.' We can only be grateful on our part as he has asked me to say that he is on his part."

Pres. Eliot, who was the last speaker, began very modestly. "I know nothing," he said, "about music. I am sorry to say that in this respect my education has been neglected. But music has this advantage that it speaks a universal language, it responds to the whole gamut of human affections. It excites the gayest or emotions, with also the most pathetic. And the martial tones, how stimulating they are to our courage.

"Music is the finest of arts to me. Consider its range of expression. It needs also such adequate skill in the man who expresses the sentiments of the music. What a debt we owe to Germany in this respect. And no one has given us a more admirable expression of his native art than Dr. Muck. Artistic expression of art is no need of our country. The highest reward to any profession is that which a great composer wins. There is nothing like it in the world. It has a line of great disciples and a line of great interpreters like Dr. Muck.

"But the prophet, the seer, the teacher, most desires the composer sees in his ideas expressed to music which go down through the centuries. Great music is great thought. Who else gets such perfect interpretation of his thoughts as the great composer? On this account I know of no other profession in the world which has so great a reward as the great com-

From TRUTH

Address

Date

Dr. Muck, who appeared recently in Buffalo with the Boston Symphony Orchestra gives his last concert in Boston on May 1st and on the 2d sails for Germany. He will remain in Berlin until the middle of June, when he goes to Bayreuth, where he will conduct the "Parsifal" performance. The Boston management has brought every influence to bear to induce Berlin to release him from his contract, but to no purpose, Berlin having decided that she needs him as much as Boston does. The Boston Symphony Orchestra have not decided upon his successor as yet, and probably will not before well into the spring, all reports to the contrary notwithstanding.

TO DR MUCK

Dinner in His Honor at Harvard.

Prof Munsterberg and Maj Higginson Praise Him.

"Brought Aestheticism That Americans Need."

The Deutscher Verein of Harvard last night gave a dinner in honor of Dr Muck, conductor of the Boston symphony orchestra. The dinner was in the nature of a farewell, as Dr Muck is to leave Boston soon to resume his work at Berlin. The dinner was held in the trophy room of the Harvard union.

Pres Hanfsaengl of the Deutscher Verein presided. The speakers were Pres Eliot, Major Higginson, Prof Munsterberg and Prof Spalding. Major Higginson responded for Dr Muck.

Prof Hugo Munsterberg of the department of psychology at Harvard, who has been honored several times by the German emperor, in his address, in German, said:

"New England represents Puritan idealism, idealism with a little aestheticism. It is the object of the Germans in this country to introduce aestheticism, especially with harmony and music. Music in its deepest sense and truth, is truth, and truth must be alive. If it is the purpose of the Germans in this country to introduce aestheticism, Americans must be gratified by Dr Muck's services in this respect."

Maj Higginson, in responding for Dr Muck, said:

"Four years ago I met Dr Muck in Berlin, playing 'The White Lady' before an audience which appreciated good old-fashioned music. Later he conducted 'Lohengrin' before a different class of men.

"To me, 'getting in with' a conductor of an orchestra is like finding the right road to heaven. The German emperor had lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply.

"This year I am ashamed to repeat the request. The emperor of Germany has been very kind to him, and very kind to us. Neither he nor we feel it right to ask for more. He wants to stay. He wanted to come. Needless to say that we wish that he could stay.

"It is a great tribute to his art that he can and will play music which he dislikes just as well as music which delights him. In this he is a remarkable man. I wish that he could stay. Dr Muck has been in every sort of city. All cry, 'Give us Muck!' 'Keep Muck.' That is what they think of him in Vienna, an acknowledged center of music.

"Dr Muck has not only satisfied us here, but also educated us. We would like to be sure that this is not 'Lebe vohl,' but 'Auf wiedersehn.' We can only be grateful on our part as he has asked me to say that he is on his part." (Enthusiastic applause.)

Pres Eliot was the last speaker, and he began very modestly.

"I know nothing," he said, "about music. I am sorry to say that in this respect my education has been neglected. But music has this advantage, that it speaks a universal language, it responds to the whole gamut of human affections. It excites the gayest emotions with also the most pathetic. And the martial tones, how stimulating they are to our courage.

"Music is the finest of arts to me. Consider its range of expression. It needs also such adequate skill in the man who expresses the sentiments of the music. What a debt we owe to Germany in this respect. And no one has given us a more admirable expression of his native art than Dr Muck.

"Artistic expression of art is the greatest need of our country. The highest reward to any profession is that which a great composer wins. There is nothing like it in the world. He has a line of great disciples and a line of great interpreters like Dr Muck. What the prophet, the seer and the teacher most desires, the composer sees in his ideas expressed to music, which go down through the centuries.

"Great music is great thought. Who gets such perfect interpretation of his thoughts as the great composer? On this account I know of no other profession in the world which has so great a reward as that of the great composers."

From TRIBUNE

Address New York City.

Date FEB 9- 1908

The solo singer at the Boston Symphony Orchestra concerts in that city this week will be Mlle. Gerville-Reache, of the Manhattan Opera House. She will sing the "Grand Air des Troyens," Berlioz; aria from "The Prophet," Meyerbeer, and from "Orpheus and Eurydice," Gluck.

The fourth pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening, February 20, and Saturday afternoon, February 22. On Thursday evening the soloist will be Fritz Kreisler, who will play probably the Beethoven concerto. On Saturday afternoon the soloist will be Anton Van Rooy, of the Metropolitan Opera company, who will sing "An jenen Tag," from [illegible] opera "Hans Heiling," and [illegible] "Die Meister[illegible]" last act of "Die Meister

WORLD,

New York City.

FEB 9- 1908

Music Notes.

The fourth Boston Symphony concerts will be given in Carnegie Hall Thursday evening, Feb. 20, and Saturday afternoon, Feb. 22. More than usual interest is excited by them because after these concerts Dr. Muck will make but one more visit to New York, as he severs his connection with the orchestra at the end of this season. On Thursday evening the soloist will be Fritz Kreisler, who will play probably the Beethoven concerto. On Saturday afternoon the soloist will be Anton Van Rooy, of the Metropolitan Opera Company, who will sing two numbers. The first will be the aria "An jenen [illegible]" from Marschner's opera "Hans [illegible]." His second number will be [illegible] address on German art [illegible] act of "Die Meister

TIMES,

New York City.

FEB 10 1908

THE NEW YORK SYMPHONY.

A New Suite for Piano and Orchestra by Ernest Schelling Played.

The concert of the New York Symphony Orchestra given yesterday afternoon in Carnegie Hall had elements of interest and novelty. The programme began with Schumann's first symphony in B flat that with his other symphonic works is appearing less and less often on concert programmes as the years roll over them. It was heard in a euphonious performance that was not, perhaps, one of the most finished that the orchestra can give; but it was heard with pleasure. The other orchestral piece was Goldmark's "Spring" overture, which came at the end.

Between them came Hr. Henry Bramsen, first 'cellist of the orchestra, who played with admirable art, with finished technique, and fine, though rather small, tone, Tschaikowsky's theme and variations for 'cello and orchestra, and Mr. Ernest Schelling, who played the piano part in his "Fantastic Suite" for piano and orchestra. It was the first performance of this work in New York; it was played by the Boston Symphony Orchestra, with the composer, two weeks ago, and was first given last Autumn by Mr. Mengelberg's orchestra in Amsterdam, also with the composer.

The suite is in four movements. The term "fantastic" is well applied to it; the ideas are original, and the play of fancy through it is unrestrained, exuberant. The first movement, an "allegro marziale," has a first theme of strongly marked and syncopated rhythm somewhat suggestive of a Scottish spirit. The second is a light and breathless scherzo, and after an intermezzo adagio comes a very sportive finale, called by the composer a "Virginia reel." In this there are three themes, the first and last being respectively "Dixie" and "Old Folks at Home." Mr. Schelling has used these with much skill and much humorous brilliancy. There are few popular tunes that have a more stirring pulse, a more genuine melody than "Dixie," and few that have a more heartfelt sincerity than Stephen C. Forster's song. They are both, in truth, real musical material for a musician who has so much sympathy and so much technical resource as Mr. Schelling. His treatment of them is most interesting from a musical point of view, most effective. The whole suite betrays the workmanship of an accomplished pianist, one who knows all the effects of his instrument. The writing for it is most brilliant; it is constantly, almost uninterruptedly, employed. Yet the orchestra has much more than the function of a mere accompaniment; its part in the whole is organic. Mr. Schelling has sought many new and striking orchestral colors, and has written for the orchestra with much finesse and daring. It would be too much to say that some of these effects are not tentative, experimental; but many are unquestionably successful. They are likewise often difficult, and the score offers many problems for both conductor and players. There are complicated rhythms, as the measure of five beats in the Scherzando, taken at a most rapid pace. The substance of the musical ideas in all the four movements is individual and cast in an unconventional mold. There are a feeling for harmony and a use of harmonic progressions that are of true distinction, and they are modern in conception. It is not profound music, nor is the intention of the composer, as it seems, to be profound. He has sought for a free and untrammeled outlet for an active fancy, and the suite is full of such fancy.

The performance was an excellent one of a difficult score full of pitfalls. Mr. Schelling was thoroughly master of the pianoforte part, and played it with scintillating bravura. Mr. Damrosch achieved with the orchestra a performance that had much of the lightness and variety of color, as well as of the delicacy that it calls for. It pleased the public much.

The New York Press

NEW YORK CITY. 10 1908

New Suite by Schelling Played.

Ernest Schelling's Fantastic Suite for piano and orchestra, with the composer himself at the piano, lent particular interest to yesterday afternoon's concert of the New York Symphony Society in Carnegie Hall. This composition recently had its first American performance by the Boston Symphony Orchestra in Boston; but it was unknown to New York until yesterday, when Damrosch and the composer gave it a hearing.

The work has four movements, an allegro marziale; a scherzando e molto leggiero; an "intermezzo," adagio, and a "Virginia Reel," molto vivace. The themes of the first three movements have an African flavor; those of the last movements, three in number, comprise one that is original with Schelling, and the tunes of "Dixie" and "The Old Folks at Home," which the composer has utilized cleverly and with good taste. Throughout, Schelling's music is pretty and readily assimilated; besides it has the glow of enthusiasm. The harmonic progressions are effective; the instrumentation is neat. Altogether this suite represents pleasant musical fare for a Sunday afternoon audience, if it shows no signs of genius. Schelling played his part of the work admirably, and Damrosch worked hard to keep his men up to time.

The other numbers on the programme were Schumann's Symphony No. 1, in B flat; Tschaikowsky's Theme and Variations for 'cello, with Henry Bramsen, first 'cellist of the orchestra, as soloist, and Goldmark's overture, "In the Springtime." Bramsen played with energy and spirit. His chief faults were impurity of intonation and a sentimentally retarded portamento.

TIMES,

New York City.

FEB 9- 1908

Mlle. Gerville-Reache of the Manhattan Opera Company appeared in Boston last week with the Boston Symphony Orchestra. Her numbers were an air from Berlioz's "[illegible]," an air from "[illegible] Prophet," and an air from Gluck's "Orphée."

From EVENING SUN,

Address New York City.

Karl Muck's next visit to New York, a fortnight hence, will be his last trip but one with the Boston Orchestra before he retires to Germany to stay. He sails from New York in May.

From now on a good part of Muck's time in Boston will be spent at functions given in his honor as token of the esteem in which the retiring conductor is held. The first of the formal farewells was given at the Harvard Union last Monday evening.

The Deutscher Verein of Harvard University invited President Eliot, Prof. Hugo Münsterberg and many leading musicians to tell Muck what they thought of him. The first speaker introduced by President Hanfstaengl was Prof. Mimsterberg, who spoke in German. He said:

New England represents Puritan idealism—an idealism with little æstheticism. The mission of Germany in America is to add what is best there to what is best here, to form traditions for the future, not to create a present for the past. Music is not the black notes on the white page; music is alive, Dr. Muck has made the best in music alive, and though he returns, he will leave with us what he has brought.

Dr. Muck had a cold and could not reply. The man who supports the Boston Orchestra, Major Higginson, spoke for him:

Finding a conductor is like finding the road to heaven, only it's harder. The German Emperor has lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The Emperor of Germany has been very kind to him, and very kind to us. Neither he nor we feel it right to ask for more. He wants to stay. He wanted to come. Needless to say that we wish that he could stay.

It is a great tribute to his art that he can and will play music which he dislikes just as well as music which delights him. Dr. Muck has not only satisfied us here, but also educated us. We would like to be sure that this is not "Lebe wohl," but "Auf wiedersehen." We can only be grateful on our part as he has asked me to say that he is on his part.

President Eliot was the last speaker, and the assembly rose to acclaim his candor in the following confession:

I know nothing about music. I am sorry to say that in this respect my education has been neglected. But music speaks a universal language. There is no feeling that cannot be delicately or forcibly expressed. Music is versatile; it excites the gayest emotions with also the most pathetic. And the martial tones, how stimulating they are to our courage!

Music is the finest of arts. Consider its range of expression. It needs also such adequate skill in the man who expresses the sentiments of the music. What a debt we owe to Germany in this respect! And no one has given us a more admirable expression of his native art than Dr. Muck.

Delight in artistic work is the greatest need of our country. The highest reward to any profession is that which a great composer wins. There is nothing like it in the world. He has a line of great disciples and a line of great interpreters like Dr. Muck. What the prophet, the seer and the teacher most desires, the composer sees in his ideas expressed to music, which go down through the centuries.

Great music is great thought. No other thought has such perfect transmission. Who gets such perfect interpretation of his thoughts as the great composer? On this account I know of no other profession in the world which has so great a reward.

STAATS ZEITUNG,

New York City.

1908

Kommende Konzerte.

Die nächsten Konzerte des Bostoner Symphonie-Orchesters sind in Carnegie Hall für Donnerstag, den 20. Februar, Abend, und Samstag, den 22. Februar, Nachmittag, angesetzt. Dr. Muck, dessen Urlaub von Berlin aus bekanntlich nicht erneuert wurde, wird außer diesen beiden Konzerten nur mehr zwei weitere in New York dirigiren. Der Solist für das Donnerstag-Konzert ist Herr Fritz Kreisler, der wahrscheinlich Beethoven's Violinkonzert zum Vortrag bringen wird. Im Samstag Nachmittagkonzert wirkt Herr Anton Van Rooy mit, welcher eine Arie aus Marschner's Oper „Hans Heiling" und die Ansprache von Hans Sachs aus dem letzten Akt der „Meistersinger" vortragen wird. — Im nächsten Russischen Symphonie-Konzert am kommenden Donnerstag Abend in Carnegie Hall wirkt Frl. May Mukle als Solistin mit, welche Davidow's Cellokonzert in A-moll zum Vortrag bringen wird. Das Programm umfaßt Balakirew's Tonpoem „Tamar", „Szenen aus der Krim" von Spendiarow und die Ouverture „Ruse d'Amour" von Glazunow. — Das Flonzaley-Quartett veranstaltet seinen nächsten Kammermusikabend in Mendelssohn Hall am 19. Februar, wobei eine neue Sonate von Guiseppe San Martini zum Vortrag gelangt. — Professor Samuel A. Baldwin, der Vorsteher des Musik-Departements des College of the City of New York (Convent Ave. und 139. Str.) veranstaltet auf der der Vollendung entgegengehenden neuen Orgel in der großen Halle der genannten Anstalt eine Serie von Orgelkonzerten, deren erstes am 11. Februar, Nachmittag, stattfindet. Das Programm umfaßt unter Anderem das Vorspiel zu Wagner's „Parsifal", Bach's Präludium und Fuge, Mendelssohn's Sonate No. 1 in F-moll etc. — Der nächste Kammermusik-Abend des Adele Margulies-Trio findet nächsten Dinstag Abend in Mendelssohn Hall statt. — Kommenden Dienstag Nachmittag veranstaltet Frau Harriet [illegible] ein Konzert, wobei nur [illegible] englische [illegible]

FEBRUARY 4, 1908

FAREWELL DINNER TO DR. CARL MUCK

MAJ. HIGGINSON PAYS HIM HIGHEST TRIBUTE

Pres. Eliot Modestly Declares He Knows Nothing of Music, but Praises the Great Musician.

Cambridge, Feb. 3.—The Deutscher Verein of Harvard gave a farewell dinner this evening in the Union building to Dr. Karl Muck, leader of the Boston Symphony Orchestra. The dinner was attended by more than 75 guests of the verein, the greater numbers of whom were Germans, and many of the speakers spoke in their native tongue.

E. F. Hanfstaengl '09, president of the verein, presided and introduced the speakers, among whom were Pres. Eliot, Maj. H. L. Higginson, Prof. Munsterberg and Prof. Spalding of the musical department. Dr. Muck did not speak, on account of a slight cold contracted during his recent western trip with the Symphony, and Maj. Higginson replied for him, saying:

"Four years ago I met Dr. Muck in Berlin, playing 'The White Lady' before an audience which appreciated good old-fashioned music. Later he conducted 'Lohengrin' before a different class of men. To me 'getting in with' a conductor of an orchestra is like getting the right road to heaven. The German emperor has lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The emperor of Germany has been very kind to him, and very kind to us. Neither he nor we feel it right to ask for more.

"He wants to stay. He wanted to come. Needless to say that we wish that he could stay. It is a great tribute to his art that he can and will play music which he dislikes just as well as music which delights him. In this he is a remarkable man. I wish that he could stay.

"Dr. Muck has been in every sort of city. All cry 'Give us Muck.' 'Keep Muck.' That is what they think of him in Vienna, an acknowledged center of music. Dr. Muck has not only satisfied us here, but also educated us. We would like to be sure that this is not 'Lebe Vohl,' but 'Auf Viedersehn.' We can only be grateful on our part as he has asked me to say that he is on his part."

Pres. Eliot, who was the last speaker, began very modestly. "I know nothing," he said, "about music. I am sorry to say that in this respect my education has been neglected. But music has this advantage that it speaks a universal language, it responds to the whole gamut of human affections. It excites the gayest or emotions, with also the most pathetic. And the martial tones, how stimulating they are to our courage.

"Music is the finest of arts to me. Consider its range of expression. It needs also such adequate skill in the man who expresses the sentiments of the music. What a debt we owe to Germany in this respect. And no one has given us a more admirable expression of his native art than Dr. Muck. Artistic expression of art is no need of our country. The highest reward to any profession is that which a great composer wins. There is nothing like it in the world. It has a line of great disciples and a line of great interpreters like Dr. Muck.

"But the prophet, the seer, the teacher, most desires the composer sees in his ideas expressed to music which go down through the centuries. Great music is great thought. Who else gets such perfect interpretation of his thoughts as the great composer? On this account I know of no other profession in the world which has so great a reward as the great composers."

From .....

Address .....

Date .....

Dr. Muck, who appeared recently in Buffalo with the Boston Symphony Orchestra gives his last concert in Boston on May 1st and on the 2d sails for Germany. He will remain in Berlin until the middle of June, when he goes to Bayreuth, where he will conduct the "Parsifal" performance. The Boston management has brought every influence to bear to induce Berlin to release him from his contract, but to no purpose, Berlin having decided that she needs him as much as Boston does. The Boston Symphony Orchestra have not decided upon his successor as yet, and probably will not before well into the spring, all reports to the contrary notwithstanding.

WORLD,

New York City.

FEB 9- 1908

Music Notes.

The fourth Boston Symphony concerts will be given in Carnegie Hall Thursday evening, Feb. 20, and Saturday afternoon, Feb. 22. More than usual interest is excited by them because after these concerts Dr. Muck will make but one more visit to New York, as he severs his connection with the orchestra at the end of this season. On Thursday evening the soloist will be Fritz Kreisler, who will play probably the Beethoven concerto. On Saturday afternoon the soloist will be Anton Van Rooy, of the Metropolitan Opera Company, who will sing two numbers. The first will be the aria "An jenen Tag," from Marschner's opera "Hans Heiling." His second number will be Hans Sachs's address on German art from the last act of "Die Meister

FEBRUARY 4, 1908.

HIGH TRIBUTE TO DR MUCK

Dinner in His Honor at Harvard.

Prof Munsterberg and Maj Higginson Praise Him.

"Brought Aestheticism That Americans Need."

The Deutscher Verein of Harvard last night gave a dinner in honor of Dr Muck, conductor of the Boston symphony orchestra. The dinner was in the nature of a farewell, as Dr Muck is to leave Boston soon to resume his work at Berlin. The dinner was held in the trophy room of the Harvard union.

Pres Hanfsaengl of the Deutscher Verein presided. The speakers were Pres Eliot, Major Higginson, Prof Munsterberg and Prof Spalding. Major Higginson responded for Dr Muck.

Prof Hugo Munsterberg of the department of psychology at Harvard, who has been honored several times by the German emperor, in his address, in German, said:

"New England represents Puritan idealism, idealism with a little aestheticism. It is the object of the Germans in this country to introduce aestheticism, especially with harmony and music. Music in its deepest sense and truth, is truth, and truth must be alive. If it is the purpose of the Germans in this country to introduce aestheticism, Americans must be gratified by Dr Muck's services in this respect."

Maj Higginson, in responding for Dr Muck, said:

"Four years ago I met Dr Muck in Berlin, playing 'The White Lady' before an audience which appreciated good old-fashioned music. Later he conducted 'Lohengrin' before a different class of men.

"To me, 'getting in with' a conductor of an orchestra is like finding the right road to heaven. The German emperor had lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply.

"This year I am ashamed to repeat the request. The emperor of Germany has been very kind to him, and very kind to us. Neither he nor we feel it right to ask for more. He wants to stay. He wanted to come. Needless to say that we wish that he could stay.

"It is a great tribute to his art that he can and will play music which he dislikes just as well as music which delights him. In this he is a remarkable man. I wish that he could stay. Dr Muck has been in every sort of city. All cry, 'Give us Muck!' 'Keep Muck.' That is what they think of him in Vienna, an acknowledged center of music.

"Dr Muck has not only satisfied us here, but also educated us. We would like to be sure that this is not 'Lebe vohl,' but 'Auf wiedersehn.' We can only be grateful on our part as he has asked me to say that he is on his part." (Enthusiastic applause.)

Pres Eliot was the last speaker, and he began very modestly.

"I know nothing," he said, "about music. I am sorry to say that in this respect my education has been neglected. But music has this advantage, that it speaks a universal language, it responds to the whole gamut of human affections. It excites the gayest emotions with also the most pathetic. And the martial tones, how stimulating they are to our courage.

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"Artistic expression of art is the greatest need of our country. The highest reward to any profession is that which a great composer wins. There is nothing like it in the world. He has a line of great disciples and a line of great interpreters like Dr Muck. What the prophet, the seer and the teacher most desires, the composer sees in his ideas expressed to music, which go down through the centuries.

"Great music is great thought. Who gets such perfect interpretation of his thoughts as the great composer? On this account I know of no other profession in the world which has so great a reward as that of the great composers."

From TRIBUNE

Address New York City.

Date FEB 9- 1908

The solo singer at the Boston Symphony Orchestra concerts in that city this week will be Mlle. Gerville-Reache, of the Manhattan Opera House. She will sing the "Grand Air des Troyens," Berlioz; aria from "The Prophet," Meyerbeer, and from "Orpheus and Eurydice," Gluck.

The fourth pair of Boston Symphony concerts

will be given in Carnegie Hall on Thursday evening, February 20, and Saturday afternoon, February 22. On Thursday evening the soloist will be Fritz Kreisler, who will play probably the Beethoven concerto. On Saturday afternoon the soloist will be Anton Van Rooy, of the Metropolitan Opera company, who will sing "An jenen Tag," from Marschner's opera, "Hans Heiling," and Hans Sachs's address from the last act of "Die Meistersinger."

TIMES,

New York City.

FEB 10 1908

THE NEW YORK SYMPHONY.

A New Suite for Piano and Orchestra by Ernest Schelling Played.

The concert of the New York Symphony Orchestra given yesterday afternoon in Carnegie Hall had elements of interest and novelty. The programme began with Schumann's first symphony in B flat that with his other symphonic works is appearing less and less often on concert programmes as the years roll over them. It was heard in a euphonious performance that was not, perhaps, one of the most finished that the orchestra can give; but it was heard with pleasure. The other orchestral piece was Goldmark's "Spring" overture, which came at the end.

Between them came Hr. Menry Bramsen, first 'cellist of the orchestra, who played with admirable art, with finished technique, and fine, though rather small, tone, Tschaikowsky's theme and variations for 'cello and orchestra, and Mr. Ernest Schelling, who played the piano part in his "Fantastic Suite" for piano and orchestra. It was the first performance of this work in New York; it was played by the Boston Symphony Orchestra, with the composer, two weeks ago, and was first given last Autumn by Mr. Mengelberg's orchestra in Amsterdam, also with the composer.

The suite is in four movements. The term "fantastic" is well applied to it; the ideas are original, and the play of fancy through it is unrestrained, exuberant. The first movement, an "allegro marziale," has a first theme of strongly marked and syncopated rhythm somewhat suggestive of a Scottish spirit. The second is a light and breathless scherzo, and after an intermezzo adagio comes a very sportive finale, called by the composer a "Virginial reel." In this there are three themes, the first and last being respectively "Dixie" and "Old Folks at Home." Mr. Schelling has used these with much skill and much humorous brilliancy. There are few popular tunes that have a more stirring pulse, a more genuine melody than "Dixie," and few that have a more heartfelt sincerity than Stephen C. Forster's song. They are both, in truth, real musical material for a musician who has so much sympathy and so much technical resource as Mr. Schelling. His treatment of them is most interesting from a musical point of view, most effective. The whole suite betrays the workmanship of an accomplished pianist, one who knows all the effects of his instrument. The writing for it is most brilliant; it is constantly, almost uninterruptedly, employed. Yet the orchestra has much more than the function of a mere accompaniment; its part in the whole is organic. Mr. Schelling has sought many new and striking orchestral colors, and has written for the orchestra with much finesse and daring. It would be too much to say that some of these effects are not tentative, experimental; but many are unquestionably successful. They are likewise often difficult, and the score offers many problems for both conductor and players. There are complicated rhythms, as the measure of five beats in the Scherzando, taken at a most rapid pace. The substance of the musical ideas in all the four movements is individual and cast in an unconventional mold. There are a feeling for harmony and a use of harmonic progressions that are of true distinction, and they are modern in conception. It is not profound music, nor is the intention of the composer, as it seems, to be profound. He has sought for a free and untrammeled outlet for an active fancy, and the suite is full of such fancy.

The performance was an excellent one of a difficult score full of pitfalls. Mr. Schelling was thoroughly master of the pianoforte part, and played it with scintillating bravura. Mr. Damrosch achieved with the orchestra a performance that had much of the lightness and variety of color, as well as of the delicacy that it calls for. It pleased the public much.

The New York Press

NEW YORK CITY.

New Suite by Schelling Played.

Ernest Schelling's Fantastic Suite for piano and orchestra, with the composer himself at the piano, lent particular interest to yesterday afternoon's concert of the New York Symphony Society in Carnegie Hall. This composition recently had its first American performance by the Boston Symphony Orchestra in Boston; but it was unknown to New York until yesterday, when Damrosch and the composer gave it a hearing.

The work has four movements, an allegro marziale; a scherzando e molto leggiero; an "Intermezzo," adagio, and a "Virginia Reel," molto vivace. The themes of the first three movements have an African flavor; those of the last movements, three in number, comprise one that is original with Schelling, and the tunes of "Dixie" and "The Old Folks at Home," which the composer has utilized cleverly and with good taste. Throughout, Schelling's music is pretty and readily assimilated; besides it has the glow of enthusiasm. The harmonic progressions are effective; the instrumentation is neat. Altogether this suite represents pleasant musical fare for a Sunday afternoon audience, if it shows no signs of genius. Schelling played his part of the work admirably and Damrosch worked hard to keep his men up to time.

The other numbers on the programme were Schumann's Symphony No. 1, in B flat; Tschaikowsky's Theme and Variations for 'cello, with Henry Bramsen, first 'cellist of the orchestra, as soloist, and Goldmark's overture, "In the Springtime." Bramsen played with energy and spirit. His chief faults were impurity of intonation and a sentimentally retarded portamento.

m TIMES,

lress New York City.

te FEB 9- 1908

Mlle. Gerville-Reache of the Manhattan Opera Company appeared in Boston last week with the Boston Symphony Orchestra. Her numbers were an air from Berlioz's "Les Troyens," an air from "The Prophet," and an air from Gluck's "Orphée."

From EVENING SUN,

Address New York City.

Karl Muck's next visit to New York, a fortnight hence, will be his last trip but one with the Boston Orchestra before he retires to Germany to stay. He sails from New York in May.

From now on a good part of Muck's time in Boston will be spent at functions given in his honor as token of the esteem in which the retiring conductor is held. The first of the formal farewells was given at the Harvard Union last Monday evening.

The Deutscher Verein of Harvard University invited President Eliot, Prof. Hugo Münsterberg and many leading musicians to tell Muck what they thought of him. The first speaker introduced by President Hanfstaengl was Prof. Münsterberg, who spoke in German. He said:

New England represents Puritan idealism—an idealism with little æstheticism. The mission of Germany in America is to add what is best there to what is best here, to form traditions for the future, not to create a present for the past. Music is not the black notes on the white page; music is alive, Dr. Muck has made the best in music alive, and though he returns, he will leave with us what he has brought.

Dr. Muck had a cold and could not reply. The man who supports the Boston Orchestra, Major Higginson, spoke for him:

Finding a conductor is like finding the road to heaven, only it's harder. The German Emperor has lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The Emperor of Germany has been very kind to him, and very kind to us. Neither he nor we feel it right to ask for more. He wants to stay. He wanted to come. Needless to say that we wish that he could stay.

It is a great tribute to his art that he can and will play music which he dislikes just as well as music which delights him. Dr. Muck has not only satisfied us here, but also educated us. We would like to be sure that this is not "Lebe wohl," but "Auf wiedersehen." We can only be grateful on our part as he has asked me to say that he is on his part.

President Eliot was the last speaker, and the assembly rose to acclaim his candor in the following confession:

I know nothing about music. I am sorry to say that in this respect my education has been neglected. But music speaks a universal language. There is no feeling that cannot be delicately or forcibly expressed. Music is versatile; it excites the gayest emotions with also the most pathetic. And the martial tones, how stimulating they are to our courage!

Music is the finest of arts. Consider its range of expression. It needs also such adequate skill in the man who expresses the sentiments of the music. What a debt we owe to Germany in this respect! And no one has given us a more admirable expression of his native art than Dr. Muck.

Delight in artistic work is the greatest need of our country. The highest reward to any profession is that which a great composer wins. There is nothing like it in the world. He has a line of great disciples and a line of great interpreters like Dr. Muck. What the prophet, the seer and the teacher most desires, the composer sees in his ideas expressed to music, which go down through the centuries.

Great music is great thought. No other thought has such perfect transmission. Who gets such perfect interpretation of his thoughts as the great composer? On this account I know of no other profession in the world which has so great a reward.

STAATS ZEITUNG,

rom New York City.

ddress

ate 1908

Kommende Konzerte.

Die nächsten Konzerte des Bostoner Symphonie-Orchesters sind in Carnegie Hall für Donnerstag, den 20. Februar, Abend, und Samstag, den 22. Februar, Nachmittag, angesetzt. Dr. Muck, dessen Urlaub von Berlin aus bekanntlich nicht erneuert wurde, wird außer diesen beiden Konzerten nur mehr zwei weitere in New York dirigiren. Der Solist für das Donnerstag-Konzert ist Herr Fritz Kreisler, der wahrscheinlich Beethoven's Violinkonzert zum Vortrag bringen wird. Im Samstag Nachmittagkonzert wirkt Herr Anton Van Rooy mit, welcher eine Arie aus Marschner's Oper „Hans Heiling" und die Ansprache von Hans Sachs aus dem letzten Akt der „Meistersinger" vortragen wird. — Im nächsten Russischen Symphonie-Konzert am kommenden Donnerstag Abend in Carnegie Hall wirkt Frl. May Muckle als Solistin mit, welche Dame Davidow's Cellokonzert in A-moll zum Vortrag bringen wird. Das Programm umfaßt Balakirew's Tonpoem „Tamar", „Szenen aus der Krim" von Spendiarow und die Ouverture „Russe d'Amour" von Glazunow. — Das Flonzaley-Quartett veranstaltet seinen nächsten Kammermusikabend in Mendelssohn Hall am 19. Februar, wobei eine neue Sonate von Guiseppe San Martini zum Vortrag gelangt. — Professor Samuel A. Baldwin, der Vorsteher des Musik-Departements des College of the City of New York (Convent Ave. und 139. Str.) veranstaltet auf der der Vollendung entgegengehenden neuen Orgel in der großen Halle der genannten Anstalt eine Serie von Orgelkonzerten, deren erstes am 11. Februar, Nachmittag, stattfindet. Das Programm umfaßt unter Anderem das Vorspiel zu Wagner's „Parsifal", Bach's Präludium und Fuge, Mendelssohn's Sonate No. 1 in F-moll etc. — Der nächste Kammermusik-Abend des Abele Margulies-Trio findet nächsten Dinstag Abend in Mendelssohn Hall statt. — Kommenden Dinstag Nachmittag veranstaltet Frau Harriet Foster ein Gesangsrecital, wobei nur moderne amerikanische, englische, französische

W YORK AMERICAN
New York City.
FEB 9- 1908

THE DUSK OF THE OPERA GODS—

More than half of the brief opera season is now over. More than half of the novelties we were promised at the rival opera houses have been produced.

And, to the amazement of the croakers who predicted evil for the Manhattan management, Mr. Hammerstein is still doing well at his opera house, while Mr. Conried has—so far—retained his hold on the Metropolitan.

But, none the less, from signs and omens which have multiplied as the season has gone on, we may perceive that soon—possibly even before this article is printed—changes in the management of the Metropolitan Opera House will have been privately or publicly decided on.

For some weeks past the state of affairs at the older of the two opera houses, and in the neighborhood, has resembled that which as a rule precedes a change of Popes in Rome.

Every one nearly or remotely interested in the choice of the next management has been intriguing and gossiping. Every one with the least hope of replacing Mr. Conried has been mining and countermining.

Vainly has Mr. Conried assured his friends, his foes and the whole world that he has not resigned, that he has not been asked to resign, and that he has no intention of resigning.

Statements of that sort are always issued by the dignitaries at the Vatican in the last days of a pontificate—or of an opera management. They mean nothing.

Whether he objects or not, Mr. Conried can hardly hope or expect to stay much longer in control of the theatre which, for the past five years, he has managed, sometimes ably, sometimes even brilliantly, sometimes—less brilliantly.

Not even his friends (if, unlike most opera managers he has any) would wish him to expose himself to the fret and fume, the excitement and distress of a sixth season.

To the critics and the chroniclers, you may say, it matters little who controls the big Broadway opera house. They have no axes to grind, no operas to sell, and they are not looking out for engagements as tenors, barytones or basses. Why should they worry?

Well, to begin with, they are not worrying. But, for all that, as music lovers, more directly concerned with opera than the average theatregoer, they are interested in the solution of the problem which now agitates the Metropolitan directorates.

Many men have lately been mentioned and discussed as possible managers. Among them have been Mr. Andreas Dippel, the well known tenor; Mr. Charles E. Ellis, the *alter ego* of Colonel Higginson, founder of the Boston Symphony Orchestra; Signor Tito Ricordi, head of the big Italian publishing firm; Signor Gatti-Casazza, now director of the Scala; Mr. Gustav Mahler, the eminent conductor; Signor Toscanini, his distinguished Milan *confrere*; Mr. George H. Wilson, once of the Pittsburg Symphony Society; Mr. Ernest Goerlitz, Mr. Conried's strenuous business manager; M. Carre, director of the Paris Opera Comique; M. Gailhard, who for many years had charge of the Grand Opera House in Paris, and Mr. Henry Russell, manager of the San Carlo Opera Company. Months ago, too, we heard rumors that an effort might be made to bring over Jean de Reszke or Ernst Possart as Mr. Conried's successor. Mr. Hammerstein was once hinted at. So was that distinguished Italian amateur, the Duke di San Martino.

Which, if any, of all these possible—and "impossible"—managers will win the prize?

It would be impolitic, and, indeed, impertinent, for a mere critic or chronicler to express personal preferences. The wealthy gentlemen who own the Metropolitan Opera House, and those also wealthy gentlemen who constitute what is at present called the Conried Metropolitan Opera Company, would, quite naturally, resent having advice offered to them by outsiders as to the man or men who should direct the most important musical institution in America.

They, and not we, poor worms, provide the money for upholding the Metropolitan. Their interest in the solution of the managerial problem is therefore immeasurably greater than ours, or even that of the Metropolitan subscribers.

Yet—without venturing on anything so offensive as advice—shall we not be permitted to make a suggestion or two, not as to who should succeed Mr. Conried, but as to the general considerations which should guide the two all-powerful directorates in choosing his successor?

After all, even if we are not investing our money in opera to any great extent—an occasional dollar or two for an extra seat in the family circle really does not count—we owe a duty to our readers, many of whom are musical enthusiasts, and especially to those of them who are steady and fanatical operagoers.

Besides, as a small part of the great public, we take pride in the Metropolitan. We wish it well. We hope that it may long be prosperous. We hope that it may be spurred on to new efforts by the competition of the Manhattan.

It would be painful to us, as plain opera lovers, to see it entrusted to wrong hands—to find it, perhaps, the prey of vulgar business speculators, or of persons who could not, under oath, explain the difference between a tenor and a tremolo.

Sometimes, to be sure, they mean almost the same thing.

Since the foundation of the Metropolitan Opera House, a quarter of a century ago, business, rather than art, has been the first consideration of its managements.

No one would be unreasonable enough to hint that the Metropolitan should be conducted on unbusinesslike—or anti-business-like—principles.

The gentlemen who own it, and support it, have a right (if they choose to exercise it) to demand protection against loss and a fair profit on their investments.

But to men who are accustomed to play with millions—to win and lose fortunes in one afternoon—the largest profit that could be dreamt of in connection with the Metropolitan must seem trifling, compared with the social dignity and the reputation for enlightened enterprise which attach to them as its directors.

That, I have no doubt, is the view some members of the Conried company take of their position.

I remember well what one director told me a few years ago:

"You surely don't suppose we are in the opera business in order to make money? If we want money, we go to Wall Street."

On another occasion, the same director, one of the youngest and most influential on the board, said to me, on the way down to his office:

"In America we think too little of art. Artists are princes, and should be treated like princes."

Some of them are already, if we take their annual earnings as a criterion.

Henry Abbey, who had the instincts of a gambler, though of an honest gambler, set the pace when in the Autumn of 1892 he opened the New Metropolitan Opera House and paid recklessly to outdo his competitor at the Academy. I question whether Mr. Abbey (heaven rest him!) knew much about music or cared two straws about art. But he knew that unless he treated his artists with princely lavishness they would leave him for Colonel Mapleson.

Mr. Grau, again, while he had a certain respect for art, never pretended that he understood it. That was frank of him, at all events. And it was his frankness that saved him from many of the annoyances which have overtaken his successor.

But, with the passing of the years and the influx of new blood at the Metropolitan, the gentlemen who supply the capital for that house have grown sensitive.

Some of them take an earnest and alert interest in music, sculpture and painting. Many have played, or expect to play, prominent parts in society, politics and educational movements. Few of them would probably be willing to let the future manager or assistant manager (whoever he might be) of the Metropolitan direct the affairs of that opera house solely, or chiefly, for the sake of putting money into his purse—or into theirs.

Europe, as well as America, has its eyes on the Metropolitan. The triumphs of that institution, like its failures and its faults—which, as the cynical Frenchman told us long ago, are worse than crimes—are talked of in the London clubs, on the Paris boulevards and in the Milan coffee houses. In a way, its directors have been changed from merely local factors into personages of international consequence. *Noblesse oblige.* They owe it to themselves, to their new grandeur and to the public to see that art is not killed by traders in the Temple—their Temple and, in a small way, ours.

What do I mean?

Nothing. Absolutely nothing—except, of course, that the production of new works of art, the engagement of great singers, the creation of an artistic "atmosphere," or "stimmung," the perfecting of the already excellent orchestra, the gradual reforming of costuming blunders, of criminal color schemes and archæological anachronisms, should (and, as we hope humbly, will) be more thought of when Mr. Conried's successor is chosen than dollars and cents, or even "business principles."

Soon—perhaps very soon—the Metropolitan directorates may have to consider more than the selection of a manager for the Metropolitan.

I know that I am treading on very delicate ground. But what I write many think, and, but for a dread of touching on unpleasant themes, would have said loudly before now.

Soon—very soon—the directorates will have to find successors for some of the great artists who for the past ten, twenty or more years have spelt fortune and misfortune at the Metropolitan.

We love them. We respect them. We are grateful to them.

They have been to us as the gods and the goddesses of opera. Their influence has been wide, deep, and good.

But, as we may learn from Wagner, whom they have taught us—some of them—to admire and perhaps to understand, there comes a time in the affairs of gods and goddesses when they, like mortals, must make way for other deities.

Are we not nearing, fast nearing, a "Goetterdaemmerung" in opera?

New composers have arisen. New conductors have been born into the world—great conductors. Is it possible that there are no new singers to interpret the new forms of opera for us?

Voices have never been rare in France and Italy. There are good voices, and possibly great voices, right here in America. Great artists with great voices will at all times be even as black swans—rare birds on earth.

But if diligent search were made for them—not by hired venal hacks, like some of the agents to whom managers of opera houses have so long delegated their functions, but by the managers and their directors themselves, or by persons blessed with the necessary education, intelligence and ears (ears are very important) to guide them in their quest—might not few black swans from time to time be added to the Metropolitan aviary?

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Something will have to be done, and done quickly, if the singing standard of the Metropolitan Opera House in the future is to be as high as in the past, and, let me add, even in the present.

For it is not a vain, false voice that tells you now:

We are near the Dusk of the great opera Gods and Goddesses.

TOWN & COUN
NEW YORK CITY
FEB 9- 1908

A Patron of Music

Mr. Frederick K. Stearns, who this season has been so active in advancing the interests of music in Detroit, sailed during the fortnight for Egypt and the Holy Land. He is accompanied by Mr. Wayland Stearns, and will be absent for about four months. His wife, Mrs. Stearns, who accompanied him to New York to bid him bon voyage, is now in this city as the guest of her sister, Mrs. Muchmore. The musical event of this season in Detroit was the concert of the New York Symphony Orchestra, Mr. Walter Damrosch, conductor, and this was largely the outcome of the personal efforts and the generosity of Mr. Stearns, who has been much to the fore in the plans for building a spacious and modern music hall in Detroit. For the New York Symphony Concert, Mr. Stearns had as his guests in the audience about 1,000 music-loving people. After the concert, there was a reception for Mr. Damrosch at "Red Gables," the home of Mr. and Mrs. Stearns on Jefferson Avenue in Detroit. While Mrs. Stearns is in New York, her daughter, Mrs. Ralph M. Dyer will preside at a dinner in compliment to Dr. Karl Muck of the Boston Symphony Orchestra.

Newspaper Cutting Bureau in the World
From HERALD TRIB.
Address NEW YORK CITY
Date FEB 11 1908

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I met the author of these tomes once. 'Twas Philip Hale. I wished to discuss music with him. He preferred, however, to hear of Marie Dressler. I understand now why. His mind had been crushed, overwhelmed with the onerous duties of preparing these programmes. One would imagine that inasmuch as our colleague, H. E. Krehbiee, the Edmund Burke of musical criticism, can analyze a Philharmonic programme in four pages, that the Bostonian could do the same. Not so Philip. Here are some quotations from him: "Noel per aphæresim cænunt Galli pro Emmanuel."

That is a note on a Chadwick symphony. I had imagined that a Chadwick symphony was sufficiently awful without such annotation. Then Philip Hale branches off into derivation of words, orthoepy, folklore, the dramatist Heywood and Kotzi of Kiloshi. When he gets to the fragrant and delightful subject of Mlle. Jeanne Gerville-Reache he writes 500 words of biography of her teacher, printed in old style agate.

Later, in the same musical dictionary style, we have references to sans culottides, Richard Grant White, the Princess Sayn Wittgenstein, August Anne Page; the Christy Minstrels, "One Ten Dollars to O'Grady," Patrick J. O. Hoolahan, Chief Justice Beatty Kingston and the great King [illegible]. Ingredient, but it is not music.

From EVENING MAIL,
Address New York City.
Date FEB 8- 1908

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The New York Press
NEW YORK CITY.
Date FEB 9- 1908

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WORLD,
ess Bklyn Eagle New York City.
FEB 9- 1908

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W YORK AMERICAN,
New York City.

By Charles Henry Meltzer

THE DUSK OF THE OPERA GODS

MORE than half of the brief opera season is now over. More than half of the novelties we were promised at the rival opera houses have been produced.

And, to the amazement of the croakers who predicted evil for the Manhattan management, Mr. Hammerstein is still doing well at his opera house, while Mr. Conried has—so far—retained his hold on the Metropolitan.

But, none the less, from signs and omens which have multiplied as the season has gone on, we may perceive that soon—possibly even before this article is printed—changes in the management of the Metropolitan Opera House will have been privately or publicly decided on.

For some weeks past the state of affairs at the older of the two opera houses, and in the neighborhood, has resembled that which as a rule precedes a change of Popes in Rome.

Every one nearly or remotely interested in the choice of the next management has been intriguing and gossiping. Every one with the least hope of replacing Mr. Conried has been mining and countermining.

Vainly has Mr. Conried assured his friends, his foes and the whole world that he has not resigned, that he has not been asked to resign, and that he has no intention of resigning.

Statements of that sort are always issued by the dignitaries at the Vatican in the last days of a pontificate—or of an opera management. They mean nothing.

Whether he objects or not, Mr. Conried can hardly hope or expect to stay much longer in control of the theatre which, for the past five years, he has managed, sometimes ably, sometimes even brilliantly, sometimes—less brilliantly.

Not even his friends (if, unlike most opera managers he has any) would wish him to expose himself to the fret and fume, the excitement and distress of a sixth season.

To the critics and the chroniclers, you may say, it matters little who controls the big Broadway opera house. They have no axes to grind, no operas to sell, and they are not looking out for engagements as tenors, barytones or basses. Why should they worry?

Well, to begin with, they are not worrying. But, for all that, as music lovers more directly concerned with opera than the average theatregoer, they are interested in the solution of the problem which now agitates the Metropolitan directorates.

Many men have lately been mentioned and discussed as possible managers. Among them have been Mr. Andreas Dippel, the well known tenor; Mr. Charles E. Ellis, the *alter ego* of Colonel Higginson, founder of the Boston Symphony Orchestra; Signor Tito Ricordi, head of the big Italian publishing firm; Signor Gatti-Casazza, now director of the Scala; Mr. Gustav Mahler, the eminent conductor; Signor Toscanini, his distinguished Milan *confreres;* Mr. George H. Wilson, once of the Pittsburg Symphony Society; Mr. Ernest Goerlitz, Mr. Conried's strenuous business manager; M. Carre, director of the Paris Opera Comique; M. Gailhard, who for many years had charge of the Grand Opera House in Paris, and Mr. Henry Russell, manager of the San Carlo Opera Company. Months ago, too, we heard rumors that an effort might be made to bring over Jean de Reszke or Ernst Possart as Mr. Conried's successor. Mr. Hammerstein was once hinted at. So was that distinguished Italian amateur, the Duke di San Martino.

Which, if any, of all these possible—and "impossible"—managers will win the prize?

It would be impolitic, and, indeed, impertinent, for a mere critic or chronicler to express personal preferences. The wealthy gentlemen who own the Metropolitan Opera House, and those also wealthy gentlemen who constitute what is at present called the Conried Metropolitan Opera Company, would, quite naturally, resent having advice offered to them by outsiders as to the man or men who should direct the most important musical institution in America.

They, and not we, poor worms, provide the money for upholding the Metropolitan. Their interest in the solution of the managerial problem is therefore immeasurably greater than ours, or even that of the Metropolitan subscribers.

Yet—without venturing on anything so offensive as advice—shall we not be permitted to make a suggestion or two, not as to who should succeed Mr. Conried, but as to the general considerations which should guide the two all-powerful directorates in choosing his successor?

After all, even if we are not investing our money in opera to any great extent—an occasional dollar or two for an extra seat in the family circle really does not count—we owe a duty to our readers, many of whom are musical enthusiasts, and especially to those of them who are steady and fanatical operagoers.

Besides, as a small part of the great public, we take pride in the Metropolitan. We wish it well. We hope that it may long be prosperous. We hope that it may be spurred on to new efforts by the competition of the Manhattan.

It would be painful to us, as plain opera lovers, to see it entrusted to wrong hands—to find it, perhaps, the prey of vulgar business speculators, or of persons who could not, under oath, explain the difference between a tenor and a tremolo.

Sometimes, to be sure, they mean almost the same thing.

Since the foundation of the Metropolitan Opera House, a quarter of a century ago, business, rather than art, has been the first consideration of its managements.

No one would be unreasonable enough to hint that the Metropolitan should be conducted on unbusinesslike—or anti-business-like—principles.

The gentlemen who own it, and support it, have a right (if they choose to exercise it) to demand protection against loss and a fair profit on their investments.

But to men who are accustomed to play with millions—to win and lose fortunes in one afternoon—the largest profit that could be dreamt of in connection with the Metropolitan must seem trifling, compared with the social dignity and the reputation for enlightened enterprise which attach to them as its directors.

That, I have no doubt, is the view some members of the Conried company take of their position.

I remember well what one director told me a few years ago:

"You surely don't suppose we are in the opera business in order to make money? If we want money we go to Wall Street."

On another occasion, the same director, one of the youngest and most influential on the board, said to me, on the way down to his office:

"In America we think too little of art. Artists are princes, and should be treated like princes."

Some of them are already, if we take their annual earnings as a criterion.

Henry Abbey, who had the instincts of a gambler, though of an honest gambler, set the pace when in the Autumn of 1883 he opened the New Metropolitan Opera House and paid recklessly to outdo his competitor at the Academy. I question whether Mr. Abbey (heaven rest him!) knew much about music or cared two straws about art. But he knew that unless he treated his artists with princely lavishness they would leave him for Colonel Mapleson.

Mr. Grau, again, while he had a certain respect for art, never pretended that he understood it. That was frank of him, at all events. And it was his frankness that saved him from many of the annoyances which have overtaken his successor.

But, with the passing of the years and the influx of new blood at the Metropolitan, the gentlemen who supply the capital for that house have grown sensitive.

Some of them take an earnest and alert interest in music, sculpture and painting. Many have played, or expect to play, prominent parts in society, politics and educational movements. Few of them would probably be willing to let the future manager or assistant manager (whoever he might be) of the Metropolitan direct the affairs of that opera house solely, or chiefly, for the sake of putting money into his purse—or into theirs.

Europe, as well as America, has its eyes on the Metropolitan. The triumphs of that institution, like its failures and its faults—which, as the cynical Frenchman told us long ago, are worse than crimes—are talked of in the London clubs, on the Paris boulevards and in the Milan coffee houses. In a way, its directors have been changed from merely local factors into personages of international consequence. *Noblesse oblige.* They owe it to themselves, to their new grandeur and to the public to see that art is not killed by traders in the Temple—their Temple and, in a small way, ours.

What do I mean?

Nothing. Absolutely nothing—except, of course, that the production of new works of art, the engagement of great singers, the creation of an artistic "atmosphere," or "stimmung," the perfecting of the already excellent orchestra, the gradual reforming of costuming blunders, of criminal color schemes and archaeological anachronisms, should (and, as we hope humbly, will) be more thought of when Mr. Conried's successor is chosen than dollars and cents, or even "business principles."

Soon—perhaps very soon—the Metropolitan directorates may have to consider more than the selection of a manager for the Metropolitan.

I know that I am treading on very delicate ground. But what I write many think, and, but for a dread of touching on unpleasant themes, would have said loudly before now.

Soon—very soon—the directorates will have to find successors for some of the great artists who for the past ten, twenty or more years have spelt fortune and misfortune at the Metropolitan.

We love them. We respect them. We are grateful to them.

They have been to us as the gods and the goddesses of opera. Their influence has been wide, deep, and good.

But, as we may learn from Wagner, whom they have taught us—some of them—to admire and perhaps to understand, there comes a time in the affairs of gods and goddesses when they, like mortals, must make way for other deities.

Are we not nearing, fast nearing, a "Gotterdaemmerung" in opera?

New composers have arisen. New conductors have been born into the world—great conductors. Is it possible that there are no new singers to interpret the new forms of opera for us?

Voices have never been rare in France and Italy. There are good voices, and possibly great voices, right here in America. Great artists with great voices will at all times be even as black swans—rare birds on earth.

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WORLD,
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FEB 9- 1908

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Newspaper Cutting Bureau in the World
From
Address
Date
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om EVENING MAIL,
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ate FEB 8- 1908

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The New York Press
NEW YORK CITY.
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[140]

Daily Times,
Brooklyn, N. Y.
FEB 8 1908

MUSIC AND MUSICIANS

It is fair to presume that there have been many expressions of regret that Dr. Muck is to sever his connection with the Boston Symphony Orchestra at the end of the present season, although the news came with little surprise to those who have been acquainted with the situation. Dr. Muck obtained his first leave of absence from Berlin for the season of 1906-1907 only with the greatest difficulty, and not until he had signed a new contract with the Royal Opera in Berlin for six years, dating from the autumn of 1907. When it became a question a year ago last December to have this leave of absence extended for another year it required all the influence that the Boston Symphony Orchestra could bring to bear to induce the Kaiser to grant the request. Dr. Muck refused absolutely to lift a finger in the cause for, while he was anxious to stay, he justly said that as he had given the Kaiser a promise to stay here but one year he could not in good faith ask for an extension of that time. That the Kaiser finally and after much hesitation did give his consent to Dr. Muck's coming to Boston for a second season was regarded in Berlin as a most unusual concession to American sentiment. During the early part of this season the management of the orchestra hoped that some way might be found to secure Dr. Muck's release from his Berlin contract, but the authorities there would not listen to any proposition to this end, saying that Berlin needed his services quite as much as Boston and could not spare him any longer. Dr. Muck will leave America early in May, his last concerts in Boston being on May 1 and 2. With Mrs. Muck he will go to Berlin, where he will stay until the middle of June. Then he goes to Bayreuth, where he will stay until the end of August, for he is again to be conductor of the "Parsifal" performance there. From now on a good part of Dr. Karl Muck's spare time in Boston will be spent at functions given in his honor as a token of the esteem in which the retiring conductor of the Boston Symphony Orchestra is held. The orchestra has never had a conductor who has made so many friends in so short a time, and this despite the fact that Dr. Muck has gone into society very little. The first of the formal farewells was given to him at the Harvard Union on Monday evening, February 3, by the Deutscher Verein of Harvard University. Among those present were President Eliot, Professor Hugo Munsterberg, Arthur Foote, Professor Spalding, Owen Wister and many of the leading musicians of Boston.

Daily Eagle,
Brooklyn, N. Y.
FEB 8 1908

...Ste Ste Cecile" by Faure.

Dr. Muck, the fine and popular conductor of the Boston Symphony, will lead that orchestra but twice more in Brooklyn. Dr. Muck will leave America early in May, his last concerts in Boston being on May 1 and 2. With Mrs. Muck he will go to Berlin, where he will stay until the middle of June. Then he goes to Bayreuth where he will stay until the end of August for he is again to be the conductor of the "Parsifal" performances there. The gossip is that Nikisch will return to succeed Muck, but that cannot be confirmed.

...ddress ...Standard Union,
...ate ...Brooklyn, N. Y.
FEB 9 - 1908

The last but one concert of the Boston Symphony Orchestra this year will be given in the Baptist Temple on Friday evening, Feb. 21, at 8:15 o'clock. The soloist will be Fritz Kreisler, the famous violinist, who will probably play the Beethoven concerto. After this concert Dr. Muck will only make one more appearance in Brooklyn, in March, for at the end of this season he returns to Germany to resume his duties as first conductor of the Royal Opera House in Berlin.

...Daily Citizen,
...ss ...Brooklyn, N. Y.
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From TRIBUNE
Address New York City.
Date FEB 11 1908

WANTED—NEW ORCHESTRA LEADER.

Boston, Feb. 10.—Manager Ellis of the Boston Symphony Orchestra will go abroad soon as special emissary for Major Henry L. Higginson in quest of a new conductor for the organization. Emperor William has refused to allow Dr. Carl Muck to spend another season here in charge, in spite of urgent entreaties.

Newspaper Cutting Bureau in the World
...Union,
Bro... N. Y.
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CABLE ADDRESS, "MEIKE" NEW YORK — NEW YORK
The First Established and Most Complete Newspaper Cutting Bureau in the World
...m ...
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BOSTON SYMPHONY ORCHESTRA NEXT WEEK

In announcing the second concert of the Boston Symphony orchestra in Providence on New Year's eve the "Pathetic" symphony of Tschaikowsky was among the works promised, but at the last minute it had to be changed to Brahm's symphony in D major, for Dr. Muck had intended to do the "Pathetic" at the last concert. This last concert will be given next Wednesday evening at 8:15 o'clock, in Infantry hall, and it will also mark the farewell appearance in Providence of the conductor, who for the past two seasons has made so brilliant a record with Boston's great orchestra. One of the greatest of the pianists now before the public will be the soloist, Mr. Rudolf Ganz, who has had quite a number of engagements with the orchestra this year. He will play Grieg's concerto in A minor. The other number will be Chabrier's Rhapsody "Espana."

Special attention is again called to the fact that the concert will be on Wednesday night, Feb. 12, instead of on Tuesday night as it usually is.

AT FAREWE L CONCERT

The farewell Providence concert by the Boston Symphony orchestra for this season was attended last evening by one of the largest audiences of music lovers ever gathered in Infantry hall. It was also the farewell appearance of Dr. Muck as conductor of the orchestra, and he received a w rm reception when he took the stand for the opening number, Tschaikowsky's "Pathetic" symphony, his magnificent interpretation of this favorite work bringing a spontaneous ovation.

It seems to be generally agreed that he is the finest conductor the Boston Symphony orchestra has ever had. The regret that he must, at the close of the present season, return to Berlin to keep his engagements is widespread and genuine.

The program was as follows:

Symphony No. 6, "Pathetic," in B-minor, op. 74 ..... Tschaikowsky
Adagio, allegro non troppo.
Allegro con gracia.
Allegro molto vivace.
Finale: Ad gio lamentoso.

Concerto in A-minor, for pianoforte, op. 16 ..... Grieg
Allegro molto moderate.
Adagio.
Allegro moderato molto e marcato.

"Espana," rhapsody for orchestra ..... Chabrier

"Espana," the closing number, made a fine contrast with the symphony, as it is a brilliant and picturesque composition, abounding in life and gayety and so strong in "color" that its title is almost superfluous, and it w s played with remarkable spirit and sympathy.

The soloist was Mr. Rudolph Ganz, who played Grieg's concerto in A-minor in a masterly manner. A clean-cut virile and capable artist is Mr. Ganz, and the impression he made was not to be mistaken. Several hearty recalls were given him.

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GLOBE—FEBRUARY 16. 1908

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TRIBUNE
...ess ...PROVIDENCE, R. I.
FEB 12 1908

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Daily Times,
Brooklyn, N. Y.
FEB 8 1908

MUSIC AND MUSICIANS

It is fair to presume that there have been many expressions of regret that Dr. Muck is to sever his connection with the Boston Symphony Orchestra at the end of the present season, although the news came with little surprise to those who have been acquainted with the situation. Dr. Muck obtained his first leave of absence from Berlin for the season of 1906-1907 only with the greatest difficulty, and not until he had signed a new contract with the Royal Opera in Berlin for six years, dating from the autumn of 1907. When it became a question a year ago last December to have this leave of absence extended for another year it required all the influence that the Boston Symphony Orchestra could bring to bear to induce the Kaiser to grant the request. Dr. Muck refused absolutely to lift a finger in the cause for, while he was anxious to stay, he justly said that as he had given the Kaiser a promise to stay here but one year he could not in good faith ask for an extension of that time. That the Kaiser finally and after much hesitation did give his consent to Dr. Muck's coming to Boston for a second season was regarded in Berlin as a most unusual concession to American sentiment. During the early part of this season the management of the orchestra hoped that some way might be found to secure Dr. Muck's release from his Berlin contract, but the authorities there would not listen to any proposition to this end, saying that Berlin needed his services quite as much as Boston and could not spare him any longer. Dr. Muck will leave America early in May, his last concerts in Boston being on May 1 and 2. With Mrs. Muck he will go to Berlin, where he will stay until the middle of June. Then he goes to Bayreuth, where he will stay until the end of August, for he is again to be conductor of the "Parsifal" performance there. From now on a good part of Dr. Karl Muck's spare time in Boston will be spent at functions given in his honor as a token of the esteem in which the retiring conductor of the Boston Symphony Orchestra is held. The orchestra has never had a conductor who has made so many friends in so short a time, and this despite the fact that Dr. Muck has gone into society very little. The first of the formal farewells was given to him at the Harvard Union on Monday evening, February 8, by the Deutscher Verein of Harvard University. Among those present were President Eliot, Professor Hugo Munsterberg, Arthur Foote, Professor Spalding, Owen Wister and many of the leading musicians of Boston.

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Daily Eagle,
Brooklyn, N. Y.
FEB 8 1908

The last but one concert of the Boston Symphony Orchestra this year will be given in the Baptist Temple on Friday evening, February 21, at 8:15 o'clock. The soloist will be Fritz Kreisler, the famous violinist, who will probably play the Beethoven concerto. After this concert Dr. Muck will only make one more appearance in Brooklyn, in March, for at the end of this season he returns to Germany to resume his duties as first conductor of the Royal Opera House in Berlin.

Standard Union
Brooklyn, N. Y.
FEB 8 1908

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... Le Crucifix" by Faure.

Dr. Muck, the fine and popular conductor of the Boston Symphony, will lead that orchestra but twice more in Brooklyn. Dr. Muck will leave America early in May, his last concerts in Boston being on May 1 and 2. With Mrs. Muck he will go to Berlin, where he will stay until the middle of June. Then he goes to Bayreuth where he will stay until the end of August for he is again to be the conductor of the "Parsifal" performances there. The gossip is that Nikisch will return to succeed Muck, but that cannot be confirmed.

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From TRIBUNE
New York City.
Address
1908
Date

WANTED—NEW ORCHESTRA LEADER.

Boston, Feb. 10.—Manager Ellis of the Boston Symphony Orchestra will go abroad soon as special emissary for Major Henry L. Higginson in quest of a new conductor for the organization. Emperor William has refused to allow Dr. Carl Muck to spend another season here in charge, in spite of urgent entreaties.

CABLE ADDRESS, "OMEIKE" NEW YORK — NEW YORK

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Standard Union
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BOSTON SYMPHONY ORCHESTRA NEXT WEEK

In announcing the second concert of the Boston Symphony orchestra in Providence on New Year's eve the "Pathetic" symphony of Tschaikowsky was among the works promised, but at the last minute it had to be changed to Brahm's symphony in D major, for Dr. Muck had intended to do the "Pathetic" at the last concert. This last concert will be given next Wednesday evening at 8:15 o'clock, in Infantry hall, and it will also mark the farewell appearance in Providence of the conductor, who for the past two seasons has made so brilliant a record with Boston's great orchestra. One of the greatest of the pianists now before the public will be the soloist, Mr. Rudolf Ganz, who has had quite a number of engagements with the orchestra this year. He will play Grieg's concerto in A minor. The other number will be Chabrier's Rhapsody "Espana."

Special attention is again called to the fact that the concert will be on Wednesday night, Feb. 12, instead of on Tuesday night as it usually is.

NEWS-DEMOCRAT, PROVIDENCE, R. I.
THURSDAY, FEBRUARY 13, 1908

OVATION GIVEN DR. MUCK AT FAREWE L CONCERT

The farewell Providence concert by the Boston Symphony orchestra for this season was attended last evening by one of the largest audiences of music lovers ever gathered in Infantry hall. It was also the farewell appearance of Dr. Muck as conductor of the orchestra, and he received a w rm reception when he took the stand for the opening number, Tschaikowsky's "Pathetic" symphony, his magnificent interpretation of this favorite work bringing a spontaneous ovation.

It seems to be generally agreed that he is the finest conductor the Boston Symphony orchestra has ever had. The regret that he must, at the close of the present season, return to Berlin to keep his engagements is widespread and genuine.

The program was as follows:

Symphony No. 6, "Pathetic," in B-minor, op. 74 ..... Tschaikowsky
Adagio, allegro non troppo.
Allegro con gracia.
Allegro molto vivace.
Finale: Ad gio lamentoso.

Concerto in A-minor, for pianoforte, op. 16 ..... Grieg
Allegro molto moderate.
Adagio.
Allegro moderato molto e marcato.

"Espana," rhapsody for orchestra..... ..... Chabrier

"Espana," the closing number, made a fine contrast with the symphony, as it is a brilliant and picturesque composition, abounding in life and gayety and so strong in "color" that its title is almost superfluous, and it w s played with remarkable spirit and sympathy.

The soloist was Mr. Rudolph Ganz, who played Grieg's concerto in A-minor in a masterly manner. A clean-cut virile and capable artist is Mr. Ganz, and the impression he made was not to be mistaken. Several hearty recalls were given him.

Among music lovers in the audience were: Mrs. William Binney, Mrs. Charles Nichols, Mr. and Mrs. Dexter B. Potter, Mr. Edward F. Childs, Mr. and Mrs. William T. Crandell, Mrs. Augustus R. Peirce, Mrs. J. Lippitt Snow, Mr. and Mrs. Frederick Fuller, Mr. Zephaniah Brown, Miss Brown, Mr. and Mrs. George M. Smith, Miss Ellen Sharpe, Mr. Henry D. Sharpe, Mrs. Theodore P. Bogert, Miss Virginia Shepley, Mrs. Alfred Metcalf, Miss Hope Earle, Mrs. Charles C. Gardiner, Mr. and Mrs. John H. Cady, Mr. Edward C. Bixby, Mr. Edward S. Aldrich, Mrs. William von Gottschalck, Mrs. Charles C. Binney, Mr. and Mrs. S. I. Tonjoroff, Mrs. Theodore W. Foster, Miss Annie S. Brown, Mrs. Albert L. Calder, Mr. Harold Waterman, Mrs. Henry T. Brown, Mr. William Goodwin, Miss Goodwin, Mrs. Samuel S. Durfee, Miss Mary Talbot, Mrs. Lowell Emerson, Dr. Ellen M. Stone, Mrs. James A. Nealey, the Misses Vaughan, Mrs. F. F. Lamb, Rev. and Mrs. Augustus M. Lord, Miss Amy L. Willson, Mrs. James H. Coggeshall, Miss Corliss, Mr. Arthur Symonds, Mrs. John R. Hess, Miss Louise C. Hoppin, Mrs. Walker, Mr. Howard Hoppin, Mrs. Robert I. Gammell, Mr. and Mrs. Lucian R. Copel nd, Miss Mary Granger, Mr. and Mrs. Alfred L. Lustig, Mrs. Edward L. Johnson, Miss Loraine Johnson, Miss Edith Nichols, Mr. and Mrs. Phillips, Mrs. Joseph Day, Mr. Julian B. Herreshoff, Mr. William B. Weeden, Mrs. Nathaniel W. Smith, Mrs. Brownell, Miss Mary Brownell, Mr. Joshua M. Addeman, Miss Vose, Miss Louise S. Kend ll. Mrs. Walter S. Ballou, Mrs. James Field, Mr. S. H. Tingley, Miss Louise Claflin, Mr. and Mrs. Irving Irons, Mr. and Mrs. Frank Aldrich, Mrs. George H. Ames, the Misses Brownell, Mrs. Eleazer B. Homer, Mr. R. Austin Robertson, Miss Helen Robertson, Miss Sarah Potter, Hon and Mrs. A K. Goodwin, Miss Marg ret K. Goodwin, Miss Potter, Mr. and Mrs. Albert Fenner, Mr. George Capron, Mr. and Mrs. Herbert E. M ine, Miss Abby A. Tilton, Miss Laura G. Noyes, Mr. Walter H. Kimball, Mr. Martin Kern, Mr. and Mrs. Walter J. Comstock, Miss Dudley, Dr. P William... Mrs. Albert Greene, Miss Eleanor Gree... Miss Amy Vernon, Mrs. Alfred M. C...s, MissBlanche Davis, Mrs. Webster K...ght, Miss Adelaide Knight, Mrs. Fran... W. Carpenter, Miss Mary Carpenter.

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This week the orchestra will make its fourth trip. The 15th program will have Mr. Heinrich Warnke as soloist in a 'cello concert piece by Dohnanyi, first time here. Schumann's "Manfred" overture and, for its first performance here, Balakireff's C-major symphony complete the selections.

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Altogether it was one of the most enjoyable concerts of the season; and the enthusiasm must have pleased Dr. Muck, who has had some doubts about the popularity of novelties.

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THE SYMPHONY CONCERT

A Programme of Music New to Boston, with a Set of Variations and a Fugue by Reger to Begin It, and Rimsky-Korsakoff's Glorified Fandango to End It, and Two Pieces by the Norwegian, Schjelderup, Between — A Concert of Sharp Contrasts in the Feats of Reger and the Russian

When Weingartner writes his book about the mental processes of composers, conductors, virtuosi and musicians generally, he ought to put a chapter into it on the spur of the south to the imagination of the north. Tschaikovski wrote tone-poems of the Italian Francesca and Paolo and the semi-Italian Romeo and Juliet and amused himself with the making of an "Italian Caprice" and a "Florentine Serenade." Grieg saw Anitra dancing in the glare of the desert. Hugo Wolf, shivering in winter in Vienna, warmed himself with the writing of an Italian song-book and set his two operas in a Spain in which he had never put foot. As report runs, Grenada itself is as unknown to Debussy as Teheran, but he duly conjured his impressions of it by night into tones. And so forth with many other examples of this call of the south to northern composers, and two in particular from the Symphony Concert of yesterday. Gerhard Schjeldenrup is a Norwegian composer who lives and works in Dresden, and one of his two pieces for orchestra that Dr. Muck had on his programme was a "tone-picture" of sunrise over the Himalayas. Rimsky-Korsakoff is a Russian composer, and even those fanatic Slavs who call Tschaikovski German acknowledge him as such. And the concert ended with his "Caprice on Spanish Themes."

Orchestral sunrises are prone to be orchestral sunrises, whether Mascagni or Richard Strauss makes them or whether the sun mounts over Japanese rice fields like Mascagni's or over the summit of the Himalayas like Schjelderup's. The form and even the key of these pieces is almost a convention—the beginnings in faint tonal gleams and quivers, the orchestra becoming more and more firm and full-voiced, and the sun at last pouring forth its light in the full effulgence of C major. Schjelderup has both followed and varied the conventional pattern. He begins with the inevitable fitful tonal gleams, but with a true and expressive imagination they do suggest the glint of points of light, catching snow or rock. Individual vision is in the imagining of them and individual voice in the expression of them. The sun mounts more conventionally, but still with a persuasive breadth, as of great, empty, warming spaces, in the orchestral voices and then the light bursts in the unexpected tonality of E major—incidental music; it seems, for the theatre, but music that keeps its pictorial quality elsewhere. A similar sensitiveness to atmosphere runs through Schjelderup's other piece played yesterday, "A Summer Night on the Fiord"—tone-picturing rather in the manner of Whistler's nocturnes with the orchestra weaving ehe background of still darkness, while the song of the English horn or of the solo violin makes the long dashes of bright or distant color. And here again imagination and a sense of suggestive tonal quality played in Schjelderup's music.

Rimsky-Korsakoff's "Spanish Caprice" is anything but conventional, except as all Spanish dance rhythms have become through much repetition to have that quality. But Rimsky-Korsakoff is a Slav, a very full-blooded, ebullient, imaginative Slav, turned loose among them, and a Slav who is a master of imaginative and expressive instrumentation. Here was a new field to conquer and the lust and the passion of conquest, and the lust and the passion of instrumental color that are in Rimsky-Korsakoff have seemingly made the process as intoxicating to the composer as it is to his hearers. Away sweeps the orchestra in a tempestuous "daybreak," as the title runs, of tumultuous rhythms and clamorous orchestral voices. Clearly the composer is in the vein. He has mixed his instrumental palette with the highest and keenest orchestral tints; he has lifted his arm to fling them sharp and glowing on this tonal canvas; and he varies them at every stroke. Nay, his orchestral day must break twice with new modulations and new instrumental tints as the impressionist painters like to paint the same atmosphere about the same object at succeeding moments. Between is a pause for a set of five variations that are sheer orchestral bravura unable to contain itself in its rising rhapsody.

Then to the heart of the matter—five whirling cadenzas, flute over drums, clarinet over cymbals, harp over triangle; a gypsy song of the sharpest and abruptest of rhythms; a hint of the fandango, the mounting zest for it and then the instrumental riot of the dance itself. Not always do the Russian composers dance, as do their own pounding or whirling peasants. All dances are theirs to set the spark to their imaginations and blow the fire that it kindles through their tones. And now this Slav, who feels in instrumental colors and quivers to every rhythm, dances his fandango. It is the palest of words to call the music brilliant. It is poor justice to call it a rhapsody of rhythm and instrumental colors. More nearly it is a delirium of them. And Rimsky-Korsakoff once taught mathematics in a naval school!

The foil seemingly stood at the beginning of the programme in Reger's eleven variations and fugue upon a light theme out of an eighteen century operetta by Hiller; but Reger, as well, is capable of rhapsodies, though they are of a very different sort than Rimsky-Korsakoff's. Reger has his passion for forms and patterns of sound for their own sake; he rhapsodised, not in instrumental coloring, but in counterpoint. The fugue with which he ends the variations is as truly impassioned and rhapsodic sound as the Russian's fandango. It was as intoxicating to make and to hear, and it comes to as stirring climax. In a sense a composer may do what he will in a fugue, above almost any other musical form, is an established thing—a very wall against which the haters of academic method and tradition endlessly butt their angry heads. And lo! Reger has taken that form and written music in it that is alive with passion and fire. Moreover, it is the pure passion and fire of exciting, contending and marching sound tht asks no aid from exotic dance rhythms, sensual tang and glowing atmosphere. Thus, of the two, perhaps Reger's fugue is a finer, fuller and more truly musical achievement than Rimsky-Korsakoff's fandango. Reger, above most other composers of our time, feels the power and the beauty of sound, not for what they may express, but for what they are in themselves. As the variations proved, he can be passionate, playful, contemplative, joyous—what he wills—with them. He comes seemingly to the writing of music with a zest for it and nothing else. He seeks the pleasures and the triumphs of sound with a kind of austerity that is rare and good in these days of tone-poems, tone-pictures and all the other forms of music with a mission. By so much, in spite of every limitation and every dryness, he is nearly unique.

H. T. P.

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TRIBUNE
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All these pieces were performed in Boston for the first time.

Max Reger chose for the theme of his opus 100 a little roguish tune sung by a country girl in Hiller's operetta, "The Harvest Wreath." On this theme he built 11 variations—one of them has nearly 200 measures—and a fugue. This set of variations is his third work for orchestra. His "Sinfonietta" provoked both hisses and applause in German concert halls. The composer was called by some an immortal; by others a madman throwing notes about. His "Serenade," which has been played here, also made enemies. The set of variations, first performed at Cologne Oct. 15 of last year, has been praised to the skies. We find Johannes Reichert of Dresden saying that each variation is a concise symphonic movement; that the variations are great because they are not variations. On the other hand, some say there never were such orchestral variations as these of Reger. There are others who are still noisier in their joy and characterize the work as "epoch making." Thus they indulge themselves in the hazardous pleasure of prophecy.

Is this set of variations a great work? Or does it remind the hearer of Mueller's translation from the Buddhist Gospels?

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Two sections of this work impress at once the average hearer: the second variation, by reason of its charm of mood and in consequence of a euphony that is seldom found in Reger's compositions, a euphony in this instance both harmonic and orchestral; hten there is the fugue, which, built up with extraordinary skill, is colossal in structure, irresitsible in its rhythmic sweep, rich in engrossing material and literally overpowering in the climax. These two sections at once excite interest and compel admiration. For in them is not only unusual technical skill displayed, but there is in the one case a direct emotional appeal, and in the other the hearer recognizes an expression of grandeur.

In the other variations there are emotional moments, but they are incidental, or they seem to be only digressions, as though the commentator of a serious and dry text should enliven a page by a display of fancy in a foot note. There is everywhere an exhibition of astonishing technic, a mastery over all sorts of harmonic complications, and as some one has said, Reger delights to wallow in counterpoint. Some of these exhibitions are dreary as far as any enjoyment outside of appreciation of the mastery is concerned.

There is much that is without aesthetic significance, nor can I agree with those who applaud Reger's use of the orchestra. He is not sensitive in his harmonic schemes; he is not a colorist; he has little sense of finesse; he does not care for nuances, demi-tints; he prefers to be rough and boisterous; and when he condescends to play with an emotion, he plays with it awkwardly. Worst of all, he knows not the value of reserve; he insists on hammering his knowledge into you; not for a moment would he allow you to infer that he is an uncommonly skilful musician. Nor will he spare you though you beg for mercy and show him your watch. Like the narrator in "The Thousand Nights and a Night," he says his allotted say.

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Gerhard Schjelerup, a Norwegian now nearly 50 years old, studied at Paris and then went to Germany. Since 1896 he has dwelt in Dresden. He has known years of poverty and distress. He is described as a man of liberal education, a gentle, brave and independent soul, who is neglected by his colleagues because he will not ally himself to any musical party. Living in Dresden he remembers the friends of his native land, and he cannot forget them even when he sees in his mind's eye the sun rising over the colossal Himalaya.

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Whether Schjelderup's sun could not have risen with equal effect over a Norwegian mountain or one of the Alps is again immaterial. The music was written for a Norwegian drama performed in Dresden a few years ago. It may have more significance in the playhouse. As a concert piece it is interesting and effective. The two pieces are free flights of fancy. They are poetic and individual. Here is a Norwegian who does not dilute Grieg. While he is a modern in the use of the orchestra and in his harmonic scheme he is not bizarre or "precieux."

Rimsky-Korsakoff's Spanish Caprice was pronounced by no less a man than Tschaikowsky to be "a colossal masterpiece of instrumentation" [illegible]

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[illegible] a marvel of instrumentation. Berlioz preceded [illegible] Korsakoff and orchestral pieces have been worked since Tschaikowsky penned. The caprice is entertaining. There is more of Spain in Chabrier's Rhapsody or in Debussy's piano piece "Evening in Grenada." The performance was brilliant and the daring feats of the composer were rivalled by the orchestra.

POST, FEBRUARY [illegible]

SYMPHONY CONCERT

The programme of the 15th Symphony rehearsal and concert was one of unusual interest, for it presented four composition new to the public of this city and these compositions were of unusual interest and merit.

Max Reger has been wildly heralded from abroad as the greatest composer of the period, a second Bach, etc. Such acclaim is always sufficient to prejudice unfavorably the thoughtful and discriminative. His serenade for orchestra, op. 95, was coldly received when given in this city last season, and an interesting violin and piano sonata fared but little better when given by Messrs. Marteau and Gollner in the spring of 1906. Was this the man who was to set his stamp upon the time?

The variations and fugue on a Merry Theme by J. A. Hiller for full orchestra, op. 100, were first given by Frits Steinbach in Cologne last October; they were given their first performance in the United States by the Philadelphia Orchestra, Dec. 20, 1907; they were performed in Basle, Switzerland, some three or four weeks ago with marked success.

These variations may be ranked one of the greatest works that have been produced by any contemporaneous composer. It is true that they are thick with technical devices, that they cannot be enjoyed with an idle mind, that at first hearing certain places seemed prolix and overladen with counterpoint. But the measures are rife with fantasy, with large imagination, and at the same time an extraordinary grip of the subject matter.

However intricate the writing may become, the listener rarely loses the thread of the theme, and one could speak endlessly of the masterly workmanship to be found on every page. The subject melody is worked out and metamorphosed through variations that express a whole gamut of thought and feeling. The fugue finale is colossal.

Counterpoint written by a master is not a science, but a glorification of music, and few passages in this creation fail in being direct and strongly impressive in hitting the mark. The composer who can conceive the [illegible] its fine [illegible] the strong fourth, the seventh, the mightily passionate 10th, is one to be reckoned with.

The subject of the fugue is wonderfully rhythmic, of a length and character that would bring many to grief, but this subject is freely wielded by Reger with a richness of conception and structural power that amount here and there to glorious excess. One pair of ears cannot assimilate all this. The final pages of the fugue, which is truly the flower and culmination of a tremendous achievement, are resounding and stupendous to the point of sublimity.

The work was received with great enthusiasm. Dr. Muck is to be heartily thanked, first, for producing it; secondly, for a tremendous virile and incisive performance of remarkable technical excellence.

Two orchestral pieces, by Scheiderup, a Scandinavian now living in Dresden, were next on the programme: "Summer Night on the Fiord" and "Sunrise Over the Himalayas," the latter being an excerpt from stage music composed for a drama, "Opferfeur," by Karl Gjellerup, which was produced in Dresden in 1908.

The pieces are hardly of permanent value. The "Summer Night on the Fiord" is an agreeable nocturne, but little more. The piece that followed is a long, well-orchestrated crescendo that leads up to a scenic climax—the sunburst. It depends entirely for its effect upon just such a splendid building up as Dr. Muck achieved from a wonderfully pianissimo beginning, and would no doubt be a great deal more convincing as the accompaniment of a scene on the stage, for it is essentially a theatrical inspiration.

Few figures in modern music present a more remarkable personality than Rimsky-Korsakoff, a Slav to the backbone in his predominating instinct for color and rhythm, a philosopher, a scientist, and at one time, we are told, almost a pedant in his devotion to musical mathematics. How many contemporaneous Russians, save he, compose music that is vital, sincere or truly characteristic?

The "Spanish Caprice" is not the least characteristic product of his genius. With a technique for instrumentation that can only be called marvellous, and with a receptive imagination such as only a descendant of the East could possess, he has woven these Spanish tunes into a unit that is a whirlwind of color, of rhythm, of dazzling harmonic gorgeousness. Few men have understood as this Russian the magical souls of instruments; in listening one becomes obsessed and spellbound with their enchantment. A glowing performance brought a brilliant conclusion to the concert.

JOURNAL
PROVIDENCE, R. I.
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An event to which the music lovers are looking forward eagerly is the appearance here next Friday of Mme. Lillian Norica, with the New York Symphony Orchestra, which has already aroused much interest, notwithstanding the fact that the Boston Symphony concert comes on Wednesday. It is a case of embarrassment of riches for [illegible] have two

THE SYMPHONY CONCERT

A Programme of Music New to Boston, with a Set of Variations and a Fugue by Reger to Begin It, and Rimsky-Korsakoff's Glorified Fandango to End It, and Two Pieces by the Norwegian, Schjelderup, Between — A Concert of Sharp Contrasts in the Feats of Reger and the Russian

When Weingartner writes his book about the mental processes of composers, conductors, virtuosi and musicians generally, he ought to put a chapter into it on the spur of the south to the imagination of the north. Tschaikovski wrote tone-poems of the Italian Francesca and Paolo and the semi-Italian Romeo and Juliet and amused himself with the making of an "Italian Caprice" and a "Florentine Serenade." Grieg saw Anitra dancing in the glare of the desert. Hugo Wolf, shivering in winter in Vienna, warmed himself with the writing of an Italian song-book and set his two operas in a Spain in which he had never put foot. As report runs, Grenada itself is as unknown to Debussy as Teheran, but he duly conjured his impressions of it by night into tones. And so forth with many other examples of this call of the south to northern composers, and two in particular from the Symphony Concert of yesterday. Gerhard Schjeldenrup is a Norwegian composer who lives and works in Dresden, and one of his two pieces for orchestra that Dr. Muck had on his programme was a "tone-picture" of sunrise over the Himalayas. Rimsky-Korsakoff is a Russian composer, and even those fanatic Slavs who call Tschaikovski German acknowledge him as such. And the concert ended with his "Caprice on Spanish Themes."

Orchestral sunrises are prone to be orchestral sunrises, whether Mascagni or Richard Strauss makes them or whether the sun mounts over Japanese rice fields like Mascagni's or over the summit of the Himalayas like Schjelderup's. The form and even the key of these pieces is almost a convention—the beginnings in faint tonal gleams and quivers, the orchestra becoming more and more firm and full-voiced, and the sun at last pouring forth its light in the full effulgence of C major. Schjelderup has both followed and varied the conventional pattern. He begins with the inevitable fitful tonal gleams, but with a true and expressive imagination they do suggest the glint of points of light, catching snow or rock. Individual vision is in the imagining of them and individual voice in the expression of them. The sun mounts more conventionally, but still with a persuasive breadth, as of great, empty, warming spaces, in the orchestral voices and then the light bursts in the unexpected tonality of E major—incidental music, it seems, for the theatre, but music that keeps its pictorial quality elsewhere. A similar sensitiveness to atmosphere runs through Schjelderup's other piece played yesterday. "A Summer Night on the Fiord"—tone-picturing rather in the manner of Whistler's nocturnes with the orchestra weaving ehe background of still darkness, while the song of the English horn or of the solo violin makes the long dashes of bright or distant color. And here again imaginaion and a sense of suggestive tonal quality played in Schjelderup's musci.

Rimsky-Korsakoff's "Spanish Caprice" is anything but conventional, except as all Spanish dance rhythms have become through much repetition to have that quality. But Rimsky-Korsakoff is a Slav, a very full-blooded, ebullient, imaginative Slav, turned loose among them, and a Slav who is a master of imaginative and expressive instrumentation. Here was a new field to conquer and the lust and the passion of conquest, and the lust and the passion of instrumental color that are in Rimsky-Korsakoff have seemingly made the process as intoxicating to the composer as it is to his hearers. Away sweeps the orchestra in a tempestuous "daybreak," as the title runs, of tumultuous rhythms and clamorous orchestral voices. Clearly the composer is in the vein. He has mixed his instrumental palette with the highest and keenest orchestral tints: he has lifted his arm to fling them sharp and glowing on this tonal canvas: and he varies them at every stroke. Nay, his orchestral day must break twice with new modulations and new instrumental tints as the impressionist painters like to paint the same atmosphere about the same object at succeeding moments. Between is a pause for a set of five variations that are sheer orchestral bravura unable to contain itself in its rising rhapsody.

Then to the heart of the matter—five whirling cadenzas, flute over drums, clarinet over cymbals, harp over triangle; a gypsy song of the sharpest and abruptest of rhythms; a hint of the fandango, the mounting zest for it and then the instrumental riot of the dance itself. Not always do the Russian composers dance, as do their own pounding or whirling peasants. All dances are theirs to set the spark to their imaginations and blow the fire that it kindles through their tones. And now this Slav, who feels in instrumental colors and quivers to every rhythm, dances his fandango. It is the palest of words to call the music brilliant. It is poor justice to call it a rhapsody of rhythm and instrumental colors. More nearly it is a delirium of them. And Rimsky-Korsakoff once taught mathematics in a naval school!

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Gerhard Schjelerup, a Norwegian now neaerly 50 years old, studied at Paris and then went to Germany. Since 1896 he has dwelt in Dresden. He has known years of poverty and distress. He is described as a man of liberal education, a gentle, brave and independent soul, who is neglected by his colleagues because he will not ally himself to any musical party. Living in Dresden he remembers the friends of his native land, and he cannot forget them even when he sees in his mind's eye the sun rising over the colossal Himalaya.

The two pieces belong to the better class of pictorial music, which should never be confounded with that which is purely panoramic. Schjelderup gives his hearers credit for imagination. They must assist him, or, at least, step toward him. Whether the "local color" is pronounced, whether the title of the first piece might be applied to an inlet of another northern land, is immaterial. To him who has never seen a Norwegian fiord, the one portrayed by Schjelderup in tones is plausible; it is romantic, it is beautiful.

Whether Schjelderup's sun could not have risen with equal effect over a Norwegian mountain or one of the Alps is again immaterial. The music was written for a Norwegian drama performed in Dresden a few years ago. It may have more significance in the playhouse. As a concert piece it is interesting and effective. The two pieces are free flights of fancy. They are poetic and individual. Here is a Norwegian who does not dilute Grieg. While he is a modern in the use of the orchestra and in his harmonic scheme he is not bizarre or "precieux."

Rimsky-Korsakoff's Spanish Caprice was pronounced by no less a man than Tschaikowsky to be "a colossal masterpiece of instrumentation." This was said over 20 years ago. The praise may now seem extravagant, as far as the whole work is concerned, but the more ...ight scene and Gypsy song" is certainly a marvel of instrumentation, though Berlioz preceded Rimsky-Korsakoff and orchestral miracles have been worked since Tschaikowsky praised. The caprice is entertaining, but there is more of Spain in Chabrier's Rhapsody or in Debussy's piano piece "Evening in Grenada." The performance was brilliant and the daring feats of the composer were rivalled by the orchestra.

SYMPHONY CONCERT

The programme of the 15th Symphony rehearsal and concert was one of unusual interest, for it presented four composition new to the public of this city and these compositions were of unusual interest and merit.

Max Reger has been wildly heralded from abroad as the greatest composer of the period, a second Bach, etc. Such acclaim is always sufficient to prejudice unfavorably the thoughtful and discriminative. His serenade for orchestra, op. 9b, was coldly received when given in this city last season, and an interesting violin and piano sonata fared but little better when given by Messrs. Marteau and Gollner in the spring of 1906. Was this the man who was to set his stamp upon the time?

The variations and fugue on a Merry Theme by J. A. Hiller for full orchestra, op. 100, were first given by Fritz Steinbach in Cologne last October; they were given their first performance in the United States by the Philadelphia Orchestra, Dec. 20, 1907; they were performed in Basle, Switzerland, some three or four weeks ago with marked success.

These variations may be ranked one of the greatest works that have been produced by any contemporaneous composer. It is true that they are thick with technical devices, that they cannot be enjoyed with an idle mind, that at first hearing certain places seemed prolix and overladen with counterpoint. But the measures are rife with fantasy, with large imagination, and at the same time an extraordinary grip of the subject matter.

However intricate the writing may become, the listener rarely loses the thread of the theme, and one could speak endlessly of the masterly workmanship to be found on every page. The subject melody is worked out and metamorphosed through variations that express a whole gamut of thought and feeling. The fugue finale is colossal.

Counterpoint written by a master is not a science, but a glorification of music, and few passages in this creation fail in being direct and strongly impressive in hitting the mark. The composer who can conceive the second ... its fine counterpoint, the strong fourth, the seventh, the mightily passionate 10th, is one to be reckoned with.

The subject of the fugue is wonderfully rhythmic, of a length and character that would bring many to grief, but this subject is freely wielded by Reger with a richness of conception and structural power that amount here and there to glorious excess. One pair of ears cannot assimilate all this. The final pages of the fugue, which is truly the flower and culmination of a tremendous achievement, are resounding and stupendous to the point of sublimity.

The work was received with great enthusiasm. Dr. Muck is to be heartily thanked, first, for producing it; secondly, for a tremendous virile and incisive performance of remarkable technical excellence.

Two orchestral pieces, by Schelderup, a Scandinavian now living in Dresden, were next on the programme: "Summer Night on the Fiord" and "Sunrise Over the Himalayas," the latter being an excerpt from stage music composed for a drama, "Opferteur," by Karl Gjellerup, which was produced in Dresden in 1903.

The pieces are hardly of permanent value. The "Summer Night on the Fiord" is an agreeable nocturne, but little more. The piece that followed is a long, well-orchestrated crescendo that leads up to a scenic climax—the sunburst. It depends entirely for its effect upon just such a splendid building up as Dr. Muck achieved from a wonderfully pianissimo beginning, and would no doubt be a great deal more convincing as the accompaniment of a scene on the stage, for it is essentially a theatrical inspiration.

Few figures in modern music present a more remarkable personality than Rimsky-Korsakoff, a Slav to the backbone in his predominating instinct for color and rhythm, a philosopher, a scientist, and at one time, we are told, almost a pedant in his devotion to musical mathematics. How many contemporaneous Russians, save he, compose music that is vital, sincere or truly characteristic?

The "Spanish Caprice" is not the least characteristic product of his genius. With a technique for instrumentation that can only be called marvellous, and with a receptive imagination such as only a descendant of the East could possess, he has woven these Spanish tunes into a unit that is a whirlwind of color, of rhythm, of dazzling harmonic gorgeousness. Few men have understood as this Russian the magical souls of instruments; in listening one becomes obsessed and spellbound with their enchantment. A glowing performance brought a brilliant conclusion to the concert.

...ipping Bureau in the World

...s ... FEB 9 - 1908

An event to which the music lovers are looking forward eagerly is the appearance here next Friday of Mme. Lillian Nordica, with the New York Symphony Orchestra, which has already aroused much interest, notwithstanding the fact that the Boston Symphony concert comes on Wednesday. It is almost an embarrassment of riches for Providence to have two such concerts in the same week. To add to the pleasure of musical society there are some smaller affairs of interest on the inte...

TRANSCRIPT, TUESDAY
FEBRUARY 17, 1908

MUSICAL MATTERS

THE SYMPHONY CONCERT.

Programme.

Reger. Variations on a Merry Theme by Hiller, Schjelderup. "Summer night on the Fjord." "Sunrise over the Himalaya." Rimsky-Korsakoff. Capriccio on Spanish Airs.

This programme was entirely orchestral and entirely new. One did not miss a soloist, for the interest was sustained throughout. Reger shone forth in a new light in this concert. If we have heretofore classed him with the modern experimentalists we must now make some reservations: he is a great and learned composer. Whatever we may think of some of his ascetic productions, he has, in the variations on Hiller's theme, proved that he can, when he chooses, stand beside Brahms. The orchestral variations came as a revelation of latent powers that we had not suspected.

They are not variations in the usual sense; they are developments and fantasies of the most advanced character. In variation the composer decorates his house (the theme) in different ways, and re-paints and ornaments it, while keeping the original structure; in development he pulls his edifice to pieces and builds new structures out of the tonal material. One can however, still recognize the bricks, (the phrases and figures,) and enjoy, all the more, the ingenuity of derivation.

Hiller would scarcely have understood what was done with his innocent theme, for the old melody was modernized in a most decisive manner. Usually a set of variations affords an opportunity for a parade of orchestral forces, each group of instruments passing in review by itself. But Reger worked on much broader lines than these and treated each variation as if it had been a symphonic movement. We thought Nos. 7, 10 and 11 the best of the set, but all were interesting and remarkable.

But the crowning glory of the work came with the final fugue. This was the finest exhibition of modern counterpoint since Brahms wrote his German Requiem. It is the best modern orchestral fugue that we have yet heard. The surprise began with the first entrance of the subject.

Fugal subjects are hampered by so many restrictions that it is almost impossible to invent a new subject that is practicable. Borrowing of a fugal subject is as admissible as one clergyman taking the text of another for his sermon, and the subject is, in fact, merely a musical text. Handel uses the subject of Bach's fugue ("Well-tempered Clavichord" Book II., No. 20) in his "And with His stripes are we healed", and Mozart uses the same as his first subject in his double fugue "Kyrie Eleison" in his Requiem. Mozart uses the subject of the Bach fugue ("Well-tempered Clavichord" Book II., No. 7) in the fugal exposition of his "Magic Flute" overture, chief theme, and many other instances of borrowing fugal themes might be cited.

But Reger has managed to bring forth a fugal subject that is new. It is long but very clear and striking, and the strong accent of its opening phrase serves as easy identification through all the intricacies that follow. After a magnificent exposition there comes, not the usual modern desertion of the fugal form, but a clear and wonderful set of strettos, one after the other, in a manner that Bach himself would not have been ashamed of. A countersubject is worked up with the subject in a strict manner. Finally there comes an overwhelming Coda in which the trombones have passages that test the lungs of the players to the verge of bursting.

And the performance! It was another of Dr. Muck's triumphs, only to be compared with what he achieved some time ago with Brahms' first symphony. It again proved our conductor an absolute genius in his field.

Orchestra and conductor were compelled to bow to the great and long-continued applause, for the public sensed that the work and its interpretation were memorable. We may not always agree with the asceticism and the restless modulations of Reger, but we shall have a different opinion of his musical abilities henceforth.

Schjelderup suffered somewhat by juxtaposition with that overpowering Coda, but his work was in such a totally different school that it ought not to have been in competition with the preceding number. One could scarcely put oneself into the dreamy mood of a Summer evening on a Norwegian Fjord directly after the exciting intellectual flight with Reger. It was a beautiful composition which came in the wrong place. We should like to hear this delicate "Stimmungsbild" after a Mozart symphony or a Mendelssohn overture. We have sailed on the northern fjords and have sensed their wonderful beauty, their dreamy melancholy, and we feel that Schjelderup has caught the spirit of his theme in a manner that Grieg himself could not have excelled. The instrument that best pictures this pensive sadness is the English horn, and this was charmingly used and excellently played in the number. The excellent use of the horns must also be spoken of and commended. The number was heartily applauded and we hope that it may be heard again.

We were not so much in sympathy with the Himalayan picture. It reminded a little of Mascagni's "Hymn to the Sun" in its working up to a self-evident climax, and, equally of course, it began with a picture of the morning stillness of the "solitary mountain top." One might have expected some very "high passages" in this Himalayan sketch, but we did not find them.

From India Dr. Muck took his personally conducted party to Spain, and allowed them to dance the Fandango. We were scarcely in mood for the brilliant composition which ended the programme. It contained many strong points of orchestration, and, of course, the bold rhythms and syncopations of Spanish dances were in the background. Dr. Muck at times handled the orchestra as if it were a mighty guitar, or a Bandurria, that larger guitar which is the national instrument of Spain.

There were fine obbligato passages for violin, clarinette and harp, and these were effectively performed. Many strong effects were in the work, but as a whole it was a glorification of the dance. We [illegible] so much of this, even on the [illegible] that the school is a trifle [illegible] performed with much [illegible] appreciated, but, [illegible] allowed

Reger at the Symphony Concert

Reger's new set of variations, and most of all the concluding fugue, were heard as intently and applauded as heartily at the Symphony Concert of Saturday as they had been on Friday. Unmistakably they interested and stirred both audiences much more than did his "Serenade" of last spring, and the talk of the corridors ran more eagerly to them than to all the whirling brilliancy of Rimsky-Korsakoff's Spanish dance. True, the sheer vitality and vigor of the fugue, as so much puissant and conquering sound—and the more as Dr. Muck and his men played it—were irresistible, until it was not in flesh and blood to withstand such a sweeping and mounting orchestral flood. True, the reflective and moody charm of one or two of the variations and the sharp piquancy of one or two others were immediately and pleasantly beguiling, so that, Reger or no Reger, they would have pleased their hearers. Yet, with due allowance for all this, it is easy to believe that behind the interest and applause, especially on Saturday night, was quick and intelligent recognition of the composer's peculiar temperament and talent which almost set him at variance with his time. Music with a mission outside itself is the fashion of the hour. It may impart anything from Nietzsche's philosophy as Strauss reads it, to the glint of the sea as it shimmers before Debussy's eyes, or even to young Mr. Boehe's memories of his winter holiday at Taormina. But carry something outside itself, it must.

Reger, on the other hand, is all for music for its own sake. He seeks the emotions of his hearers by the beauty, the power, the piquancy, the fantasies, the contrasts, or any other intrinsic trait of ordered and imaginative sound. He kindles their interest by the line, the curve, the whole design of his tonal patterns as well by the fashion with which he shades and colors and decorates their contours. He is content to weave patterns and tapestries in tones, but at his best he also weaves them with an imagination and feeling, an eagerness for beauty, a zest for power, a fervor of invention and execution little less than that which fire the makers of tone-poems, tone-pictures, and tone-dramas. He sets sound singing for itself, battling with itself, playing with itself, and bids his hearers to the song, the contest, or the sport. The thought, the passion, the pleasure in the writing of music for its own sake suffice him. He would have the answering thought, emotion and delight of his hearers suffice them.

Reger has shortcomings, being young, queer, very self-sufficient, very scornful of his musical time and its ways. He can be dry with an insistent and aggressive dryness; he can write music that is now coarse and now acid to the ear; he can spin passages as though a contrapuntal loom were clicking, clicking, clicking in his own head and in his hearers' ears; and as yet he lacks sensitiveness and quick resource with orchestral timbres. He loves a kind of angry perversity of harmony or dissonance as though he were snapping and sneering at the expected. Writing endlessly, he inevitably writes much that is more fluent than significant, more facile than inventive. He even seems to set himself problems and puzzles, and then expect his hearers to watch his efforts and solutions with a joy like to his own. Yet when these and twenty other reserves have been made, he remains the apostle of music for its own sake, of the pleasures, intellectual and sensuous, of sound in the making and in the hearing, crying in a wilderness of "programme" pieces. And at its best and fullest, as in the fugue of the variations and in some of the bright or the deep song of the "Serenade," his listeners answer the cry—freshly and gladly.

H. T. P.

Here in Boston

Mr. Converse's orchestral suite, "Jeanne d'Arc," which he arranged from his incidental music to Percy MacKaye's like-named drama, will be played at the Symphony Concerts next month. Mr. Goodrich's orchestra undertook the four pieces last winter, and now Dr. Muck has put them on his programmes. In March, moreover, he will repeat them in New York.

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SYMPHONY ORCHESTRA HERE WEDNESDAY

The last weeks of Dr. Muck's stay in America will doubtless be remembered by him as weeks into which he was compelled to crowd more social duties than, to say the least had been his habit in the past, for Dr. Muck does not go in heavily for society. But so popular have he and Mrs. Muck become not merely in Boston, but wherever else they have visited, a large number of functions in their honor have been announced. The first one of importance was that given on Monday evening, Feb. 3, at Harvard Union, by the Deutscher Verein of Harvard university, where Dr. Muck was the guest of the evening. His last appearance in Providence will be at the third Boston Symphony concert in Infantry hall at 8:15 o'clock on next Wednesday evening, Feb.

Tickets for this concert are now selling at Steinert's.

[143]

Saturday Night
DETROIT, MICH.
FEB 8- 1908

The Boston Symphony

SOMEONE in listening to music by Mozart and Haydn, at one time, remarked: "Ah! music was young in those days."

One felt almost like repeating the same remark while listening to Beethoven's *Pastoral Symphony* as it was played by the Boston orchestra. One does not even need to compare it with the works of the ultra-modern composers, in order to feel this, but only with some of the other symphonies of the Master of Bonn.

Take, for example, the sublime earnestness of the fifth symphony which preceded it, and the subtle suggestiveness of the seventh which immediately followed it; were it not for the absolute integrity of musical style in the three, it would be difficult to believe that Beethoven wrote the Pastoral, so different is the world presented therein. That Beethoven wrote it with a purpose is evident, a purpose that considered Nature in her simplest aspects. Not only does the music seem young, but if one compares it with some of the nature pieces of more modern times, Beethoven's manner of looking at nature was decidedly young also. The music is still delightful, but because of the simplicity of its charm. Judged, however, from the standpoint of musical composition and profound emotional content, it will be one of the first of Beethoven's works to pass into oblivion. The repertoire of available concert music is increasing so enormously that a gradual process of sifting will become absolutely essential. It will be impossible to include all the works of any one composer. The performance of the Boston orchestra was flawless, no small feat in such a composition, for it often compels more skill to achieve perfection in a simple work than in one that calls upon the complete resources at one's command.

If a work like Beethoven's *Pastoral Symphony* calls for a certain amount of reserve in its performance, the more modern *Merry Pranks of Till Eulenspiegel* of Richard Strauss demands none. Strauss says that he intended it as a musical joke, and a wonderfully clever and brilliant one it is, although many persist in taking it seriously. As music, pure and simple, it is brilliantly fascinating, an interest that is only heightened by the touch of spice given in the grotesque story that lies back of it. It made an instant appeal to the audience, as was made amply manifest by the rapt attention and spontaneous applause.

The concert as a whole gave the greatest pleasure to the large audience present. It is with profound regret that this concert must be considered as a farewell to Dr. Muck, for both as a musician and a man he has shown himself to be rarely endowed. The few who met him socially cannot sufficiently express their admiration, and the many who heard the two concerts given in Detroit the past two seasons are equally enthusiastic as to his ability with the orchestra. The kaiser's leave of absence cannot be extended for a longer period, and hence he must return to Germany at the end of this season.

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FEB 1 1908

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JOURNAL
PROVIDENCE, R. I.
FEB 9- 1908

...Last Concert of Series Will be ... Wednesday Evening.

The Boston Symphony concert in ... try Hall on next Wednesday ... promises to be a notable affair in more ways than one. In the first place, it is the last concert of the series, and will give music lovers of this city their final opportunity to hear the orchestra this year. More important even than that is that it will mark Dr. Muck's farewell appearance in Providence. As already announced, the management of the orchestra has been unable to secure for Dr. Muck a further leave of absence from his duties as principal conductor of the Royal Opera House in Berlin, and the end of this season he must return to Germany to resume his duties there and the Boston Symphony Orchestra must again try to secure a conductor.

The programme for Wednesday's concert is one which should appeal to all classes of music lovers. The symphony is by all odds the most popular and at the same time most beautiful of modern works in that form. It has been called the "Swan Song" of the composer, because it was finished and had its first performance under his direction shortly before his unexpected and untimely death, and until his brother's authoritative biography was published it was generally believed that Tschaikowsky wrote the symphony under the impression that he was soon to die, but his letters and diary prove to the contrary. Dr. Muck played this symphony in Boston last year, and made a veritable sensation by his highly colored and emotional reading of the work.

Mr. Rudolf Ganz, the soloist, should need no introduction in Providence. This young Swiss, who, on account of his many years of residence in this country, has become an exceedingly good American, is unquestionably to-day one of the great men of the piano. There are certain scholarly and intellectual qualities in his playing that rather set him aside from the majority of men who practice his branch of the art, and to these are most happily wedded strong emotional feeling and a remarkable sense for color.

The final number is the Spanish Rhapsody by Emmanuel Chabrier, one of the most brilliant of the younger Frenchmen, whose untimely death deprived France of a real genius. The rhapsody is one of the most brilliant works in the modern repertory.

Attention is again called to the fact that the concert will be on Wednesday night, Feb. 12, instead of on Tuesday night, as it usually is.

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Boston Symphony Orchestra.

In announcing the second concert of the Boston Symphony Orchestra in Providence on New Year's eve the "Pathetic" symphony of Tschaikowsky was among the works promised, but at the last minute it had to be changed to Brahm's symphony in D-Major, for Dr. Muck had intended to do the "Pathetic" at the last concert.

This last concert will be given next Wednesday evening in Infantry Hall, and it will also mark the farewell appearance in Providence of the conductor, who for the past two seasons has made so brilliant a record with Boston's great orchestra. One of the greatest of the pianists now before the public will be the soloist, Mr. Rudolf Ganz, who has had quite a number of engagements with the orchestra this year. He will play Grieg's concerto in A-Minor. The other number will be Chabrier's rhapsody, "Espana."

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Boston Symphony Orchestra.

Lest patrons of the Boston Symphony should make a mistake and go to Infantry Hall to-night to hear the last concert of the Boston Symphony Orchestra, it is well to repeat again that the concert will be to-morrow, Wednesday evening, this evening, the night on which it naturally would have fallen.

The slight change in schedule was made necessary by some important engagements in Boston, and although from the beginning it has been announced that this concert would take place on Wednesday habit is very strong, and it is to be hoped that no one will take the trouble to go to Infantry Hall this evening, only to find it quite dark.

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ADVERTISER, FEBRUARY 17, 1908

MUSICAL MATTERS

THE SYMPHONY CONCERT.

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Rimsky-Korsakoff. Capriccio on Spanish Airs.

This programme was entirely orchestral and entirely new. One did not miss a soloist, for the interest was sustained throughout. Reger shone forth in a new light in this concert. If we have heretofore classed him with the modern experimentalists we must now make some reservations; he is a great and learned composer. Whatever we may think of some of his ascetic productions, he has, in the Variations on Hiller's theme, proved that he can, when he chooses, stand beside Brahms. The orchestral variations came as a revelation of latent powers that we had not suspected.

They are not variations in the usual sense; they are developments and fantasies of the most advanced character. In variation the composer decorates his house (the theme) in different ways, and re-paints and ornaments it, while keeping the original structure; in development he pulls his edifice to pieces and builds new structures out of the tonal material. One can however, still recognize the bricks, (the phrases and figures,) and enjoy, all the more, the ingenuity of derivation.

Hiller would scarcely have understood what was done with his innocent theme, for the old melody was modernized in a most decisive manner. Usually a set of variations affords an opportunity for a parade of orchestral forces, each group of instruments passing in review by itself. But Reger worked on much broader lines than these and treated each variation as if it had been a symphonic movement. We thought Nos. 7, 10 and 11 the best of the set, but all were interesting and remarkable.

But the crowning glory of the work came with the final fugue. This was the finest exhibition of modern counterpoint since Brahms wrote his German Requiem. It is the best modern orchestral fugue that we have yet heard. The surprise began with the first entrance of the subject.

Fugal subjects are hampered by so many restrictions that it is almost impossible to invent a new subject that is practicable. Borrowing of a fugal subject is as admissible as one clergyman taking the text of another for his sermon, and the subject is, in fact, merely a musical text. Handel uses the subject of Bach's fugue ("Well-tempered Clavichord" Book II., No. 20) in his "And with His stripes are we healed", and Mozart uses the same as his first subject in his double fugue "Kyrie Eleison" in his Requiem. Mozart uses the subject of the Bach fugue ("Well-tempered Clavichord" Book II., No. 7) in the fugal exposition of his "Magic Flute" overture, chief theme, and many other instances of borrowing fugal themes might be cited.

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Orchestra and conductor were compelled to bow to the great and long-continued applause, for the public sensed that the work and its interpretation were memorable. We may not always agree with the asceticism and the restless modulations of Reger, but we shall have a different opinion of his musical abilities henceforth.

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There were fine obbligato passages for solo violin, clarinette and harp, and these were effectively performed. Many strong contrasts were in the work, but as a whole it was a glorification of the dance. We have had so much of this, even on the light opera stage, that the school is a trifle threadbare. It was performed with much spirit and was evidently appreciated, but, [illegible] concert Max Reger overshadowed

Louis C. Elson.

TRANSCRIPT, MONDAY, FEBRUARY 17, 1908

Reger at the Symphony Concert

Reger's new set of variations, and most of all the concluding fugue, were heard as intently and applauded as heartily at the Symphony Concert of Saturday as they had been on Friday. Unmistakably they interested and stirred both audiences much more than did his "Serenade" of last spring, and the talk of the corridors ran more eagerly to them than to all the whirling brilliancy of Rimsky-Korsakoff's Spanish dance. True, the sheer vitality and vigor of the fugue, as so much puissant and conquering sound—and the more as Dr. Muck and his men played it—were irresistible, until it was not in flesh and blood to withstand such a sweeping and mounting orchestral flood. True, the reflective and moody charm of one or two of the variations and the sharp piquancy of one or two others were immediately and pleasantly beguiling, so that, Reger or no Reger, they would have pleased their hearers. Yet, with due allowance for all this, it is easy to believe that behind the interest and applause, especially on Saturday night, was quick and intelligent recognition of the composer's peculiar temperament and talent which almost set him at variance with his time. Music with a mission outside itself is the fashion of the hour. It may impart anything from Nietzsche's philosophy as Strauss reads it, to the glint of the sea as it shimmers before Debussy's eyes, or even to young Mr. Boehe's memories of his winter holiday at Taormina. But carry something outside itself, it must.

Reger, on the other hand, is all for music for its own sake. He seeks the emotions of his hearers by the beauty, the power, the piquancy, the fantasies, the contrasts, or any other intrinsic trait of ordered and imaginative sound. He kindles their interest by the line, the curve, the whole design of his tonal patterns as well by the fashion with which he shades and colors and decorates their contours. He is content to weave patterns and tapestries in tones, but at his best he also weaves them with an imagination and feeling, an eagerness for beauty, a zest for power, a fervor of invention and execution little less than that which fire the makers of tone-poems, tone-pictures, and tone-dramas. He sets sound singing for itself, battling with itself, playing with itself, and bids his hearers to the song, the contest, or the sport. The thought, the passion, the pleasure in the writing of music for its own sake suffice him. He would have the answering thought, emotion and delight of his hearers suffice them.

Reger has shortcomings, being young, queer, very self-sufficient, very scornful of his musical time and its ways. He can be dry with an insistent and aggressive dryness; he can write music that is now coarse and now acid to the ear; he can spin passages as though a contrapuntal loom were clicking, clicking, clicking in his own head and in his hearers' ears; and as yet he lacks sensitiveness and quick resource with orchestral timbres. He loves a kind of angry perversity of harmony or dissonance as though he were snapping and sneering at the expected. Writing endlessly, he inevitably writes much that is more fluent than significant, more facile than inventive. He even seems to set himself problems and puzzles, and then expect his hearers to watch his efforts and solutions with a joy like to his own. Yet when these and twenty other reserves have been made, he remains the apostle of music for its own sake, of the pleasures, intellectual and sensuous, of sound in the making and in the hearing, crying in a wilderness of "programme" pieces. And at its best and fullest, as in the fugue of the variations and in some of the bright or the deep song of the "Serenade," his listeners answer the cry—freshly and gladly.

H. T. P.

Here in Boston

Mr. Converse's orchestral suite, "Jeanne d'Arc," which he arranged from his incidental music to Percy MacKaye's like-named drama, will be played at the Symphony Concerts next month. Mr. Goodrich's orchestra undertook the four pieces last winter, and now Dr. Muck has put them on his programmes. In March, moreover, he will repeat them in New York.

HEIKE'' NEW YORK

The First Established and Most Complete Newspaper Cutting Bureau in the World

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SYMPHONY ORCHESTRA HERE WEDNESDAY

The last weeks of Dr. Muck's stay in America will doubtless be remembered by him as weeks into which he was compelled to crowd more social duties than, to say the least had been his habit in the past, for Dr. Muck does not go in heavily for society. But so popular have he and Mrs. Muck become, not merely in Boston, but wherever else they have visited, a large number of functions in their honor have been announced. The first one of importance was that given on Monday evening, Feb. 3, at Harvard Union, by the Deutscher Verein of Harvard university, where Dr. Muck was the guest of the evening. His last appearance in Providence will be at the third Boston Symphony concert in Infantry hall at 8:15 o'clock on next Wednesday evening, Feb. 12. Tickets for this concert are now selling at Steinert's.

[143]

The Boston Symphony

SOMEONE in listening to music by Mozart and Haydn, at one time, remarked: "Ah! music was young in those days."

One felt almost like repeating the same remark while listening to Beethoven's *Pastoral Symphony* as it was played by the Boston orchestra. One does not even need to compare it with the works of the ultra-modern composers, in order to feel this, but only with some of the other symphonies of the Master of Bonn.

Take, for example, the sublime earnestness of the fifth symphony which preceded it, and the subtle suggestiveness of the seventh which immediately followed it; were it not for the absolute integrity of musical style in the three, it would be difficult to believe that Beethoven wrote the Pastoral, so different is the world presented therein. That Beethoven wrote it with a purpose is evident, a purpose that considered Nature in her simplest aspects. Not only does the music seem young, but if one compares it with some of the nature pieces of more modern times, Beethoven's manner of looking at nature was decidedly young also. The music is still delightful, but because of the simplicity of its charm. Judged, however, from the standpoint of musical composition and profound emotional content, it will be one of the first of Beethoven's works to pass into oblivion. The repertoire of available concert music is increasing so enormously that a gradual process of sifting will become absolutely essential. It will be impossible to include all the works of any one composer. The performance of the Boston orchestra was flawless, no small feat in such a composition, for it often compels more skill to achieve perfection in a simple work than in one that calls upon the complete resources at one's command.

If a work like Beethoven's *Pastoral Symphony* calls for a certain amount of reserve in its performance, the more modern *Merry Pranks of Till Eulenspiegel* of Richard Strauss demands none. Strauss says that he intended it as a musical joke, and a wonderfully clever and brilliant one it is, although many persist in taking it seriously. As music, pure and simple, it is brilliantly fascinating, an interest that is only heightened by the touch of spice given in the grotesque story that lies back of it. It made an instant appeal to the audience, as was made amply manifest by the rapt attention and spontaneous applause.

The concert as a whole gave the greatest pleasure to the large audience present. It is with profound regret that this concert must be considered as a farewell to Dr. Muck, for both as a musician and a man he has shown himself to be rarely endowed. The few who met him socially cannot sufficiently express their admiration, and the many who heard the two concerts given in Detroit the past two seasons are equally enthusiastic as to his ability with the orchestra. The kaiser's leave of absence cannot be extended for a longer period, and hence he must return to Germany at the end of this season.

Boston Symphony Orchestra.

The last weeks of Dr. Muck's stay in America will doubtless be remembered by him as weeks into which he was compelled to crowd more social duties than, to say the least, had been his habit in the past, for Dr. Muck does not go in heavily for society. But so popular have he and Mrs. Muck become not merely in Boston, but wherever they have visited, a large number of functions in their honor have been announced. The first one of importance was that given on Monday evening, Feb. 3, at Harvard Union by the Deutscher Verein of Harvard University, where Dr. Muck was the guest of the evening. His last appearance in Providence will be at the third Boston Symphony concert in Infantry Hall on next Wednesday evening, Feb. 12. Tickets for this concert are now [illegible] at Steinert's.

Morning Night

FEB 3 - 1908

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SYMPHONY ORCHESTRA.

Last Concert of Series Will be Given Wednesday Evening.

The Boston Symphony concert in Infantry Hall on next Wednesday evening promises to be a notable affair in more ways than one. In the first place, it is the last concert of the series, and will give music lovers of this city their final opportunity to hear the orchestra this year. More important even than that is that it will mark Dr. Muck's farewell appearance in Providence. As already announced, the management of the orchestra has been unable to secure for Dr. Muck a further leave of absence from his duties as principal conductor of the Royal Opera House in Berlin, and at the end of this season he must return to Germany to resume his duties there and the Boston Symphony Orchestra must again try to secure a conductor.

The programme for Wednesday's concert is one which should appeal to all classes of music lovers. The symphony is by all odds the most popular and at the same time most beautiful of modern works in that form. It has been called the "Swan Song" of the composer, because it was finished and had its first performance under his direction shortly before his unexpected and untimely death, and until his brother's authoritative biography was published it was generally believed that Tschaikowsky wrote the symphony under the impression that he was soon to die, but his letters and diary prove to the contrary. Dr. Muck played this symphony in Boston last year, and made a veritable sensation by his highly colored and emotional reading of the work.

Mr. Rudolf Ganz, the soloist, should need no introduction in Providence. This young Swiss, who, on account of his many years of residence in this country, has become an exceedingly good American, is unquestionably to-day one of the great men of the piano. There are certain scholarly and intellectual qualities in his playing that rather set him aside from the majority of men who practice his branch of the art, and to these are most happily wedded strong emotional feeling and a remarkable sense for color.

The final number is the Spanish Rhapsody by Emmanuel Chabrier, one of the most brilliant of the younger Frenchmen, whose untimely death deprived France of a real genius. The rhapsody is one of the most brilliant works in the modern repertory.

Attention is again called to the fact that the concert will be on Wednesday night, Feb. 12, instead of on Tuesday night, as it usually is.

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Boston Symphony Orchestra.

In announcing the second concert of the Boston Symphony Orchestra in Providence on New Year's eve the "Pathetic" symphony of Tschaikowsky was among the works promised, but at the last minute it had to be changed to Brahm's symphony in D-Major, for Dr. Muck had intended to do the "Pathetic" at the last concert.

This last concert will be given next Wednesday evening in Infantry Hall, and it will also mark the farewell appearance in Providence of the conductor, who for the past two seasons has made so brilliant a record with Boston's great orchestra. One of the greatest of the pianists now before the public will be the soloist, Mr. Rudolf Ganz, who has had quite a number of engagements with the orchestra this year. He will play Grieg's concerto in A-Minor. The other number will be Chabrier's rhapsody, "Espana."

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Boston Symphony Orchestra.

Lest patrons of the Boston Symphony should make a mistake and go to Infantry Hall to-night to hear the last concert of the Boston Symphony Orchestra, it is well to repeat again that the concert will be to-morrow, Wednesday evening, instead of on this evening, the night on which it naturally would have fallen.

The slight change in schedule was made necessary by some important engagements in Boston, and although from the beginning it has been announced that this concert would take place on Wednesday habit is very strong, and it is to be hoped that no one will take the trouble to go to Infantry Hall this evening, only to find it quite dark.

HEIKE'' NEW YORK

The First Established and Most Complete Newspaper Cutting Bureau in the World

From .....

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Boston Symphony Orchestra

Lest patrons of the Boston Symphony should make a mistake and go to Infantry hall tonight to hear the last concert of the Boston Symphony Orchestra, it is well to repeat again that the concert will be tomorrow, Wednesday evening, at 8:15, instead of on this evening, the night on which it naturally would have fallen. Its slight change in schedule was made necessary by some important engagements in Boston, and although from the beginning it has been announced that this concert would take place on Wednesday habit is very strong, and it is to be hoped that no one will take the trouble to go to Infantry hall this evening only to find it quite dark.

TIMES,

New York City.

FEB 16 1908

Fritz Kreisler Will Play Beethoven's Concerto for Violin at the Fourth Concert of the Boston Symphony Orchestra — Concerts and Recitals.

THE fourth pair of Boston Symphony concerts will be given in Carnegie Hall on next Thursday evening, Feb. 20, and on next Saturday afternoon, Feb. 22. The soloist on Thursday evening will be Fritz Kreisler, and he will play Beethoven's concerto for violin for the first time in New York during his present tour. A very important item on the programme will be the first performance in New York of Max Reger's variations and fugue on a theme by J. A. Hiller, Op. 100. This is the latest work of large dimensions that has come from Munich's newest musical genius. It had its first performance in Cologne last October. Carl Pohlig gave it its first performance in America at a concert of the Philadelphia Orchestra in Philadelphia last December, and its first performance in Boston was on the 14th and 15th of this month. Reger has taken a tuneful theme from one of Hiller's operettas and has treated it with all the contrapuntal and orchestral skill for which he is famous. The other number on the evening programme will be the overture from Bach's suite in D major.

The programme Saturday afternoon is of decidedly popular character. The soloist will be Anton Van Rooy of the Metropolitan Opera House, and one of his numbers will give the New York public the rare opportunity to hear Wagner played by the Boston Symphony Orchestra under Dr. Muck. His first number will be the aria "An jenen Tag," from Marschner's opera, "Hans Heiling." His second number, which will bring the concert to a close, will be Hans Sachs's address on German art, which closes the last act of "Die Meistersinger."

The first number on the programme will be a suite by George W. Chadwick, which is entitled "Symphonic Sketches." It has never been heard in New York. The four movements are entitled respectively, "Jubilee," "Noël," "Hobgoblin," and a "Vagrom Ballad." "Jubilee" and "Noël" were composed in December, 1895; a "Vagrom Ballad" in February, 1896, and "Hobgoblin" in the summer of 1904. The first movement, "Jubilee," carries the following motto:

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No cold gray tones for me!
Give me the warmest red and green,
A cornet and a tambourine,
To paint my jubilee.

The second movement, "Noël," is described as "a little Christian song," and has this motto:

Through the soft, calm moonlight comes the sound,
A mother lulls her baby; all around
The gentle snow lies glistening;
On such a night the Virgin mother mild
In dreamless slumber wrapped the Holy Child,
While angel hosts were listening.
(Translation.)

The third movement, "Hobgoblin," carries as its motto Shakespeare's "That Shrewd and Knavish Sprite Called Robin Goodfellow." The composer has in mind "the rascally imp that frights maidens of the villagery, skims milk, mocks the breathless housewife at the churn, misleads night wanderers, disconcerts sorely the wisest aunt telling the saddest tale."

The fourth movement, a "Vagrom Ballad," carries the following motto:

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes,
And the "thirty days" to come.

The other number will be Richard Strauss's "Till Eulenspiegel's Merry Pranks."

STAATS ZEITUNG,

New York City.

FEB 16 1908

Auf einem Bankett, das der Deutsche Verein der Harvard-Universität kürzlich zu Ehren des Dirigenten des Bostoner Symphonie-Orchesters, Dr. Karl Muck, veranstaltet hat, feierte Herr Henry Lee Higginson, der Gründer der weltberühmten Orchestervereinigung, den genannten Dirigenten durch folgende Worte: „Einen guten Orchesterleiter zu finden, heißt den Weg zum Himmel entdecken, — nur daß das Erstere viel schwieriger ist. Der deutsche Kaiser hat uns Dr. Muck für ein Jahr überlassen. Als dieses Jahr zu Ende war, bat ich um ein weiteres und erhielt eine gütige Zusage. Ein solches Anliegen jetzt zu wiederholen — das kann ich wohl nicht thun. Dr. Muck würde gern bleiben, und wie gern wir ihn behalten würden, das können Sie sich leicht vorstellen! Es macht der Kunst Dr. Muck's alle Ehre, daß er ebenso gut Musik aufführen kann, die ihm nicht gefällt, als solche, die ihm an's Herz gewachsen ist. Dr. Muck ist ein wenig überall gewesen und hat überall die festlichste Aufnahme gefunden. Er hat uns in Amerika nicht nur zufriedengestellt und erfreut, er hat auch erzogen. Gern hoffe ich es, daß ihm gegenüber nicht um ein „Lebe wohl", sondern um ein „Auf Wie-

From TRIBUNE

Address New York City.

Date FEB 16 1908

The fourth pair of Boston Symphony concerts will take place in Carnegie Hall on next Thursday evening, February 20, and Saturday afternoon, February 22. On Thursday evening Fritz Kreisler will play Beethoven's concerto for violin. Another important feature will be the first performance in New York of Max Reger's variations and fugue on a theme by J. A. Hiller, Op. 100. This is the latest work of large dimensions that has come from Munich's newest musical light. It had its first performance in Cologne last October, and Carl Pohlig gave it in Philadelphia last December. Reger has taken a tuneful theme from one of Hiller's operettas, and is said to have treated it with all the contrapuntal and orchestral ingenuity for which he is noted. The other number on the evening programme will be the overture from Bach's suite in D major.

The programme for Saturday afternoon will bring forward Mr. Anton Van Rooy, of the Metropolitan Opera House. He will sing the aria "An jenen Tag," from Marschner's opera "Hans Heiling," and Hans Sachs's address on German art, which closes the last act of "Die Meistersinger." At this concert Dr. Muck will introduce here a suite by George W. Chadwick, which is entitled "Symphonic Sketches." The four movements are entitled, respectively, "Jubilee," "Noël," "Hobgoblin" and a "Vagrom Ballad." "Jubilee" and "Noël" were composed in December, 1895, a "Vagrom Ballad" in February, 1896, and "Hobgoblin" in the summer of 1904. The first movement, "Jubilee," carries the following motto:

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Give me the warmest red and green,
A cornet and a tambourine,
To paint my jubilee.

The second movement, "Noël," is described as "a little Christmas song," and has this motto:

Through the soft, calm moonlight comes the sound,
A mother lulls her baby; all around
The gentle snow lies glistening;
On such a night the Virgin mother mild
In dreamless slumber wrapped the Holy Child,
While angel hosts were listening.
(Translation.)

The third movement, "Hobgoblin," carries as its motto Shakespeare's "That Shrewd and Knavish Sprite Called Robin Goodfellow." The composer has in mind "the rascally imp that frights maidens of the villagery, skims milk, mocks the breathless housewife at the churn, misleads night wanderers, disconcerts sorely the wisest aunt telling the saddest tale."

The fourth movement, "Vagrom Ballad," carries the following motto:

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes
And the "thirty days" to come.

The other number will be Richard Strauss's "Till Eulenspiegel's Merry Pranks."

From WORLD,

Address New York City.

Date FEB 16 1908

Boston Symphony Concerts.

The fourth Boston Symphony concert will be given in Carnegie Hall next Thursday evening and Saturday afternoon. The soloist on Thursday evening will be Fritz Kreisler, who will play Beethoven's Concerto for violin for the first time in New York during his present tour. An important number on the programme will be the first performance in New York of Max Reger's variations and fugue on a theme by J. A. Hiller, op. 100. This is the latest work of large dimensions that has come from Munich's newest musical genius. It had its first performance in Cologne last October. Carl Pohlig gave it its first performance in America at a concert of the Philadelphia Orchestra in Philadelphia last December, and its first performance in Boston was on the 14th and 15th of this month. Reger has taken a tuneful theme from one of Hiller's operettas, and has treated it with all the contrapuntal and orchestral skill for which he is famous. The other number on the evening programme will be the overture from Bach's Suite in D major. The programme Saturday afternoon is of decidedly popular character. The soloist will be Mr. Anton Van Rooy, of the Metropolitan Opera-House. One of his numbers will give the New York public the opportunity to hear Wagner played by the Boston Symphony Orchestra under Dr. Muck. His first number will be the aria "An jenen Tag," from Marschner's opera, "Hans Heiling." His second number, which brings the concert to a close, will be Hans Sachs's address on German art. The first number on the programme will be a suite by George W. Chadwick, which is entitled "Symphonic Sketches." It has never been heard in New York. The four movements are entitled respectively, "Jubilee," "Noel," "Hobgoblin" and a "Vagrom Ballad." "Jubilee" and "Noel" were composed in December, 1895; a "Vagrom Ballad" in February, 1896, and "Hobgoblin" in the summer of 1904. The other number will be Richard Strauss's "Till Eulenspiegel's Merry Pranks."

m EVENING SUN,

New York City.

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Karl Muck, quitting the Boston Symphony this year, makes his last visit but one to New York next week. His Carnegie Hall programme presents Kreisler in Beethoven's violin concerto, the new Max Reger variations and fugue, and a Bach suite in D, on Thursday night. The Saturday matinée has Van Rooy in songs from "Meistersinger" and "Hans Heiling," four new "Symphonic Sketches" by G. W. Chadwick and the "Till Eulenspiegel" of Strauss. MacDowell's "Autumn" suite, op. 42, leads the Brooklyn concert on Friday, with Bizet's "Patrie" overture, Goldmark's "Prometheus" and Lalo's violin "Symphonic Espagnole" for Kreisler.

The New York Press

NEW YORK CITY.

FEB 16 1908

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The programme for Saturday afternoon is of a decidedly popular character. The soloist will be Anton Van Rooy of the Metropolitan Opera House, and one of his numbers will give the New York public the rare opportunity of hearing Wagner played by the Boston Symphony Orchestra under Dr. Muck. His first number will be the aria "An Jenem Tag" from Marchner's opera "Hans Heiling." His second number, which will bring the concert to a close, will be Hans Sach's address on German art, which closes the last act of "Die Meistersinger."

The concert will open with a suite by George W. Chadwick, "Symphonic Sketches." It has never been heard in New York. The four movements are entitled, respectively, "Jubilee," "Noel," "Hobgoblin" and a "Vagrom Ballad." "Jubilee" and "Noel" were composed in December, 1895; a "Vagrom Ballad" in February, 1896, and "Hobgoblin" in the summer of 1904. The first movement, "Jubilee," carries the following motto:

No cold gray tones for me!
Give me the warmest red and green,
A cornet and tambourine
To paint my jubilee.
For when pale flutes and oboes play
Of sadness I beg and pray:
Give me the violets and the May,
But no gray skies for me. D. R.

The second movement, "Noel," is described as "a little Christmas song," and has this motto:

Through the soft, calm moonlight comes the sound,
A mother lulls her baby; all around
The gentle snow lies glistening;
On such a night the Virgin mother mild
In dreamless slumber wrapped the Holy Child,
While angel hosts were listening.

The third movement, "Hobgoblin," carries as its motto Shakespeare's "That Shrewd and Knavish Sprite Called Robin Goodfellow." The composer has in mind "the rascally imp that frights maidens of the villagery, skims milk, mocks the breathless housewife at the churn, misleads night wanderers, disconcerts sorely the wisest aunt telling the saddest tale."

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NEW YORK AMERICAN,

New York City.

FEB 16 1908

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The programme Saturday afternoon is of decidedly popular character. The soloist will be Mr. Anton Van Rooy, of the Metropolitan Opera House, and one of his numbers will give the New York public the rare opportunity to hear Wagner played by the Boston Symphony Orchestra under Dr. Muck. His first number will be the aria, "An jenen Tag," from Marschner's opera, "Hans Heiling." His second number, which will bring the concert to a close, will be Hans Sachs's address on German art, which closes the last act of "Die Meistersinger."

The first number on the programme will be a suite by George W. Chadwick, which is entitled "Symphonic Sketches." It has never been heard in New York.

NEW YORK AMERICAN,

New York City.

FEB 16 1908

FOURTH SYMPHONY CONCERT THIS WEEK

Fritz Kreisler Will Be the Soloist—Mme. Gadski Coming.

Leading the music programme of the week is the announcement of the season's fourth philharmonic concert by the Boston Symphony Orchestra. The Baptist Temple will be the setting and Friday evening the time.

Dr. Karl Muck will conduct and Fritz Kreisler will be the soloist.

GLOBE & COMMERCIAL ADVERTISER,

New York City.

FEB 11 1908

A NEW star has risen in the splendor above the horizon of Boston. Miss Gerville-Réache, a French contralto, who was heard at the Metropolitan Opera House rather often during the latter part of the season, was the soloist of the week with the Boston Symphony Orchestra. Boston saw a great light.

Now, it is a considerable honor for any singer to appear with the Boston orchestra in the iron régime of Muck. A pianist or a violinist of the first rank, armed with a great concerto, may fit into the plan of a symphony concert for the foremost orchestra of the world. But the trumpery pleasings of a mere singing man or woman have no proper place in a concert of serious music. The retention as soloists of a singer or two is the last concession to a vanishing barbarism. When Boston shall be wholly civilized not even a Melba or a Schumann-Heink will be tolerated at the solemn festivals of her sacred orchestra. This year Mme Schumann-Heink appeared as soloist early in the season. Mme Melba was to have been the second and last singer at the concerts last week. But Mme Melba has elected to remain in Australia this winter. Hence Miss Gerville-Réache. Without further delay let us give ear to Mr. Hale in the Boston Herald:

Miss Gerville-Reache gave a superb interpretation of Delilah's air of seduction. Her voice is unusual in color, richness, compass. It is a glorious organ for the display of passion, with tones of irresistible appeal. In this aria she sang with a fine appreciation of the melodic line; with phrases that were now as caressing velvet and now as a steady and consuming flame; with dignity in her sensuous entreaty, for the woman that dwelt in the valley of Sorek was no ordinary wanton.

Seldom if ever has this one great melody of Saint-Saens been sung here with such beauty and wealth of tone, with such compelling charm of diction.

She was less successful in the song of Orpheus, which is largely dependent on the situation and the action for its due effect. Yet in this song there were thrilling moments, and there was the sight of a passionately eloquent singer, not a singing machine.

m EVENING POST,

ress New York City.

te FEB 15 1908

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EVENING MAIL,

New York City.

FEB 15 1908

Mme. Schumann-Heink was the soloist at the second concert in aid of the Boston Symphony orchestra pension fund given in Boston last Sunday night. A Wagner programme was given.

m SUN,

ress New York City.

te FEB 16 1908

The next Boston Symphony Orchestra concerts will take place on Thursday evening and Saturday afternoon at Carnegie Hall. On Thursday night Fritz Kreisler will play Beethoven's violin concerto, and the orchestral novelty will be Max Reger's variations and fugue on a theme of Hiller's. Saturday afternoon Anton Van Rooy will sing, and another orchestral novelty, Chadwick's "Symphonic Sketches," will be performed.

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TIMES,

New York City.

ess ..... FEB 16 1908

Fritz Kreisler Will Play Beethoven's Concerto for Violin at the Fourth Concert of the Boston Symphony Orchestra — Concerts and Recitals.

THE fourth pair of Boston Symphony concerts will be given in Carnegie Hall on next Thursday evening, Feb. 20, and on next Saturday afternoon, Feb. 22. The soloist on Thursday evening will be Fritz Kreisler, and he will play Beethoven's concerto for violin for the first time in New York during his present tour. A very important item on the programme will be the first performance in New York of Max Reger's variations and fugue on a theme by J. A. Hiller, Op. 100. This is the latest work of large dimensions that has come from Munich's newest musical genius. It had its first performance in Cologne last October. Carl Pohlig gave it its first performance in America at a concert of the Philadelphia Orchestra in Philadelphia last December, and its first performance in Boston was on the 14th and 15th of this month. Reger has taken a tuneful theme from one of Hiller's operettas and has treated it with all the contrapuntal and orchestral skill for which he is famous. The other number on the evening programme will be the overture from Bach's suite in D major.

The programme Saturday afternoon is of decidedly popular character. The soloist will be Anton Van Rooy of the Metropolitan Opera House, and one of his numbers will give the New York public the rare opportunity to hear Wagner played by the Boston Symphony Orchestra under Dr. Muck. His first number will be the aria "An jenen Tag," from Marschner's opera, "Hans Heiling." His second number, which will bring the concert to a close, will be Hans Sachs's address on German art, which closes the last act of "Die Meistersinger."

The first number on the programme will be a suite by George W. Chadwick, which is entitled "Symphonic Sketches." It has never been heard in New York. The four movements are entitled respectively, "Jubilee," "Noël," "Hobgoblin," and a "Vagrom Ballad." "Jubilee" and "Noël" were composed in December, 1895; a "Vagrom Ballad" in February, 1896, and "Hobgoblin" in the Summer of 1904. The first movement, "Jubilee," carries the following motto:

I.
No cold gray tones for me!
Give me the warmest red and green,
A cornet and a tambourine,
To paint m' jubilee.

The second movement, "Noël," is described as "a little Christian song," and has this motto

Through the sof.. calm moonlight comes the sound,
A mother lulls her baby: all around
The gentle snow lies glistening;
On such a night the Virgin mother mild
In dreamless slumber wrapped the Holy Child,
While angel hosts were listening.
(Translation.)

The third movement, "Hobgoblin," carries as its motto Shakespeare's "That Shrewd and Knavish Sprite Called Robin Goodfellow." The composer has in mind "the rascally imp that frights maidens of the villagery, skims milk, mocks the breathless housewife at the churn, misleads night wanderers, disconcerts sorely the wisest aunt telling the saddest tale."

The fourth movement, a "Vagrom Ballad," carries the following motto:

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes,
And the "thirty days" to come.

The other number will be Richard Strauss's "Till Eulenspiegel's Merry Pranks."

STAATS ZEITUNG,

is ..... New York City.

Auf einem Bankett, das der Deutsche Verein der Harvard-Universität kürzlich zu Ehren des Dirigenten des Bostoner Symphonie-Orchesters, Dr. Karl Muck, veranstaltet hat, feierte Herr Henry Lee Higginson, der Gründer der weltberühmten Orchestervereinigung, den genannten Dirigenten durch folgende Worte: „Einen guten Orchesterleiter zu finden, heißt den Weg zum Himmel entdecken, — nur daß das Erstere viel schwieriger ist. Der deutsche Kaiser hat uns Dr. Muck für ein Jahr überlassen. Als dieses Jahr zu Ende war, bat ich um ein weiteres und erhielt eine gütige Zusage. Ein solches Anliegen jetzt zu wiederholen — das kann ich wohl nicht thun. Dr. Muck würde gern bleiben, und wie gern wir ihn behalten würden, das können Sie sich leicht vorstellen! Es macht der Kunst Dr. Muck's alle Ehre, daß er ebenso gut Musik aufführen kann, die ihm nicht gefällt, als solche, die ihm an's Herz gewachsen ist. Dr. Muck ist ein wenig überall gewesen und hat überall die festlichste Aufnahme gefunden. Er hat uns in Amerika nicht nur zufriedengestellt und erfreut, er hat uns auch erzogen. Gern hoffe ich es, daß es sich ihm gegenüber nicht um ein „Lebewohl" handelt, sondern um ein „Auf Wiedersehen".

From TRIBUNE

Address ..... New York City.

Date ..... FEB 16 1908

The fourth pair of Boston Symphony concerts will take place in Carnegie Hall on next Thursday evening, February 20, and Saturday afternoon, February 22. On Thursday evening Fritz Kreisler will play Beethoven's concerto for violin. Another important feature will be the first performance in New York of Max Reger's variations and fugue on a theme by J. A. Hiller, Op. 100. This is the latest work of large dimensions that has come from Munich's newest musical light. It had its first performance in Cologne last October, and Carl Pohlig gave it in Philadelphia last December. Reger has taken a tuneful theme from one of Hiller's operettas, and is said to have treated it with all the contrapuntal and orchestral ingenuity for which he is noted. The other number on the evening programme will be the overture from Bach's suite in D major.

The programme for Saturday afternoon will bring forward Mr. Anton Van Rooy, of the Metropolitan Opera House. He will sing the aria "An jenen Tag," from Marschner's opera "Hans Heiling," and Hans Sachs's address on German art, which closes the last act of "Die Meistersinger." At this concert Dr. Muck will introduce here a suite by George W. Chadwick, which is entitled "Symphonic Sketches." The four movements are entitled, respectively, "Jubilee," "Noël," "Hobgoblin" and a "Vagrom Ballad." "Jubilee" and "Noël" were composed in December, 1895, a "Vagrom Ballad" in February, 1896, and "Hobgoblin" in the summer of 1904. The first movement, "Jubilee," carries the following motto:

No cold gray tones for me!
Give me the warmest red and green,
A cornet and a tambourine,
To paint my jubilee.

The second movement, "Noël," is described as "a little Christmas song," and has this motto:

Through the soft, calm moonlight comes the sound,
A mother lulls her baby; all around
The gentle snow lies glistening;
On such a night the Virgin mother mild
In dreamless slumber wrapped the Holy Child,
While angel hosts were listening.
(Translation.)

The third movement, "Hobgoblin," carries as its motto Shakespeare's "That Shrewd and Knavish Sprite Called Robin Goodfellow." The composer has in mind "the rascally imp that frights maidens of the villagery, skims milk, mocks the breathless housewife at the churn, misleads night wanderers, disconcerts sorely the wisest aunt telling the saddest tale."

The fourth movement, "Vagrom Ballad," carries the following motto:

A tale of tramps and railway ties,
Of old clay pipes and rum,
Of broken heads and blackened eyes
And the "thirty days" to come.

The other number will be Richard Strauss's "Till Eulenspiegel's Merry Pranks."

From WORLD,

Address ..... New York City.

Date ..... FEB 16 1908

Boston Symphony Concerts.

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Give me the warmest red and green,
A cornet and tambourine
To paint my jubilee.
For when pale flutes and oboes play
Of sadness I beg and pray:
Give me the violets and the May,
But no gray skies for me.

D. R.

The second movement, "Noel," is described as "a little Christmas song," and has this motto:

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A mother lulls her baby; all around
The gentle snow lies glistening;
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NEW YORK AMERICAN,

New York City.

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The first number on the programme will be a suite by George W. Chadwick, which is entitled "Symphonic Sketches." It has never been heard in New York.

NEW YORK AMERICAN,

New York City.

FOURTH SYMPHONY CONCERT THIS WEEK

Fritz Kreisler Will Be the Soloist—Mme. Gadski Coming.

Leading the music programme of the week is the announcement of the season's fourth philharmonic concert by the Boston Symphony Orchestra. The Baptist Temple will be the setting and Friday evening the time.

Dr. Karl Muck will conduct and Fritz Kreisler will be the soloist.

Karl Muck, quitting the Boston Symphony this year, makes his last visit but one to New York next week. His Carnegie Hall programme presents Kreisler in Beethoven's violin concerto, the new Max Reger variations and fugue, and a Bach suite in D, on Thursday night. The Saturday matinée has Van Rooy in songs from "Meistersinger" and "Hans Heiling," four new "Symphonic Sketches" by G. W. Chadwick and the "Till Eulenspiegel" of Strauss.

MacDowell's "Autumn" suite, op. 42, leads the Brooklyn concert on Friday, with Bizet's "Patrie" overture, Goldmark's "In the Spring" and Lalo's violin "Symphonic Espagnole" for Kreisler.

[144]

The New York Press

NEW YORK CITY.

FEB 16 1908

The fourth pair of Boston Symphony concerts will be given in Carnegie Hall on next Thursday evening, February 20, and on next Saturday afternoon, February 22. The soloist on Thursday evening will be Fritz Kreisler, who will play Beethoven's concerto for violin. A very important item on the programme will be the first performance in New York of Max Reger's variations and fugue on a theme by J. A. Hiller, opus 100. This is the latest work of large dimensions that has come from Munich's newest musical genius. It had its first performance in Cologne last October. Carl Pohlig gave it its first performance in America at a concert of the Philadelphia Orchestra in Philadelphia last December, and its first performance in Boston was on the 14th and 15th of this month. Reger has taken a tuneful theme from one of Hiller's operettas and has treated it with all the contrapuntal and orchestral skill for which he is famous. The other number on the evening programme will be the overture from Bach's Suite in D major.

The programme for Saturday afternoon is of a decidedly popular character. The soloist will be Anton Van Rooy of the Metropolitan Opera House, and one of his numbers will give the New York public the rare opportunity of hearing Wagner played by the Boston Symphony Orchestra under Dr. Muck. His first number will be the aria "An Jenem Tag" from Marchner's opera "Hans Heiling." His second number, which will bring the concert to a close, will be Hans Sach's address on German art, which closes the last act of "Die Meistersinger."

The concert will open with a suite by George W. Chadwick, "Symphonic Sketches." It has never been heard in New York. The four movements are entitled, respectively, "Jubilee," "Noel," "Hobgoblin" and a "Vagrom Ballad" "Jubilee" and "Noel" were composed in December, 1895; a "Vagrom Ballad" in February, 1896, and "Hobgoblin" in the summer of 1904. The first movement, "Jubilee," carries the following motto:

No cold gray tones for me!
Give me the warmest red and green,
A cornet and tambourine
To paint my jubilee.
For when pale flutes and oboes play
Of sadness I beg and pray:
Give me the violets and the May,
But no gray skies for me.

D. R.

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Through the soft, calm moonlight comes the sound,
A mother lulls her baby; all around
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On such a night the Virgin mother mild
In dreamless slumber wrapped the Holy Child,
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The third movement, "Hobgoblin," carries as its motto Shakespeare's "That Shrewd and Knavish Sprite Called Robin Goodfellow." The composer has in mind "the rascally imp that frights maidens of the villagery, skims milk, mocks the breathless housewife at the churn, misleads night wanderers, disconcerts sorely the wisest aunt telling the saddest tale."

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GLOBE & COMMERCIAL ADVERTISER,

New York City.

A NEW star has risen in dazzling splendor above the horizon of Boston. Miss Gerville-Réache, a French contralto, who was heard at the Manhattan Opera House rather often in the early part of the season, was the soloist last week with the Boston Symphony Orchestra. Boston saw a great light.

Now, it is a considerable honor for any singer to appear with the Boston orchestra in the iron régime of Muck. A pianist or a violinist of the first rank, armed with a great concerto, may fit into the plan of a symphony concert for the foremost orchestra of the world. But the trumpery pleasings of a mere singing man or woman have no proper place in a concert of serious music. The retention as soloists of a singer or two is the last concession to a vanishing barbarism. When Boston shall be wholly civilized not even a Melba or a Schumann-Heink will be tolerated at the solemn festivals of her sacred orchestra. This year Mme Schumann-Heink appeared as soloist early in the season. Mme Melba was to have been the second and last singer at the concerts last week. But Mme Melba has elected to remain in Australia this winter. Hence Miss Gerville-Réache. Without further delay let us give ear to Mr. Hale in the Boston Herald:

Miss Gerville-Reache gave a superb interpretation of Delilah's air of seduction. Her voice is unusual in color, richness, compass. It is a glorious organ for the display of passion, with tones of irresistible appeal. In this aria she sang with a fine appreciation of the melodic line; with phrases that were now as caressing velvet and now as a steady and consuming flame; with dignity in her sensuous entreaty, for the woman that dwelt in the valley of Sorek was no ordinary wanton.

Seldom if ever has this one great melody of Saint-Saens been sung here with such beauty and wealth of tone, with such compelling charm of diction.

She was less successful in the song of Orpheus, which is largely dependent on the situation and the action for its due effect. Yet in this song there were thrilling moments, and there was the sight of a passionately eloquent singer, not a singing machine.

m EVENING POST,

lress ..... New York City.

te 15 1908

The fourth pair of Boston Symphony concerts will be given in Carnegie Hall on next Thursday evening, February 20, and on next Saturday afternoon, February 22. The soloist on Thursday evening will be Fritz Kreisler, and he will play Beethoven's concerto for violin for the first time in New York during his present tour. A very important item on the programme will be the first performance in New York of Max Reger's variations and fugue on a theme by J. A. Hiller, op. 100. This is the latest work of large dimensions that has come from Munich's newest musical genius. The other number on the evening programme will be the overture from Bach's suite in D major. The programme Saturday afternoon is of decidedly popular character. The soloist will be Mr. Anton Van Rooy of the Metropolitan Opera House, and one of his numbers will give the New York public the opportunity to hear Wagner played by the Boston Symphony Orchestra under Dr. Muck. His first number will be the aria "An jenem Tag," from Marschner's opera "Hans Heiling." His second number, which will bring the concert to a close, will be Hans Sachs's address on German art, which closes the last act of "Die Meistersinger." The first number on the programme will be a suite by George W. Chadwick, which is entitled "Symphonic Sketches." It has never been heard in New York. The other number will be Richard Strauss's "Till Eulenspiegel's Merry Pranks."

EVENING MAIL,

New York City.

FEB 15 1908

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Mme. Schumann-Heink was the soloist at the second concert in aid of the Boston Symphony orchestra pension fund given in Boston last Sunday night. A Wagner programme was given.

m SUN,

ress ..... New York City.

e ..... FEB 16 1908

The next Boston Symphony Orchestra concerts will take place on Thursday evening and Saturday afternoon at Carnegie Hall. On Thursday night Fritz Kreisler will play Beethoven's violin concerto, and the orchestral novelty will be Max Reger's variations and fugue on a theme of Hiller's. Saturday afternoon Anton Van Rooy will sing, and another orchestral novelty, Chadwick's "Symphonic Sketches," will be performed.

EVENING MAIL,

New York City.

FEB 15 1908

The fourth pair of Boston Symphony concerts will be given in Carnegie hall Thursday and Saturday afternoon. Fritz Kreisler will be the soloist Thursday evening and he will play a Beethoven concerto. A very important number on the programme will be Max Reger's variations and fugue on a theme by J. A. Hiller. This is Reger's opus 100 and is the latest work of large dimensions from his pen. It was first performed in Cologne last October, Carl Pohlig gave it in Philadelphia in December and Dr. Muck will give it in Boston this week. The overture to Bach's suite in D major will complete the evening programme. Saturday afternoon the soloist will be Anton Van Rooy, of the Metropolitan opera house, who will sing Hans Sachs's address in the last act of "Die Meistersinger" and the aria "An jenen Tag," from Marschner's "Hans Heiling." The orchestra will give a suite by George W. Chadwick entitled "Symphonic Sketches," which has never been heard in New York, and Richard Strauss's "Till Eulenspiegel's Pranks."

EVENING WORLD,

New York City.

FEB 15 1908

The Boston Symphony Orchestra's fourth pair of concerts will be given in Carnegie Hall next Thursday evening and Saturday afternoon. Max Reger's variations and fugue on a theme by J. A. Hiller will get a first hearing in New York at the evening concert. It is the latest big composition of Munich's musical genius. Fritz Kreisler will play the piano part in the Beethoven concerto. On Saturday afternoon Van Rooy will sing Hans Sachs's address on German art from "Die Meistersinger," and George W. Chadwick's "Symphonic Sketches" suite will be played, also for the first time in New York.

STAATS ZEITUNG,

New York City.

FEB 16

Kommende Konzerte.

Die nächsten Konzerte des Bostoner Symphonie-Orchesters finden kommenden Donnerstag Abend, resp. Samstag Nachmittag in Carnegie Hall statt. Der Solist des Donnerstags-Konzerts ist Herr Fritz Kreisler, der Beethoven's Violinkonzert spielen wird. Dr. Muck wird bei dieser Gelegenheit Max Reger's „Variationen und Fuge über ein Thema von J. A. Hiller" Op. 100 zur Aufführung bringen, sowie die Ouvertüre aus Bach's Suite in D-Dur. Das Samstag-Nachmittagskonzert wird Herrn Anton Van Rooy vom Metropolitan Opera House als Solisten haben. Das Orchester bringt zum erstenmal George W. Chadwick's „Symphonic Sketches", sowie Richard Strauß' „Till Eulenspiegels lustige Streiche" zum Vortrag.

NEW YORK HERALD,

New York City.

FEB 16 1908

The soloist at the concert of the Boston Symphony Orchestra on Thursday evening in Carnegie Hall will be Mr. Fritz Kreisler, who will play Beethoven's violin concerto. An interesting orchestral novelty will be the first performance of Max Reger's "Variations and Fugues" on a theme by Hiller. It is said to be one of the most characteristic works of the Munich composer. Bach's suite in D major will complete the programme.

At the Saturday afternoon concert by the Boston Symphony Orchestra Mr. Van Rooy will sing Hans Sachs' third act monologue from "Die Meistersinger." New to New York audiences will be a suite in four movements by Mr. George W. Chadwick entitled "Symphonic Sketches." The programme includes Richard Strauss' "Till Eulenspiegel's Merry Pranks."

STAATS ZEITUNG,

New York City.

FEB 17 1908

Aus dem Konzertsaal.

Das vierte aus der diesjährigen Serie von Konzerten veranstaltet das Bostoner Symphonie-Orchester am nächsten Freitag Abend unter den Auspicien des Instituts für Künste und Wissenschaften im Baptist Temple. Als Solist in dem äußerst interessanten Programm, welches Nummern von MacDowell, Bizet, Lalo und Goldmark enthält, wirkt der bekannte Violinist Fritz Kreisler mit. Das Konzert leitet Dr.

Daily Eagle,

Brooklyn, N. Y.

FEB 15 1908

BOSTON ORCHESTRA AND SOCIETY CONCERTS

Will Make Brooklyn Musically Notable Next Week—Fine Local Programmes.

DE BUSSY'S OPERA TO BE SUNG

For the First Time in America at the Manhattan on Wednesday.

For his fourth programme in Brooklyn, which will be played in the Baptist Temple, Friday evening, Dr. Muck has chosen works of a popular nature. The first will be MacDowell's "Woodland Suite," op. 42, which the orchestra has played with much success throughout the country this year. The second number will be Bizet's stunning overture, "Patrie," and the other orchestral number will be Goldmark's brilliantly beautiful overture, "In the Spring." The soloist will be Fritz Kreisler, the distinguished violinist, who will play Lalo's Symphonie Espagnole.

Daniel Gregory Mason of Columbia University will give the lecture recital on the programme to be played by the Boston Symphony Orchestra at the Baptist Temple on Friday evening. The lecture recital (Brooklyn Institute) is set at Association Hall on Thursday, at 4 P.M.

Daily Citizen,

Brooklyn, N. Y.

BRILLIANT PROGRAMME FOR SYMPHONY CONCERT

Boston Orchestra Will Play "Woodland" Suite.

INSTITUTE SONG RECITAL.

Other Local Musicales and Important Music Events in Manhattan.

For his fourth programme, which will be played in the Baptist Temple next Friday afternoon, Dr. Muck has chosen works of a popular nature. The first will be MacDowell's "Woodland Suite," Op. 43, which the orchestra has played with much success throughout the country this year. The second number will be Bizet's stunning overture, "Patrie," and the other orchestral number will be Goldmark's brilliantly beautiful overture, "In the Spring."

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From NEW YORK HERALD,

BROOKLYN EDIT. New York City.

Address

Date FEB 16 1908

MUSIC events in Brooklyn for the coming week will include the fourth concert for this season by the Boston Symphony Orchestra on Friday evening, February 21, at the Baptist Temple. Mr. Fritz Kreisler, violinist, will be the assisting artist. The programme will open with the "Woodland Suite" of the late Edward MacDowell. The programme in full will be as follows:—MacDowell, suite, op. 42 (often called the "Autumn" suite), five movements; Bizet, overture, "Patrie"; Lalo, Symphonie Espagnole, D minor, op. 21, for violin and orchestra, Allegro non troppo, Scherzando, Allegro molto, Andante, Rondo, Allegro; Goldmark, overture, "In the Spring," op. 36.

Daily Times,

Brooklyn, N. Y.

At the fourth concert of the Boston Symphony Orchestra at the Baptist Temple next Friday night a leading feature of the programme will be the late Edward A. MacDowell's "Woodland" suite. This fact may be taken as a tribute to the memory of the American composer by Dr. Muck, who at this concert will make his last appearance but one with the orchestra in Brooklyn. The orchestra will play also two overtures, Bizet's "Patrie" and Goldmark's "In the Spring." Fritz Kreisler, the violinist, will be soloist at this concert, and is to play Lalo's Symphonie Espagnole in D minor.

FRITZ KREISLER.
Soloist for Fourth Concert of Boston Orchestra.

Daily Times,

Brooklyn, N. Y.

FEB 15 1908

At the dinner recently given by the Deutscher Verein, at Harvard University, in honor of Dr. Karl Muck, the retiring conductor of the Boston Symphony Orchestra, Henry Lee Higginson, the founder of the orchestra, paid the following handsome tribute to Dr. Muck, as reported in the Boston Transcript:

"Finding a conductor is like finding a road to heaven, only it's harder. The German Emperor had lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The Emperor of Germany has been very kind to him and very kind to us. Neither he nor we feel it right to ask for more. He wants to stay. He wanted to come. Needless to say that we wish he could stay.

"It is a great tribute to his art that he can and will play music which he dislikes as well as music which delights him. In this he is a remarkable man. I wish that he could stay. Dr. Muck has been in every sort of city and has been welcomed enthusiastically wherever he went. Dr. Muck has not only satisfied us here but has educated us. We would like to be sure that this was not 'Lebe Wohl,' but 'Auf Wiedersehn.'"

Standard Union,

Brooklyn, N. Y.

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Standard Union,

Brooklyn, N. Y.

FEB 15 1908

The fourth Philharmonic concert will be given by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, at the Baptist Temple, next Friday evening.

A lecture recital on the programme of the Boston Symphony Orchestra, to be given at the Baptist Temple next Friday night, will be given at Association Hall, on Thursday afternoon at 4 o'clock, by Daniel Gregory Mason, of Columbia University.

Daily Times,

Brooklyn, N. Y.

Feb 15, 1908

The introductory lecture on the programme of the fourth concert of the Boston Symphony Orchestra will be given on Thursday afternoon by Daniel Gregory Mason.

Newspaper Cutting Bureau in the World

TELEGRAPH

PHILADELPHIA

Date

Miss Geraldine Farrar, the most gifted singer that this country has produced in many a day, will be the soloist at the fourth Boston Symphony concert in the Academy of Music next Monday night. Miss Farrar will sing Cherubino's song "Voi che sapete" from the "Marriage of Figaro," and Elizabeth's prayer from "Tannhauser."

The two orchestral numbers will be Max Reger's Variations and Fugue on a theme by J. A Hiller, and Richard Strauss' "Till Eulenspiegel's Merry Pranks." The Reger Variations had their first performance in America in this city by the Philadelphia Orchestra a few weeks ago, and a repetition of this important work will be welcomed by music lovers. Reger is one of the most striking figures in modern music, and his works are worthy of much greater familiarity than they have yet received.

"Till Eulenspiegel's Merry Pranks" needs no introduction to Philadelphia audiences, as it has been played here not only by the Philadelphia Orchestra, but by the Boston Symphony Orchestra as well.

After this concert Dr. Karl Muck will make but one more appearance in Philadelphia, which will be at the March concert, on Monday evening, March 16.

Newspaper Cutting Bureau in the World

PHILADELPHIA, PA

FEB 15 1908

The soloist at the fourth Boston Symphony concert, which will be given in the Academy of Music on Monday evening, February 17, will be Geraldine Farrar, of the Metropolitan Opera Company. Miss Farrar has never sung in concert in Philadelphia, and her appearance on this occasion will unquestionably arouse a great deal of interest. Recently Miss Farrar sang in concert in Boston with great success. It was the purpose of the management of the Orchestra to have her as soloist several times this winter, but, owing to her numerous engagements in the opera it has been able to secure her only for this one appearance in Philadelphia. Miss Farrar will sing two numbers. The first will be Elizabeth's Prayer, from "Tannhauser," and the second number will be "The Page's Song," from Mozart's "Figaro's Wedding," "Voi che sapete."

The First Established and Most Complete Newspaper Cutting Bureau in the World

NORTH

PHILADELPHIA, PA

FEB 9 1908

Musical Odds and Ends.

Geraldine Farrar is to be soloist at the Boston Orchestra's concert in the Academy of Music February 17 next—her first appearance here as a concert star. She will sing Elisabeth's aria from "Tannhaeuser" and the page's song, "Voiche Sapete," from Mozart's "Figaro's Wedding."

EVENING MAIL,
New York City.
FEB 15

The fourth pair of Boston Symphony concerts will be given in Carnegie hall Thursday and Saturday afternoon. Fritz Kreisler will be the soloist Thursday evening and he will play a Beethoven concerto. A very important number on the programme will be Max Reger's variations and fugue on a theme by J. A. Hiller. This is Reger's opus 100 and is the latest work of large dimensions from his pen. It was first performed in Cologne last October, Carl Pohlig gave it in Philadelphia in December and Dr. Muck gave it in Boston this week. The overture to Bach's suite in D major will complete the evening programme. Saturday afternoon the soloist will be Anton Van Rooy, of the Metropolitan opera house, who will sing Hans Sachs's address in the last act of "Die Meistersinger" and the aria "An jenen Tag," from Marschner's "Hans Heiling." The orchestra will give a suite by George W. Chadwick entitled "Symphonic Sketches," which has never been heard in New York, and Richard Strauss's "Till Eulenspiegel's Pranks."

EVENING WORLD,
New York City.
FEB 15 1908

The Boston Symphony Orchestra's fourth pair of concerts will be given in Carnegie Hall next Thursday evening and Saturday afternoon. Max Reger's variations and fugue on a theme by J. A. Hiller will get a first hearing in New York at the evening concert. It is the latest big composition of Munich's musical genius. Fritz Kreisler will play the piano part in the Beethoven concerto. On Saturday afternoon Van Rooy will sing Hans Sachs's address on German art from "Die Meistersinger," and George W. Chadwick's "Symphonic Sketches" suite will be played, also for the first time in New York.

STAATS ZEITUNG,
New York City.

Kommende Konzerte.

Die nächsten Konzerte des Bostoner Symphonie-Orchesters finden kommenden Donnerstag Abend, resp. Samstag Nachmittag in Carnegie Hall statt. Der Solist des Donnerstags-Konzerts ist Herr Fritz Kreisler, der Beethoven's Violinkonzert spielen wird. Dr. Muck wird bei dieser Gelegenheit Max Reger's „Variationen und Fuge über ein Thema von J. A. Hiller" Op. 100 zur Aufführung bringen, sowie die Ouvertüre aus Bach's Suite in D-Dur. Das Samstag-Nachmittagskonzert wird Herrn Anton Van Rooy vom Metropolitan Opera House als Solisten haben. Das Orchester bringt zum erstenmal George W. Chadwick's „Symphonic Sketches", sowie Richard Strauß' „Till Eulenspiegels lustige Streiche" zum Vortrag.

NEW YORK HERALD,
New York City.

The soloist at the concert of the Boston Symphony Orchestra on Thursday evening in Carnegie Hall will be Mr. Fritz Kreisler, who will play Beethoven's violin concerto. An interesting orchestral novelty will be the first performance of Max Reger's "Variations and Fugue" on a theme by Hiller. It is said to be one of the most characteristic works of the Munich composer. Bach's suite in D major will complete the programme.

At the Saturday afternoon concert by the Boston Symphony Orchestra Mr. Van Rooy will sing Hans Sachs' third act monologue from "Die Meistersinger." New to New York audiences will be a suite in four movements by Mr. George W. Chadwick entitled "Symphonic Sketches." The programme includes Richard Strauss' "Till Eulenspiegel's Merry Pranks."

STAATS ZEITUNG,
New York City.

Aus dem Konzertsaal.

Das vierte aus der diesjährigen Serie von Konzerten veranstaltet das Bostoner Symphonie-Orchester am nächsten Freitag Abend unter den Auspicien des Instituts für Künste und Wissenschaften im Baptist Temple. Als Solist in dem äußerst interessanten Programm, welches Nummern von McDowell, Bizet, Lalo und Goldmark enthält, wirkt der bekannte Violinist Fritz Kreisler mit. Das Konzert leitet Dr. Karl Muck.

Daily Eagle,
Brooklyn, N. Y.
FEB 15 1908

BOSTON ORCHESTRA AND SOCIETY CONCERTS

Will Make Brooklyn Musically Notable Next Week—Fine Local Programmes.

DE BUSSY'S OPERA TO BE SUNG

For the First Time in America at the Manhattan on Wednesday.

For his fourth programme in Brooklyn, which will be played in the Baptist Temple, Friday evening, Dr. Muck has chosen works of a popular nature. The first will be MacDowell's "Woodland Suite," op. 42, which the orchestra has played with much success throughout the country this year. The second number will be Bizet's stunning overture, "Patrie," and the other orchestral number will be Goldmark's brilliantly beautiful overture, "In the Spring." The soloist will be Fritz Kreisler, the distinguished violinist, who will play Lalo's Symphonie Espagnole.

Daniel Gregory Mason of Columbia University will give the lecture recital on the programme to be played by the Boston Symphony Orchestra at the Baptist Temple on Friday evening. The lecture recital (Brooklyn Institute) is set at Association Hall on Thursday, at 4 P.M.

Daily Citizen,
Brooklyn, N. Y.

BRILLIANT PROGRAMME FOR SYMPHONY CONCERT

Boston Orchestra Will Play "Woodland" Suite.

INSTITUTE SONG RECITAL.

Other Local Musicales and Important Music Events in Manhattan.

For his fourth programme, which will be played in the Baptist Temple next Friday afternoon, Dr. Muck has chosen works of a popular nature. The first will be MacDowell's "Woodland Suite," Op. 43, which the orchestra has played with much success throughout the country this year. The second number will be Bizet's stunning overture, "Patrie," and the other orchestral number will be Goldmark's brilliantly beautiful overture, "In the Spring."

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NEW YORK HERALD,
New York City.
BROOKLYN EDIT.
FEB 16 1908

MUSIC events in Brooklyn for the coming week will include the fourth concert for this season by the Boston Symphony Orchestra on Friday evening, February 21, at the Baptist Temple. Mr. Fritz Kreisler, violinist, will be the assisting artist. The programme will open with the "Woodland Suite" of the late Edward MacDowell. The programme in full will be as follows:—MacDowell, suite, op. 42 (often called the "Autumn" suite), five movements; Bizet, overture, "Patrie"; Lalo, Symphonie Espagnole, D minor, op. 21, for violin and orchestra, Allegro non troppo, Scherzando, Allegro molto, Andante, Rondo, Allegro; Goldmark, overture, "In the Spring," op. 36.

Daily Times,
Brooklyn, N. Y.

At the fourth concert of the Boston Symphony Orchestra at the Baptist Temple next Friday night a leading feature of the programme will be the late Edward A. MacDowell's "Woodland" suite. This fact may be taken as a tribute to the memory of the American composer by Dr. Muck, who at this concert will make his last appearance but one with the orchestra in Brooklyn. The orchestra will play also two overtures, Bizet's "Patrie" and Goldmark's "In the Spring." Fritz Kreisler, the violinist, will be soloist at this concert, and is to play Lalo's Symphonie Espagnole in D minor.

FRITZ KREISLER.
Soloist for Fourth Concert of Boston Orchestra.

Daily Times,
Brooklyn, N. Y.
FEB 15 1908

At the dinner recently given by the Deutscher Verein, at Harvard University, in honor of Dr. Karl Muck, the retiring conductor of the Boston Symphony Orchestra, Henry Lee Higginson, the founder of the orchestra, paid the following handsome tribute to Dr. Muck, as reported in the Boston Transcript:

"Finding a conductor is like finding a road to heaven, only it's harder. The German Emperor had lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The Emperor of Germany has been very kind to him and very kind to us. Neither he nor we feel it right to ask for more. He wants to stay. He wanted to come. Needless to say that we wish he could stay.

"It is a great tribute to his art that he can and will play music which he dislikes as well as music which delights him. In this he is a remarkable man. I wish that he could stay. Dr. Muck has been in every sort of city and has been welcomed enthusiastically wherever he went. Dr. Muck has not only satisfied us here but has educated us. We would like to be sure that this was not 'Lebe Wohl,' but 'Auf Wiedersehn.'"

Standard Union,
Brooklyn, N. Y.
FEB 16 1908

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Standard Union,
Brooklyn, N. Y.

The fourth Philharmonic concert will be given by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, at the Baptist Temple, next Friday evening.

A lecture recital on the programme of the Boston Symphony Orchestra, to be given at the Baptist Temple next Friday night, will be given at Association Hall, on Thursday afternoon at 4 o'clock, by Daniel Gregory Mason, of Columbia University.

Daily Times,
Brooklyn, N. Y.

The introductory lecture on the programme of the fourth concert of the Boston Symphony Orchestra will be given on Thursday afternoon by Daniel Gregory Mason.

Newspaper Cutting Bureau in the World
TELEGRAPH

Miss Geraldine Farrar, the most gifted singer that this country has produced in many a day, will be the soloist at the fourth Boston Symphony concert in the Academy of Music next Monday night. Miss Farrar will sing Cherubino's song "Voi che sapete" from the "Marriage of Figaro," and Elizabeth's prayer from "Tannhauser."

The two orchestral numbers will be Max Reger's Variations and Fugue on a theme by J. A. Hiller, and Richard Strauss' "Till Eulenspiegel's Merry Pranks." The Reger Variations had their first performance in America in this city by the Philadelphia Orchestra a few weeks ago, and a repetition of this important work will be welcomed by music lovers. Reger is one of the most striking figures in modern music, and his works are worthy of much greater familiarity than they have yet received.

"Till Eulenspiegel's Merry Pranks" needs no introduction to Philadelphia audiences, as it has been played here not only by the Philadelphia Orchestra, but by the Boston Symphony Orchestra as well.

After this concert Dr. Karl Muck will make but one more appearance in Philadelphia, which will be at the March concert, on Monday evening, March 16.

Newspaper Cutting Bureau in the World
PHILADELPHIA

The soloist at the fourth Boston Symphony concert, which will be given in the Academy of Music on Monday evening, February 17, will be Geraldine Farrar, of the Metropolitan Opera Company. Miss Farrar has never sung in concert in Philadelphia, and her appearance on this occasion will unquestionably arouse a great deal of interest. Recently Miss Farrar sang in concert in Boston with great success. It was the purpose of the management of the Orchestra to have her as soloist several times this winter, but, owing to her numerous engagements in the opera it has been able to secure her only for this one appearance in Philadelphia. Miss Farrar will sing two numbers. The first will be Elizabeth's Prayer, from "Tannhauser," and the second number will be "The Page's Song," from Mozart's "Figaro's Wedding." "Voi che sapete."

* * *

The First Established and Most Complete Newspaper Cutting Bureau in the World
PHILADELPHIA PA
FEB 8 1908

Musical Odds and Ends.

Geraldine Farrar is to be soloist at the Boston Orchestra's concert in the Academy of Music February 17 next—her first appearance here as a concert star. She will sing Elisabeth's aria from "Tannhaeuser" and the page's song, "Voiche t' Sapete," from Mozart's "Figaro's Wedding."

STAR.
WASHINGTON, D. C
FEB 9- 1908

Boston Symphony Orchestra.

Next to the last concert of the Boston Symphony Orchestra series will be given in the New National Theater Tuesday afternoon, February 18. The soloist will be Fritz Kreisler, violinist, who will probably play the Beethoven concerto.

POST
WASHINGTON, D. C.
FEB 9- 1908

Boston Symphony Orchestra.

The last but one concert of the Boston Symphony Orchestra this year will be given in the New National Theatre on Tuesday afternoon, February 18, at 4:30 o'clock. The soloist will be Fritz Kreisler, the famous violinist, who will probably play the Beethoven concerto. After this concert Dr. Muck will only make one more appearance in Washington, in March, for at the end of this season he returns to Germany to resume his duties as first conductor of the Royal Opera House in Belin.

Newspaper Cutting Bureau in the World
COURIER.
[illegible], N. Y.
ss
FEB 9- 1908

From now on a good part of Dr. Karl Muck's spare time in Boston will be spent at functions given in his honor as token of the esteem in which the retiring conductor of the Boston Symphony Orchestra is held. The orchestra has never had a conductor who has made so many friends in so short a time, and this despite the fact that Dr. Muck has gone into society very little. The first of the formal farewells was given to him at the Harvard Union on Monday evening, February 3d, by the Deutscher Verein of Harvard University. Among those present were President Eliot, Prof. Hugo Munsterberg, Arthur Foote, Prof. Spalding, Owen Wister and many of the leading musicians of Boston.

[illegible], N.Y.
FEB 9- 1908

The second and last concert of the season for the benefit of the pension fund of the Boston Symphony orchestra will be given in Symphony Hall, Boston this evening. Dr. Muck has arranged a program of excerpts from Wagner's music dramas.

[illegible]
[illegible]
FEB 1

FRITZ KREISKER AS SOLOIST.

No Singer At Next Boston Symphony Concert.

It is with regret that the management of the Boston Symphony Orchestra announces that it cannot offer a singer as soloist at its fourth Baltimore concert on Wednesday evening, February 19. Every effort was made to get some one of high standing, but the repertoires at both the Metropolitan and Manhattan Opera Houses are so arranged at present that none of the singers there can be secured. However, the management has secured the services of Fritz Kreisker, the violinist, and he will be the soloist.

Newspaper Cutting Bureau in the World
AMERICA
BALTIMORE, MD
FEB 9- 1908

It is with much regret that the management of the Boston Symphony Orchestra announces that it cannot offer a singer as soloist at its fourth Baltimore concert, on Wednesday evening, February 19th. Every effort was made to get some one of high standing, but the repertoires at both the Metropolitan and Manhattan Opera houses are so arranged at present that none of the singers there can be secured. However, the management has been fortunate in getting the services of Fritz Kreisler, the violinist, and he will be the soloist.

From PRESS
Address PHILADELPHIA, P
Date FEB 16 1908

Mrs. Frederick [illegible] Taylor will give a large musical at her residence in Chestnut Hill to-morrow afternoon in honor of the Theodorowitz Stringed Quartet of the Boston Symphony Orchestra.

From INDIANAPOLIS STAR.
Address [illegible] FEB 9- 1908

Boston Orchestra Loses Dr. Muck

Contrary to hope, and even expectation, the negotiations that were to continue Dr. Muck as conductor of the Symphony Orchestra have failed, and late yesterday afternoon the formal announcement was made that he will leave his post at the end of the current season, early next May, and return to Berlin. The management of the orchestra has pursued these negotiations diligently and skillfully with the intendant of the Royal Opera, but he has been as insistent upon the need of Dr. Muck there as were the spokesmen of the orchestra upon the need of him here. Twice the Emperor, who keeps the last word in the important affairs of the State Theaters, has sanctioned Dr. Muck's leave of absence to conduct in Boston—once when Mr. Higginson first sought to engage him, and again in the arrangements for his return for the present musical year. It was a generous courtesy that testified alike to the Emperor's regard for the art of music in America, and to his pride in the distinguished share that a conductor of the Royal Opera was to have in it, and to his appreciation of the unique position and prestige of the Boston Orchestra. Fairly, after two years of such consideration, he may now weigh the needs of his own opera house. He has found them imperative; but that circumstance will not lessen grateful memory of the good will and interest that made possible Dr. Muck's two years of work in Boston. That Dr. Muck was willing to remain has been an open secret.

That work has long spoken for itself. No conductor that has led the orchestra since its beginnings has devoted himself more diligently, conscientiously and unselfishly to his task. In all Dr. Muck's stay in Boston his work has been the occupation and preoccupation of his life. He has found little time for other interests, though his mind is alert and wide-ranging in many things outside music. He has given as little to diversion. By day and by night he has worked to bring the band and its performances to the standards that he sought. There have been just and reasonable differences of opinion over his choice and arrangement of the music that has made his programs.

The two particularly distinguishing traits of that performance have been its vitality of execution and its fullness of sympathetic understanding of the music in hand. Beyond dispute Dr. Muck has brought an elasticity of tone and rhythm, a clearness and vigor of accent and a communicating ardor into the performances of the orchestra that have been novel and stirring to its audiences. They have raised high the pleasure and the emotion of music that suffices to itself as beautiful or exciting sound. They have carried as high the expression of the poetic and dramatic contents of music that seeks other and more varied ends. Side by side with this vitality that has reanimated many a classic piece and brought many a modern to new life, has stood Dr. Muck's pre-eminent personal trait—his ability to differentiate the music that he chooses, to give to it its peculiar individuality, to grasp its substance, to feel its spirit and to communicate both as clearly, persuasively and distinctively to his hearers.

CABLE ADDRESS, "ZIKE" NEW YORK — NEW YORK
DEMOCRAT
The First Established and Most Complete Newspaper Cutting Bureau in the World
NEWS
PROVIDENCE, R. I
ess
FEB 19 1908

Boston Symphony Orchestra

The last concert of the season by the Boston Symphony Orchestra will be given in Infantry Hall this evening at 8:15. The program will comprise Tschaikowsky's "Pathetic" symphony, Grieg's concerto for piano, in A-minor, and Chabrier's Spanish Rhapsody. The concert will also be the last appearance of Dr. Muck in Providence, for when the orchestra returns next year it will have another conductor, as Dr. Muck is to return to Germany at the end of the present season to resume his duties as principal conductor of the Royal Opera House in that city. The concert will begin at 8:15 o'clock.

SUN
BALTIMORE, M
FEB 16 1908

MUSIC IN BALTIMORE

Kreisler With Boston Symphony At Lyric Wednesday.

SOUSA AND BAND TOMORROW

Joseph Hofmann At Peabody Friday — Philadelphia Orchestra Next Week—New Songs.

Fritz Kreisler, who is conceded to be one of the greatest of living violinists and thrilled a Baltimore audience here several weeks ago, when he appeared in connection with the Philadelphia Orchestra, will be the soloist at the fourth of the present Baltimore series of concerts of the Boston Symphony Orchestra, which will be given Wednesday evening at the Lyric. Kreisler will play the Mendelssohn concerto.

The orchestral numbers will be Beethoven's "Pastoral" symphony, which will be played in response to many requests that have been sent to Dr. Muck, and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

After this concert Dr. Muck will come to [illegible] March 18. As

From JOURNAL
Address PROVIDENCE, R.
Date FEB 13 1908

SYMPHONY CONCERT.

Large Audience and Final Appearance of Dr. Muck as Conductor.

The largest audience of the series graced Infantry Hall last evening at the final symphony concert, drawn by the exceptionally fine programme and the farewell appearance of Dr. Muck as conductor of the Boston orchestra. He was given a warm reception when he took the stand for the opening number, Tschaikowsky's great "Pathetic" symphony, and his magnificent interpretation of this favorite work brought him a spontaneous and hearty ovation at its close.

It may be that those are at least partly right who accuse us of provincialism in our musical taste and standards, but it would be unkind if Dr. Muck should go home and repeat the charge. For he has received instant acceptance and appreciation here. It is generally agreed that he is the finest conductor the Boston Symphony Orchestra has ever had, and that is saying a great deal. The regret that he must, at the close of the present season, return to Berlin to keep his engagements is widespread and genuine.

Last night's programme was somewhat more extended than usual, owing to the extreme length of the symphony. The order was as follows:

Symphony No. 6, "Pathetic," in B-minor, op. 74.....Tschaikowsky
Adagio; allegro non troppo.
Allegro con grazia.
Allegro molto vivace.
Finale: Adagio lamentoso.
Concerto in A-minor, for pianoforte, op. 16. Grieg
Allegro molto moderate.
Adagio.
Allegro moderato molto e marcato.
"Espana," rhapsody for orchestra.....Chabrier

Probably people will never cease trying to guess "what Tschaikowsky meant" by his Sixth Symphony. That he had a distinct programme in his mind is proved by his letters. He refers to it while in the process of composition as "a programme symphony, with a programme that shall be a riddle to everyone; may they break their heads over it." That is what has been happening ever since. Tschaikowsky's death soon after the first production of the work, which did not at once take hold upon popular favor, must always leave the question of his direct inspiration in doubt.

Every hearer, therefore, is at liberty to solve the problem as he pleases. Perhaps as good a suggestion as any is that suggested by Philip Hale in his programme notes—"a story of life, of man's illusions, desires, loves, struggles, victories and end." It is certainly a strenuous life that is here depicted, and with more than a hint of a tragic close. After all, the matter may easily be made of too much importance. It is enough to accept this master-work of the great Russian composer as a superb piece of music, and enjoyment of it is keen indeed when presented in such a sympathetic and masterly manner as characterized Dr. Muck's interpretation of it last night.

The closing number of the programme made a fine contrast with the symphony. The Spanish rhapsody of Chabrier is a fine, brilliant and picturesque composition, abounding in life and gayety and so strong in "color" that its title is almost superfluous. This, too, was played with remarkable spirit and sympathy.

The soloist of the evening was Mr. Rudolph Ganz, who played Grieg's well-known concerto in A-minor in a masterly and convincing manner. A clean-cut, virile and capable artist is Mr. Ganz, and the impression he made was not to be mistaken. Several hearty recalls were given him. It would be a pleasure to hear this fine artist in recital. As a whole, the programme was one of the finest in recent years, and its performance was one to be long and pleasantly remembered.

Among those in the audience were: Mrs. William Binney, Mrs. Charles Nichols, Mr. and Mrs. Dexter B. Potter, Mr. Edward F. Childs, Mr. and Mrs. William T. Crandell, Mrs. Augustus R. Peirce, Mrs. J. Lippitt Snow, Mr. and Mrs. Frederick Fuller, Mr. Zephaniah Brown, Miss Brown, Mr. and Mrs. George M. Smith, Miss Ellen Sharpe, Mr. Henry D. Sharpe, Mrs. Theodore P. Bogert, Miss Virginia Shepley, Mrs. Alfred Metcalf, Miss Hope Earle, Mrs. Charles C. Gardiner, Mr. and Mrs. John H. Cady, Mr. Edward C. Bixby, Mr. Edward S. Aldrich, Mrs. William von Gottschalck, Mrs. Charles C. Binney, Mr. and Mrs. S. I. Tonjoroff, Mrs. Theodore W. Foster, Miss Annis S. Brown, Mrs. Albert L. Calder, Mr. Harold Waterman, Mrs. Henry T. Brown, Mr. William Goodwin, Miss Goodwin, Mrs. Samuel S. Durfee, Miss Mary Talbot, Mrs. Lowell Emerson, Dr. Ellen M. Stone, Mrs. James A. Nealey, the Misses Vaughn, Mrs. F. F. Lamb, Rev. and Mrs. Augustus M. Lord, Miss Amy L. Willson, Mrs. James H. Coggeshall, Miss Corliss, Mr. Arthur Symonds, Mrs. John R. Hess, Miss Clara L. Hess, Miss Louise C. Hoppin, Mrs. Walker, Mr. Howard Hoppin, Mrs. Robert I. Gammell, Mr. and Mrs. Lucian R. Copeland, Miss Mary Granger, Mr. and Mrs. Alfred L. Lustig, Mrs. Edward L. Johnson, Miss Loraine Johnson, Miss Edith Nichols, Mr. and Mrs. Phillips, Mrs. Joseph Day, Mr. Julian B. Herreshoff, Mr. William B. Weeden, Mrs. Nathaniel W. Smith, Mrs. Brownell, Miss Mary Brownell, Mr. Joshua M. Addeman, Miss Vose, Miss Louise S. Kendall, Mrs. Walter S. Ballou, Mrs. James Field, Mr. S. H. Tingley, Miss Louise Claflin, Mr. and Mrs. Irving Irons, Mr. and Mrs. Frank Aldrich, Mrs. George H. Ames, the Misses Brownell, Mrs. Eleazer B. Homer, Mr. R. Austin Robertson, Miss Helen Robertson, Miss Sarah Potter, Miss Gyllenberg, Hon. and Mrs. A. K. Goodwin, Miss Margaret K. Goodwin, Miss Potter, Mr. and Mrs. Albert Fenner, Mr. George Capron, Mr. and Mrs. Herbert E. Maine, Miss Abby A. Tilton, Miss Laura G. Noyes, Mr. Walter H. Kimball, Mr. Martin Kern, Mr. and Mrs. Walter J. Comstock, Miss Dudley, Dr. P. Williams, Mrs. Albert Greene, Miss Eleanor Green, Miss Amy Vernon, Mrs. Alfred M. Coats, Miss Blanche Davis, Mrs. Webster Knight, Miss Adelaide Knight, Mrs. Francis W. Carpenter, Miss Mary Carpenter, Mrs. Prescott O. Clarke, Miss Dorrance, Mr. Walter J. Towne, Mrs. Andrew J. Comstock, Miss Clara Comstock, Mr. Arthur L. Kelley, Mrs. Louis E. Robinson, Mrs. Dow, Miss Ida Sawin, Dr. W. Louis Chapman, Mrs. Percy Middleton, the Misses Hall, Mrs. W. Penn Mather, Miss Mather, Mrs. Anne Gilbreth Cross, Miss May Mason, Miss Helen Mason, Mr. W. B. Chase, Mrs. Charles Sisson, the Misses Sisson, Mrs. Albert W. Smith, Mr. John Day, Mrs. Charles Philbrick, Mrs. Horace N. Williams, Hon. Walter B. Vincent, Mr. and Mrs. Albert Steinert and Mrs. Benjamin G. Botolph.

The First Established and Most Complete Newspaper Cutting Bureau in the World
TRIBUNE
From
PROVIDENCE, R.
Address
PROVIDENCE, R. I
Date FEB 13 1908

Programme Presented by Dr. Muck an Excellent One.

The final concert for the season of the Boston Symphony Orchestra in Infantry Hall last evening was made memorable by one of the best programmes offered by Dr. Muck to the Providence subscribers, certainly the finest concert of the present year, and it was thoroughly appreciated by a large audience. The soloist was Mr. Rudolph Ganz, a pianist new to Providence, who won a fine reception.

The occasion was Dr. Muck's farewell to the large number of admirers that he has in Providence as elsewhere in the American cities visited by Boston's orchestra. The fact that he will not return to its directorship is nowhere more deeply regretted than here, and the splendid concert last night will doubtless be remembered by many as one typical of his regime, in which all his distinguishing qualities in leadership were noted. It might be said that they were summed up in his powerful and inspiring reading of the great sixth symphony of Tschaikowsky, which opened the programme. In addition to the symphony and the Grieg concerto the rhapsody for orchestra by Chabrier, called "Espana," rounded a programme of varied interest.

The great merit of Dr. Muck's interpretation of the Tschaikowsky masterpiece is his refusal to let its baffling gamut of moods tempt him into a too individual or personal solution of them. Known as the "great riddle," the work of portentous length and limitless beauties is often considered fit meat for that variety of reading that attempts what never can be done—any exact definite assertion through the broad and indefinite medium of music. Let everybody interpret the swan song of Tschaikowsky as he wishes to each one it will be different, and in applying that rule Dr. Muck avoided the least bit of overassertion, drawing out its beauties with restraint and reverence to all their sensitiveness. His firm hold of the orchestra and his incisive, direct manner were never more noticeable than through the third and fourth movements of the work, where there exist such startling changes in the tempo and the mood.

Chabrier's dashing rhapsody, a brilliant agglomeration of Spanish dance tunes with the bolera rhythm especially prominent, gave the concert its own value of high contrast, and evidently gained its effect perfectly.

Mr. Ganz proved to be a player with power and fire in a marked degree, and also one of the clean-cut type of pianist who goes at the business in hand with authority and intelligence. He was forced to acknowledge several times the long-continued applause after finishing Grieg's colossal concerto.

Newspaper Cutting Bureau in the World
TRIBUNE
From
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PROVIDENCE, R. I
Date FEB 13 1908

Wednesday was quite the gayest day in many weeks in Providence society. The day was ushered in with the ringing of bells in recognition of Lincoln's Birthday and the perfect weather was an element of success which entered into the various festivities of the day. Chief among the events of the evening was the brilliant military ball in Churchill House, a report of which appears in another column. There was also a dance in the Chapter House of the Psi Upsilon fraternity while, earlier in the evening a large gathering of society people wended their willing way to Infantry Hall, where Dr. Karl Muck, the conductor of the Boston Symphony Orchestra was given not only a rousing reception but a genuine "God speed," for it was the final concert in the series and the last in which Dr. Muck will appear, as he is shortly to return to Germany.

In the audience were noted the following: Miss Louise Hoppin, Mrs. Robert Ives Gammell, Mr. and Mrs. Harry Parsons Cross, Mr. William B. Weeden, Mrs. Nathaniel W. Smith, Miss Emma Taft, Mrs. Theodore Bogert, Mrs. George H. Corliss, Miss Maria Corliss, Mr. and Mrs. Dexter B. Potter, Mrs. Samuel Ames, Mrs. Henry Bowen, Miss Edith Nichols, Mr. Theodore F. Green, Miss Eleanor B. Green, Mr. Julian Herreshoff, Miss Herreshoff, Mr. and Mrs. William E. Foster, Mr. and Mrs. H. N. Campbell, Miss Helen Campbell, Mrs. Webster Knight, Miss Adelaide Knight, Miss Agnes De Wolf, Mrs. Jeffrey Hazard, Prof. and Mrs. Courtney Langdon, Mrs. William Binney, Mr. Harold Waterman, Miss Harriott H. Barrows, Mr. Robert L. Walker, Mr. George A. Freeman, Dr. W. Louis Chapman, Mrs. Samuel Slater Durfee, Mrs. William von Gottschalk, Miss Etta Fraser, Miss Helen B. Pettis, Mr. and Mrs. Herbert E. Maine, Mrs. George Hall, Mr. and Mrs. Arthur L. Kelly, Mr. and Mrs. Louis E. Robinson, Miss Harriett Talbot, Mr. and Mrs. Horatio Hunt, the Misses Hunt, Miss Caroline Kelly,

[146]

STAR.

FEB 1 - 1908

Boston Symphony Orchestra.

Next to the last concert of the Boston Symphony Orchestra series will be given in the New National Theater Tuesday afternoon, February 18. The soloist will be Fritz Kreisler, violinist, who will probably play the Beethoven concerto.

POST

FEB 1 - 1908

Boston Symphony Orchestra.

The last but one concert of the Boston Symphony Orchestra this year will be given in the New National Theatre on Tuesday afternoon, February 18, at 4:30 o'clock. The soloist will be Fritz Kreisler, the famous violinist, who will probably play the Beethoven concerto. After this concert Dr. Muck will only make one more appearance in Washington, in March, for at the end of this season he returns to Germany to resume his duties as first conductor of the Royal Opera House in Berlin.

Newspaper Cutting Bureau in the World

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From now on a good part of Dr. Karl Muck's spare time in Boston will be spent at functions given in his honor as token of the esteem in which the retiring conductor of the Boston Symphony Orchestra is held. The orchestra has never had a conductor who has made so many friends in so short a time, and this despite the fact that Dr. Muck has gone into society very little. The first of the formal farewells was given to him at the Harvard Union on Monday evening, February 3d, by the Deutscher Verein of Harvard University. Among those present were President Eliot, Prof. Hugo Munsterberg, Arthur Foote, Prof. Spalding, Owen Wister and many of the leading musicians of Boston.

The second and last concert of the season for the benefit of the pension fund of the Boston Symphony orchestra will be given in Symphony Hall, Boston this evening. Dr. Muck has arranged a program of excerpts from Wagner's music dramas.

FRITZ KREISKER AS SOLOIST.

No Singer At Next Boston Symphony Concert.

It is with regret that the management of the Boston Symphony Orchestra announces that it cannot offer a singer as soloist at its fourth Baltimore concert on Wednesday evening, February 19. Every effort was made to get some one of high standing, but the repertoires at both the Metropolitan and Manhattan Opera Houses are so arranged at present that none of the singers there can be secured. However, the management has secured the services of Fritz Kreisker, the violinist, and he will be the soloist.

Newspaper Cutting Bureau in the World

ARGUS

It is with much regret that the management of the Boston Symphony Orchestra announces that it cannot offer a singer as soloist at its fourth Baltimore concert, on Wednesday evening, February 19th. Every effort was made to get some one of high standing, but the repertoires at both the Metropolitan and Manhattan Opera houses are so arranged at present that none of the singers there can be secured. However, the management has been fortunate in getting the services of Fritz Kreisler, the violinist, and he will be the soloist.

From .....

Address .....

Date 1908

Mrs. Frederick W. Taylor will give a large musical at her residence in Chestnut Hill to-morrow afternoon in honor of the Theodorowitz Stringed Quartet of the Boston Symphony Orchestra.

From ..... STAR.

Address .....

Boston Orchestra Loses Dr. Muck

Contrary to hope, and even expectation, the negotiations that were to continue Dr. Muck as conductor of the Symphony Orchestra have failed, and, late yesterday afternoon the formal announcement was made that he will leave his post at the end of the current season, early next May, and return to Berlin. The management of the orchestra has pursued these negotiations diligently and skillfully with the intendant of the Royal Opera, but he has been as insistent upon the need of Dr. Muck there as were the spokesmen of the orchestra upon the need of him here. Twice the Emperor, who keeps the last word in the important affairs of the State Theaters, has sanctioned Dr. Muck's leave of absence to conduct in Boston—once when Mr. Higginson first sought to engage him, and again in the arrangements for his return for the present musical year. It was a generous courtesy that testified alike to the Emperor's regard for the art of music in America, and to his pride in the distinguished share that a conductor of the Royal Opera was to have in it, and to his appreciation of the unique position and prestige of the Boston Orchestra. Fairly, after two years of such consideration, he may now weigh the needs of his own opera house. He has found them imperative; but that circumstance will not lesson grateful memory of the good will and interest that made possible Dr. Muck's two years of work in Boston. That Dr. Muck was willing to remain has been an open secret.

That work has long spoken for itself. No conductor that has led the orchestra since its beginnings has devoted himself more diligently, conscientiously and unselfishly to his task. In all Dr. Muck's stay in Boston his work has been the occupation and preoccupation of his life. He has found little time for other interests, though his mind is alert and wide-ranging in many things outside music. He has given as little to diversion. By day and by night he has worked to bring the band and its performances to the standards that he sought. There have been just and reasonable differences of opinion over his choice and arrangement of the music that has made his programs.

The two particularly distinguishing traits of that performance have been its vitality of execution and its fullness of sympathetic understanding of the music in hand. Beyond dispute Dr. Muck has brought an elasticity of tone and rhythm, a clearness and vigor of accent and a communicating ardor into the performances of the orchestra that have been novel and stirring to its audiences. They have raised high the pleasure and the emotion of music that suffices to itself as beautiful or exciting sound. They have carried as high the expression of the poetic and dramatic contents of music that seeks other and more varied ends. Side by side with this vitality that has reanimated many a classic piece and brought many a modern to new life, has stood Dr. Muck's pre-eminent personal trait—his ability to differentiate the music that he chooses, to give to it its peculiar individuality, to grasp its substance, to feel its spirit and to communicate both as clearly, persuasively and distinctively to his hearers.

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ess .....

Boston Symphony Orchestra

The last concert of the season by the Boston Symphony Orchestra will be given in Infantry Hall this evening at 8:15. The program will comprise Tschaikowsky's "Pathetic" symphony. Grieg's concerto for piano in A-minor, and Chabrier's Spanish Rhapsody. The concert will also be the last appearance of Dr. Muck in Providence, for when the orchestra returns next year it will have another conductor, as Dr. Muck is to return to Germany at the end of the present season to resume his duties as principal conductor of the Royal Opera House in that city. The concert will begin at 8:15 o'clock.

SUN

FEB 16 1908

MUSIC IN BALTIMORE

Kreisler With Boston Symphony At Lyric Wednesday.

SOUSA AND BAND TOMORROW

Joseph Hofmann At Peabody Friday — Philadelphia Orchestra Next Week—New Songs.

Fritz Kreisler, who is conceded to be one of the greatest of living violinists and thrilled a Baltimore audience here several weeks ago, when he appeared in connection with the Philadelphia Orchestra, will be the soloist at the fourth of the present Baltimore series of concerts of the Boston Symphony Orchestra, which will be given Wednesday evening at the Lyric. Kreisler will play the Mendelssohn concerto.

The orchestral numbers will be Beethoven's "Pastoral" symphony, which will be played in response to many requests that have been sent to Dr. Muck, and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

After this concert Dr. Muck will come to [illegible]—March 18. As

From .....

Address .....

Date .....

[146]

om ..... JOURNAL

dress ..... PROVIDENCE, R.

te ..... FEB 19 1908

SYMPHONY CONCERT.

Large Audience and Final Appearance of Dr. Muck as Conductor.

The largest audience of the series graced Infantry Hall last evening at the final symphony concert, drawn by the exceptionally fine programme and the farewell appearance of Dr. Muck as conductor of the Boston orchestra. He was given a warm reception when he took the stand for the opening number, Tschaikowsky's great "Pathetic" symphony, and his magnificent interpretation of this favorite work brought him a spontaneous and hearty ovation at its close.

It may be that those are at least partly right who accuse us of provincialism in our musical taste and standards, but it would be unkind if Dr. Muck should go home and repeat the charge. For he has received instant acceptance and appreciation here. It is generally agreed that he is the finest conductor the Boston Symphony Orchestra has ever had, and that is saying a great deal. The regret that he must, at the close of the present season, return to Berlin to keep his engagements is widespread and genuine.

Last night's programme was somewhat more extended than usual, owing to the extreme length of the symphony. The order was as follows:

Symphony No. 6, "Pathetic," in B-minor, op. 74 ..... Tschaikowsky
Adagio; allegro non troppo.
Allegro con grazia.
Allegro molto vivace.
Finale: Adagio lamentoso.
Concerto in A-minor, for pianoforte, op. 16..Grieg
Allegro molto moderate.
Adagio.
Allegro moderato molto e marcato.
"Espana," rhapsody for orchestra.....Chabrier

Probably people will never cease trying to guess "what Tschaikowsky meant" by his Sixth Symphony. That he had a distinct programme in his mind is proved by his letters. He refers to it while in the process of composition as "a programme symphony, with a programme that shall be a riddle to everyone; may they break their heads over it." That is what has been happening ever since. Tschaikowsky's death soon after the first production of the work, which did not at once take hold upon popular favor, must always leave the question of his direct inspiration in doubt.

Every hearer, therefore, is at liberty to solve the problem as he pleases. Perhaps as good a suggestion as any is that suggested by Philip Hale in his programme notes—"a story of life, of man's illusions, desires, loves, struggles, victories and end." It is certainly a strenuous life that is here depicted, and with more than a hint of a tragic close. After all, the matter may easily be made of too much importance. It is enough to accept this master-work of the great Russian composer as a superb piece of music, and enjoyment of it is keen indeed when presented in such a sympathetic and masterly manner as characterized Dr. Muck's interpretation of it last night.

The closing number of the programme made a fine contrast with the symphony. The Spanish rhapsody of Chabrier is a fine, brilliant and picturesque composition, abounding in life and gayety and so strong in "color" that its title is almost superfluous. This, too, was played with remarkable spirit and sympathy.

The soloist of the evening was Mr. Rudolph Ganz, who played Grieg's well-known concerto in A-minor in a masterly and convincing manner. A clean-cut, virile and capable artist is Mr. Ganz, and the impression he made was not to be mistaken. Several hearty recalls were given him. It would be a pleasure to hear this fine artist in recital. As a whole, the programme was one of the finest in recent years, and its performance was one to be long and pleasantly remembered.

Among those in the audience were: Mrs. William Binney, Mrs. Charles Nichols, Mr. and Mrs. Dexter E. Potter, Mr. Edward F. Childs, Mr. and Mrs. William T. Crandell, Mrs. Augustus R. Peirce, Mrs. J. Lippitt Snow, Mr. and Mrs. Frederick Fuller, Mr. Zephaniah Brown, Miss Brown, Mr. and Mrs. George M. Smith, Miss Ellen Sharpe, Mr. Henry D. Sharpe, Mrs. Theodore P. Bogert, Miss Virginia Shepley, Mrs. Alfred Metcalf, Miss Hope Earle, Mrs. Charles C. Gardiner, Mr. and Mrs. John H. Cady, Mr. Edward C. Bixby, Mr. Edward S. Aldrich, Mrs. William von Gottschalck, Mrs. Charles C. Binney, Mr. and Mrs. S. I. Tonjoroff, Mrs. Theodore W. Foster, Miss Annie S. Brown, Mrs. Albert L. Calder, Mr. Harold Waterman, Mrs. Henry T. Brown, Mr. William Goodwin, Miss Goodwin, Mrs. Samuel S. Durfee, Miss Mary Talbot, Mrs. Lowell Emerson, Dr. Ellen M. Stone, Mrs. James A. Nealey, the Misses Vaughn, Mrs. F. F. Lamb, Rev. and Mrs. Augustus M. Lord, Miss Amy L. Willson, Mrs. James H. Coggeshall, Miss Corliss, Mr. Arthur Symonds, Mrs. John R. Hess, Miss Clara L. Hess, Miss Louise C. Hoppin, Mrs. Walker, Mr. Howard Hoppin, Mrs. Robert I. Gammell, Mr. and Mrs. Lucian R. Copeland, Miss Mary Granger, Mr. and Mrs. Alfred L. Lustig, Mrs. Edward L. Johnson, Miss Loraine Johnson, Miss Edith Nichols, Mr. and Mrs. Phillips, Mrs. Joseph Day, Mr. Julian B. Herreshoff, Mr. William B. Weeden, Mrs. Nathaniel W. Smith, Mrs. Brownell, Miss Mary Brownell, Mr. Joshua M. Addeman, Miss Vose, Miss Louise S. Kendall, Mrs. Walter S. Ballou, Mrs. James Field, Mr. S. H. Tingley, Miss Louise Claflin, Mr. and Mrs. Irving Irons, Mr. and Mrs. Frank Aldrich, Mrs. George H. Ames, the Misses Brownell, Mrs. Eleazer B. Homer, Mr. R. Austin Robertson, Miss Helen Robertson, Miss Sarah Potter, Miss Gyllenberg, Hon. and Mrs. A. K. Goodwin, Miss Margaret K. Goodwin, Miss Potter, Mr. and Mrs. Albert Fenner, Mr. George Capron, Mr. and Mrs. Herbert E. Maine, Miss Abby A. Tilton, Miss Laura G. Noyes, Mr. Walter H. Kimball, Mr. Martin Kern, Mr. and Mrs. Walter J. Comstock, Miss Dudley, Dr. P. Williams, Mrs. Albert Greene, Miss Eleanor Green, Miss Amy Vernon, Mrs. Alfred M. Coats, Miss Blanche Davis, Mrs. Webster Knight, Miss Adelaide Knight, Mrs. Francis W. Carpenter, Miss Mary Carpenter, Mrs. Prescott O. Clarke, Miss Dorrance, Mr. Walter J. Towne, Mrs. Andrew J. Comstock, Miss Clara Comstock, Mr. Arthur L. Kelley, Mrs. Louis E. Robinson, Mrs. Dow, Miss Ida Sawin, Dr. W. Louis Chapman, Mrs. Percy Middleton, the Misses Hall, Mrs. W. Penn Mather, Miss Mather, Mrs. Anne Gilbreth Cross, Miss May Mason, Miss Helen Mason, Mr. W. B. Chase, Mrs. Charles Sisson, the Misses Sisson, Mrs. Albert W. Smith, Mr. John Day, Mrs. Charles Philbrick, Mrs. Horace N. Williams, Hon. Walter B. Vincent, Mr. and Mrs. Albert Steinert and Mrs. Benjamin G. Botolph.

om .....

dress ..... PROVIDENCE, R. I.

te .....

The First Established and Most Complete Newspaper Cutting Bureau in the World

BOSTON SYMPHONY CONCERT.

Programme Presented by Dr. Muck an Excellent One.

The final concert for the season by the Boston Symphony Orchestra at Infantry Hall last evening was made notable by one of the best programmes offered by Dr. Muck to the Providence subscribers, certainly the finest one of the present year, and it was thoroughly appreciated by a large audience. The soloist was Mr. Rudolph Ganz, a pianist new to Providence, who won a fine reception.

The occasion was Dr. Muck's farewell to the large number of admirers that he has in Providence as elsewhere in the American cities visited by Boston's orchestra. The fact that he will not return to its directorship is nowhere more deeply regretted than here, and the splendid concert last night will doubtless be remembered by many as one typical of his regime, in which all his distinguishing qualities in leadership were noted. It might be said that they were summed up in his powerful and inspiring reading of the great sixth symphony of Tschaikowsky, which opened the programme. In addition to the symphony and the Grieg concerto the rhapsody for orchestra by Chabrier, called "Espana," rounded a programme of varied interest.

The great merit of Dr. Muck's interpretation of the Tschaikowsky masterpiece is his refusal to let its baffling gamut of moods tempt him into a too individual or personal solution of them. Known as the "great riddle," the work of portentous length and limitless beauties is often considered fit meat for that variety of reading that attempts what never can be done—any exact definite assertion through the broad and indefinite medium of music. Let everybody interpret the swan song of Tschaikowsky as he wishes, to each one it will be different, and in applying that rule Dr. Muck avoided the least bit of overassertion, drawing out its beauties with restraint and reverence to all their sensitiveness. His firm hold of the orchestra and his incisive, direct manner were never more noticeable than through the third and fourth movements of the work, where there exist such startling changes in the tempo and the mood.

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Mr. Ganz proved to be a player with power and fire in a marked degree, and also one of the clean-cut type of pianist who goes at the business in hand with authority and intelligence. He was forced to acknowledge several times the long-continued applause after finishing Grieg's colossal concerto.

Newspaper Cutting Bureau in the World

From .....

Address ..... PROVIDENCE, R. I.

Date ..... FEB 19 1908

Wednesday was quite the gayest day in many weeks in Providence society. The day was ushered in with the ringing of bells in recognition of Lincoln's Birthday and the perfect weather was an element of success which entered into the various festivities of the day. Chief among the events of the evening was the brilliant military ball in Churchill House, a report of which appears in another column. There was also a dance in the Chapter House of the Psi Upsilon fraternity while, earlier in the evening a large gathering of society people wended their willing way to Infantry Hall, where Dr. Karl Muck, the conductor of the Boston Symphony Orchestra was given not only a rousing reception but a genuine "God speed," for it was the final concert in the series and the last in which Dr. Muck will appear, as he is shortly to return to Germany.

In the audience were noted the following: Miss Louise Hoppin, Mrs. Robert Ives Gammell, Mr. and Mrs. Harry Parsons Cross, Mr. William B. Weeden, Mrs. Nathaniel W. Smith, Miss Emma Taft, Mrs. Theodore Bogert, Mrs. George H. Corliss, Miss Maria Corliss, Mr. and Mrs. Dexter B. Potter, Mrs. Samuel Ames, Mrs. Henry Bowen, Miss Edith Nichols, Mr. Theodore F. Green, Miss Eleanor B. Green, Mr. Julian Herreshoff, Miss Herreshoff, Mr. and Mrs. William E. Foster, Mr. and Mrs. H. N. Campbell, Miss Helen Campbell, Mrs. Webster Knight, Miss Adelaide Knight, Miss Agnes De Wolf, Mrs. Jeffrey Hazard, Prof. and Mrs. Courtney Langdon, Mrs. William Binney, Mr. Harold Waterman, Miss Harriott E. Barrows, Mr. Robert L. Walker, Mr. George A. Freeman, Dr. W. Louis Chapman, Mrs. Samuel Slater Durfee, Mrs. William von Gottschalk, Miss Etta Fraser, Miss Helen B. Pettis, Mr. and Mrs. Herbert E. Maine, Mrs. George Hail, Mr. and Mrs. Arthur L. Kelly, Mr. and Mrs. Louis E. Robinson, Miss Harriett Talbot, Mr. and Mrs. Horatio Hunt, the Misses Hunt, Miss Caroline Kelly, Miss Louise Sweetland.

INQUIRER
PHILADELPHIA, PA
FEB 16 1908

GERALDINE FARRAR.

GERALDINE FARRAR, among the most gifted singers of this country, will be the soloist with the Boston Symphony Orchestra tomorrow night. Madame Melba was originally scheduled for this concert, but when she decided not to return to America this season the Boston management endeavored to engage the best available artist to replace her. It was only by exceptional good fortune that Miss Farrar could be engaged, so many duties compelling her presence in the Metropolitan Opera House that it was found impossible to have her for as many concerts with the orchestra as the management would have liked. This will be Miss Farrar's only concert appearance with the orchestra this season. The numbers which she will sing have already been announced, Cherubino's song from "The Marriage of Figaro" and Elizabeth's prayer, from "Tannhaeuser."

The two orchestral numbers will be Max Reger's Variations and Fugue upon a theme by J. A. Hiller and the Strauss "Till Eulenspiegel." The Reger Variations had their first performance in America a few weeks ago, played by the Philadelphia Orchestra. Reger, as one of the most striking figures in modern music, is always heard with attention. "Till Eulenspiegel's Merry Pranks" needs no introduction to audiences here, it having formed a frequent item upon the programmes of both orchestras. Following this concert Doctor Muck will make only one appearance more in Philadelphia, which will be on March 16, at the concluding concert of the season.

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Theodorowicz Quartet Musicale.

The Theodorowicz String Quartet, made up of members of the Boston Symphony Orchestra, will play at the home of Mr. and Mrs. Fred Taylor, Highland Avenue Station, Chestnut Hill, tomorrow afternoon at 3:30 o'clock. The members of the quartet are: Julius Von Theodorowicz, first violin; Alexander Ribarsch, second violin; Alfred Gietzen, viola, and Joseph Keller, 'cello. Mrs. William M. White will be at the piano. There will be about 150 guests.

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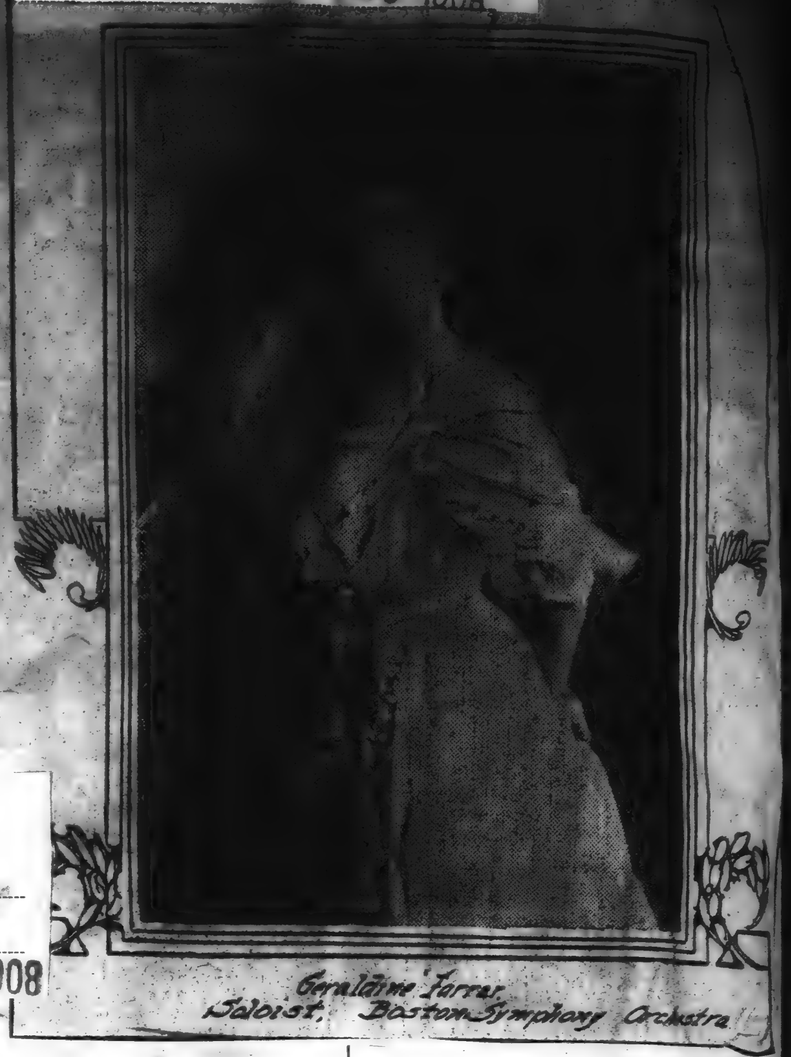
FEB 16 1908



Geraldine Farrar
Soloist, Boston Symphony Orchestra

POST
WASHINGTON, D. C.
FEB 16 1908

National—Boston Symphony Orchestra.

The fourth and last but one of the Boston Symphony concerts will be given in the New National Theater on next Tuesday afternoon, February 18, at 4:30 o'clock. The soloist will be Fritz Kreisler, the distinguished violinist, who will play Mendelssohn's Concerto for violin in E minor. The first number on the programme will be an attractive suite for orchestra, entitled "Symphonic Sketches," by the American composer, George W. Chadwick. This suite is in four movements, which are entitled, respectively, "Jubilee," "Noel," "Hobgoblin," and a "Vagrom Ballad." "Jubilee" and "Noel" were composed in December, 1895; the "Vagrom Ballad" bears the date of February, 1896, and "Hobgoblin" was composed in the summer of 1904.

The other number will be Rimsky-Korsakov's extraordinarily brilliant Spanish "Caprice." In this the composer has taken a number of Spanish tunes and plays with them orchestrally with the skill of a superhumanly clever juggler: Tchaikowsky is quoted as writing to the composer that it is the most wonderful piece of orchestration he knows in the whole literature of music, and Dr. Muck, speaking of it the other day, says that it is simply stupendous. It is of extraordinary difficulty, and yet its general character is popular. The fifth and last concert of the season will be given Tuesday afternoon, March 17.

Boston Symphony Orchestra
Miss Geraldine Farrar will be the soloist at the fourth Boston Symphony concert in the Academy of Music tomorrow night, when she will sing Cherubino's song "Voi che sapete," from the "Marriage of Figaro," and Elizabeth's prayer from "Tannhauser."

The two orchestral numbers will be Max Reger's Variations and Fugue on a theme by J. A. Hiller and Richard Strauss's "Till Eulenspiegel's Merry Pranks." The Reger variations had their first performance in America in this city by the Philadelphia Orchestra a few weeks ago.

After this concert Dr. Karl Muck will make but one more appearance in Philadelphia, which will be at the March concert on Monday evening, March 16.

RECORD
PHILADELPHIA, PA
FEB 16 1908

PHILADELPHIA
FEB 16 1908

Miss Geraldine Farrar, the most gifted singer that this country has produced in many a day, will be the soloist at the fourth Boston Symphony concert in the Academy of Music to-morrow night. It was at this concert that Madame Melba would have sung if she had returned to America this season, and it has been the purpose of the management to secure the best available singer to take her place. And it was only by a piece of luck that Miss Farrar could be engaged, so many are her duties in the Metropolitan Opera House, and although the Boston Symphony Orchestra had hoped that she would be its soloist at several of its concerts, this Philadelphia one will mark her only appearance with it during the present season. Miss Farrar will sing Cherubino's song "Voi che sapete" from the "Marriage of Figaro" and Elizabeth's Prayer from "Tannhauser."

The two orchestral numbers will be Max Reger's Variations and Fugue on a theme by J. A. Hiller and Richard Strauss' "Till Eulenspiegel's Merry Pranks." The Reger Variations had their first performance in America in this city by the Philadelphia Orchestra a few weeks ago. "Till Eulenspiegel's Merry Pranks" needs no introduction to Philadelphia audiences, as it has been played here not only by the Philadelphia Orchestra, but by the Boston Symphony Orchestra as well.

Geraldine Farrar will be heard tomorrow night at the Boston Symphony concert, and on Tuesday evening, in the opera. As soloist for the Boston orchestra to-morrow evening, she will have the place in the program originally intended for Melba. The Australian prima donna, however, has not left Melbourne, and so Miss Farrar, as the next most distinguished available singer, was engaged. She will sing Cherubino's song "Voi Che Sapete," from the "Marriage of Figaro," and Elizabeth's Prayer from "Tannhaeuser."

The two orchestral numbers will be Max Reger's Variations and Fugue on a theme by J. A. Miller, and Richard Strauss' "Till Eulenspiegel's Merry Pranks." The Reger Variations had their first performance in America in this city by the Philadelphia Orchestra a few weeks ago, and a repetition of this important work should be welcomed by all music lovers, for it is impossible in the cause of music of this description to get more than the biggest of impressions from one or even two hearings. Reger is one of the most striking figures in modern music.

"Till Eulenspiegel's Merry Pranks" needs no introduction to Philadelphia audiences, as it has been played here not only by the Philadelphia Orchestra but by the Boston Symphony Orchestra as well.

After this concert Dr. Karl Muck will make but one [illegible] in Philadelphia, which will be at the March concert on Monday evening, March 16.

The First Established and Most Complete Newspaper Cutting Bureau in the World
NORTH AMERICAN
PHILADELPHIA, PA
FEB 16 1908

Miss Farrar in Concert.

Geraldine Farrar, prettiest of Zerlina's in "Don Giovanni," is to be the soloist in the Boston Orchestra's concert at the Academy of Music tomorrow evening. She will sing Elisabeth's Prayer from Wagner's "Tannhaeuser," and Cherubino's song, "Voi che sapete," from Mozart's "Figaro's Wedding."

By way of instrumental prelude, the orchestra, under Dr. Muck's direction, will play Max Reger's variations and fugue on a theme by J. A. Hiller, and the concert will close with "Till Eulenspiegel and His Merry Pranks." Both of these numbers are fairly within recollection of local concertgoers, having been recently played here by the Philadelphia Orchestra.

Mme. Melba was to have been the soloist at this concert. But she did not return to America this season, as she had anticipated, and the orchestra management fortunately were enabled to secure in her stead the most gifted of living American sopranos.

At his [illegible] recital in the Academy

TIMES,
WASHINGTON, D. C.
FEB 16 1908

SYMPHONY ORCHESTRA CONCERT ON TUESDAY

The fourth and last one of the Boston Symphony concerts will be given in the New National Theater Tuesday afternoon, February 18, at 4:30 o'clock. The soloist will be Fritz Kreisler, the distinguished violinist, who will play Mendelssohn's Concerto for violin in E minor. The first number on the program will be an attractive suite for orchestra, entitled "Symphonic Sketches," by the American composer, George W. Chadwick. This suite is in four movements, which are entitled, respectively, "Jubilee," "Noel," "Hobgoblin," and a "Vagrom Ballad." "Jubilee" and "Noel" were composed in December, 1895, the "Vagrom Ballad" bears the date of February, 1896, and "Hobgoblin" was composed in the summer of 1904.

Newspaper Cutting Bureau of the World
NEWS
BALTIMORE, MD
FEB 15 1908

The fourth concert of the Boston Symphony Orchestra will be given in the Lyric on next Wednesday evening, February 19, at 8.15 o'clock. The soloist will be Fritz Kreisler, the noted violinist, who will play the Mendelssohn Concerto. The orchestral numbers will be Beethoven's Pastoral Symphony, which is to be played in response to many requests that have been sent to Dr. Muck, and Richard Strauss' tone poem "Till Eulenspiegel's Merry Pranks." After this concert Dr. Muck will come to Baltimore but once more, on March 18, for, as has already been announced, he will leave the Boston Symphony Orchestra at the end of this season.

STAR.
WASHINGTON, D.C.
FEB 16 1908

Boston Symphony Orchestra.

The fourth and next to the last of the Boston Symphony concerts will be given in the New National Theater Tuesday afternoon at 4:30 o'clock. The soloist will be Fritz Kreisler, who will play Mendelssohn's Concerto for violin in E minor. The first number on the program will be a suite for orchestra, "Symphonic Sketches" by the American composer George W. Chadwick. This suite is in four movements. The other number will be Rimsky-Korsakov's extraordinarily brilliant Spanish caprice. Tschaikowsky is quoted as writing to the composer that it is the most wonderful piece of orchestration he knows in the whole literature of music.

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FEB 16 1908

GERALDINE FARRAR.

GERALDINE FARRAR, among the most gifted singers of this country, will be the soloist with the Boston Symphony Orchestra tomorrow night. Madame Melba was originally scheduled for this concert, but when she decided not to return to America this season the Boston management endeavored to engage the best available artist to replace her. It was only by exceptional good fortune that Miss Farrar could be engaged, so many duties compelling her presence in the Metropolitan Opera House that it was found impossible to have her for as many concerts with the orchestra as the management would have liked. This will be Miss Farrar's only concert appearance with the orchestra this season. The numbers which she will sing have already been announced, Cherubino's song from "The Marriage of Figaro" and Elizabeth's prayer, from "Tannhaeuser."

The two orchestral numbers will be Max Reger's Variations and Fugue upon a theme by J. A. Hiller and the Strauss "Till Eulenspiegel." The Reger Variations had their first performance in America a few weeks ago, played by the Philadelphia Orchestra. Reger, as one of the most striking figures in modern music, is always heard with attention. "Till Eulenspiegel's Merry Pranks" needs no introduction to audiences here, it having formed a frequent item upon the programmes of both orchestras. Following this concert Doctor Muck will make only one appearance more in Philadelphia, which will be on March 16, at the concluding concert of the season.

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Theodorowicz Quartet Musicale.

The Theodorowicz String Quartet, made up of members of the Boston Symphony Orchestra, will play at the home of Mr. and Mrs. Fred Taylor, Highland Avenue Station, Chestnut Hill, tomorrow afternoon at 3:30 o'clock. The members of the quartet are: Julius Von Theodorowicz, first violin; Alexander Ribarsch, second violin; Alfred Gietzen, viola, and Joseph Keller, 'cello. Mrs. William M. White will be at the piano. There will be about 150 guests.

Geraldine Farrar,
Soloist, Boston Symphony Orchestra

Boston Symphony Orchestra

Miss Geraldine Farrar will be the soloist at the fourth Boston Symphony concert in the Academy of Music tomorrow night, when she will sing Cherubino's song "Voi che sapete," from the "Marriage of Figaro," and Elizabeth's prayer from "Tannhauser."

The two orchestral numbers will be Max Reger's Variations and Fugue on a theme by J. A. Hiller and Richard Strauss's "Till Eulenspiegel's Merry Pranks." The Reger variations had their first performance in America in this city by the Philadelphia Orchestra a few weeks ago.

After this concert Dr. Karl Muck will make but one more appearance in Philadelphia, which will be at the March concert on Monday evening, March 16.

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Miss Geraldine Farrar, the most gifted singer that this country has produced in many a day, will be the soloist at the fourth Boston Symphony concert in the Academy of Music to-morrow night. It was at this concert that Madame Melba would have sung if she had returned to America this season, and it has been the purpose of the management to secure the best available singer to take her place. And it was only by a piece of luck that Miss Farrar could be engaged, so many are her duties in the Metropolitan Opera House, and although the Boston Symphony Orchestra had hoped that she would be its soloist at several of its concerts, this Philadelphia one will mark her only appearance with it during the present season. Miss Farrar will sing Cherubino's song "Voi che sapete" from the "Marriage of Figaro" and Elizabeth's Prayer from "Tannhauser."

The two orchestral numbers will be Max Reger's Variations and Fugue on a theme by J. A. Hiller and Richard Strauss' "Till Eulenspiegel's Merry Pranks." The Reger Variations had their first performance in America in this city by the Philadelphia Orchestra a few weeks ago. "Till Eulenspiegel's Merry Pranks" needs no introduction to Philadelphia audiences, as it has been played here not only by the Philadelphia Orchestra, but by the Boston Symphony Orchestra as well.

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Miss Farrar in Concert.

Geraldine Farrar, prettiest of Zerlina's in "Don Giovanni," is to be the soloist in the Boston Orchestra's concert at the Academy of Music tomorrow evening. She will sing Elisabeth's Prayer from Wagner's "Tannhaeuser," and Cherubino's song, "Voi che sapete," from Mozart's "Figaro's Wedding."

By way of instrumental prelude, the orchestra, under Dr. Muck's direction, wil play Max Reger's variations and fugue on a theme by J. A. Hiller, and the concert will close with "Till Eulenspiegel and His Merry Pranks." Both of these numbers are fairly within recollection of local concertgoers, having been recently played here by the Philadelphia Orchestra.

Mme. Melba was to have been the soloist at this concert. But she did not return to America this season, as she had anticipated, and the orchestra management fortunately were enabled to secure in her stead the most gifted of living American sopranos.

At his [illegible] recital in the Academy

TIMES.

National—Boston Symphony Orchestra.

The fourth and last but one of the Boston Symphony concerts will be given in the New National Theater on next Tuesday afternoon, February 18, at 4:30 o'clock. The soloist will be Fritz Kreisler, the distinguished violinist, who will play Mendelssohn's Concerto for violin in E minor. The first number on the programme will be an attractive suite for orchestra, entitled "Symphonic Sketches," by the American composer, George W. Chadwick. This suite is in four movements, which are entitled, respectively, "Jubilee," "Noel," "Hobgoblin," and a "Vagrom Ballad." "Jubilee" and "Noel" were composed in December, 1895; the "Vagrom Ballad" bears the date of February, 1896, and "Hobgoblin" was composed in the summer of 1904.

The other number will be Rimsky-Korsakov's extraordinarily brilliant Spanish "Caprice." In this the composer has taken a number of Spanish tunes and plays with them orchestrally with the skill of a superhumanly clever juggler: Tchaikowsky is quoted as writing to the composer that it is the most wonderful piece of orchestration he knows in the whole literature of music, and Dr. Muck, speaking of it the other day, says that it is simply stupendous. It is of extraordinary difficulty, and yet its general character is popular. The fifth and last concert of the season will be given Tuesday afternoon, March 17.

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Boston Symphony Orchestra.

The fourth and next to the last of the Boston Symphony concerts will be given in the New National Theater Tuesday afternoon at 4:30 o'clock. The soloist will be Fritz Kreisler, who will play Mendelssohn's Concerto for violin in E minor. The first number on the program will be a suite for orchestra, "Symphonic Sketches" by the American composer George W. Chadwick. This suite is in four movements. The other number will be Rimsky-Korsakov's extraordinarily brilliant Spanish caprice. Tschaikowsky is quoted as writing to the composer that it is the most wonderful piece of orchestration he knows in the whole literature of music.

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Boston Symphony Orchestra Mo

Geraldine Farrar will be heard tomorrow night at the Boston Symphony concert, and on Tuesday evening in the opera. As soloist for the Boston orchestra to-morrow evening, she will have the place in the program originally intended for Melba. The Australian prima donna, however, has not left Melbourne, and so Miss Farrar, as the next most distinguished available singer, was engaged. She will sing Cherubino's song "Voi Che Sapete," from the "Marriage of Figaro," and Elizabeth's Prayer from "Tannhaeuser."

The two orchestral numbers will be Max Reger's Variations and Fugue on a theme by J. A. Miller, and Richard Strauss' "Till Eulenspiegel's Merry Pranks." The Reger Variations had their first performance in America in this city by the Philadelphia Orchestra a few weeks ago, and a repetition of this important work should be welcomed by all music lovers, for it is impossible in the cause of music of this description to get more than the biggest of impressions from one or even two hearings. Reger is one of the most striking figures in modern music.

"Till Eulenspiegel's Merry Pranks" needs no introduction to Philadelphia audiences, as it has been played here not only by the Philadelphia Orchestra, but by the Boston Symphony Orchestra as well.

After this concert Dr. Karl Muck will make but one more appearance in Philadelphia, which will be at the March concert on Monday evening, March 16.

SYMPHONY ORCHESTRA CONCERT ON TUESDAY

The fourth and last one of the Boston Symphony concerts will be given in the New National Theater Tuesday afternoon, February 18, at 4:30 o'clock. The soloist will be Fritz Kreisler, the distinguished violinist, who will play Mendelssohn's Concerto for violin in E minor. The first number on the program will be an attractive suite for orchestra, entitled "Symphonic Sketches," by the American composer, George W. Chadwick. This suite is in four movements, which are entitled, respectively, "Jubilee," "Noel," "Hobgoblin," and a "Vagrom Ballad." "Jubilee" and "Noel" were composed in December, 1895, the "Vagrom Ballad" bears the date of February, 1896, and "Hobgoblin" was composed in the summer of 1904.

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FEB 15 1908

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MISS FARRAR IN CONCERT

She Sings at the Academy of Music With the Boston Symphony Orchestra.

The feature of the concert given at the Academy of Music last evening by the Boston Symphony Orchestra was the appearance as the assisting artist of Miss Geraldine Farrar, who was then heard for the first time in concert in this city. Her success was very great. In some respects she was seen at even better advantage than in opera, for her extremely attractive personality was more in evidence in the absence of a costume and of the need for sustaining a characterization, and the large audience present was mightily pleased.

Miss Farrar's selections could hardly have been more strongly contrasted. One was the lovely air from Mozart's "Marriage of Figaro," in which Cherubino, the amorous page, essays to describe the emotions which the sight and proximity of a pretty girl inspire in his breast. This is the well-known "Voi che sapete," and Miss Farrar sang it charmingly, with the utmost beauty of tone and refinement of method and with just the kind of piquancy which its effective expression requires. Her other number was Elizabeth's "Prayer," from "Tannhauser." This called for quite a different kind of treatment. It demanded breadth of method, dignity of feeling and dramatic power and it served in an impressive manner to illustrate Miss Farrar's versatility that she was not less satisfying in this selection than in the sauve, tender gently appealing aria of Mozart. Elizabeth is not a character with which she is commonly associated, but what she did last night is enough to make one wish to hear her in it. Always an admirable artist she is steadily extending the scope of her capacities and enhancing the value of her achievement, and in view of her remarkable progress during the past two seasons there is hardly anything within the range of her art to which she may not properly aspire.

The orchestral numbers were Max Reger's "Variations and Fugue on a Merry Theme," by Joseph Adam Hiller, and Richard Strauss' "Till Eulenspiegel," but as both of these compositions have been heard here within the past few weeks it is enough to say now that the Boston Orchestra played them last night in a manner worthy of its reputation.

AMERICAN
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FEB 18 1908

MISS FARRAR HOLDS AUDIENCE CAPTIVE

Star Worshipers Hear Diva Sing at Boston Symphony Concert.

INTONATION IS PURE

Her Lyricism is Splendid and Recalls Are Enthusiastic.

FROM all quarters of the city a crowd of faithful music-lovers and ardent star-worshipers gathered at the Academy of Music last evening to hear Geraldine Farrar sing, and likewise, no doubt, to look upon her as she appeared in full evening dress. Her splendid lyricism took the audience captive; her dainty and engaging personality riveted their chains, and after each of the two numbers she sang recalls were multitudinous, spontaneous and enthusiastic.

The diva, who was the soloist at the Boston Symphony Orchestra concert, was accompanied from New York by a group of admiring friends, including Signor Scotti, the famous barytone of the Metropolitan Opera.

Miss Farrar sang "Voiche Sapete," from Mozart's "Marriage of Figaro," with all the grace and charm and purity of intonation and elusive dramatic quality required in this most exacting of concert numbers. Her vocal method and dramatic style are all her own, and in a few years will set the fashion for budding geniuses of song. The same flawless vocalism and indefinable dramatic quality were notable in the singer's rendering of the lyrically monotonous prayer of Elisabeth, from "Tannhaeuser."

Before Miss Farrar's appearances the orchestra, under Dr. Muck, played Max Regar's variations of a Hiller theme and afterward Strauss' "Till Eulenspiegel"—both familiar to local concertgoers.

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MISS FARRAR SINGS

Charming Soprano Wins New Triumph With Boston Orchestra.

While the Boston Symphony Orchestra, at the fourth concert of the season last night, did not produce any orchestral novelties, there was offered a most delightful novelty in the appearance in concert for the first time in this city of Geraldine Farrar, one of the leading singers of the Metropolitan Opera Company, and one of the most gifted singers America has produced in recent years. Melba was to have been the assisting artiste at the concert, but her failure to return to America this season necessitated the engagement of the best available singer, and Miss Farrar was fortunately able to arrange this one appearance with the orchestra. The two orchestral numbers were Max Reger's Variations and Fugue on a theme by J. A. Hiller, and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

The Reger ariation had their first performance in America by the Philadelphia Orchestra some weeks ago. Admiration of Reger's variations depend on the amount of enuthusiastic appreciation one has for music of that style. While some of the variations are unquestionably exquisite in delicacy of themal development, others are equally conspicuous for blatant and shrill effects, particularly the last variation, which with the aid of the brasses, developed into a conglomerate turmoil of sound.

After the rush and bang of the last variation, the exquisite aria, "Voi che Lapete," from Mozart's "Marriage of Figaro" sole over the audience like a benediction. Miss Farrar was in splendid voice, and delighted the audience, not only by her command of tonal art, but also by her girlish beauty. Her second selection, Elizabeth's Prayer, from "Tannhaueser," afforded a better opportunity for vocal display. Miss Farrar's voice is particularly rich and full in the middle and lower registers, while her high notes are clear and entirely devoid of shrillness. That she made a profound impression was evidenced by the repeated recalls and demands for an encore.

The program closed with "Till Eulenspiegel's Merry Pranks." In selecting Till Eulenspiegel as a subject for a musical setting, Strauss deserted the tragic and mystic muse and descended in to the realms of medieval romance. The mercurial Till is an immensely popular subject with German literary and musical writers. Jan Block has exploited Till in the titular role of an opera, and Reynicek has also made him the subject of operatic writing.

The work is in rondo form, with definite themes to typify the practical jokes. De Muck conducted in his usually effective style, bringing out all the beautiful effects possible from such a large body of artists. The violins were noticeably good in the beautiful singing qualities

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THE BOSTON ORCHESTRA

Farrar as Soloist a Great Attraction. Muck Interprets Reger.

PROGRAM

Reger—Variations and Fugue on a Theme by J. A. Hiller, Op. 100. First time at these concerts.
Mozart—Aria, "Voi che sapete," from "Marriage of Figaro."
Wagner—Elisabeth's Prayer, from "Tannhauser."
Soloist, Miss Geraldine Farrar.
Richard Strauss—"Till Eulenspiegel's Merry Pranks," Op. 28.
Conductor.....Dr. Karl Muck

What went ye out for to hear? A Reger shaken in the wind Or a Farrar in all the Springtide of youth and vocal opulence? That was the question at the fourth concert of the Boston Symphony Orchestra at the Academy of Music last evening. An audience that crowded the auditorium to "capacity" apparently took the Reger variations good-naturedly and then enjoyed itself hugely with Farrar and her two numbers, Mozart and Wagner. The charming young primadonna had a great and deserved success and proved the feature of the evening.

As for the variations, their interpretation by Dr. Muck and the orchestra quite vindicated Pohlig, who produced them for the "first time in America" at the Philadelphia Orchestra concerts, though their third hearing did not remove the impression that a work that may be good fun for the orchestra, by reason of its complex musicianly character, may not necessarily mean much to the hearer The eleven variations and the conclusion were brilliantly given, but, save as they represent splendid exercises for a virtuoso orchestra, they make small appeal either to the imagination or to the ear as sheer cadences of beautiful sound. However, just as one could not deny that Pohlig and the Philadelphia Orchestra gave a good account of themselves in these variations, so Muck and his men, for incisivenes and sprightliness and superb rhythmic and tonal effects, could not be beaten, and the final fugue went so splendidly that the audience was very warm in its applause, so that Muck was called out to receive its appreciation.

The Farrar numbers, however, caused the greatest rejoicing. In Mozart the soprano sang with a beautiful legato flow so expressively and so sweetly, with such delightful concert manners, as to win every one, and she was called out again and again. And then her charming rendering of Elizabeth's prayer was another vocal triumph, suffused with dramatic intent, which again brought down the house. After the vocal bonbons the concert closed with a very hard musical nut, indeed, but played brilliantly, the famous "Merry Pranks" of Richard [illegible] dubbed "Till Eulen-

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BOSTON SYMPHONY CONCERT

Geraldine Farrar Sings Elizabeth's Prayer From "Tannhaeuser."

The modern spirit as it expresses itself in music held sway at the Boston Symphony concert last night. Only Mozart's limpid "Voi che sapete" from "The Marriage of Figaro," was representative among the various numbers heard of the older school of musical writing, a school wherein the naive simplicity of thought ruthlessly entraps even the best of our contemporary singers into sharp definition of their scholastic limitations whenever they essay an expression of its ingenuous beauties.

The evening was without a symphony, strictly speaking. Dr. Karl Muck decided to offer Philadelphians an opportunity for that second thought which proverbially brings wisdom by a repetition of Reger's "Variations and Fugue on a Theme by J. A. Hiller," introduced to American audiences last December by Carl Pohlig. The intellectual domination of the Reger counterpoint, the occasional exhibition of a more sensuous appeal, as in the fifth variation, were last night found as highly impressive as on the previous occasion. The composer could not have asked for his work a more sympathetic and skilful interpretation. Nevertheless, there were many in the audience who turned with relief to the warmer, more human appeal of Till Eulenspiegel's mockeries, the wealth of invention, richness of poetic thought and surpassing orchestral command evinced by Richard Strauss proving doubly fascinating in juxtaposition to Reger's icy intellectuality.

The triumph of the evening was reserved for the soloist, Miss Geraldine Farrar, whose handsome personality was enhanced by a sartorial equipment elaborately recalling the famous portrait of the Countess Potocka. Her singing inspired the audience to an enthusiasm that expressed itself in a series of recalls which it would be futile to number. She sang Elizabeth's Prayer from "Tannhaeuser" with a skill and authority greater than that accorded the Mozart aria, the latter suffering from a hardening of the tonal quality in the effort to achieve the perfect purity and steadiness of intonation required. With youth, beauty, enthusiasm and opportunity at her command, there would seem to be no heights in her art which she may not attain.

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PHILADELPHIA, PA
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BOSTON SYMPHONY

Last Night's Concert, With Geraldine Farrar as Soloist.

The special attraction at the fourth concert this season of the Boston Symphony Orchestra, at the Academy of Music last evening, was the appearance as soloist of Geraldine Farrar, who was heard for the first time in Philadelphia as a concert singer. The fact that the young prima donna was the object of so much attention was in na sense a detraction from the artistic importance of the orchestra, but was, rather, a feature which added not a little to the interest and pleasure of the occasion.

Miss Farrar's appearance here with the Metropolitan Opera Company have established her as a favorite, and last night she materially increased her hold upon the admiration of many of our music lovers. Her pronounced beauty, of a soft brunette type, enhanced by an engenuous girlishness of manner, aided her in making a complete conquest of the audience. She appeared twice on the program, just before and immediately following the intermission, her numbers being "Voi Che Sopete," from Mozart's "Marriage of Figaro," and Elizabeth's Prayer, from "Tannhauser." The Mozart aria was admirably sung, simply, sweetly and with perfect ease. The soft, velvety quality and purity of tone which give Miss Farrar's voice its rare beauty, were pleasingly in evidence. In the "Tannhauser" number she showed some of the qualifications of a dramatic singer, though her voice si as yet scarcely suited to heavy work. She sang with authority and in good style, however, putting much feeling and reverence into the beautiful music of the familiar prayer. Miss Farrar was received with marked enthusiasm, and after each of her selections was recalled several times.

The orchestra opened the program with Max Reger's "Variations and Fugue on a Theme of J. A. Hiller," and closed it with Richard Strauss's "Till Eulenspiegel's Merry Pranke," which were its only numbers. In these the spirit of modernism prevailed, and there is noth much doubt that the audience would have been better pleased had the first number given place to a symphony or at any rate to some composition of a more classic nature. The Reger music was first played in this country by the Philadelphia Orchestra last December, and while it is no doubt worthy of repetition, it has not the strong appeal which makes one long to hear it again. It furnishes almost unlimited opportunities for an orchestra to display its tech-

[illegible] powers of virtuosity, however, and the Boston players last night seized upon every opportunity, with brilliant results, so that the interpretation was great in a musiciancly way. The Strauss "Till Eulenspiegel" has been played often enough to become familiar, and it is always welcome, and always will be when given as it was last evening, with wonderful verve, sprightliness and sympathy, and with amazing effects of orchestral coloring and contact. The Boston Symphony's closing concert of the season, which will mark Dr. Muck's last appearance in this country, will occur on Monday evening, March 16.

AMERICAN
BALTIMORE, MD
FEB 16 1908

The [illegible] Orchestra [illegible] Lyric on next [illegible] ruary 19, at 8:15 o'clock. [illegible] Fritz Kreisler, who [illegible] Ysaya the position of foremost [illegible] in the world. Mr. Kreisler will play [illegible] Mendelssohn Concerto.

The orchestral numbers will [illegible] Beethoven's "Pastoral" symphony [illegible] to be played in response to [illegible] that have been sent to Dr. [illegible] Richard Straus' tone poem, "Till Eulenspiegel's Merry Pranks."

After this concert Dr. Muck will [illegible] to Baltimore but once more on March [illegible] for, as already announced, he leaves [illegible] Boston Symphony Orchestra at [illegible] of this season. Tickets for the concert are on sale at Albaugh's, 100 [illegible] Charles street.

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PRESS
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From now on a good part of Dr. Muck's spare time in Boston will be spent at functions given in his honor as token of the esteem in which the retiring conductor of the Boston Symphony orchestra is held. The orchestra has never had a conductor who has made so many friends in so short a time, and this despite the fact that Dr. Muck has gone into society very little. The first of the formal farewells was given to him at the Harvard union Monday evening, February 3, by the Deutscher verein of Harvard university. Among those present were President Eliot, Prof. Hugo Munsterberg, Arthur Foote, Professor Spalding, Owen Wister and many of the leading musicians of Boston.

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The largest audience of the series filled Infantry Hall on Wednesday evening at the final symphony concert, drawn by the exceptionally fine programme and the farewell appearance of Dr. Muck as conductor of the Boston orchestra. He was given a warm reception when he took the stand for the opening number, Tschaikowsky's great "Pathetic" symphony, and his magnificent interpretation of this favorite work brought him a spontaneous and hearty ovation at its close.

Among those in the audience were: Mrs. William Binney, Mrs. Charles Nichols, Mr. and Mrs. Dexter B. Potter, Mr. Edward F. Childs, Mr. and Mrs. William T. Crandell, Mrs. Augustus R. Peirce, Mrs. J. Lippitt Snow, Mr. and Mrs. Frederick Fuller, Mr. Zephaniah Brown, Miss Brown, Mr. and Mrs. George M. Smith, Miss Ellen Sharpe, Mr. Henry D. Sharpe, Mrs. Theodore P. Bogert, Miss Virginia Shepley, Mrs. Alfred Metcalf, Miss Hope Earle, Mrs. Charles C. Gardiner, Mr. and Mrs. John H. Cady, Mr. Edward C. Bixby, Mr. Edward S. Aldrich, Mrs. William von Gottschalck, Mrs. Charles C. Binney, Mr. and Mrs. S. L. Tou[illegible], Mrs. Theodore W. Foster, Miss Annie S. Brown, Mrs. Albert L. Calder, Mr. Harold P. Waterman, Mrs. Henry T. Brown, Mr. William Goodwin, Miss Goodwin, Mrs. Samuel S. Durfee, Miss Mary Talbot, Mrs. Lowell Emerson, Dr. Ellen M. Stone, Mrs. James A. Nealey, the Misses Vaughn, Mrs. F. F. Lamb, Rev. and Mrs. Augustus M. Lord, Miss Amy L. Willson, Mrs. James H. Coggeshall, Miss Cortiss, Mr. Arthur Symonds, Mrs. John R. Hess, Miss Clara L. Hess, Miss Louise C. Hoppin, Mrs. Walker, Mr. Howard Hoppin, Mrs. Robert I. Gammell, Mr. and Mrs. Lucian R. Copeland, Miss Mary Granger, Mr. and Mrs. Alfred L. Lustig, Mrs. Edward L. Johnson, Miss Loraine Johnson, Miss Edith Nichols, Mr. and Mrs. Phillips, Mrs. Joseph Day, Mr. Julian B. Herreshoff, Mr. William B. Weeden, Mrs. Nathaniel W. Smith, Mrs. Brownell, Miss Mary Brownell, Mr. Joshua M. Addeman, Miss Vose, Miss Louise S. Kent, Mrs. Walter S. Ballou, Mrs. James [illegible], Mr. S. H. Tingley, Miss Louise Clap[illegible], Mr. and Mrs. Irving P. Irons, Mr. [illegible] Mrs. Frank Aldrich, Mrs. George [illegible] Ames, the Misses Brownell, Mrs. [illegible] B. Homer, Mr. R. Austin Robertson, Miss Helen Robertson, Miss Sarah Foster, Miss Gyllenberg, Hon. and Mrs. A. K. Goodwin, Miss Margaret K. Goodwin, Miss Potter, Mr. and Mrs. Albert Fenner, Mr. George Capron, Mr. and Mrs. Herbert E. Maine, Miss Abby A. Tilton, Miss Laura G. Noyes, Mr. Walter H. Kimball, Mr. Martin W. Kerr, Mr. and Mrs. Walter J. Comstock, Miss Dudley, Dr. P. Williams, Mrs. Albert Greene, Miss Eleanor Green, Miss Amy Vernon, Mrs. Alfred M. Coats, Miss Blanche Davis, Mrs. Webster Knight, Miss Adelaide Knight, Mrs. Francis W. Carpenter, Miss Mary Carpenter, Mrs. Prescott O. Clarke, Miss Edith Kimball, Miss Borrance, Mr. Walter J. Towne, Mrs. Andrew J. Comstock, Miss Clara Comstock, Mr. Arthur L. Kelley, Mrs. Louis B. Robinson, Mrs. Dow, Miss Ida Sawin, Dr. W. Louis Chapman, Mrs. Percy Middleton, the Misses Hall, Mrs. W. Penn Mather, Miss Mather, Mrs. Anne Gilbreth Cross, Miss Mary Mason, Miss Helen Mason, Mr. W. B. Chase, Mrs. Charles Sisson, the Misses Sisson, Mrs. Albert W. Smith, Mr. John Day, Mrs. Charles Philbrick, Mrs. Horace N. Williams, Hon. Walter B. Vincent, Mr. and Mrs. Albert Steinert and Mrs. Benjamin G. Buttolph.

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MISS FARRAR IN CONCERT

She Sings at the Academy of Music With the Boston Symphony Orchestra

The feature of the concert given at the Academy of Music last evening by the Boston Symphony Orchestra was the appearance as the assisting artist of Miss Geraldine Farrar, who was then heard for the first time in concert in this city. Her success was very great. In some respects she was seen at even better advantage than in opera, for her extremely attractive personality was more in evidence in the absence of a costume and of the need for sustaining a characterization, and the large audience present was mightily pleased.

Miss Farrar's selections could hardly have been more strongly contrasted. One was the lovely air from Mozart's "Marriage of Figaro," in which Cherubino, the amorous page, essays to describe the emotions which the sight and proximity of a pretty girl inspire in his breast. This is the well-known "Voi che sapete," and Miss Farrar sang it charmingly, with the utmost beauty of tone and refinement of method and with just the kind of piquancy which its effective expression requires. Her other number was Elizabeth's "Prayer," from "Tannhauser." This called for quite a different kind of treatment. It demanded breadth of method, dignity of feeling and dramatic power and it served in an impressive manner to illustrate Miss Farrar's versatility that she was not less satisfying in this selection than in the sauve, tender gently appealing aria of Mozart. Elizabeth is not a character with which she is commonly associated, but what she did last night is enough to make one wish to hear her in it. Always an admirable artist she is steadily extending the scope of her capacities and enhancing the value of her achievement, and in view of her remarkable progress during the past two seasons there is hardly anything within the range of her art to which she may not properly aspire.

The orchestral numbers were Max Reger's "Variations and Fugue on a Merry Theme," by Joseph Adam Hiller, and Richard Strauss' "Till Eulenspiegel," but as both of these compositions have been heard here within the past few weeks it is enough to say now that the Boston Orchestra played them last night in a manner worthy of its reputation.

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MISS FARRAR SINGS

Charming Soprano Wins New Triumph With Boston Orchestra.

While the Boston Symphony Orchestra, at the fourth concert of the season last night, did not produce any orchestral novelties, there was offered a most delightful novelty in the appearance in concert for the first time in this city of Geraldine Farrar, one of the leading singers of the Metropolitan Opera Company, and one of the most gifted singers America has produced in recent years. Melba was to have been the assisting artiste at the concert, but her failure to return to America this season necessitated the engagement of the best available singer, and Miss Farrar was fortunately able to arrange this one appearance with the orchestra. The two orchestral numbers were Max Reger's Variations and Fugue on a theme by J. A. Hiller, and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

The Reger ariation had their first performance in America by the Philadelphia Orchestra some weeks ago. Admiration of Reger's variations depend on the amount of enuthusiastic appreciation one has for music of that style. While some of the variations are unquestionably exquisite in delicacy of themal development, others are equally conspicuous for blatant and shrill effects, particularly the last variation, which with the aid of the brasses, developed into a conglomerate turmoil of sound.

After the rush and bang of the last variation, the exquisite aria, "Voi che Lapete," from Mozart's "Marriage of Figaro" sole over the audience like a benediction. Miss Farrar was in splendid voice, and delighted the audience, not only by her command of tonal art, but also by her girlish beauty. Her second selection, Elizabeth's Prayer, from "Tannhaueser," afforded a better opportunity for vocal display. Miss Farrar's voice is particularly rich and full in the middle and lower registers, while her high notes are clear and entirely devoid of shrillness. That she made a profound impression was evidenced by the repeated recalls and demands for an encore.

The program closed with "Till Eulenspiegel's Merry Pranks." In selecting Till Eulenspiegel as a subject for a musical setting, Strauss deserted the tragic and mystic muse and descended in to the realms of medieval romance. The mercurial Till is an immensely popular subject with German literary and musical writers. Jan Block has exploited Till in the titular role of an opera, and Reynicek has also made him the subject of operatic writing.

The work is in roudo form, with definite themes to typify the practical jokes. De Muck conducted in his usually effective style, bringing out all the beautiful effects possible from such a large body of artists. The violins were noticeably good in the beautiful singiug qualities.

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THE BOSTON ORCHESTRA

Farrar as Soloist a Great Attraction. Muck Interprets Reger.

PROGRAM

Reger—Variations and Fugue on a Theme by J. A. Hiller, Op. 100. First time at these concerts.
Mozart—Aria. "Voi che sapete," from "Marriage of Figaro."
Wagner—Elisabeth's Prayer, from "Tannhauser."
Soloist, Miss Geraldine Farrar.
Richard Strauss—"Till Eulenspiegel's Merry Pranks." Op. 28.
Conductor.....Dr. Karl Muck

What went ye out for to hear? A Reger shaken in the wind Or a Farrar in all the Springtide of youth and vocal opulence? That was the question at the fourth concert of the Boston Symphony Orchestra at the Academy of Music last evening. An audience that crowded the auditorium to "capacity" apparently took the Reger variations good-naturedly and then enjoyed itself hugely with Farrar and her two numbers, Mozart and Wagner. The charming young primadonna had a great and deserved success and proved the feature of the evening.

As for the variations, their interpretation by Dr. Muck and the orchestra quite vindicated Pohlig, who produced them for the "first time in America" at the Philadelphia Orchestra concerts, though their third hearing did not remove the impression that a work that may be good fun for the orchestra, by reason of its complex musicianly character, may not necessarily mean much to the hearer The eleven variations and the conclusion were brilliantly given, but, save as they represent splendid exercises for a virtuoso orchestra, they make small appeal either to the imagination or to the ear as sheer cadences of beautiful sound. However, just as one could not deny that Pohlig and the Philadelphia Orchestra gave a good account of themselves in these variations, so Muck and his men, for incisivenes and sprightliness and superb rhythmic and tonal effects, could not be beaten, and the final fugue went so splendidly that the audience was very warm in its applause, so that Muck was called out to receive its appreciation.

The Farrar numbers, however, caused the greatest rejoicing. In Mozart the soprano sang with a beautiful legato flow so expressively and so sweetly, with such delightful concert manners, as to win every one, and she was called out again and again. And then her charming rendering of Elizabeth's prayer was another vocal triumph, suffused with dramatic intent, which again brought down the house. After the vocal bonbons the concert closed with a very hard musical nut, indeed, but played brilliantly, the famous "Merry Pranks" of Richard III, by courtesy dubbed "Till Eulenspiegel's."

To-night Farrar appears as "Zerlina"

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BOSTON SYMPHONY CONCERT

Geraldine Farrar Sings Elizabeth's Prayer From "Tannhaeuser."

The modern spirit as it expresses itself in music held sway at the Boston Symphony concert last night. Only Mozart's limpid "Voi che sapete" from "The Marriage of Figaro," was representative among the various numbers heard of the older school of musical writing, a school wherein the naive simplicity of thought ruthlessly entraps even the best of our contemporary singers into sharp definition of their scholastic limitations whenever they essay an expression of its ingenuous beauties.

The evening was without a symphony, strictly speaking. Dr. Karl Muck decided to offer Philadelphians an opportunity for that second thought which proverbially brings wisdom by a repetition of Reger's "Variations and Fugue on a Theme by J. A. Hiller," introduced to American audiences last December by Carl Pohlig. The intellectual domination of the Reger counterpoint, the occasional exhibition of a more sensuous appeal, as in the fifth variation, were last night found as highly impressive as on the previous occasion. The composer could not have asked for his work a more sympathetic and skilful interpretation. Nevertheless, there were many in the audience who turned with relief to the warmer, more human appeal of Till Eulenspiegel's mockeries, the wealth of invention, richness of poetic thought and surpassing orchestral command evinced by Richard Strauss proving doubly fascinating in juxtaposition to Reger's icy intellectuality.

The triumph of the evening was reserved for the soloist, Miss Geraldine Farrar, whose handsome personality was enhanced by a sartorial equipment elaborately recalling the famous portrait of the Countess Potocka. Her singing inspired the audience to an enthusiasm that expressed itself in a series of recalls which it would be futile to number. She sang Elizabeth's Prayer from "Tannhaeuser" with a skill and authority greater than that accorded the Mozart aria, the latter suffering from a hardening of the tonal quality in the effort to achieve the perfect purity and steadiness of intonation required. With youth, beauty, enthusiasm and opportunity at her command, there would seem to be no heights in her art which she may not attain.

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BOSTON SYMPHONY

Last Night's Concert, With Geraldine Farrar as Soloist.

The special attraction at the fourth concert this season of the Boston Symphony Orchestra, at the Academy of Music last evening, was the appearance as soloist of Geraldine Farrar, who was heard for the first time in Philadelphia as a concert singer. The fact that the young prima donna was the object of so much attention was in na sense a detraction from the artistic importance of the orchestra, but was, rather, a feature which added not a little to the interest and pleasure of the occasion.

Miss Farrar's appearance here with the Metropolitan Opera Company have established her as a favorite, and last night she materially increased her hold upon the admiration of many of our music lovers. Her pronounced beauty, of a soft brunette type, enhanced by an engenuous girlishness of manner, aided her in making a complete conquest of the audience. She appeared twice on the program, just before and immediately following the intermission, her numbers being "Voi Che Sopete," from Mozart's "Marriage of Figaro," and Elizabeth's Prayer, from "Tannhauser." The Mozart aria was admirably sung, simply, sweetly and with perfect ease. The soft, velvety quality and purity of tone which give Miss Farrar's voice its rare beauty, were pleasingly in evidence. In the "Tannhauser" number she showed some of the qualifications of a dramatic singer, though her voice si as yet scarcely suited to heavy work. She sang with authority and in good style, however, putting much feeling and reverence into the beautiful music of the familiar prayer. Miss Farrar was received with marked enthusiasm, and after each of her selections was recalled several times.

The orchestra opened the program with Max Reger's "Variations and Fugue on a Theme of J. A. Hiller," and closed it with Richard Strauss's "Till Eulenspiegel's Merry Pranks," which were its only numbers. In these the spirit of modernism prevailed, and there is noth much doubt that the audience would have been better pleased had the first number given place to a symphony or at any rate to some composition of a more classic nature. The Reger music was first played in this country by the Philadelphia Orchestra last December, and while it is no doubt worthy of repetition, it has not the strong appeal which makes one long to hear it again. It furnishes almost unlimited opportunities for an orchestra to display its technical powers of virtuosity, however, and the Boston players last night seized upon every opportunity, with brilliant results, so that the interpretation was great in a musicianly way. The Strauss "Till Eulenspiegel" has been played often enough to become familiar, and it is always welcome, and always will be when given as it was last evening, with wonderful verve, sprightliness and sympathy, and with amazing effects of orchestral coloring and contact. The Boston Symphony's closing concert of the season, which will mark Dr. Muck's last appearance in this country, will occur on Monday evening, March 16.

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The fourth concert of the Boston Symphony Orchestra will be given in the Lyric on next Wednesday evening, February 19, at 8:15 o'clock. The soloist will be Fritz Kreisler, who disputes with Ysaya the position of foremost violinist in the world. Mr. Kreisler will play the Mendelssohn Concerto.

The orchestral numbers will be Beethoven's "Pastoral" symphony, which is to be played in response to many requests that have been sent to Dr. Muck, and Richard Straus' tone poem, "Till Eulenspiegel's Merry Pranks."

After this concert Dr. Muck will come to Baltimore but once more on March 10, for, as already announced, he leaves the Boston Symphony Orchestra at the end of this season. Tickets for the concert are on sale at Albaugh's, 100 North Charles street.

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From now on a good part of Dr. Karl Muck's spare time in Boston will be spent at functions given in his honor as token of the esteem in which the retiring conductor of the Boston Symphony orchestra is held. The orchestra has never had a conductor who has made so many friends in so short a time, and this despite the fact that Dr. Muck has gone into society very little. The first of the formal farewells was given to him at the Harvard union Monday evening, February 3, by the Deutscher verein of Harvard university. Among those present were President Eliot, Prof. Hugo Munsterberg, Arthur Foote, Professor Spalding, Owen Wister and many of the leading musicians of Boston.

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The largest audience of the series graced Infantry Hall on Wednesday evening at the final symphony concert, drawn by the exceptionally fine programme and the farewell appearance of Dr. Muck as conductor of the Boston orchestra. He was given a warm reception when he took the stand for the opening number, Tschaikowsky's great "Pathetic" symphony, and his magnificent interpretation of this favorite work brought him a spontaneous and hearty ovation at its close.

Among those in the audience were: Mrs. William Binney, Mrs. Charles Nichols, Mr. and Mrs. Dexter B. Potter, Mr. Edward F. Childs, Mr. and Mrs. William T. Crandell, Mrs. Augustus R. Peirce, Mrs. J. Lippitt Snow, Mr. and Mrs. Frederick Fuller, Mr. Zephaniah Brown, Miss Brown, Mr. and Mrs. George M. Smith, Miss Ellen Sharpe, Mr. Henry D. Sharpe, Mrs. Theodore P. Bogert, Miss Virginia Shepley, Mrs. Alfred Metcalf, Miss Hope Earle, Mrs. Charles C. Gardiner, Mr. and Mrs. John H. Cady, Mr. Edward C. Bixby, Mr. Edward S. Aldrich, Mrs. William von Gottschalck, Mrs. Charles C. Binney, Mr. and Mrs. S. I. Tomoroff, Mrs. Theodore W. Foster, Miss Annie S. Brown, Mrs. Albert L. Calder, Mr. Harold P. Waterman, Mrs. Henry T. Brown, Mr. William Goodwin, Miss Goodwin, Mrs. Samuel S. Durfee, Miss Mary Talbot, Mrs. Lowell Emerson, Dr. Ellen M. Stone, Mrs. James A. Nealey, the Misses Vaughn, Mrs. F. F. Lamb, Rev. and Mrs. Augustus M. Lord, Miss Amy L. Willson, Mrs. James H. Coggeshall, Miss Cowles, Mr. Arthur Symonds, Mrs. John R. Hess, Miss Clara L. Hess, Miss Louise C. Hoppin, Mrs. Walker, Mr. Howard Hoppin, Mrs. Robert I. Gammell, Mr. and Mrs. Lucian R. Copeland, Miss Mary Granger, Mr. and Mrs. Alfred L. Lustig, Mrs. Edward L. Johnson, Miss Loraine Johnson, Miss Edith Nichols, Mr. and Mrs. Phillips, Mrs. Joseph Day, Mr. Julian B. Herreshoff, Mr. William B. Weeden, Mrs. Nathaniel W. Smith, Mrs. Brownell, Miss Mary Brownell, Mr. Joshua M. Addeman, Miss Vose, Miss Louise S. Kendall, Mrs. Walter S. Ballou, Mrs. James Field, Mr. S. H. Tingley, Miss Louise Claflin, Mr. and Mrs. Irving P. Irons, Mr. and Mrs. Frank Aldrich, Mrs. George H. Ames, the Misses Brownell, Mrs. Eleazer B. Homer, Mr. R. Austin Robertson, Miss Helen Robertson, Miss Sarah Potter, Miss Gyllenberg, Hon. and Mrs. A. K. Goodwin, Miss Margaret K. Goodwin, Miss Potter, Mr. and Mrs. Albert Fenner, Mr. George Capron, Mr. and Mrs. Herbert E. Maine, Miss Abby A. Tilton, Miss Laura G. Noyes, Mr. Walter H. Kimball, Mr. Martin W. Kern, Mr. and Mrs. Walter J. Comstock, Miss Dudley, Dr. P. Williams, Mrs. Albert Greene, Miss Eleanor Green, Miss Amy Vernon, Mrs. Alfred M. Coats, Miss Blanche Davis, Mrs. Webster Knight, Miss Adelaide Knight, Mrs. Francis W. Carpenter, Miss Mary Carpenter, Mrs. Prescott O. Clarke, Miss Edith Kimball, Miss Borrance, Mr. Walter J. Towne, Mrs. Andrew J. Comstock, Miss Clara Comstock, Mr. Arthur L. Kelley, Mrs. Louis E. Robinson, Mrs. Dow, Miss Ida Sawin, Dr. W. Louis Chapman, Mrs. Percy Middleton, the Misses Hall, Mrs. W. Penn Mather, Miss Mather, Mrs. Anne Gilbreth Cross, Miss Mary Mason, Miss Helen Mason, Mr. W. B. Chase, Mrs. Charles Sisson, the Misses Sisson, Mrs. Albert W. Smith, Mr. John Day, Mrs. Charles Philbrick, Mrs. Horace N. Williams, Hon. Walter B. Vincent, Mr. and Mrs. Albert Steinert and Mrs. Benjamin G. Buttolph.

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MISS FARRAR HOLDS AUDIENCE CAPTIVE

Star Worshipers Hear Diva Sing at Boston Symphony Concert.

INTONATION IS PURE

Her Lyricism is Splendid and Recalls Are Enthusiastic.

FROM all quarters of the city a crowd of faithful music-lovers and ardent star-worshipers gathered at the Academy of Music last evening to hear Geraldine Farrar sing, and likewise, no doubt, to look upon her as she appeared in full evening dress. Her splendid lyricism took the audience captive; her dainty and engaging personality riveted their chains, and after each of the two numbers she sang recalls were multitudinous, spontaneous and enthusiastic.

The diva, who was the soloist at the Boston Symphony Orchestra concert, was accompanied from New York by a group of admiring friends, including Signor Scotti, the famous barytone of the Metropolitan Opera.

Miss Farrar sang "Voiche Sapete," from Mozart's "Marriage of Figaro," with all the grace and charm and purity of intonation and elusive dramatic quality required in this most exacting of concert numbers. Her vocal method and dramatic style are all her own, and in a few years will set the fashion for budding geniuses of song. The same flawless vocalism and indefinable dramatic quality were notable in the singer's rendering of the lyrically monotonous prayer of Elisabeth, from "Tannhaeuser."

Before Miss Farrar's appearances the orchestra, under Dr. Muck, played Max Regar's variations of a Hiller theme and afterward Strauss' "Till Eulenspiegel"—both familiar to local concertgoers.

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...of society and musi-
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...Wednesday evening,
...Karl Muck, the conductor of
...Symphony Orchestra, was
...only a rousing reception but a
...godspeed," for it was the final
...of the series and the last in
...Dr. Muck will appear, as he is
...to return to Germany.
...audience were noted the follow-
...Louise Hoppin, Mrs. Robert
...ussell, Mr. and Mrs. Harry Par-
...ons, Mr. William B. Weeden, Mrs.
...el W. Smith, Miss Emma Taft,
...Theodore Bogert, Mrs. George H.
...Miss Maria Corliss, Mr. and Mrs.
...B. Potter, Mrs. Samuel Ames,
...ery Bowen, Miss Edith Nichols,
...odore F. Green, Miss Eleanor B.
...Mr. Julian Herreshoff, Miss Her-
...Mr. and Mrs. William E. Foster,
...and Mrs. H. N. Campbell, Miss
...Campbell, Mrs. Webster Knight,
...Adelaide Knight, Miss Agnes De
...Mrs. Jeffrey Hazard, Prof. and
...Courtney Langdon, Mrs. William
...Mr. Harold Waterman, Miss
...t E. Barrows, Mr. Robert L. Wal-
...George A. Freeman, Dr. W.
...Chapman, Mrs. Samuel Slater Dur-
...William von Gottschalk, Miss
...Miss Helen B. Pettis, Mr.
...Herbert E. Maine, Mrs. George
...and Mrs. Arthur L. Kelly, Mr.
...Louis E. Robinson, Miss Har-
...Talbot, Mr. and Mrs. Horatio Hunt,
...Misses Hunt, Miss Caroline Kelly,
...Louise Sweetland, Mrs. William
...Mather, Miss Mather, Mr. and Mrs.
...ert Steinert, Mrs. Percy Middleton,
...and Mrs. Theodore W. Foster, Mr.
...ward K. Hoppin, Mr. and Mrs. Walter
...Comstock, Mr. George A. Freeman,
...Walter S. Ballou, Mrs. Francis W.
...enter, Miss Mary Carpenter, Mr.
...ry D. Sharpe, Rev. and Mrs. Augus-
...s M. Lord, Mrs. Edward L. John-
...on, Miss A. Lorraine Johnson, Mrs.
...George H. Ames, Mr. Harold P. Water-
...man, Mr. Theodore F. Bogert, Hon.
...oshua M. Addeman, Mr. and Mrs. Irving
...Irons, Miss Louise Claflin, Mr. and
...rs. Dexter B. Potter, Mrs. Albert L.
...alder, Miss Amey Vernon, Mr. and Mrs.
...K. Goodwin, Miss Margaret Ken-
...Goodwin, Pawtucket; Mrs. Eleaz...
...Homer.

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...FEB 16 1908

SOCIETY has had a strenuous week and if the old adage be true that "variety is the spice of life" then indeed the week just closed has given full emphasis to the familiar figure of speech. Music and art have had a larger place than in many months past, for often is Providence afforded the pleasure of two concerts of such prominence as the Boston Symphony and Madame Nordica in the space of one week.

Then, too, the shadow of St. Valentine fell across the social horizon and an atmosphere delightfully suggestive of the festal day was everywhere apparent and found fitting expression at many jolly valentine functions.

Other notable events of the week were the brilliant military ball in Churchill House and a reception at the Rhode Island Schol of Design last night to open an exhibition of portraits by Mr. Albert Sterner.

As if these events were not quite sufficient, ambitious hostesses planned at least a score of bridge parties with which to while away long afternoons.

To-day brings relaaxtion and rest alike to the pleasure weary and the toil weary, for which all will be grateful, and as one extreme follows another in social life, as in all things else, so the coming week will give ample opportunity for the cultivation of one's friends and the enlargement of one's thoughts.

Lovers of Ibsen and the classic drama will rejoice in the coming of Madame Nazimova in a brilliant repertoire, which will include "The Doll's House" and "Hedda Gabler" at the Providence Opera House the coming week.

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...the dinner recently given by the ...er Verein at Harvard University ...or of Dr. Karl Muck, the retir... ...nductor of the Boston Symphony ...a, Henry Lee Higginson, the ... of the orchestra, paid the follow-

...ndsome tribute to Dr. Muck, as re... ...the Boston Transcript:

...ding a conductor is like finding a ...heaven, only it's harder. The ...Emperor had lent us this gentle... ...r. Last year I again asked ...on and got a kind reply. This ...ashamed to repeat the request. ...tor of Germany has been very ...him and very kind to us. Neither ...r we feel it right to ask for more. ...wants to stay. He wanted to come. ...ss to say that we wish he could ...

...a great tribute to his art that he ...will play music which he dislikes ...as music which delights him. In ...a remarkable man. I wish ...could stay. Dr. Muck has been ...ver part of city and has been wel... ...thusiastically wherever he went. ...has not only satisfied us new ...us. We would like to ... was not 'Lebe wohl' but ...

...ow on a good part of Dr. Karl ...time in Boston will be spent ...ations given in his honor as tokens ...esteem in which the retiring con... ...of the Boston Symphony Orches... ...eld. The orchestra has never had ...uctor who has made so many ...s in so short a time, and this de... ...fact that Dr. Muck has gone ...very little.

From ..... SUN,
New York City.
Address .....
Date ..... FEB 21 1908.

THE ORCHESTRA FROM BOSTON

NEW VARIATIONS AND FUGUE BY MAX REGER.

A Theme of Old Johann Adam Hiller Serves as a Fruitful Subject—Fritz Kreisler the Soloist—He Plays Beethoven's Violin Concerto in Admirable Manner.

The fourth concert of the twenty-second season of the Boston Symphony Orchestra, given at Carnegie Hall last night, was one presenting a programme of three compositions, yet it was not a short entertainment. The first number was a new set of variations by Max Reger, and this alone lasted pretty nearly three-quarters of an hour. It was succeeded by Beethoven's violin concerto, which also is not brief. The concert came to its end with the overture from Bach's suite in D. The audience was one of the largest of the season and it was generous in its applause.

Max Reger's new work is entitled in full "Variations and Fugue on a Merry Theme by J. A. Hiller." It is Mr. Reger's 100th work and was first performed in Cologne on October 15 last. It had its first performance in this country at a concert of the Philadelphia Orchestra on December 20. Reger informs us that his merry theme is by Johann Adam Hiller and dates from 1770. But he does not locate it.

However, Philip Hale, the indefatigable annotator of the Boston orchestra's programme books, would not be daunted by so small a matter, so he hunted through the works of Hiller till he found it, and he tells us that it is from the operetta "The Harvest Wreath," published in Leipsic in 1772.

At any rate it is a right good theme and would be pleasant to hear even if it were not done up into extraordinary and scholarly variations by one of the most gifted of living composers. There are eleven of these variations, after which comes the fugue. Descriptions of music of this kind, or perhaps of any kind, are unsatisfying and hence may be left to the programme note.

But it may not be amiss to record that the fugue is only a shadowy suggestion of Hiller's theme. The real connection between it and the substructure of the composition is made by reiterations in the counterpoint of fragments from the preceding variations. The true theme is brought back in some utterances of the trombones near the close.

But it is a magnificent fugue. Such a piece of technic would stamp any man as a musician of the first class. The plasticity of the writing, its spontaneity, its fluency, its melodic curve and its contrapuntal opulence are dazzling. And it takes a deal of playing, for it is a virtuoso outburst of the most brilliant sort. It serves as a fitting climax to variations which are not only ingenious and masterly, but which are for the most part extremely beautiful.

Some of them are rather in the nature of symphonic developments (with the original theme as a background) than true variations, but this method of expansion is often used in works of this kind. Reger has employed it with consummate skill.

His orchestration is uncommonly rich and its range of tonal tints is wide. Most of the devices of modern instrumentation are introduced, but with taste and judgment. The composition, as already noted, is long, but it would be difficult to select any one variation for excision or to point out any page which one would willingly see blotted out.

The performanc of this formidable piece of music was something to remember. Dr. Muck threw himself into its interpretation with glorious enthusiasm and filled it with vitality. The orchestra executed his will with splendor of tone, with immense vigor and with a noble sonority.

The solo player of the evening was Fritz Kreisler, and his reading of Beethoven's violin concerto will not soon depart from the memories of those who heard it. He had some difficulty with his first string and it was not always perfectly in tune, so that there were some passages in which the intonation was open to question. But he more than atoned for these by the great temperament of his interpretation.

There was a time, and it is not so long ago, when Kreisler had chiefly a seething furnace of temperament. He seemed not to be able to direct the flaming current of his emotion along purely artistic lines and the result was that while he played with a communicative fire he often offended taste.

But in recent years he has developed a beautiful affection for the chaste and reposeful classics of the early composers for the violin. Saturated with the pure music of Bach, Corelli, Vivaldi, Locatelli and other old masters, Kreisler now comes to the interpretation of modern writers with a style refined in the sweetest and most elevating atmosphere of his art. He reads Beethoven in the light of the golden age of violin composition and he is thereby led into the loftiest regions of musical interpretation.

His reading of the work last night was great in its breadth, its depth, its tenderness, its profound insight. Especially in the wonderful first movement did he rise to unwonted heights. He used his own cadenza and it proved to be a most musi-

...ween the second and last movements had ...permitted it there would have been ...demonstration after the slow movement. ...for that, too, was played with wonderful ...feeling and exquisitely beautiful tone.

Mr. Kreisler came to this country years ago as a juvenile prodigy. At that time he displayed a remarkable technic and little else. But he was one of the few prodigies who were not spoiled. He has more than fulfilled his promise. He seemed likely at that time to develop into a mere virtuoso, but while he has cultivated the technic to the top of its limit he has expanded into a sincere, noble and educating artist. In honoring him the public proves its own good judgment.

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New York City.
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Bostoner Symphonie-Concert.

Max Reger, der vielbesprochene, vieldiskutirte Leipziger Kontrapunktist, hat, als 34jähriger, sein op. 100 erreicht, ehe er in einem New Yorker Symphonie-Concert zum Wort gekommen ist. Der gestern Abend im Bostoner Symphonie-Concert errungene begeisterte Erfolg seines neuesten Werks wird ihn hoffentlich für New York entdecken. Er nennt sein op. 100 „Variationen und Fuge über ein lustiges Thema von Joh. Ad. Hiller", welcher bescheidene Singspielkomponist bekanntlich am Beginn der deutschen komischen Oper steht. Aus diesem harmlos liebenswürdigen Thema hat der große Kontrapunktist eine imposante symphonische Phantasie entwickelt, die sich wie eine geniale Improvisation mit unerhörten kontrapunktischen Wendungen und Einfällen ausnimmt. Es ist ein geistreiches Werk, ungeachtet der grandiosen Schlußfuge vorwiegend lyrischen Charakters, in den schnelleren Nummern durch heiteren Grundton, in den langsameren durch Grazie und Einfachheit wirkend. Blendende Technik und Raffinement sind darin allerdings ausgesprochener als Herz und Gemüth.

Die formale Erfindungskraft Regers zeigt sich in diesem Werk als eine einfach verblüffende, wie man sie seit Bach wohl nicht bewundern konnte. Er ist ein wahres kontrapunktisches Genie von unerhörter Vielseitigkeit und Feinheit, Gründlichkeit und Sorgfalt. Dafür spricht vor allem die chromatische, breit angelegte Meisterfuge am Schluß, als fünfstimmige Streichfuge beginnend, die sich in ihrem Lauf verdoppelt, um durch Heranziehung der Bläser über einen langen Orgelpunkt thurmhoch aufzuschießen. Max Reger hat als Orgelvirtuose begonnen, die Fuge macht den Eindruck, als ob er das Orchester als eine Riesenorgel behandle und deren Registerkombinationen genial verwandt.

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e New York Press
NEW YORK CITY.
FEB 21 1908

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Reger's fiendishly clever composition, which had its first performance in New York, presents exceptional difficulties. They are not on the surface alone; they lie within the intricate contrapuntal meshes of the score. To expose clearly the woof of such an extremely complicated work requires the most searching insight, combined with a knowledge of orchestral technics and a command of the modern instrumental body such as great pianists have over the keyboard. Never before was Muck's orchestral virtuosoship proclaimed more eloquently than last night, and never was the sympathetic suppleness of the human instrument under his baton revealed more extraordinarily. With marvelous acuity the conductor penetrated into Reger's score and unraveled the musical tangle; with unerring clearness he threw the composer's amazing tonal tapestries upon the screen of the ear. Yet with all the attention he gave to beauty of tone, to dynamical balance, to rhythmical incisiveness and force, there was no rigidity, no monotony of tempo. The flow of nuance was as constant, as baffling, as exciting as the shifting tonalities of Reger's music. Not an opportunity for expressive phrasing escaped Muck's searching mind, and at the close of the fugue he worked up one of the most overpowering climaxes of sound ever heard in Carnegie Hall.

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Above all, Reger has absorbed the wonderful technique of Bach, has made himself master of it. His spirit, however, is of a different sort. There is not the religious exaltation of Bach in Reger's music, but the fever and intensity of the twentieth century. His astonishingly clever and constantly shifting modulations reflect an impish joy in surprises. Reger likes to puzzle his listeners and to joke with them. But with all his fondness for tricks and turns of tonal idiom he never grows inarticulate, never loses his sense of structure and outline.

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NEW YORK HERALD,
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An orchestral novelty of the evening was Mr. Max Reger's "Variations and Fugue on a Merry Theme, by J. A. Hiller," a work of tremendous length and ingenuity and not much else. Some persons regard Reger as one of the first of living composers. Others find him intolerably prolix and uninspired.

The new "Variations," which were first heard in Cologne last year, certainly offer nothing that at a first hearing, at all events, impresses one as notable, either in ideas of beauty or orchestral color. The original theme, said to be a melody by Johann Adam Hiller, who flourished at the close of the eighteenth century, is trivial to begin with, and nothing that the composer does with it in the course of these twelve mortally long variations makes it interesting.

Under Dr. Muck the orchestra did some wonderfully fine playing in the Reger "Variations" and strove hard to make something out of precious little. In the final movement, which is heavily scored for the brass and has a certain grandiose effect, it almost succeeded.

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SYMPHONY CONCERT.

A great gathering of society and musical people wended their willing way to Infantry Hall on Wednesday evening, where Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, was given not only a rousing reception but a genuine "Godspeed," for it was the final concert in the series and the last in which Dr. Muck will appear, as he is shortly to return to Germany.

In the audience were noted the following: Miss Louise Hoppin, Mrs. Robert Ives Gammell, Mr. and Mrs. Harry Parsons Cross, Mr. William B. Weeden, Mrs. Nathaniel W. Smith, Miss Emma Taft, Mrs. Theodore Bogert, Mrs. George H. Corliss, Miss Maria Corliss, Mr. and Mrs. Dexter B. Potter, Mrs. Samuel Ames, Mrs. Henry Bowen, Miss Edith Nichols, Mr. Theodore F. Green, Miss Eleanor B. Green, Mr. Julian Herreshoff, Miss Herreshoff, Mr. and Mrs. William E. Foster, Mr. and Mrs. H. N. Campbell, Miss Helen Campbell, Mrs. Webster Knight, Miss Adelaide Knight, Miss Agnes De Wolf, Mrs. Jeffrey Hazard, Prof. and Mrs. Courtney Langdon, Mrs. William Binney, Mr. Harold Waterman, Miss Harriott E. Barrows, Mr. Robert L. Walker, Mr. George A. Freeman, Dr. W. Louis Chapman, Mrs. Samuel Slater Dur-fee, Mrs. William von Gottschalk, Miss Etta Fraser, Miss Helen B. Pettis, Mr. and Mrs. Herbert E. Maine, Mrs. George Hall, Mr. and Mrs. Arthur L. Kelly, Mr. and Mrs. Louis E. Robinson, Miss Harriett Talbot, Mr. and Mrs. Horatio Hunt, the Misses Hunt, Miss Caroline Kelly, Miss Louise Sweetland, Mrs. William Penn Mather, Miss Mather, Mr. and Mrs. Albert Steinert, Mrs. Percy Middleton, Mr. and Mrs. Theodore W. Foster, Mr. Howard K. Hoppin, Mr. and Mrs. Walter J. Comstock, Mr. George A. Freeman, Mrs. Walter S. Ballou, Mrs. Francis W. Carpenter, Miss Mary Carpenter, Mr. Henry D. Sharpe, Rev. and Mrs. Augustus M. Lord, Mrs. Edward L. Johnson, Miss A. Lorraine Johnson, Mrs. George H. Ames, Mr. Harold P. Waterman, Mr. Theodore F. Bogert, Hon. Joshua M. Addeman, Mr. and Mrs. Irving P. Irons, Miss Louise Claflin, Mr. and Mrs. Dexter B. Potter, Mrs. Albert L. Calder, Miss Amey Vernon, Mr. and Mrs. A. K. Goodwin, Miss Margaret Kent Goodwin, Pawtucket; Mrs. Eleazer B. Homer.

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SOCIETY has had a strenuous week and if the old adage be true that "variety is the spice of life" then indeed the week just closed has given full emphasis to the familiar figure of speech. Music and art have had a larger place than in many months past, for not often is Providence afforded the pleasure of two concerts of such prominence as the Boston Symphony and Madame Nordica in the space of one week.

Then, too, the shadow of St. Valentine fell across the social horizon and an atmosphere delightfully suggestive of the festal day was everywhere apparent and found fitting expression at many jolly valentine functions.

Other notable events of the week were the brilliant military ball in Churchill House and a reception at the Rhode Island Schol of Design last night to open an exhibition of portraits by Mr. Albert Sterner.

As if these events were not quite sufficient, ambitious hostesses planned at least a score of bridge parties with which to while away long afternoons.

To-day brings relaaxtion and rest alike to the pleasure weary and the toil weary, for which all will be grateful, and as one extreme follows another in social life, as in all things else, so the coming week will give ample opportunity for the cultivation of one's friends and the enlargement of one's thoughts.

Lovers of Ibsen and the classic drama will rejoice in the coming of Madame Nazimova in a brilliant repertoire, which will include "The Doll's House" and "Hedda Gabler" at the Providence Opera House the coming week.

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WELL-DESERVED TRIBUTE.

At the dinner recently given by the Deutscher Verein at Harvard University in honor of Dr. Karl Muck, the retiring conductor of the Boston Symphony Orchestra, Henry Lee Higginson, the founder of the orchestra, paid the following handsome tribute to Dr. Muck, as reported in the Boston Transcript:

"Finding a conductor is like finding a road to heaven, only it's harder. The German Emperor had lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The Emperor of Germany has been very kind to him and very kind to us. Neither he nor we feel it right to ask for more. He wants to stay. He wanted to come. Needless to say that we wish he could stay.

"It is a great tribute to his art that he can and will play music which he dislikes as well as music which delights him. In this he is a remarkable man. I wish that he could stay. Dr. Muck has been in every sort of city and has been welcomed enthusiastically wherever he went. Dr. Muck has not only satisfied us here but has educated us. We would like to be sure that this was not 'Lebe wohl' but 'Auf widersehn.'"

From now on a good part of Dr. Karl Muck's spare time in Boston will be spent at functions given in his honor as tokens of the esteem in which the retiring conductor of the Boston Symphony Orchestra is held. The orchestra has never had a conductor who has made so many friends in so short a time, and this despite the fact that Dr. Muck has gone into society very little.

From SUN,

New York City.

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Date .....

THE ORCHESTRA FROM BOSTON

NEW VARIATIONS AND FUGUE BY MAX REGER.

A Theme of Old Johann Adam Hiller Serves as a Fruitful Subject—Fritz Kreisler the Soloist—He Plays Beethoven's Violin Concerto in Admirable Manner.

The fourth concert of the twenty-second season of the Boston Symphony Orchestra, given at Carnegie Hall last night, was one presenting a programme of three compositions, yet it was not a short entertainment. The first number was a new set of variations by Max Reger, and this alone lasted pretty nearly three-quarters of an hour. It was succeeded by Beethoven's violin concerto, which also is not brief. The concert came to its end with the overture from Bach's suite in D. The audience was one of the largest of the season and it was genérous in its applause.

Max Reger's new work is entitled in full "Variations and Fugue on a Merry Theme by J. A. Hiller." It is Mr. Reger's 100th work and was first performed in Cologne on October 15 last. It had its first performance in this country at a concert of the Philadelphia Orchestra on December 20. Reger informs us that his merry theme is by Johann Adam Hiller and dates from 1770. But he does not locate it.

However, Philip Hale, the indefatigable annotator of the Boston orchestra's programme books, would not be daunted by so small a matter, so he hunted through the works of Hiller till he found it, and he tells us that it is from the operetta "The Harvest Wreath," published in Leipsic in 1772.

At any rate it is a right good theme and would be pleasant to hear even if it were not done up into extraordinary and scholarly variations by one of the most gifted of living composers. There are eleven of these variations, after which comes the fugue. Descriptions of music of this kind, or perhaps of any kind, are unsatisfying and hence may be left to the programme note.

But it may not be amiss to record that the fugue is only a shadowy suggestion of Hiller's theme. The real connection between it and the substructure of the composition is made by reiterations in the counterpoint of fragments from the preceding variations. The true theme is brought back in some utterances of the trombones near the close.

But it is a magnificent fugue. Such a piece of technic would stamp any man as a musician of the first class. The plasticity of the writing, its spontaneity, its fluency, its melodic curve and its contrapuntal opulence are dazzling. And it takes a deal of playing, for it is a virtuoso outburst of the most brilliant sort. It serves as a fitting climax to variations which are not only ingenious and masterly, but which are for the most part extremely beautiful.

Some of them are rather in the nature of symphonic developments (with the original theme as a background) than true variations, but this method of expansion is often used in works of this kind. Reger has employed it with consummate skill.

His orchestration is uncommonly rich and its range of tonal tints is wide. Most of the devices of modern instrumentation are introduced, but with taste and judgment. The composition, as already noted, is long, but it would be difficult to select any one variation for excision or to point out any page which one would willingly see blotted out.

The performanc of this formidable piece of music was something to remember. Dr. Muck threw himself into its interpretation with glorious enthusiasm and filled it with vitality. The orchestra executed his will with splendor of tone, with immense vigor and with a noble sonority.

The solo player of the evening was Fritz Kreisler, and his reading of Beethoven's violin concerto will not soon depart from the memories of those who heard it. He had some difficulty with his first string and it was not always perfectly in tune, so that there were some passages in which the intonation was open to question. But he more than atoned for these by the great temperament of his interpretation.

There was a time, and it is not so long ago, when Kreisler had chiefly a seething furnace of temperament. He seemed not to be able to direct the flaming current of his emotion along purely artistic lines and the result was that while he played with a communicative fire he often offended taste.

But in recent years he has developed a beautiful affection for the chaste and reposeful classics of the early composers for the violin. Saturated with the pure music of Bach, Corelli, Vivaldi, Locatelli and other old masters, Kreisler now comes to the interpretation of modern writers with a style refined in the sweetest and most elevating atmosphere of his art. He reads Beethoven in the light of the golden age of violin composition and he is thereby led into the loftiest regions of musical interpretation.

His reading of the work last night was great in its breadth, its depth, its tenderness, its profound insight. Especially in the wonderful first movement did he rise to unwonted heights. He used his own cadenza and it proved to be a most musicianly piece of writing with a singularly appropriate treatment of the cantabile

...the atmosphere of the big bravura ... Beethoven. It was played superbly. The enthusiasm of the audience was spontaneous and prolonged. It was thoroughly deserved. Doubtless if the connection between the second and last movements had permitted it there would have been another demonstration after the slow movement, for that, too, was played with wonderful feeling and exquisitely beautiful tone.

Mr. Kreisler came to this country years ago as a juvenile prodigy. At that time he displayed a remarkable technic and little else. But he was one of the few prodigies who were not spoiled. He has more than fulfilled his promise. He seemed likely at that time to develop into a mere virtuoso, but while he has cultivated the technic to the top of its limit he has expanded into a sincere, noble and educating artist. In honoring him the public proves its own good judgment.

STAATS ZEITUNG,

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The new "Variations," which were first heard in Cologne last year, certainly offer nothing that at a first hearing, at all events, impresses one as notable, either in ideas of beauty or orchestral color. The original theme, said to be a melody by Johann Adam Hiller, who flourished at the close of the eighteenth century, is trivial to begin with, and nothing that the composer does with it in the course of these twelve mortally long variations makes it interesting.

Under Dr. Muck the orchestra did some wonderfully fine playing in the Reger "Variations" and strove hard to make something out of precious little. In the final movement, which is heavily scored for the brass and has a certain grandiose effect, it almost succeeded.

Bach's overture from the D major suite brought the concert to a close.

TIMES,

New York City.

FEB 21 1908

ed:

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A Splendid Set of Variations and Fugue by Max Reger Played.

The Boston Symphony Orchestra gave its fourth evening concert last evening in Carnegie Hall. Dr. Muck again returned to the exploitation of new music, and this time he has found something that compelled recognition as a production of extraordinary originality and strength. It is Max Reger's variations and Fugue on a theme by J. A. Hiller; it is his latest important published work, and is numbered Op. 100. The rest of the programme was made up of Beethoven's violin concerto, played magnificently by Mr. Fritz Kreisler, and the overture from Bach's orchestral suite in D major.

Reger's variations are his only important orchestral composition that has been heard in New York. He has, indeed, written but one other, the Serenade for orchestra that occasioned some excitement in Germany about two or three years ago when it was first made known there. This new composition has been but four months before the public. Reger has devoted himself to chamber compositions, to sonatas, and other pieces for violin and piano, to songs, to choral works, and especially to pieces for the organ. Of these, some of the violin sonatas, a serenade for flute, violin, and viola, quartet movements, a few of the songs, and a choral cantata have been heard here, and they have met with general approbation.

Some of his music has aroused much dissent because of its extravagance, its complication. The orchestral serenade is one of these, and its scoring has been accused of thickness, muddiness, lack of balance and of all tonal beauty. If this accusation be true, this new set of variations must mark a considerable advance on the part of the composer in his treatment of the orchestra, for they are by no means the qualities that belong to it.

Reger is one of the youngest of the German composers. He is only 35 years old, but he has taken a path of his own that leads him—almost solitary—in a direction apart, on the one hand, from Strauss and his followers in Germany and Debussy and his in France on the other. He is a contrapuntist of great learning and power; he has been called the Bach of Bavaria, and the ardor of his advocates has caused the query to be propounded whether J. S. Bach should not be called the Reger of Saxony.

His latest composition, however, is calculated to still the voice of sarcasm. Reger is for putting new wine into old bottles. He has undertaken to vivify the old contrapuntal forms with ideas of the most modern provenance; to fill them with melody, fresh and vital, of to-day; with the adventurous harmonies that composers have won in new fields; with the instrumental and tonal effects of the modern orchestra. These variations are a most striking product of this aim and method.

They are, on the whole, too long; and in that, likewise, they are modern. There are eleven of them, besides the fugue, and there is something that is superfluous, something that has his recklessness and exaggeration, and that is not exempt from the reproach of dryness, that seems to have been manufactured by industry. But when these are taken from the account there remains some of the most interesting, delightful, ingratiating music that has been produced for a long time, music of true beauty, of fine and original inspiration, guided and governed by a remarkable technical skill.

The theme is from one of old Johann Adam Hiller's long-forgotten operettas, which Mr. Philip Hale, alone of all the annotators, has taken the trouble to identify. It is not differentiated from countless others of its time, square-cut yet melodiously pleasing. It serves Reger's purpose admirably. His imagination has run riot with it. The second, the eighth, and especially the eleventh variations, are pages of truly beautiful and eloquent music; and there are many passages through the others that are of seizing charm. The orchestration has not the sensuous richness that is expected in these days. It is often restrained and sober; but there is little in which a definite purpose and a clear understanding of the end to be attained are not evident.

The real crown and climax of this work is the final fugue, which is truly a colossal achievement in its way. There is unquestionably not another man now living who could have written it. There is little to be gained by describing the composer's methods, which include, it may be said, innumerable of the most recondite of the contrapuntist's devices. It need only be said that he has put an immense vitality into the form that he has adopted, that his instrumental treatment is of remarkable skill, and that the closing climax is one of the most impressive passages heard here from a new composer in years—the effect being of the two fugal themes carried forward together, while above them is the original theme of Hiller's tune imposingly blown by the trombones, and beneath them a sonorous and persistent organ point.

The performance of this composition was one of extraordinary finesse, richness and sonority and of the most careful and well-proportioned elaboration of detail. And the music is exceedingly difficult and needs perfection at every point to produce its effect. Dr. Muck conducted it with much ardor and with evidently full conviction of its value, and the orchestra seconded him at every point. There was very real enthusiasm on the part of the audience.

Mr. Kreisler played the Beethoven concerto with magnificent breadth and Olympian repose, and with pulsing warmth and eloquence of expression. It marked, perhaps, the highest point he has yet reached as an artist in his New York appearances. In the first and last movements he played cadenzas of his own, the first being one of uncommon originality, musically admirably in keeping, and disclosing some striking effects of imitation in double stepping which Mr. Kreisler made very telling. The audience gave full appreciation to this remarkable performance by recalling the player many times to the platform.

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From ...

Address ... New York City.

Date ... FEB 21 1908

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WORLD,

New York City.

FEB 21 1908

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Critical opinion halts between calling Max Regar the greatest living composer and one dowered with a fatal facility and little else. Though classed with Richard Strauss as a musical iconoclast, he appears to me to stand for the most legitimate development so far in modern music. He has more to say and says it with equal mastery of technique. If Strauss derives from Wagner since he forgot his Beethoven, Reger is the logical development of Bach and Beethoven without the intervention of Wagner at all.

The Hiller theme was a thread, woven with amazing ingenuity, on which to hang a series of thirteen tone pictures called variations, each instinct with life, melody, varied color, intense vitality, and consummate art in conception and expression. The final fugue, a marvellous example of musical skill, was Bach modernized and rounded out by every modern device in orchestral and thematic treatment, with a magnificent climax, which fairly thundered in power and intensity.

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N. Y. EVG WORLD

FEB 21 1908

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But around these phrases he weaves a most complicated harmonic structure, utilizing all the modern orchestral resources, of which he proved himself a master, and evolving a series of varied and charming episodes, whose character, nevertheless, was not entirely free from a certain sameness before the last of the eleven variations was reached.

With the fugue, starting with a theme quite different from the original one and of considerable length, the hearers figuratively "sat up" and listened in wonder to this magnificently complicated movement, which was played with a clarity and technical finish that one expects only from this superb orchestra.

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NEW YORK AMERICAN,

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The Overture from Bach's Suite in D major brought the concert to a close.

A large audience applauded the famous orchestra, the distinguished soloist and the conductor.

Newspaper Cutting Bureau in the World

From ...

Address ... INDIANAPOLIS, IND.

Date ... FEB 1[illegible]

Harvard Pays Tribute to Director Muck

At the dinner recently given by the Leutscher Verein at Harvard University in honor of Dr. Karl Muck, the retiring conductor of the Boston Symphony Orchestra, Henry Lee Higginson, the founder of the orchestra, paid the following handsome tribute to Dr. Muck, as reported in the Boston Transcript:

"Finding a conductor is like finding a road to heaven, only it's harder. The German Emperor had lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The Emperor of Germany has been very kind to him and very kind to us. Neither he nor we feel it right to ask for more. He wants to stay. He wanted to come. Needless to say that we wish he could stay.

"It is a great tribute to his art that he can and will play music which he dislikes as well as music which delights him. In this he is a remarkable man. I wish that he could stay. Dr. Muck has been in every sort of city and has been welcomed enthusiastically wherever he went. Dr. Muck has not only satisfied us here but has educated us. We would like to be sure that this was not Lebe Wohl

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EVENING POST,

New York City.

FEB 19 1908

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STAR

WASHINGTON D. C.

FEB 19 1908

BOSTON SYMPHONY CONCERT.

Kreisler the Soloist, and Chadwick's Suite the Chief Number.

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The excellence of his work was especially marked in the brilliant solo cadenza of the first movement, culminating in a series of arpeggios, and in the heavily accented melody in the middle of the andante.

In many ways the most important number of the program was the suite of symphonic sketches, in four movements, by George Whitfield Chadwick, who shares with Whistler the honor of being the whole artistic output of utilitarian Lowell, Mass. With the profound mastery of the composer's art found in the work, there is yet a lightness of touch, even a spirit of badinage, a rollicking carelessness, apparent, which lends to the suite an unusual charm, though in no way impairing its position among the American masterpieces of music.

Rimsky-Korsakoff's capriccio on Spanish airs, in five movements, closed the program. This included two serenades with variations, a languorous gipsy song and an intoxicating fandango, which grew more and more furious until it was suddenly changed into the serenade of the first movement.

The next and last concert of the orchestra will be given March 17.

Newspaper Cutting Bureau in the World

NEWS

BALTIMORE, MD

FEB 19 1908

At his New York concert on February 22 Dr. Muck is to produce an orchestral suite by George W. Chadwick, the director of the New England Conservatory of Music. The composition is entitled "Symphonic Sketches" [illegible] "Folly," "Hobgoblin" and "Vagabond Ballad." The scheme certainly presents broad contrasts, which should be fruitful.

[150]

TIMES,

New York City.

FEB 01 1909

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Fritz Kreisler was the soloist at the fourth concert of the Boston Symphony Orchestra, yesterday afternoon at the New National, before the largest audience that has attended any of the performances except that at which Paderewski played. This was Mr. Kreisler's second appearance in Washington this year, and he repeated the triumph of his former visit, his playing of the Mendelssohn concerto in E minor, opus 64, being marked by a brilliance and magnetic appeal that won him great applause. It was necessary for Mr. Kreisler to return twice to the stage at the conclusion of the concerto to bow his recognition of the audience's appreciation.

The excellence of his work was especially marked in the brilliant solo cadenza of the first movement, culminating in a series of arpeggios, and in the heavily accented melody in the middle of the andante.

In many ways the most important number of the program was the suite of symphonic sketches, in four movements, by George Whitfield Chadwick, who shares with Whistler the honor of being the whole artistic output of utilitarian Lowell, Mass. With the profound mastery of the composer's art found in the work, there is yet a lightness of touch, even a spirit of badinage, a rollicking carelessness, apparent, which lends to the suite an unusual charm, though in no way impairing its position among the American masterpieces of music.

Rimsky-Korsakoff's capriccio on Spanish airs, in five movements, closed the program. This included two serenades, with variations, a languorous gipsy song and an intoxicating fandango, which grew more and more furious until it was suddenly changed into the serenade of the first movement.

The next and last concert of the orchestra will be given March 17.

Harvard Pays Tribute to Director Muck

At the dinner recently given by the Leutscher Verein at Harvard University in honor of Dr. Karl Muck, the retiring conductor of the Boston Symphony Orchestra, Henry Lee Higginson, the founder of the orchestra, paid the following handsome tribute to Dr. Muck, as reported in the Boston Transcript:

"Finding a conductor is like finding a road to heaven, only it's harder. The German Emperor had lent us this gentleman for a year. Last year I again asked for this favor and got a kind reply. This year I am ashamed to repeat the request. The Emperor of Germany has been very kind to him and very kind to us. Neither he nor we feel it right to ask for more. He wants to stay. He wanted to come. Needless to say that we wish he could stay.

"It is a great tribute to his art that he can and will play music which he dislikes as well as music which delights him. In this he is a remarkable man. I wish that he could stay. Dr. Muck has been in every sort of city and has been welcomed enthusiastically wherever he went. Dr. Muck has not only satisfied us here, but has educated us. We would like to be sure that this was not 'Lebe Wohl' but 'Auf Wiedersehn.'

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At his New York concert on February 22 Dr. Muck is to produce an orchestral suite by George W. Chadwick, the director of the New England Conservatory of Music. The composition is entitled "Symphonic Sketches"—"Noel," "Jubilee," "Hobgoblin" and "Vagrom Ballad." The scheme certainly presents broad contrasts, which should be fruitful.

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BALTIMORE, MD
FEB 20 1908

Music.

The Fourth Concert Of The Boston Symphony Orchestra, With Herr Kreisler As Soloist.

Dr. Muck presented the following programme:

Beethoven—
Symphony in F major, No. 6, "Pastoral," Op. 68.
I. Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.
II. Scene by the brookside: Andante molto moto.
III. Jolly gathering of country folk: Allegro. In tempo d'allegro.
Thunder-storm; Tempest: Allegro.
IV. Shepherds' song; gladsome and thankful feelings after the storm: Allegretto.

Mendelssohn-Bartholdy—
Concerto in E minor for violin, Op. 64.
I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo. Allegro molto vivace.

Richard Strauss—
"Till Eulenspiegel's Merry Pranks," Op. 28.

The great conductor offered us no new material, but he endowed the old and familiar with such volumes of new significance, and such varieties of hitherto latent beauty, that one felt that even the "Pastoral" symphony was virtually a new acquaintance. This symphony has probably never been as well played as it was last evening, and for good and sufficient reasons—viz., the Boston orchestral personnel is unique, Dr. Muck is an ideal conductor and our Lyric responds and inspires as does no other music hall in the country. Add to these favorable conditions the influence of a large and sympathetic audience, and we have adequate reasons for keen attitude and high accomplishments. From the beginning of the "Pastoral" to the end of "Till Eulenspiegel" we had the highest possible grade of virtuosity, but it was always subject to musical sense. There were no illogical exhibitions of facility.

Herr Kreisler is a great artist, the Mendelssohn concerto is beautiful, and Dr. Muck's accompaniment was a marvel of discretion and sympathetic impulse; but for some reason the result was not entirely satisfying. We are not instituting a comparison between Mr. Kreisler and any contemporaneous fiddler, but rather between Mr. Kreisler's performance of last evening and his presentation of the Beethoven concerto three years ago, also with the Boston Orchestra. His tone is less sensuous (may be attributable to the inroads of wear and tear on the responsiveness of his instrument), and his attitude less reverential than we we had fancied it.

Dr. Muck infused unwonted life pulsations into Beethoven's "Pastoral," accompanied the Mendelssohn concerto marvelously, and then out-juggled the master necromancer himself. Strauss doubtless selected those "Merry Pranks" for musical illustration, because this subject would give him absolutely free hand in the use of themes and instruments. He has used them in bewilderingly ingenious ways, but Dr. Muck last evening developed a transparency of which the composer has had no practical experience, for he has no Boston Orchestra and is no Dr. Muck.

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BALTIMORE, MD
FEB 19 1908

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BILLY

LATEST EDITION. **The Troy Times.** LATEST EDITION.
TROY, N. Y. THURSDAY AFTERNOON, MARCH 5, 1908. 12 CENTS PER WEEK.
VOL. LII—NO. 214

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BURDICK MURDER
Arrest Will Probably be Made To-day.
FOLLOWING CLEWS.
The Buffalo Police are Searching For the Mysterious Woman Seen on the Night of the Murder

THE POPE ILL.
Symptoms of Bronchitis Appear.
DEFERS AUDIENCES.
Pope Leo Passed a Restless Night—On the Advice of His Physicians He Decides to Rest.

EXTRA SESSION.
Senate Meets on President's Call.
MANY NEW MEMBERS
The Special Session of the United States Senate Convened at Noon—The President's Proclamation.

Troy, N. Y., Feb. 22, 1908

—The big audience that will assemble in Music Hall Monday evening to enjoy the concert of the great Boston Symphony Orchestra will read the following with interest: It was in the late spring of 1881 that musical Boston was thrown into a turmoil by a modest communication which appeared in all the Boston papers over the name of Henry L. Higginson, of the well known Boston banking firm of Lee, Higginson & Co. The announcement was made that a full and permanent orchestra, offering the best music at low prices, such as might be found in all large European cities, or even in the smaller centres of Germany, would be established. The organization was called the Boston Symphony Orchestra, and the first public rehearsal was given Friday afternoon, October 21, 1881, and the first concert on the following evening. The soloist was Annie Louise Cary, the famous contralto, who now as Mrs. Raymond is a resident of New York. Up to that time orchestral music had been limited to the work of "occasional" bands in one or two of the larger cities, and of all the organizations then existing but one remains, the venerable Philharmonic Society of New York, which, however, has never been a "permanent" orchestra in the present sense, being a co-operative institution and giving a very limited number of concerts each season. Twenty-six years have passed, and while it has been found impossible owing to the enormous increase in operating expenses to maintain the original low level of prices, the Boston Symphony Orchestra still fulfills the function assigned to it in the beginning. It has been built up to its present high standard without thought of expense. The best artists of Europe have been brought to it, such men as Kneisel, Loeffler, Adamowski, Hess, Wendling, Hekking, Schroeder, Ferir, Pourtau, Mole, Longy, Grisez, Maquarre, Reiter and other men almost as famous. As conductors it brought to America Gericke, Nikisch, Paur and now Muck. It has never been a money-making institution, and the likelihood is that it will never be such. Unquestionably its greatest service to the country is the tremendous impetus it has given to the cause of pure music. To the artistic success of the Boston Symphony may be traced directly the organization of such splendid institutions as the Theodore Thomas Orchestra of Chicago and the Philadelphia, Pittsburg and Cincinnati Orchestras. It was the Boston Symphony Orchestra that really broke the way for the others in its early tours through the West in the eighties, tours that cost great sums of money, but were so rich in other results that it was money well spent.

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Troy, N. Y., Feb. 25, 1908.

Enterpe in Her Best Gown.

The musical divinity wore her best gown last night, and it was "made in Germany" but fitted in Boston. When it comes to orchestras, the Boston Symphony is the hub about which the music of the spheres rotates. And the knowing said at Music Hall last night that when it came to conducting the Boston Symphony Orchestra Dr. Karl Muck had his predecessors (to translate into the classics a phrase of Saxon simplicity) divested of their epidermis in two score styles. When one remembers the correct Gericke and the inspired Nikisch it is hard to name their better; nevertheless the connoisseurs of well-strung temperament agreed as they came from Music Hall that, to use the language of one of the most expert of them, "Dr. Muck is the best man that ever held a stick over an orchestra."

There were about seventy performers on the stage. It would be inaccurate to say that they played like one man. They played like seventy men led by one man. It was precise; it was elegant; it was more than that—it was sweet. The case, the perfection of the coalescence, were wonderful, but it was the sweetness, the "linked sweetness," of the result that held the audience captive and left room for only one complaint—that the program was "too short." Would that some other concerts were equally delinquent.

The methods of the conductor were very well attuned to the character of the music. Goldmark's lovely overture "In the Spring" and Beethoven's tender, joyful Fourth Symphony came right to the hand of Dr. Muck. This "music of nature" lost none of its charm when conveyed through the conductor's art, and allegro and adagio chorused themselves with many voices but one heart. Nikisch might have given more vehemence and Gericke more crispness, but the gentle gliding of tone into tone, the appropriate contribution of each to all, a musical merger which no law could forbid—that went to the credit side of the Muck account.

The orchestra gave its concert master, Carl Wendling, for a delightful performance of the solo part in Mozart's violin concerto in A major. It was a marvelously proficient display of technical excellence, in bowing, stopping and intonation. The accompaniment was held by the conductor to just the proper subordination. Mr. Wendling was recalled again and again to hear the applause of an audience which was moved by musical art alone, for there were no tricky accessories.

The hall was filled last night with people from Troy, Albany, Schenectady and the regions beyond, and Ben Franklin, the local manager, held a little reception of his own after the concert and heard expressions of gratitude for a musical feast daintily prepared and delicately served.

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FEB 22 1908

BOSTON SYMPHONY CONCERT.

Programme of Romantic Music, Played at the Baptist Temple.

It was an ideal romantic programme which the Boston Symphony Orchestra announced for its concert last night, and the Baptist Temple was crowded with an audience prepared to enjoy an evening of picturesque and charming music; music which, while it scaled no lofty heights, yet abundantly rewarded attention and gave delight by its sheer sensuous beauty.

A change came over the prospect, however, when in the programmes was fonud a slip announcing that Fritz Kriesler, the soloist of the evening, would play, instead of Lalo's "Spanish Symphony," which had been announced, the violin concerto by Brahms. Now Brahms is seldom picturesque and he offers far less reward to the lover of sensuous beauty than to the student of harmony. His appeal is primarily to the intellect and his violin concerto did not fit happily into the scheme which had been devised.

Nevertheless the concert was attractive and there were lovers of Brahms in the audience who would welcome him in any company. The first number was MacDowell's Suite in A Minor, which might well be called the "Woodland Suite," although the composer has contented himself with attaching descriptive titles to the various movements of which it is composed. The selection was not formally marked as an in memoriam, but no such designation was needed to impress afresh upon hearers the loss to music by the tragedy of the too early breaking of this gentle and gifted soul. The suite is full of the spirit which marks MacDowell's smaller pieces for the piano. It has the same delicately poetic quality of suggestion and, as in his shorter work, the composer refrains from the iteration which used to be thought essential to musical form.

In literature the artist is the man who can suggest in a word what a lesser workman must take a sentence to make clear, or who can put in a sentence an idea for which the hack must have a page. Something the same thought comes in listening to the exquisite brevity in which MacDowell clothed his delicate fancies. In so far as he defied form by making his musical appeal in half the customary space, may he prove a prophet as well as a poet. That he is able to appeal without all the formal machinery of development and repetition was proved by the eager interest with which the large audience listened to this subtle and suggestive music, with its power of conjuring up pictures of the forest under the varying moods of summer luxuriance and autumn ripeness. A contrast was afforded by the dramatic overture, "Patrie," by Bizet. Here form had its due homage and spirited and rhythmic as the themes were and skillful as was the use of the large orchestral forces in working them out, they were driven to the verge of the commonplace before the composer was content to let them go.

Then came the Brahms concerto, of which the first movement, whatever else it may be, is not good violin music. It has strength and power, but its attractiveness lies in the harmonies given to the orchestra rather than in the themes, and as for the solo violinist, except in the case of a great artist like Kreisler, he might as well be at the first desk of the orchestra. The movement was dry to the point of dullness. The slow movement which followed was juicier. It had melody and fair share of it fell to the solo violin. The last movement made a spirited and vigorous use of dance forms and its stirring rhythms held attention. Far more of the interest, however, was due to the playing of Kreisler, the greatest violinist heard here since Ysaye at least. The difficulties of the work are titanic, yet Kreisler surmounted them, if not exactly with ease, yet with marvelous certainty. He was recalled again and again. Much of the enthusiasm was due no doubt to the complete mastery of technical difficulties which the playing showed, but some of it at least came from hungry lovers of the violin who hoped to secure the addition of a brief bit, like the Dvorak "Humoresque" or a Chopin nocturne which would give that instrument a chance to sing as it sometimes does under Kreisler's potent fingers. But the no encore rule was not broken. The concert closed with a sunny and fluent overture, "In the Spring," by Goldmark. It was attractive, but not at all revolutionary music.

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Baltimore, MD
FEB 21 1908

OVATION FOR DR. MUCK

Boston Orchestra At Its Best At The Lyric Concert.

Following was the program given last evening by the Boston Symphony Orchestra at its fourth of the present series of Baltimore concerts at the Lyric, under the direction of Dr. Karl Muck:

Symphony in F major, No. 6, Pastoral, Op. 68, Beethoven

Concerto in E minor, for violin, Op. 64, Mendelssohn-Bartholdy

Till Eulenspiegel's Merry Pranks, Op. 28, Richard Strauss

Fritz Kreisler, violinist, who appeared here with the Philadelphia Orchestra several weeks ago, was the soloist.

Three numbers, such as those given last evening, are almost a surfeit of musical good things for one evening. The orchestra never played better; Kreisler's triumph was even greater than that which marked his former Baltimore appearance, and Dr. Muck, whose coming departure for Germany is sincerely regretted in Baltimore, was given an ovation of which he might well be proud.

The beauty of Beethoven's melodies never palls and his themes are pregnant with possibilities which are never fully realized until the work is over. This great master has given to the world the greatest symphonies that have been or possibly ever will be written. And not the least of these magnificent gems is the "Pastoral" symphony. Such tone painting, such lofty and consummate thematic treatment and brilliancy of thought can only be the work of the master of masters.

Strauss' "Eulenspiegel" music is at once happy and serious, his devices are fraught with interesting and highly colored orchestral effectiveness, and these are interwoven in themes of artistic beauty, animation and occasional somberness. The pranks of the old rogue, Eulenspiegel, are without number." Astride his horse, he clashes into the gathering of market women; then he continues merrily on in his work of destruction in the garb of a priest, creating havoc ever and anon in this guise and that, until finally he is strung from the gibbet. The composer has portrayed the merry old fellow's doings in a thoroughly admirable and unmistakable manner.

LATEST EDITION. **The Troy Times.** LATEST EDITION.
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Troy, N. Y., Feb. 1908.

—An apt prelude to the Boston Symphony Orchestra concert of Monday evening was the analytical introduction given yesterday afternoon at Cluett Hall by James McLaughlin, jr. Mr. McLaughlin took up the program for next Monday evening, and by his competent and discriminating comment interested a large attendance of music-lovers. The Goldmark overture and Mozart concerto were referred to briefly, but Mr. McLaughlin devoted his chief attention to the Beethoven symphony (No. 4, in B flat major, Op. 60). He spoke in general terms of the conventional form used in symphony composition, and then took up the themes of the four movements of the fourth symphony, which is classed in grandeur with the third, fifth and ninth of the same composer. The contrasting motives in the first movement were presented, and the audience was put on the qui vive to watch for the recurrence. The second or longest movement was described, and then the third which, to use Mr. McLaughlin's term, is "jolly" with its sprightly menuet and trio. The finale was shown to be an impressive ending of the great orchestral work. The four movements were played on the piano by Mr. McLaughlin and Miss Anna Wilbur, and the spirit and technical capacity of these two players gave the production such good effect that it was enjoyable for itself alone as well as a preamble to the grand aggregation of instruments which will present the imposing harmonies at the concert of the great Boston band.

From NEW YORK HERALD,
Address BROOKLYN EDIT
Date FEB 2 1908

SYMPHONY CONCERT.

Fritz Kreisler was the assisting soloist for the fourth concert of the Boston Symphony Orchestra in Brooklyn last evening at the Baptist Temple. There was a crowded auditorium. Brahms' concerto for violin was given. Another feature was the opening selection. As a tribute to the late Edward MacDowell his "Autumn Suite" was played by the orchestra, with Dr. Muck conducting. Bizet's overture, "In [illegible] and Goldmark's overture, "In

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FEB 22 1908

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FEB 2 1908

BOSTON SYMPHONY.

The fourth of the concerts by the Boston Symphony Orchestra, with Dr. Carl Muck as conductor, was given last evening at the Baptist Temple under the combined auspices of the Brooklyn Institute and the Philharmonic Society, and as at the previous concerts the music lovers of the borough completely filled the large auditorium. The soloist of the concert was Fritz Kreisler, the violinist, who instead of the Spanish Symphony substituted the Brahams Concerto for violin in three movements. The programme:

MacDowell.....Suite in A Minor, Op. [illegible]
I. In a Haunted Forest. II. Summer Night. III. In October. IV. The Sea. V. Forest Spirits.
Bizet...Dramatic Overture, "Patrie"
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Newspaper Cutting Bureau in the World

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Thunder-storm; Tempest: Allegro.
IV. Shepherds' song; gladsome and thankful feelings after the storm: Allegretto.

Mendelssohn-Bartholdy—
Concerto in E minor for violin, Op. 64.
I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo.
Allegro molto vivace.

Richard Strauss—
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The great conductor offered us no new material, but he endowed the old and familiar with such volumes of new significance, and such varieties of hitherto latent beauty, that one felt that even the "Pastoral" symphony was virtually a new acquaintance. This symphony has probably never been as well played as it was last evening, and for good and sufficient reasons—viz., the Boston orchestral personnel is unique, Dr. Muck is an ideal conductor and our Lyric responds and inspires as does no other music hall in the country. Add to these favorable conditions the influence of a large and sympathetic audience, and we have adequate reasons for keen attitude and high accomplishments. From the beginning of the "Pastoral" to the end of "Till Eulenspiegel" we had the highest possible grade of virtuosity, but it was always subject to musical sense. There were no illogical exhibitions of facility.

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EXTRA SESSION. Senate Meets on President's Call. MANY NEW MEMBERS

Troy, N. Y., Feb. 22, 1908

—The big audience that will assemble in Music Hall Monday evening to enjoy the concert of the great Boston Symphony Orchestra will read the following with interest: It was in the late spring of 1881 that musical Boston was thrown into a turmoil by a modest communication which appeared in all the Boston papers over the name of Henry L. Higginson, of the well known Boston banking firm of Lee, Higginson & Co. The announcement was made that a full and permanent orchestra, offering the best music at low prices, such as might be found in all large European cities, or even in the smaller centres of Germany, would be established. The organization was called the Boston Symphony Orchestra, and the first public rehearsal was given Friday afternoon, October 21, 1881, and the first concert on the following evening. The soloist was Annie Louise Cary, the famous contralto, who now as Mrs. Raymond is a resident of New York. Up to that time orchestral music had been limited to the work of "occasional" bands in one or two of the larger cities, and of all the organizations then existing but one remains, the venerable Philharmonic Society of New York, which, however, has never been a "permanent" orchestra in the present sense, being a co-operative institution and giving a very limited number of concerts each season. Twenty-six years have passed, and while it has been found impossible owing to the enormous increase in operating expenses to maintain the original low level of prices, the Boston Symphony Orchestra still fulfills the function assigned to it in the beginning. It has been built up to its present high standard without thought of expense. The best artists of Europe have been brought to it, such men as Kneisel, Loeffler, Adamowski, Hess, Wendling, Hekking, Schroeder, Ferir, Pourtau, Mole, Longy, Grisez, Maquarre, Reiter and other men almost as famous. As conductors it brought to America Gericke, Nikisch, Paur and now Muck. It has never been a money-making institution, and the likelihood is that it will never be such. Unquestionably its greatest service to the country is the tremendous impetus it has given to the cause of pure music. To the artistic success of the Boston Symphony may be traced directly the organization of such splendid institutions as the Theodore Thomas Orchestra of Chicago and the Philadelphia, Pittsburg and Cincinnati Orchestras. It was the Boston Symphony Orchestra that really broke the way for the others in its early tours through the West in the eighties, tours that cost great sums of money, but were so rich in other results that it was money well spent.

LATEST EDITION. The Troy Times. LATEST EDITION.

CITY PENSIONS. Bill to Create a Fund in State Cities. IN CIVIL SERVICE.
BURDICK MURDER Arrest Will Probably be Made To-day. FOLLOWING CLEWS.
THE POPE ILL. Symptoms of Bronchitis Appear. DEFERS AUDIENCES.
EXTRA SESSION. Senate Meets on President's Call. MANY NEW MEMBERS

Troy, N. Y., Feb. 25, 1908.

Euterpe in Her Best Gown.

The musical divinity wore her best gown last night, and it was "made in Germany" but fitted in Boston. When it comes to orchestras, the Boston Symphony is the hub about which the music of the spheres rotates. And the knowing said at Music Hall last night that when it came to conducting the Boston Symphony Orchestra Dr. Karl Muck had his predecessors (to translate into the classics a phrase of Saxon simplicity) divested of their epidermis in two score styles. When one remembers the correct Gericke and the inspired Nikisch it is hard to name their better; nevertheless the connoisseurs of well-strung temperament agreed as they came from Music Hall that, to use the language of one of the most expert of them, "Dr. Muck is the best man that ever held a stick over an orchestra."

There were about seventy performers on the stage. It would be inaccurate to say that they played like one man. They played like seventy men led by one man. It was precise; it was elegant; it was more than that—it was sweet. The case, the perfection of the coalescence, were wonderful, but it was the sweetness, the "linked sweetness," of the result that held the audience captive and left room for only one complaint—that the program was "too short." Would that some other concerts were equally delinquent.

The methods of the conductor were very well attuned to the character of the music. Goldmark's lovely overture "In the Spring" and Beethoven's tender, joyful Fourth Symphony came right to the hand of Dr. Muck. This "music of nature" lost none of its charm when conveyed through the conductor's art, and allegro and adagio chorused themselves with many voices but one heart. Nikisch might have given more vehemence and Gericke more crispness, but the gentle gliding of tone into tone, the appropriate contribution of each to all, a musical merger which no law could forbid—that went to the credit side of the Muck account.

The orchestra gave its concert master, Carl Wendling, for a delightful performance of the solo part in Mozart's violin concerto in A major. It was a marvelously proficient display of technical excellence, in bowing, stopping and intonation. The accompaniment was held by the conductor to just the proper subordination. Mr. Wendling was recalled again and again to hear the applause of an audience which was moved by musical art alone, for there were no tricky accessories.

The hall was filled last night with people from Troy, Albany, Schenectady and the regions beyond, and Ben Franklin, the local manager, held a little reception of his own after the concert and heard expressions of gratitude for a musical feast daintily prepared and delicately served.

Daily Times,
Brooklyn, N. Y.
FEB 21 1908

MAC DOWELL'S SUITE.

Discussed by D. G. Mason in Lecture on Programme of Symphony Concert.

Daniel Gregory Mason, of Columbia University, gave the lecture recital preceding the concert by the Boston Symphony Orchestra at the Baptist Temple to-night, at Association Hall yesterday afternoon (Brooklyn Institute), devoting most of the time to a study of the MacDowell Suite in A minor, Op. 42. He played several of the movements, the second and fourth lending themselves very agreeably to piano interpretation, although Mr. Mason pointed out the many places where the orchestra is needed for fullness in tone. Mr. Mason brought together the opinions of many critics on MacDowell's composition, then spoke of the "supernaturalism which is ineradicable in Germany romanticism, with which MacDowell became imbued while in Germany." It shows in this suite whose first and fifth movements bear names, "The Haunted Forest" and "Forest Spirits." He also commented on "MacDowell's aloofness and rather careful preservation of his own personality," saying that he had heard it said that the composer never read a score by any of the old masters for fear of its unconsciously influencing him. Mr. Mason thought that MacDowell's tendency was the mistaking of idiosyncrasy for personality, and that he was too apt to use altered chords, that is, chords affected by accidentals, "which, like spice in cookery, add great zest if used in moderation."

From NEW YORK HERALD,
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Date

SYMPHONY CONCERT.

Fritz Kreisler was the assisting soloist for the fourth concert of the Boston Symphony Orchestra in Brooklyn last evening at the Baptist Temple. There was a crowded auditorium. Brahms' concerto for violin was given. Another feature was the opening selection. As a tribute to the late Edward MacDowell his "Autumn Suite" was played by the orchestra with Dr. Karl Muck conducting. Bizet's overture, "Patrie," and Goldmark's overture, "In the Spring," were also played.

LATEST EDITION. The Troy Times. LATEST EDITION.

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EXTRA SESSION. Senate Meets on President's Call. MANY NEW MEMBERS

Troy, N. Y., Feb. 22, 1908.

—An apt prelude to the Boston Symphony Orchestra concert of Monday evening was the analytical introduction given yesterday afternoon at Chueit Hall by James McLaughlin, jr. Mr. McLaughlin took up the program for next Monday evening, and by his competent and discriminating comment interested a large attendance of music-lovers. The Goldmark overture and Mozart concerto were referred to briefly, but Mr. McLaughlin devoted his chief attention to the Beethoven symphony (No. 4, in B flat major, Op. 60). He spoke in general terms of the conventional form used in symphony composition, and then took up the themes of the four movements of the fourth symphony, which is classed in grandeur with the third, fifth and ninth of the same composer. The contrasting motives in the first movement were presented, and the audience was put on the qui vive to watch for the recurrence. The second or longest movement was described, and then the third which, to use Mr. McLaughlin's term, is "jolly" with its sprightly menuet and trio. The finale was shown to be an impressive ending of the great orchestral work. The four movements were played on the piano by Mr. McLaughlin and Miss Anna Wilbur, and the spirit and technical capacity of these two players gave the production such good effect that it was enjoyable for itself alone as well as a preamble to the grand aggregation of instruments which will present the imposing harmonies at the concert of the great Boston band.

Newspaper Cutting Bureau in the World

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BOSTON SYMPHONY CONCERT.

Programme of Romantic Music, Plus Brahms, Played at the Baptist Temple.

It was an ideal romantic programme which the Boston Symphony Orchestra announced for its concert last night, and the Baptist Temple was crowded with an audience prepared to enjoy an evening of picturesque and charming music; music which, while it scaled no lofty heights, yet abundantly rewarded attention and gave delight by its sheer sensuous beauty.

A change came over the prospect, however, when in the programmes was fonud a slip announcing that Frita Kriesler, the soloist of the evening, would play, instead of Lalo's "Spanish Symphony," which had been announced, the violin concerto by Brahms. Now Brahms is seldom picturesque and he offers far less reward to the lover of sensuous beauty than to the student of harmony. His appeal is primarily to the intellect and his violin concerto did not fit happily into the scheme which had been devised.

Nevertheless the concert was attractive and there were lovers of Brahms in the audience who would welcome him in any company. The first number was MacDowell's Suite in A Minor, which might well be called the "Woodland Suite," although the composer has contented himself with attaching descriptive titles to the various movements of which it is composed. The selection was not formally marked as an in memoriam, but no such designation was needed to impress afresh upon hearers the loss to music by the tragedy of the too early breaking of this gentle and gifted soul. The suite is full of the spirit which marks MacDowell's smaller pieces for the piano. It has the same delicately poetic quality of suggestion and, as in his shorter work, the composer refrains from the iteration which used to be thought essential to musical form.

In literature the artist is the man who can suggest in a word what a lesser workman must take a sentence to make clear, or who can put in a sentence an idea for which the hack must have a page. Something the same thought comes in listening to the exquisite brevity in which MacDowell clothed his delicate fancies. In so far as he defied form by making his musical appeal in half the customary space, may he prove a prophet as well as a poet. That he is able to appeal without all the formal machinery of development and repetition was proved by the eager interest with which the large audience listened to this subtle and suggestive music, with its power of conjuring up pictures of the forest under the varying moods of summer luxuriance and autumn ripeness. A contrast was afforded by the dramatic overture, "Patrie," by Bizet. Here form had its due homage and spirited and rhythmic as the themes were and skillful as was the use of the large orchestral forces in working them out, they were driven to the verge of the commonplace before the composer was content to let them go.

Then came the Brahms concerto, of which the first movement, whatever else it may be, is not good violin music. It has strength and power, but its attractiveness lies in the harmonies given to the orchestra rather than in the themes, and as for the solo violinist, except in the case of a great artist like Kreisler, he might as well be at the first desk of the orchestra. The movement was dry to the point of dullness. The slow movement which followed was juicier. It had melody and fair share of it fell to the solo violin. The last movement made a spirited and vigorous use of dance forms and its stirring rhythms held attention. Far more of the interest, however, was due to the playing of Kreisler, the greatest violinist heard here since Ysaye at least. The difficulties of the work are titanic, yet Kreisler surmounted them, if not exactly with ease, yet with marvelous certainty. He was recalled again and again. Much of the enthusiasm was due no doubt to the complete mastery of technical difficulties which the playing showed, but some of it at least came from hungry lovers of the violin who hoped to secure the addition of a brief bit, like the Dvorak "Humoresque" or a Chopin nocturne which would give that instrument a chance to sing as it sometimes does under Kreisler's potent fingers. But the no encore rule was not broken. The concert closed with a sunny and fluent overture, "In the Spring," by Goldmark. It was attractive, but not at all revolutionary music.

BOSTON SYMPHONY.

The fourth of the concerts by the Boston Symphony Orchestra, with Dr. Carl Muck as conductor, was given last evening at the Baptist Temple under the combined auspices of the Brooklyn Institute and the Philharmonic Society, and as at the previous concerts, the music lovers of the borough completely filled the large auditorium. The soloist of the concert was Fritz Kreisler, the violinist, who instead of the Spanish Symphony substituted the Brahams Concerto for violin in three movements. The programme:

MacDowell.....Suite in A Minor, Op. 42
I. In a Haunted Forest. II. Summer Idyl. III. In October. IV. The Shepherds' Song. V. Forest Spirits.
Bizet..Dramatic Overture, "Patrie," C Minor, Op. 19.
Concerto for Violin and Orchestra....Brahms
Overture, "In the Spring," Op. 36....Goldmark

OVATION FOR DR. MUCK

Boston Orchestra At Its Best At The Lyric Concert.

Following was the program given last evening by the Boston Symphony Orchestra at its fourth of the present series of Baltimore concerts at the Lyric, under the direction of Dr. Karl Muck:

Symphony in F major, No. 6, Pastoral, Op. 68, Beethoven

Concerto in E minor, for violin, Op. 64, Mendelssohn-Bartholdy

Till Eulenspiegel's Merry Pranks, Op. 28, Richard Strauss

Fritz Kreisler, violinist, who appeared here with the Philadelphia Orchestra several weeks ago, was the soloist.

Three numbers, such as those given last evening, are almost a surfeit of musical good things for one evening. The orchestra never played better; Kreisler's triumph was even greater than that which marked his former Baltimore appearance, and Dr. Muck, whose coming departure for Germany is sincerely regretted in Baltimore, was given an ovation of which he might well be proud.

The beauty of Beethoven's melodies never palls and his themes are pregnant with possibilities which are never fully realized until the work is over. This great master has given to the world the greatest symphonies that have been or possibly ever will be written. And not the least of these magnificent gems is the "Pastoral" symphony. Such tone painting, such lofty and consummate thematic treatment and brilliancy of thought can only be the work of the master of masters.

Strauss' "Eulenspiegel" music is at once happy and serious, his devices are fraught with interesting and highly colored orchestral effectiveness, and these are interwoven in themes of artistic beauty, animation and occasional somberness. The pranks of the old rogue, Eulenspiegel, are without number. Astride his horse, he clashes into the gathering of market women; then he continues merrily on in his work of destruction in the garb of a priest, creating havoc ever and anon in this guise and that, until finally he is strung from the gibbet. The composer has portrayed the merry old fellow's doings in a thoroughly admirable and unmistakable manner.

Brooklyn, N. Y.

MUSICAL.

Fourth Concert of the Boston Symphony Orchestra, With Fritz Kreisler as Soloist.

The Baptist Temple was crowded last night by attentive listeners, who found much to enjoy in the fourth concert by the Boston Symphony Orchestra. There was no full symphony on the programme, as usual, its place being occupied by MacDowell's Suite in A minor. Other orchestral numbers were two overtures, Bizet's "Patrie," in C minor, and Goldmark's "In the Spring." Fritz Kreisler was the soloist, and was billed for Lalo's Spanish symphony for violin and orchestra. A printed slip inserted in the house programme announced that he would play a concerto by Brahms instead. No reason was given for the change, and it may be presumed that the violinist felt in better form for the Brahms work than for the one for which he was programmed. It is the privilege of artists to change their plans in such instances, although it is considered less pardonable than formerly. So far as indicating Mr. Kreisler's technical mastery the substitution was perhaps more convincing as the Brahams work is so constructed as to be especially an embodiment of technical difficulties, and as such its performance becomes essentially a feat of virtuosity. In this respect it is really prodigious and there could be no question that Mr. Kreisler distinguished himself. It seemed a pity however, that so much labor should be challenged by a composition with so comparatively little of the graciousness and joy of musical life.

The MacDowell is light in substance yet fuller in orchestral voicing than many other works of its class. It is a series of tone-pictures written to express the titles of the five movements, "In a Haunted Forest," "Summer Idyl," "In October," "The Shepherdess' Song," and "Forest Spirits." It was composed when Mr. MacDowell was about 25, hen he resided during his early married life near the big Wiesbaden forest. It is highly imaginative, and gives exuberant play to the young man's fancy turned by the joy in life and love to the contemplation of the mysterious voices of the forest.

The composer does what many young writers do, attempts a comprehensive use of orchestral resources, as if he could not resist making use of the possibilities of the several instruments as if glorying in a conscious knowledge of them. In the matter of what are generally termed orchestral effects out of the ordinary this suite is a very interesting composition and suggests the sensitive, high-strung nature of the composer.

Bizet's overture is a dramatic and telling work in this form and Goldmark's music expresses a strong sympathy with the subject without touching the high mark this composer has reached in other compositions. Dr. Karl Muck's conducting was noteworthy for its command of the situation.

Brooklyn, N. Y.

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Since he became conductor of the Boston Symphony Orchestra, Dr. Muck has paid tribute to American musicians in a most substantial way, by placing many of their works on his programme in Boston and elsewhere. Last year there appeared works by Brockway, Converse, Hadley, MacDowell, Payne and Strube. This year he has already played works by Chadwick, Loeffler and MacDowell, and in the near future more will be played. So far there have appeared on his programmes in Boston: Chadwick's "Symphonic Sketches," Loeffler's "A Pagan Poem," MacDowell's "Sylvan Suite." In the near future he is to play Converse's "Jeanne d'Arc;" MacDowell's "Indian Suite," which by the way he had on his programmes a year ago; a new symphony by Henry K. Hadley; two new pieces for violin and orchestra by Gustav Strube. At one of his March concerts in New York he will give a programme made up entirely of American music. Certainly American composers have nothing to complain of in their treatment by the Boston Symphony Orchestra.

Daily Eagle,
Brooklyn, N. Y.

FEB 21 1908

BOSTON SYMPHONY CONCERT.

Daniel Gregory Mason Gives the Preceding Lecture Recital.

Daniel Gregory Mason of Columbia University gave the lecture recital preceding the concert by the Boston Symphony Orchestra at the Baptist Temple to-night, at Association Hall yesterday afternoon, devoting most of the time to a study of the MacDowell Suite in A minor, Op. 42, the opening number. He played several of the movements, the second and fourth lending themselves very agreeable to piano interpretation, although Mr. Mason pointed out the many places where the orchestra is needed for fullness in tone. The difficult passage in the fourth movement, where the flutes have a sort of obligato with many runs, was most ably given, although it was claimed that far more than two hands are required to present it properly. Mr. Mason brought together the opinions of many critics on MacDowell's composition, then spoke of the "supernaturalism which is ineradicable in German romanticism, with which MacDowell became imbued while in Germany." It shows in this suite whose first and fifth movements bear names, "The Haunted Forest" and "Forest Spirits." He also commented on "MacDowell's aloofness and rather careful preservation of his own personality," saying that he had heard it said that the composer never read a score by any of the old masters for fear of its unconsciously influencing him. Mr. Mason though that MacDowell's tendency was the mistaking of idiosyncrasy for personality, and that he was too apt to use altered chords, that is, chords affected by accidentals, "which, like spice in cookery, add great zest if used in moderation." Other numbers on the programme studied are Bizet's dramatic overture, "Patrie," C minor, Op. 19; Lalo's "Spanish Symphony," for violin and orchestra, Op. 21, in which Fritz Kreisler will be heard to-night, and Goldmark's overture, "In the Spring," Op. 36.

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Standard Union,
Brooklyn, N. Y.

FEB 23 1908

Since he became conductor of the Boston Symphony Orchestra, Dr. Muck has paid tribute to American musicians in a most substantial way by placing many of their works on his programmes in Boston and elsewhere. Last year there appeared works by Brockway, Converse, Hadley, MacDowell, Payne and Strube. This year he has already played works by Chadwick, Loeffler and MacDowell, and in the near future more will be played. So far there have appeared on his programmes in Boston Chadwick's "Symphonic Sketches," Loeffler's "A Pagan Poem," MacDowell's "Sylvan Suite" and second pianoforte concerto, and Schelling's "Suite Fantastique." In the near future he is to play Converse's "Jeanne d'Arc," MacDowell's "Indian Suite," which by the way he had on his programme last year; a new symphony by Henry K. Hadley; two new pieces for violin and orchestra by Gustav Strube. At one of his March concerts in New York he will give a programme made up entirely of American music. Certainly American composers have nothing to complain of in their treatment by the Boston Symphony Orchestra.

, 1884

NEW YORK HERALD,
New York City.

FEB 23 1908

TRAMP'S DITTY PART OF ORCHESTRAL SUITE

American Composition by Mr. G. W. Chadwick Played by Boston Symphony Orchestra.

There was a composition by an American on the programme of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon, but no one would be credulous enough to believe Dr. Muck had placed it there to help celebrate Washington's Birthday. It was played because it was an interesting work, well worth playing.

It was an orchestral suite by Mr. George Whitfield Chadwick, and its movements bear the titles of "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad." Some of these bear mottoes, the final one dealing with "a tale of tramps and railway ties." It was in the last one that the composer voiced his most emective moods. He has let some of the orchestral instruments sing a tramp's ditty, which has a frank swing, and in the development of this he flings conventionality to the winds by introducing a quotation from a Bach organ fugue. This, if taken seriously, is a fine musical joke. The first movement is also admirable in its ideas and treatment.

Richard Strauss' huge orchestral scherzo, "Till Eulenspiegel," a work that has come to be well known here, was the other number. It was superbly played, the orchestra meeting the tests of its virtuosity unfailingly. Dr. Muck conducted both numbers with quiet, effective mastery.

Mr. Van Rooy, from the Metropolitan Opera House, was the soloist. He was especially good in the aria from Marschner's "Hans Heiling."

The audience was large, and it was so enthusiastic in its applause after the Strauss number that Dr. Muck motioned to the members of the orchestra to rise and bow their thanks.

[illegible] ZEITUNG,
New York City.

FEB 2[illegible] 1908

Boston Symphonie Orchester.

Der herrschenden Faschings-Stimmung hat Dr. Karl Muck bei der Zusammenstellung des Programms für das gestrige Matinee-Konzert des Boston Symphonie-Orchesters gebührende Rechnung getragen, indem er nicht nur „Till Eulenspiegel's lustige Streiche" von Richard Strauß, sondern auch des Bostoner Komponisten George Whitfield Chadwick Orchester-Suite „Symphonische Skizzen" zur Aufführung bestimmte. Chadwick's Werk ist nicht aus einem Guß. Seine vier Abtheilungen stehen in keinem logischen Zusammenhang unter einander und können in beliebiger Reihenfolge gegeben werden, weil jede Einzelne ein in sich abgeschlossenes Ganze bildet. Das erste Stück „Jubilee" ist unseres Erachtens das beste von allen. Glänzend instrumentirt, wirkt es mit seinen anmuthigen Thematen wie ein Ausschnitt aus einer Beethoven'schen Symphonie. Das zweite, „Noël" benannt, vermag die Ideen-Association mit der heiligen Nacht kaum herzustellen, wenn es auch seiner ganzen Anlage nach ein Nocturno ist. Nummer drei heißt „Hobgoblin" nach dem Kobold, der in Shakespeare's „Mittsommernachts-Traum" spielt, und das letzte Stück nennt sich „A Vagrom Ballad — „Vagantenlied würden wir Deutsche sagen. Auf diese beiden letzten Abtheilungen trifft zu, was wir oben vom carnevalistischen Charakter des Programm gesagt haben. Chadwick liebt es, den Holzbläsern ein erhebliches Quantum Spezial-Arbeit aufzubürden. Englisch-Horn, Baß-Klarinette u. s. w. spielen eine große Rolle und werden zur Erzielung von Effekten verwendet, die humoristisch wirken sollen. Das thun sie denn auch in so reichlichem Maße, daß sie dem Werke den Stempel einer musikalischen Spielerei aufdrücken. Dem Publikum gefiel die Suite nicht übel, zumal sie stellenweise glänzend herausgebracht wurde. Stellenweise, denn manchmal schien es, als wenn das Orchester etwas ermüdet sei. Kein Wunder, wenn man am Ende einer so anstrengenden Konzert-Tournee steht, wie sie die Bostoner gegenwärtig absolviren. Bedeutund frischer kamen Eulenspiegels Schelmenstreiche heraus. Man kennt ja das Werk von seiner Aufführung unter des Komponisten persönlicher Leitung her zur Genüge und weiß, daß Richard Strauß sich hier selbst als ein Eulenspiegel entpuppt, der die Leute zum Narren hält. Es braucht wohl nicht gesagt zu werden, daß Dr. Muck aus dem Scherz mehr gemacht hat, als sein Berliner Kollege zu machen fertig brachte. Womit wieder einmal bewiesen ist, daß der Komponist nicht immer der beste Interpret seiner eigenen Werke ist. Herr Muck ist ein abgesagter Feind der Vokalsolisten in Symphonie-Konzerten. Trotzdem ließ er gestern Herrn Anton Van [illegible] achtet mir die Meister nicht" aus „Die Meistersinger" singen. Der Sänger vermochte uns nicht zu überzeugen, daß er auf dem Konzert-Podium ebenso heimathsberechtigt ist, wie auf der Bühne. Im Kostüm des Hans Sachs macht es sich viel besser, wenn er dem Walther von Stolzing die klassische Ermahnung giebt. Van Rooy's Stimme scheint viel von ihrem früheren Glanze eingebüßt zu haben. Liegt es vielleicht an der Athemtechnik? Oder rächt sich jetzt das Forciren, dessen der Künstler so oft sich schuldig gemacht hat?

EVENING MAIL,
New York City.

FEB 24 1908

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Saturday afternoon Dr. Muck presented for the first time in New York George W. Chadwick's suite for orchestra entitled "Symphonic Sketches" with subheadings "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad." The work is delightfully interesting and appeared to a good advantage even by the side of such illustrious companions as Wagner and Richard Strauss, who were represented by a vocal excerpt from "Die Meistersinger," sung by Anton Van Rooy, and "Till Eulenspeigel's Merry Pranks." Van Rooy also sang an aria from "Hans Heiling" by Marschner.

The very large audience gave a hearty welcome to the orchestra and to the offerings provided by Dr. Muck. Friday evening in Brooklyn Dr. Muck gave MacDowell's Indian suite, and it is a noteworthy fact that on his programmes have already appeared works by J. K. Payne, Howard Brockway, Converse and others. He will give an entirely American programme at one of his March concerts in New York when we shall probably hear Loeffler's "A Pagan Poem," Converse's "Jeanne D'Arc" and a new symphony by Henry K. Hadley. It is evident that American composers will be losers when Dr. Muck leaves.

EVENING MAIL,
New York City.

FEB 21 1908

KREISLER AND BOSTON BAND IN CONCERT

Violinist Plays the Beethoven Concerto with Superb Effect—New Variations and Fugue by Reger.

The Boston Symphony orchestra played the first of its fourth pair of concerts last night at Carnegie hall, before a very large audience. Dr. Muck, who will only be heard three times more in New York, has brought himself very close to the hearts of true music lovers by his superb control of this organization.

It has been a great privilege to know Dr. Muck and his methods, his aims and his achievements. We may rejoice in what we have had of his presence, and the greatest compliment that can be paid him is the fact that he has raised new standards in many directions.

Those who know the career of Dr. Muck in Europe must understand that he has frequently lent himself to conditions, even when they were distasteful to him, as in the case of soloists, to whom he objects seriously as disturbing the contour of a highly musical programme. He is not alone in this; the feeling has existed so strongly in Paris that it became almost dangerous for soloists to appear. Dr. Muck's programmes in America have probably not represented what he would have done had he planned to live in this country and to build for himself. The manner in which he has provided novelties proves that he believes there is a feverish demand in this direction.

But Dr. Muck will not go back without having gained his point in America. He has been studying, trying experiments upon and analyzing the audiences of this country as types, and his conclusions will probably not become known to us until he returns to Berlin. Then we shall watch his programmes. We may be able to read between the lines.

The offering last night was unusually interesting, and, while not open to severe criticism from any point, it would have been a better arrangement had the Bach suite been the first number instead of the last. As it was, Dr. Muck gave Max Reger's variations and fugue on a theme of J. A. Hiller, followed by the Beethoven violin concerto, played by Fritz Kreisler, and the overture from Bach's orchestral suite in D major.

The Reger work was heard for the first time in New York, and made a deep impression, especially upon the musicians in the audience, who appreciated that it was of more than passing interest and worth. It revealed the young German as a writer of power and of significance, who, while clearly one of the younger school, shows less eccentricity and not less originality than some others who live by means of cacophony.

The title page contains the information that the theme of J. Adam Hiller is dated 1770, but Philip Hale, through the Boston public library, has definitely located it in an operetta called "The Harvest Wreath." In itself it has great charm, and lends itself to the most fantistic treatment, which Reger has done in eleven variations and a fugue. Attractive as they are, the work is too long, and can only be absorbing from first to last by those able to follow the intimate details of such a work.

The fugue especially shows the hand of genius, and there are not only outward effects, but it is built from within.

Kreisler has played in New York several times this season, each time with great success, but never has he arisen to the splendid heights that he did in the Beethoven concerto, a work well fitted for the nobility of his classical playing. The cadenzas were of more than ordinary beauty and never extended beyond the spirit of the work, while involving intense technical difficulty.

These were distinctly characteristic of Kreisler, who was responsible for them, and to whose credit they may well stand. Dr. Muck gave the Beethoven number a wonderfully beautiful accompaniment, so subdued at times that one forgot the presence of the support.

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MUSICAL.

Fourth Concert of the Boston Symphony Orchestra, With Fritz Kreisler as Soloist.

The Baptist Temple was crowded last night by attentive listeners, who found much to enjoy in the fourth concert by the Boston Symphony Orchestra. There was no full symphony on the programme, as usual, its place being occupied by MacDowell's Suite in A minor. Other orchestral numbers were two overtures, Bizet's "Patrie," in C minor, and Goldmark's "In the Spring." Fritz Kreisler was the soloist, and was billed for Lalo's Spanish symphony for violin and orchestra. A printed slip inserted in the house programme announced that he would play a concerto by Brahms instead. No reason was given for the change, and it may be presumed that the violinist felt in better form for the Brahms work than for the one for which he was programmed. It is the privilege of artists to change their plans in such instances, although it is considered less pardonable than formerly. So far as indicating Mr. Kreisler's technical mastery the substitution was perhaps more convincing as the Brahams work is so constructed as to be especially an embodiment of technical difficulties, and as such its performance becomes essentially a feat of virtuosity. In this respect it is really prodigious and there could be no question that Mr. Kreisler distinguished himself. It seemed a pity however, that so much labor should be challenged by a composition with so comparatively little of the graciousness and joy of musical life.

The MacDowell is light in substance yet fuller in orchestral voicing than many other works of its class. It is a series of tone-pictures written to express the titles of the five movements, "In a Haunted Forest," "Summer Idyl," "In October," "The Shepherdess' Song," and "Forest Spirits." It was composed when Mr. MacDowell was about 25, hen he resided during his early married life near the big Wiesbaden forest. It is highly imaginative, and gives exuberant play to the young man's fancy turned by the joy in life and love to the contemplation of the mysterious voices of the forest.

The composer does what many young writers do, attempts a comprehensive use of orchestral resources, as if he could not resist making use of the possibilities of the several instruments as if glorying in a conscious knowledge of them. In the matter of what are generally termed orchestral effects out of the ordinary this suite is a very interesting composition and suggests the sensitive, high-strung nature of the composer.

Bizet's overture is a dramatic and telling work in this form and Goldmark's music expresses a strong sympathy with the subject without touching the high mark this composer has reached in other compositions. Dr. Karl Muck's conducting was noteworthy for its command of the situation.

Since he became conductor of the Boston Symphony Orchestra, Dr. Muck has paid tribute to American musicians in a most substantial way, by placing many of their works on his programme in Boston and elsewhere. Last year there appeared works by Brockway, Converse, Hadley, MacDowell, Payne and Strube. This year he has already played works by Chadwick Loeffler and MacDowell, and in the near future more will be played. So far there have appeared on his programmes in Boston: Chadwick's "Symphonic Sketches," Loeffler's "A Pagan Poem," MacDowell's "Sylvan Suite." In the near future he is to play Converse's "Jeanne d'Arc;" MacDowell's "Indian Suite," which by the way he had on his programmes a year ago; a new symphony by Henry K. Hadley; two new pieces for violin and orchestra by Gustav Strube. At one of his March concerts in New York he will give a programme made up entirely of American music. Certainly American composers have nothing to complain of in their treatment by the Boston Symphony Orchestra.

Daily Eagle,
Brooklyn, N. Y.
FEB 21 1908

BOSTON SYMPHONY CONCERT.

Daniel Gregory Mason Gives the Preceding Lecture Recital.

Daniel Gregory Mason of Columbia University gave the lecture recital preceding the concert by the Boston Symphony Orchestra at the Baptist Temple to-night, at Association Hall yesterday afternoon, devoting most of the time to a study of the MacDowell Suite in A minor, Op. 42, the opening number. He played several of the movements, the second and fourth lending themselves very agreeable to piano interpretation, although Mr. Mason pointed out the many places where the orchestra is needed for fullness in tone. The difficult passage in the fourth movement, where the flutes have a sort of obligato with many runs, was most ably given, although it was claimed that far more than two hands are required to present it properly. Mr. Mason brought together the opinions of many critics on MacDowell's composition, then spoke of the "supernaturalism which is ineradicable in German romanticism, with which MacDowell became imbued while in Germany." It shows in this suite whose first and fifth movements bear names, "The Haunted Forest" and "Forest Spirits." He also commented on "MacDowell's aloofness and rather careful preservation of his own personality," saying that he had heard it said that the composer never read a score by any of the old masters for fear of its unconsciously influencing him. Mr. Mason though that MacDowell's tendency was the mistaking of idiosyncrasy for personality, and that he was too apt to use altered chords, that is, chords affected by accidentals, "which, like spice in cookery, add great zest if used in moderation." Other numbers on the programme studied are Bizet's dramatic overture, "Patrie," C minor, Op. 19; Lalo's "Spanish Symphony," for violin and orchestra, Op. 21, in which Fritz Kreisler will be heard tonight, and Goldmark's overture, "In the Spring," Op. 36.

Standard Union,
Brooklyn, N. Y.
FEB 23 1908

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NEW YORK HERALD,
New York City.

TRAMP'S DITTY PART OF ORCHESTRAL SUITE

American Composition by Mr. G. W. Chadwick Played by Boston Symphony Orchestra.

There was a composition by an American on the programme of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon, but no one would be credulous enough to believe Dr. Muck had placed it there to help celebrate Washington's Birthday. It was played because it was an interesting work, well worth playing.

It was an orchestral suite by Mr. George Whitfield Chadwick, and its movements bear the titles of "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad." Some of these bear mottoes, the final one dealing with "a tale of tramps and railway ties." It was in the last one that the composer voiced his most effective moods. He has let some of the orchestral instruments sing a tramp's ditty, which has a frank swing, and in the development of this he flings conventionality to the winds by introducing a quotation from a Bach organ fugue. This, if taken seriously, is a fine musical joke. The first movement is also admirable in its ideas and treatment.

Richard Strauss' huge orchestral scherzo, "Till Eulenspiegel," a work that has come to be well known here, was the other number. It was superbly played, the orchestra meeting the tests of its virtuosity unfailingly. Dr. Muck conducted both numbers with quiet, effective mastery.

Mr. Van Rooy, from the Metropolitan Opera House, was the soloist. He was especially good in the aria from Marschner's "Hans Heiling."

The audience was large, and it was so enthusiastic in its applause after the Strauss number that Dr. Muck motioned to the members of the orchestra to rise and bow their thanks.

STAATS ZEITUNG,
New York City.

Boston Symphonie Orchester.

Der herrschenden Faschings-Stimmung hat Dr. Karl Muck bei der Zusammenstellung des Programms für das gestrige Matinee-Konzert des Boston Symphonie-Orchesters gebührende Rechnung getragen, indem er nicht nur „Till Eulenspiegel's lustige Streiche" von Richard Strauß, sondern auch des Bostoner Komponisten George Whitfield Chadwick Orchester-Suite „Symphonische Skizzen" zur Aufführung bestimmte. Chadwick's Werk ist nicht aus einem Guß. Seine vier Abtheilungen stehen in keinem logischen Zusammenhang unter einander und können in beliebiger Reihenfolge gegeben werden, weil jede Einzelne ein in sich abgeschlossenes Ganze bildet. Das erste Stück „Jubilee" ist unseres Erachtens das beste von allen. Glänzend instrumentirt, wirkt es mit seinen anmuthigen Thematen wie ein Ausschnitt aus einer Beethoven'schen Symphonie. Das zweite, „Noël" benannt, vermag die Ideen-Association mit der heiligen Nacht kaum herzustellen, wenn es auch seiner ganzen Anlage nach ein Nocturno ist. Nummer drei heißt „Hobgoblin" nach dem Kobold, der in Shakespeare's „Mittsommernachts-Traum" spielt, und das letzte Stück nennt sich „A Vagrom Ballad — „Vagantenlied würden wir Deutsche sagen. Auf diese beiden letzten Abtheilungen trifft zu, was wir oben vom carnevalistischen Charakter des Programm gesagt haben. Chadwick liebt es, den Holzbläsern ein erhebliches Quantum Spezial-Arbeit aufzubürden. Englisch-Horn, Baß-Klarinette u. s. w. spielen eine große Rolle und werden zur Erzielung von Effekten verwendet, die humoristisch wirken sollen. Das thun sie denn auch in so reichlichem Maße, daß sie dem Werke den Stempel einer musikalischen Spielerei aufdrücken. Dem Publikum gefiel die Suite nicht übel, zumal sie stellenweise glänzend herausgebracht wurde. Stellenweise, denn manchmal schien es, als wenn das Orchester etwas ermüdet sei. Kein Wunder, wenn man am Ende einer so anstrengenden Konzert-Tournee steht, wie sie die Bostoner gegenwärtig absolviren. Bedeutund frischer kamen Eulenspiegels Schelmenstreiche heraus. Man kennt ja das Werk von seiner Aufführung unter des Komponisten persönlicher Leitung her zur Genüge und weiß, daß Richard Strauß sich hier selbst als ein Eulenspiegel entpuppt, der die Leute zum Narren hält. Es braucht wohl nicht gesagt zu werden, daß Dr. Muck aus dem Scherz mehr gemacht hat, als sein Berliner Kollege zu machen fertig brachte. Womit wieder einmal bewiesen ist, daß der Komponist nicht immer der beste Interpret seiner eigenen Werke ist. Herr Muck ist ein abgesagter Feind der Vokalsolisten in Symphonie-Konzerten. Trotzdem ließ er gestern Herrn Anton Van [illegible] achtet mir die Meister nicht" aus „Die Meistersinger" singen. Der Sänger vermochte uns nicht zu überzeugen, daß er auf dem Konzert-Podium ebenso heimathsberechtigt ist, wie auf der Bühne. Im Kostüm des Hans Sachs macht es sich viel besser, wenn er dem Walther von Stolzing die klassische Ermahnung giebt. Van Rooy's Stimme scheint viel von ihrem früheren Glanze eingebüßt zu haben. Liegt es vielleicht an der Athemtechnik? Oder rächt sich jetzt das Forciren, dessen der Künstler so oft sich schuldig gemacht hat?

EVENING MAIL,
New York City.
FEB 24 1908

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Saturday afternoon Dr. Muck presented for the first time in New York George W. Chadwick's suite for orchestra entitled "Symphonic Sketches" with subheadings "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad." The work is delightfully interesting and appeared to a good advantage even by the side of such illustrious companions as Wagner and Richard Strauss, who were represented by a vocal excerpt from "Die Meistersinger," sung by Anton Van Rooy, and "Till Eulenspeigel's Merry Pranks." Van Rooy also sang an aria from "Hans Heiling" by Marschner.

The very large audience gave a hearty welcome to the orchestra and to the offerings provided by Dr. Muck. Friday evening in Brooklyn Dr. Muck gave MacDowell's Indian suite, and it is a noteworthy fact that on his programmes have already appeared works by J. K. Payne, Howard Brockway, Converse and others. He will give an entirely American programme at one of his March concerts in New York when we shall probably hear Loeffler's "A Pagan Poem," Converse's "Jeanne D'Arc" and a new symphony by Henry K. Hadley. It is evident that American composers will be losers when Dr. Muck leaves.

* * *

EVENING MAIL,
New York City.
FEB 21 1908

KREISLER AND BOSTON BAND IN CONCERT

Violinist Plays the Beethoven Concerto with Superb Effect—New Variations and Fugue by Reger.

The Boston Symphony orchestra played the first of its fourth pair of concerts last night at Carnegie hall, before a very large audience. Dr. Muck, who will only be heard three times more in New York, has brought himself very close to the hearts of true music lovers by his superb control of this organization.

It has been a great privilege to know Dr. Muck and his methods, his aims and his achievements. We may rejoice in what we have had of his presence, and the greatest compliment that can be paid him is the fact that he has raised new standards in many directions.

Those who know the career of Dr. Muck in Europe must understand that he has frequently lent himself to conditions, even when they were distasteful to him, as in the case of soloists, to whom he objects seriously as disturbing the contour of a highly musical programme. He is not alone in this; the feeling has existed so strongly in Paris that it became almost dangerous for soloists to appear. Dr. Muck's programmes in America have probably not represented what he would have done had he planned to live in this country and to build for himself. The manner in which he has provided novelties proves that he believes there is a feverish demand in this direction.

But Dr. Muck will not go back without having gained his point in America. He has been studying, trying experiments upon and analyzing the audiences of this country as types, and his conclusions will probably not become known to us until he returns to Berlin. Then we shall watch his programmes. We may be able to read between the lines.

The offering last night was unusually interesting, and, while not open to severe criticism from any point, it would have been a better arrangement had the Bach suite been the first number instead of the last. As it was, Dr. Muck gave Max Reger's variations and fugue on a theme of J. A. Hiller, followed by the Beethoven violin concerto, played by Fritz Kreisler, and the overture from Bach's orchestral suite in D major.

The Reger work was heard for the first time in New York, and made a deep impression, especially upon the musicians in the audience, who appreciated that it was of more than passing interest and worth. It revealed the young German as a writer of power and of significance, who, while clearly one of the younger school, shows less eccentricity and not less originality than some others who live by means of cacophony.

The title page contains the information that the theme of J. Adam Hiller is dated 1770, but Philip Hale, through the Boston public library, has definitely located it in an operetta called "The Harvest Wreath." In itself it has great charm, and lends itself to the most fantistic treatment, which Reger has done in eleven variations and a fugue. Attractive as they are, the work is too long, and can only be absorbing from first to last by those able to follow the intimate details of such a work.

The fugue especially shows the hand of genius, and there are not only outward effects, but it is built from within.

Kreisler has played in New York several times this season, each time with great success, but never has he arisen to the splendid heights that he did in the Beethoven concerto, a work well fitted for the nobility of his classical playing. The cadenzas were of more than ordinary beauty and never extended beyond the spirit of the work, while involving intense technical difficulty.

These were distinctly characteristic of Kreisler, who was responsible for them, and to whose credit they may well stand. Dr. Muck gave the Beethoven number a wonderfully beautiful accompaniment, so subdued at times that one forgot the presence of the support.

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TIMES,
New York City.
FEB 23 1908

THE BOSTON ORCHESTRA.

A New Suite, by Chadwick Played—Mr. Van Rooy Sings Twice.

The Boston Symphony Orchestra's second concert was given yesterday afternoon in Carnegie Hall. A new suite of orchestral pieces by George W. Chadwick of Boston was played for the first time here. "Symphonic Sketches," they are called, and they are four in number, with no apparent connection between them. They have titles "Jubilee," "Noel," "Hobgoblin," "A Vagram Ballad," and in all but the second the composer's mood is chiefly one of good humor and reckless joviality, approaching even to boisterousness. He has had the purpose frankly to entertain and to present no problems whatever.

The suite is good music, full of wit and invention; sometimes, indeed, not without its suggestion of other men's music, but always showing plenty of the composer's own self and written with a sure hand and a sure command of orchestral effect. To each of them in the score is prefixed a motto in verse, not a programme to be delineated in the music, but a suggestion of its character. "Give me the warmest red and green, a cornet and a tambourine, to paint my jubilee," he says; and the "Jubilee" has its suggestion of these things in the outburst of ringing gaiety with which it opens and which fills much of the music after the development of a section based on more sentimental thematic matter, strongly suggestive of Scottish song in its character. The "Noel" has, of course, Christmas verse; and the music is gentle, suave, with a suggestion, though not a dominating one, of the Virgin Mother's lullaby. The "Hobgoblin" that was in Mr. Chadwick's mind is Shakespeare's Robin Goodfellow, mischievously peering through lively music. The strongest and most original movement is the last, the "Vagrom Ballad"—"a tale of tramps and railway ties." It is picturesque and unconventional writing; its humor is of strong, and sometimes bitter, flavor. It has its touch of burlesque, as in the mock heroism of the opening cadenza on the deep-toned bass clarinet, and the mystifying quotation of the theme of Bach's G-minor organ fugue on the xylophone. There is a brief contrasting bit of the close, a sudden soberness—does it foreshadow the "thirty days to come"? Whatever it is, it is highly effective; the ideas are of substance, the orchestration masterly.

The other orchestral number was Richard Strauss's "Till Eulenspiegel," and the performance of this fascinating piece was of such dazzling brilliancy, sonority, flexibility, and spirit as have been seldom heard even from this orchestra. It bristles with difficulties for many of the individual instruments as well as for the ensemble, but these were mastered with an apparent ease that made it seem the most natural thing in the world to play Strauss's humoresque in this manner. The audience was quick to appreciate the remarkable quality of the performance, and called Dr. Muck back several times. He passed the compliment on to his men, whom he called upon to rise in recognition of it, and who deserved it, if applause was ever deserved.

Mr. Van Rooy was the soloist and sang the well-thumbed air "An jenem Tag," from Marschner's "Hans Heiling," and the closing speech of Hans Sachs from "Die Meistersinger." Both are familiar in his delivery of them. He sang with more beauty of tone in Marschner's air. In Wagner's he sometimes forced his tone beyond the musical border line, but his interpretation had the nobility and dignity that have so often won him admiration in it on the stage.

EVENING POST,
New York City.
FEB 24 1908

At the Saturday afternoon concert of the Boston Symphony Orchestra there was much interest in Marschner and Wagner numbers sung by Mr. Van Rooy, who was in fine voice. Richard Strauss's "Merry Pranks of Till Eulenspiegel," was played with such stunning virtuosity that the whole orchestra had to rise and bow. The opening number was an interesting novelty by one of our leading American composers, Chadwick's "Symphonic Sketches." It is a suite including four numbers, composed at different times since 1895, and entitled "Jubilee," "Noel," "Hobgoblin," and "A Vagrom Ballad." The "Jubilee" opens with a wild presto outburst very suggestive of a Slavonic dance by Dvorák. In the rest of the number as well as in the "Noel," one noted with particular interest and delight how frankly and unashamedly melodious this American composer is, as compared with most of his foreign colleagues. There is also a quaint folktune atmosphere about this music, with a peculiar perfume that suggests America almost as unmistakably as our flag does. The "Hobgoblin" is a scherzo capriccioso, the thematic material of which is slight. Much more interesting is the "Vagrom Ballad," a fascinating specimen of musical humor, with sentimental episodes on the bass clarinet. One of the jokes is the sudden apparition of the theme of Bach's G minor fugue, played on the xylophone. It suggests all sorts of possibilities in the use of musical quotations for comic or serious purposes. Altogether, Mr. Chadwick's piece was well worth hearing, and one feels like expressing thanks once more to Dr. Muck for paying so much attention to American composers. It is to be hoped he will do something for them in Berlin, too, on his return; for he is, alas, to give only one more set of concerts in New York.

Yesterday afternoon's Carnegie Hall concert of the New York Symphony Orchestra was largely devoted to excerpts from [illegible] such as never fail to

GLOBE & COMMERCIAL ADVERTISER,
New York City.
FEB 24 1908

DR. MUCK introduced [illegible] at the concert of the Boston Symphony Orchestra Saturday afternoon—a suite of four orchestral pieces by George W. Chadwick, entitled respectively "Jubilee," "Noel," "Hobgoblin," and "A Vagrom Ballad," and grouped under the general title of "Symphonic Sketches." After it Anton Van Rooy sang the aria "An jenem Tag," from Marschner's "Hans Heiling." Then the orchestra played Richard Strauss's "Till Eulenspiegel's Merry Pranks," and finally Mr. Van Rooy declaimed Hans Sachs's closing speech from "Die Meistersinger."

This programme was so admirable in its brevity that it is ungracious to find fault with it in other ways. Nevertheless the choice of music did not seem altogether happy. Mr. Chadwick is an estimable composer, resident in Boston. In promotion of a home industry the Boston Symphony Orchestra properly plays his compositions at its home concerts. Here in New York there is less excuse for performing them, especially just now, when Dr. Muck is to leave us so soon. There is music by Mozart, by Beethoven, by Schubert, by Mendelssohn (to go no further) that Dr. Muck has not led here and that one would like to hear played under his direction by the remarkable band from Boston. The Chadwick suite is, to be sure, sufficiently agreeable music, well orchestrated. Of the four movements "A Vagrom Ballad" is the most original, "Noël" the most pleasing (in a conventional way). "Hobgoblin" is a rather laborious scherzo.

A soloist, especially a singer, often embarrasses the maker of a programme. The Marschner aria, which Mr. Van Rooy elected to sing, is as dead as the man that wrote it. Sachs's closing speech from "Die Meistersinger" belongs in the opera, not in a concert. As it happened, Mr. Van Rooy sang the Marschner aria in particularly good voice. Seldom in recent years have his tones been so pure, so resonant, so truly musical. In the "Meistersinger" excerpt he was his more familiar self, forcing the vitality out of his big voice.

Strauss's "Till Eulenspiegel" was the number that was chosen rightly and played gloriously (though, of course, the performance of the orchestra throughout the concert was admirable). The doctors may disagree about Strauss's other tone poems (even the "Tod und Verklärung," and the "Don Juan"), but hardly about "Till Eulenspiegel's Merry Pranks." Here is music genuinely humorous, splendidly delineative, of absorbing interest, programme music that tells its story so clearly that the casual listener can follow it without burdensome attention to a long-winded programme. The performance was marvellous alike in vigorous buoyancy and in exquisite finish of detail. Dr. Muck outdid himself as a conductor, and the orchestra has never played with a virtuosity more dazzling. No wonder the conductor signalled his men to rise and take the applause that greeted the masterly performance.

From SUN,
New York City.
Address
Date

THE CONCERTS OF ONE DAY

BOSTON AND NEW YORK SYMPHONY PLAYERS.

Novelties by George Chadwick and Richard Wagner Presented. The Latter's "Christopher Columbus" Overture Heard for the First Time in This City.

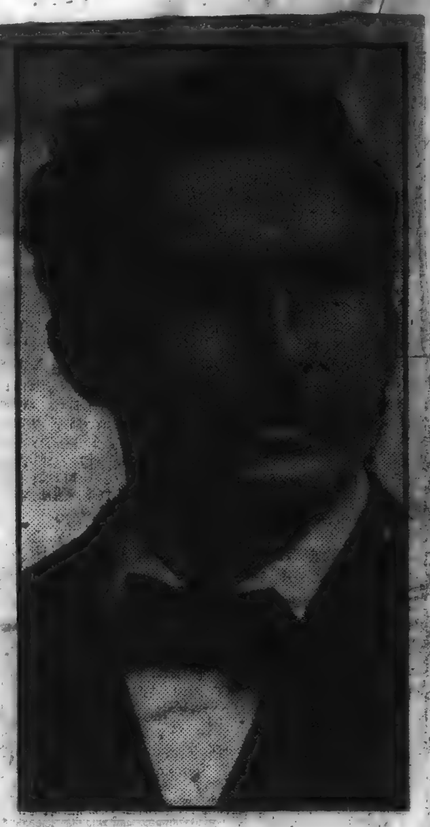
The fourth afternoon concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon provided the downtrodden American composer with an opportunity for interpretation by Dr. Karl Muck. The first number on the programme was a symphonic suite entitled "Symphonic Sketches," by George W. Chadwick, and a very pleasing composition it proved to be. There are four movements called "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad." They were written at different times, from 1895 to 1903, but they assemble well under an elastic title and provide the variety of manner and mood necessary for four movements.

The first movement is built up in a way not far from that of a symphony, but with a rather larger leaning upon the cantabile theme. The melodic material is suave, vocal and altogether charming, especially that of the second theme, which has the simplicity and sweetness of an old song. The admirable orchestration intensifies the interest of the music.

The second movement has still more of the character of folk music, and it is indeed a captivating piece of composition. The third movement is in the scherzo manner and it is refreshing in its brightness and piquancy, while the fourth is so full of humor and happy fancy that it leaves the hearer with the feeling of having been a merry wayfarer along sunny roads and in the sprightliest of company. The musicianship of the composition is none the less excellent for being unobtrusive. Some day perhaps some one will explain just what jest the composer had in his mind when he threw in a fragment of Bach's G minor fugue rattled off by a xylophone.

The middle number was Strauss's "Till Eulenspiegel," which was played with such clarity, such brilliancy, such splendid treatment of the development and the climaxes as to leave one in a state of perfect satisfaction. The soloist of the entertainment was Anton Van Rooy of the Metropolitan Opera House. He sang "An jenen Tag" from Marschner's "Hans Helling" and the last remarks of Hans Sachs from Wagner's "Die

New York City.
FEB 21 1908



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ANTON VAN ROOY.

Soloist with the Boston Symphony Orchestra at Carnegie Hall to-morrow afternoon.

BOSTON SYMPHONY CONCERT.

DR. MUCK opened the concert of the Boston Symphony Orchestra at Carnegie Hall last night with Max Reger's variations and fugue on a theme by J. A. Hiller. This work was performed for the first time anywhere at Cologne, the 15th of last October. Philadelphia heard it the 20th of December, thanks to Carl Pohlig and the Philadelphia Orchestra. It was played last week in Boston by the Boston Symphony Orchestra. It bears the hundredth opus number of its author, who is not yet thirty-five years old.

Though still a young man, Reger has already to his credit an imposing array of compositions. A year or two ago he was reported as about to rewrite Bach's more important organ pieces. Some slight paralytic strokes are said to have interfered with this modest proposal for the betterment of music. But perhaps Dr. Muck had it in mind when he chose to end the concert last night the overture from Bach's D major suite. Between the pieces by Reger and Bach the greatest of violin concertos—Beethoven's—was played to the delight of the audience by one of the greatest of violinists—Fritz Kreisler.

The learned Reger has taken an innocent tune from an eighteenth century operetta, led it through the mazes of eleven intricate variations, and dismissed it in a fugue which is a veritable orgy of counterpoint. The process lasts forty minutes. At the close of the number last night the enthusiasm was of a spontaneity that seldom greets new orchestral music by anyone. In spite of the length of the variations, in spite of the lack of sensuous beauty in the orchestration, in spite of the frequent exhibition of learning for learning's sake, the work made a profound impression. Opinions no doubt differ as to the relative merits of the eleven variations. The second, allegretto con grazia in A major, is of indisputable charm. Exceedingly interesting are the seventh, with its tarantella rhythm, and the eighth in the nature of an intermezzo. The eleventh is also likely to excite admiration. As for the fugue, it is of irresistible sweep and fire, and the final climax is one of the most exciting in orchestral music. Even if one refuses to admire the work in its entirety at a first hearing, it is unquestionably the most important novelty that Dr. Muck has introduced this year, and it makes for the higher fame of Max Reger.

After the variations and fugue Mr. Kreisler gave an absorbing performance of Beethoven's violin concerto. Seldom, if ever, has Mr. Kreisler played here so well as last night. His tone was of wonderful beauty and his playing was remarkable alike in technique, in musicianship, in appreciation of the emotional content of Beethoven's music. It was a great performance of a great concerto, and it was rewarded by the rapt attention of the audience and tumultuous applause.

The concert closed with a fine performance of the noble overture to Bach's concerto in D major.

The New York Press
NEW YORK CITY
FEB 23 1908

Chadwick's suite for orchestra, "Symphonic Sketches," opened yesterday's Boston Symphony concert in Carnegie Hall. The programme announced that this was the first performance of the work "at these concerts," and it is probable the suite never had been heard in its entirety here.

On the whole these symphonic sketches made an unexpectedly good impression, though the movements are of uneven merit. When Chadwick indulges in the sentimental, as he does in the second movement, "Noel," named after his son, who was born on Christmas Day, he is not as satisfying as in his humorous outbursts. There is a sort of rough-and-ready Americanism in the opening movement, "Jubilee," though here the composer indulges also in whining. There is wit and cleverness in the third movement, "Hobgoblin." But in the finale, "A Vagrom Ballad," Chadwick has composed something that has real worth and originality.

Here we find true humor, a rare thing in music, expressed with irresistible joviality and bonhomie. One of the most delightful episodes in this musical delineation of tramp life is that which depicts the advent of Colonel R. E. Morse, when the music suggests with laughably mournful effect the wail of woe at the "thirty days" to come. Excellent music this, and musicianly.

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paper Cutting Bureau in the New
MORNING TELEGRAPH
NEW YORK CITY
FEB 23 1908

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From EVENING POST,
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Address
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TIMES.

New York City.

ess FEB 23 1908

THE BOSTON ORCHESTRA.

A New Suite, by Chadwick Played—Mr. Van Rooy Sings Twice.

The Boston Symphony Orchestra's second concert was given yesterday afternoon in Carnegie Hall. A new suite of orchestral pieces by George W. Chadwick of Boston was played for the first time here. "Symphonic Sketches," they are called and they are four in number, with no apparent connection between them. They have titles "Jubilee," "Noel," "Hobgoblin," "A Vagram Ballad," and in all but the second the composer's mood is chiefly one of good humor and reckless joviality, approaching even to boisterousness. He has had the purpose frankly to entertain and to present no problems whatever.

The suite is good music, full of wit and invention; sometimes, indeed, not without its suggestion of other men's music, but always showing plenty of the composer's own self and written with a sure hand and a sure command of orchestral effect. To each of them in the score is prefixed a motto in verse, not a programme to be delineated in the music, but a suggestion of its character. "Give me the warmest red and green, a cornet and a tambourine, to paint my jubilee," he says; and the "Jubilee" has its suggestion of these things in the outburst of ringing gaiety with which it opens and which fills much of the music after the development of a section based on more sentimental thematic matter, strongly suggestive of Scottish song in its character. The "Noel" has, of course, a Christmas verse; and the music is gentle, suave, with a suggestion, though not a dominating one, of the Virgin Mother's lullaby. The "Hobgoblin" that was in Mr. Chadwick's mind is Shakespeare's Robin Goodfellow, mischievously peering through lively music. The strongest and most original movement is the last, the "Vagrom Ballad"—"a tale of tramps and railway ties." It is picturesque and unconventional writing; its humor is of strong, and sometimes bitter, flavor. It has its touch of burlesque, as in the mock heroism of the opening cadenza on the deep-toned bass clarinet, and the mystifying quotation of the theme of Bach's G-minor organ fugue on the xylophone. There is a brief contrasting bit at the close, a sudden soberness—does it foreshadow the "thirty days to come"? Whatever it is, it is highly effective; the ideas are of substance, the orchestration masterly.

The other orchestral number was Richard Strauss's "Till Eulenspiegel," and the performance of this fascinating piece was of such dazzling brilliancy, sonority, flexibility, and spirit as have been seldom heard even from this orchestra. It bristles with difficulties for many of the individual instruments as well as for the ensemble, but these were mastered with an apparent ease that made it seem the most natural thing in the world to play Strauss's humoresque in this manner. The audience was quick to appreciate the remarkable quality of the performance, and called Dr. Muck back several times. He passed the compliment on to his men, whom he called upon to rise in recognition of it, and who deserved it, if applause was ever deserved.

Mr. Van Rooy was the soloist and sang the well-thumbed air "An jenem Tag," from Marschner's "Hans Heiling," and the closing speech of Hans Sachs from "Die Meistersinger." Both are familiar in his delivery of them. He sang with more beauty of tone in Marschner's air. In Wagner's he sometimes forced his tone beyond the musical border line, but his interpretation had the nobility and dignity that have so often won him admiration in it on the stage.

n EVENING POST,

ress New York City.

At the Saturday afternoon concert of the Boston Symphony Orchestra there was much interest in Marschner and Wagner numbers sung by Mr. Van Rooy, who was in fine voice. Richard Strauss's "Merry Pranks of Till Eulenspiegel," was played with such stunning virtuosity that the whole orchestra had to rise and bow. The opening number was an interesting novelty by one of our leading American composers, Chadwick's "Symphonic Sketches." It is a suite including four numbers, composed at different times since 1895, and entitled "Jubilee," "Noel," "Hobgoblin," and "A Vagrom Ballad." The "Jubilee" opens with a wild presto outburst very suggestive of a Slavonic dance by Dvorák. In the rest of the number as well as in the "Noel," one noted with particular interest and delight how frankly and unashamedly melodious this American composer is, as compared with most of his foreign colleagues. There is also a quaint folktune atmosphere about this music, with a peculiar perfume that suggests America almost as unmistakably as our flag does. The "Hobgoblin" is a scherzo capriccioso, the thematic material of which is slight. Much more interesting is the "Vagrom Ballad," a fascinating specimen of musical humor, with sentimental episodes on the bass clarinet. One of the jokes is the sudden apparition of the theme of Bach's G minor fugue, played on the xylophone. It suggests all sorts of possibilities in the use of musical quotations for comic or serious purposes. Altogether, Mr. Chadwick's piece was well worth hearing, and one feels like expressing thanks once more to Dr. Muck for paying so much attention to American composers. It is to be hoped he will do something for them in Berlin, too, on his return; for he is, alas, to give only one more set of concerts in New York.

Yesterday afternoon's Carnegie Hall concert of the New York Symphony Orchestra was entirely devoted to excerpts from operas, such as never fail to

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ess New York City.

FEB 2 1908

DR. MUCK introduced another novelty at the concert of the Boston Symphony Orchestra Saturday afternoon—a suite of four orchestral pieces by George W. Chadwick, entitled respectively "Jubilee," "Noel," "Hobgoblin," and "A Vagrom Ballad," and grouped under the general title of "Symphonic Sketches." After it Anton Van Rooy sang the aria "An jenem Tag," from Marschner's "Hans Heiling." Then the orchestra played Richard Strauss's "Till Eulenspiegel's Merry Pranks," and finally Mr. Van Rooy declaimed Hans Sachs's closing speech from "Die Meistersinger."

This programme was so admirable in its brevity that it is ungracious to find fault with it in other ways. Nevertheless the choice of music did not seem altogether happy. Mr. Chadwick is an estimable composer, resident in Boston. In promotion of a home industry the Boston Symphony Orchestra properly plays his compositions at its home concerts. Here in New York there is less excuse for performing them, especially just now, when Dr. Muck is to leave us so soon. There is music by Mozart, by Beethoven, by Schubert, by Mendelssohn (to go no further) that Dr. Muck has not led here and that one would like to hear played under his direction by the remarkable band from Boston. The Chadwick suite is, to be sure, sufficiently agreeable music, well orchestrated. Of the four movements "A Vagrom Ballad" is the most original, "Noël" the most pleasing (in a conventional way). "Hobgoblin" is a rather laborious scherzo.

A soloist, especially a singer, often embarrasses the maker of a programme. The Marschner aria, which Mr. Van Rooy elected to sing, is as dead as the man that wrote it. Sachs's closing speech from "Die Meistersinger" belongs in the opera, not in a concert. As it happened, Mr. Van Rooy sang the Marschner aria in particularly good voice. Seldom in recent years have his tones been so pure, so resonant, so truly musical. In the "Meistersinger" excerpt he was his more familiar self, forcing the vitality out of his big voice.

Strauss's "Till Eulenspiegel" was the number that was chosen rightly and played gloriously (though, of course, the performance of the orchestra throughout the concert was admirable). The doctors may disagree about Strauss's other tone poems (even the "Tod und Verklärung," and the "Don Juan"), but hardly about "Till Eulenspiegel's Merry Pranks." Here is music genuinely humorous, splendidly delineative, of absorbing interest, programme music that tells its story so clearly that the casual listener can follow it without burdensome attention to a long-winded programme. The performance was marvellous alike in vigorous buoyancy and in exquisite finish of detail. Dr. Muck outdid himself as a conductor, and the orchestra has never played with a virtuosity more dazzling. No wonder the conductor signalled his men to rise and take the applause that greeted the masterly performance.

SUN,

From

New York City.

Address

Date

THE CONCERTS OF ONE DAY

BOSTON AND NEW YORK SYMPHONY PLAYERS.

Novelties by George Chadwick and Richard Wagner Presented The Latter's "Christopher Columbus" Overture Heard for the First Time in This City.

The fourth afternoon concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon provided the downtrodden American composer with an opportunity for interpretation by Dr. Karl Muck. The first number on the programme was a symphonic suite entitled "Symphonic Sketches," by George W. Chadwick, and a very pleasing composition it proved to be. There are four movements called "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad." They were written at different times, from 1895 to 1903, but they assemble well under an elastic title and provide the variety of manner and mood necessary for four movements.

The first movement is built up in a way not far from that of a symphony, but with a rather larger leaning upon the cantabile theme. The melodic material is suave, vocal and altogether charming, especially that of the second theme, which has the simplicity and sweetness of an old song. The admirable orchestration intensifies the interest of the music.

The second movement has still more of the character of folk music, and it is indeed a captivating piece of composition. The third movement is in the scherzo manner and it is refreshing in its brightness and piquancy, while the fourth is so full of humor and happy fancy that it leaves the hearer with the feeling of having been a merry wayfarer along sunny roads and in the sprightliest of company. The musicianship of the composition is none the less excellent for being unobtrusive. Some day perhaps some one will explain just what jest the composer had in his mind when he threw in a fragment of Bach's G minor fugue rattled off by a xylophone.

The middle number was Strauss's "Til Eulenspiegel," which was played with such clarity, such brilliancy, such splendid treatment of the development and the climaxes as to leave one in a state of perfect satisfaction. The soloist of the entertainment was Anton Van Rooy of the Metropolitan Opera House. He sang "An jenen Tag" from Marschner's "Hans Heiling" and the last remarks of Hans Sachs from Wagner's "Die Meistersinger."

GLOBE & COMMERCIAL ADVERTISE

New York City.

FEB 21 1908

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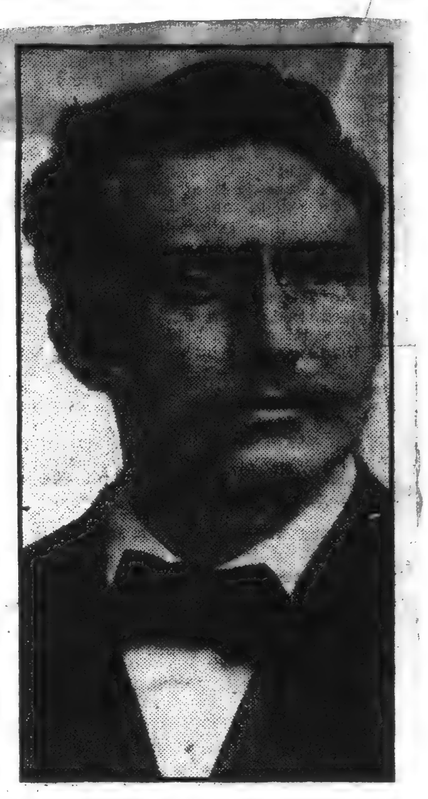

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ANTON VAN ROOY.

Soloist with the Boston Symphony Orchestra at Carnegie Hall to-morrow afternoon.

BOSTON SYMPHONY CONCERT.

DR. MUCK opened the concert of the Boston Symphony Orchestra at Carnegie Hall last night with Max Reger's variations and fugue on a theme by J. A. Hiller. This work was performed for the first time anywhere at Cologne, the 15th of last October. Philadelphia heard it the 20th of December, thanks to Carl Pohlig and the Philadelphia Orchestra. It was played last week in Boston by the Boston Symphony Orchestra. It bears the hundredth opus number of its author, who is not yet thirty-five years old.

Though still a young man, Reger has already to his credit an imposing array of compositions. A year or two ago he was reported as about to rewrite Bach's more important organ pieces. Some slight paralytic strokes are said to have interfered with this modest proposal for the betterment of music. But perhaps Dr. Muck had it in mind when he chose to end the concert last night the overture from Bach's D major suite. Between the pieces by Reger and Bach the greatest of violin concertos—Beethoven's—was played to the delight of the audience by one of the greatest of violinists—Fritz Kreisler.

The learned Reger has taken an innocent tune from an eighteenth century operetta, led it through the mazes of eleven intricate variations, and dismissed it in a fugue which is a veritable orgy of counterpoint. The process lasts forty minutes. At the close of the number last night the enthusiasm was of a spontaneity that seldom greets new orchestral music by anyone. In spite of the length of the variations, in spite of the lack of sensuous beauty in the orchestration, in spite of the frequent exhibition of learning for learning's sake, the work made a profound impression. Opinions no doubt differ as to the relative merits of the eleven variations. The second, allegretto con grazia in A major, is of indisputable charm. Exceedingly interesting are the seventh, with its tarantella rhythm, and the eighth in the nature of an intermezzo. The eleventh is also likely to excite admiration. As for the fugue, it is of irresistible sweep and fire, and the final climax is one of the most exciting in orchestral music. Even if one refuses to admire the work in its entirety at a first hearing, it is unquestionably the most important novelty that Dr. Muck has introduced this year, and it makes for the higher fame of Max Reger.

After the variations and fugue Mr. Kreisler gave an absorbing performance of Beethoven's violin concerto. Seldom, if ever, has Mr. Kreisler played here so well as last night. His tone was of wonderful beauty and his playing was remarkable alike in technique, in musicianship, in appreciation of the emotional content of Beethoven's music. It was a great performance of a great concerto, and it was rewarded by the rapt attention of the audience and tumultuous applause.

The concert closed with a fine performance of the noble overture to Bach's concerto in D major.

The New York Press

NEW YORK CITY.

FEB 23 1908

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Boston Men Play Chadwick Suite.

Chadwick's suite for orchestra, "Symphonic Sketches," opened yesterday's Boston Symphony concert in Carnegie Hall. The programme announced that this was the first performance of the work "at these concerts," and it is probable the suite never had been heard in its entirety here.

On the whole these symphonic sketches made an unexpectedly good impression, though the movements are of uneven merit. When Chadwick indulges in the sentimental, as he does in the second movement, "Noel," named after his son, who was born on Christmas Day, he is not as satisfying as in his humorous outbursts. There is a sort of rough-and-ready Americanism in the opening movement, "Jubilee," though here the composer indulges also in whining. There is wit and cleverness in the third movement, "Hobgoblin." But in the finale, "A Vagrom Ballad," Chadwick has composed something that has real worth and originality.

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paper Cutting Bureau in the World

NEW YORK CITY

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From EVENING POST,

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From TRIBUNE

Address New York City.

Date FEB 23 1908

MUSIC.

THE BOSTON ORCHESTRA.

The climax in the concert of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon was reached in Richard Strauss's scintillant "Till Eulenspiegel," which may be set down not only as one of the most perfect examples of musical humor ever written, but as all in all, the most homogeneous, fascinating, persuasive and perfect emanation from the composer's brain. Its whimsical humor was fairly infectious yesterday, Dr. Muck and his musicians playing it with flawless technical finesse and an insinuating tonal charm that gave exquisite pleasure. The conductor insisted upon the players rising to take their share of the plaudits which the work called forth.

The concert began with a suite of pieces in a pleasant vein by George W. Chadwick, entitled "Symphonic Sketches." The pieces, contrasted in mood like the movements of the conventional symphony, bore titles, thus: I "Jubilee," II "Noël," III "Hobgoblin," and IV "A Vagrom Ballad." To each the composer gave also a poetical motto, the first and last of a jocular, devil-may-care character for which the music was a capital translation in tones, though in the "Vagrom Ballad" the humorous fancy of the composer went considerably further than that of the poet, who, when giving voice to the feelings of the tramp of the newspaper wits certainly never dreamed of inspiring his hero with memories of Bach. Nevertheless the introduction of the beginning of the subject of the G minor organ fugue on the xylophone in the midst of the merry rout of the other instruments was deliciously humorous. The finest impression was made by the first movement which began with a brilliant outburst not unlike the opening of Dvorak's "Carnival" overture and swung into the pleasing lilt of an American-Scotch-Irish folk-tune with refreshing nonchalance and abandon. No contemner of tunes is Mr. Chadwick, who let loose amazing skill and ingenuity in embellishing his material and keeping it far from the commonplace. The native tone sounded through the other pieces as well, but the "Noël" seemed scarcely well intituled. It sang less of snows and the nativity than it did of departure from a sunny home. The pieces gave real pleasure and were warmly applauded.

Mr. Van Rooy provided the solo numbers of the programme, singing the air, "An jenem Tag" from Marschner's "Hans Heiling" and the closing address of Hans Sachs from Wagner's "Meistersinger," and singing them in a manner worthy of the splendid accompaniment.

EVENING WORLD,

s New York City.

FEB 4 1908

BOSTON ORCHESTRA PLAYS AMERICAN COMPOSITION.

Richard Strauss's "Till Eulenspiegel" was played by the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon with such sonority, brilliancy and finish that the audience was aroused to exceptional applause, and Dr. Muck made all the men rise in recognition of it. George W. Chadwick's "Symphonic Sketches," "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad," which got a first hearing here, made an excellent impression. The American composer's suite proved full of good musical material admirably worked out. With the exception of the "Noel," all were more or less humorous. The last, "A Tale of Tramps and Railroad Ties," is exceptionally breezy, descriptive and not without a touch of seriousness. Van Rooy sang an air from "Hans Weiling," and Hans Sachs's speech from the last act of "Die Meistersinger" with fine expression, although he forced his voice a bit.

NEW YORK AMERICAN,

s New York City.

FEB 3 [illegible]

SYMPHONIC FEAST IN TWO COURSES

New Yorkers yesterday had the unusual privilege of being able to enjoy not only four performances of opera, but also two symphony concerts.

The Boston Symphony Society gave another musical feast at Carnegie Hall in the afternoon, with a programme including the interesting symphonic sketches of Chadwick, the performance of which by so admirable an orchestra as Dr. Muck's was of itself a compliment to American art; Richard Strauss's "Till Eulenspiegel's Merry Pranks," an aria from Marschner's "Hans Heiling," and a selection from "Die Meistersinger," with Anton Van Rooy as soloist.

EVENING POST.

ss New York City.

[illegible] 1908

The Boston Symphony Orchestra needs a new conductor. How about Landon Ronald? That English musician conducted a symphony in Berlin, the other day and here are some of the verdicts: Wrote the *Berliner Morgenpost:* "Mr. Ronald's magnificent interpretation of Tchaikovsky's symphony in F minor ranks him among our greatest conductors, like Weingartner, Mahler, and Nikisch." According to *Die Zeit* the performance of the same symphony "completely overshadowed the best rendering under Nikisch, the established interpreter of the composer." "Never have I heard a better rendering of this composition," said the critic of the *Volkszeitung.* "A quite ideal interpretation," was the verdict of *Deutsche Worte,* while other judgments seem to have been equally enthusiastic in tone.

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n STAATS ZEITUNG,

ress New York City.

Bostoner in Brooklyn. Auch mit dem gestrigen, dem vierten in der diesjährigen Serie der „Jästituts"-Konzerte errang das Bostoner Symphonie-Orchester und dessen genialer Leiter Dr. Karl Muck einen großen Erfolg. Der Baptist Temple war bis auf den letzten Platz gefüllt mit Zuhörern, deren Beifall sich von Nummer zu Nummer steigerte. Mit dem Orchester theilte sich der Violinist Fritz Kreisler, der Lalos Spanische Symphonie meisterhaft zu Gehör brachte, in die Ehren des Abends. Die Kapelle spielte Piecen von MacDowell, dem kürzlich verstorbenen Komponisten, sowie von Bizet und Goldmark.

EVENING SUN,

ess New York City.

FEB 22 1908

As the Boston Symphony Orchestra walks out of Carnegie Hall late this afternoon, the New York Symphony Orchestra will walk in. Walter Damrosch's Wagner programme of to-night and to-morrow afternoon remains as announced last week. Nordica's name, omitted to-day, still leads the Beethoven cycle on March 1.

Sousa's Band at the Hippodrome to-morrow night will have three soloists, Lucy Allen, soprano; Jeannette Powers, violin, and Joseph Norrito, clarinet. There are nine numbers on the bill, including three by Mr. Sousa, and among these his latest march, "Powhatan's Daughter."

From TIMES,

Address New York City.

Date FEB 23 1908

Crochets and Quavers.

The Boston Symphony Orchestra gave a concert in Brooklyn last Friday afternoon at the Baptist Temple, under the auspices of the Brooklyn Institute of Arts and Sciences. Fritz Kreisler was the soloist. Next Thursday evening Mme. Gadski will give a song recital in the same place.

NEW YORK AMERICAN,

s New York City.

FEB 23 1908

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EVENING SUN,

m New York City.

ress FEB 25 1908

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Last night the Boston Symphony Orchestra played in Troy, N. Y. When they read how everything from ice to automobiles grounded there, the Athenians of the Hub of the Universe said, "We'll show it's easy." Which same they did.

POST

ASHINGTON, D. C

MAR 1- 1908

The last opportunity to hear the Boston Symphony Orchestra under Dr. Karl Muck's direction will be given at the National Theater Tuesday afternoon. Immediately after the Washington concert Dr. Muck will leave for Berlin, where it is likely he will remain indefinitely.

N. Y. Eve. Sun - Feb. 24

MAX REGER'S CACOPHONY OPENS IN A WHIRLWIND FINISH.

MacDowell Day Sees the Men of Boston Take the Plunge by Tube to Brooklyn with Stop Watch in Hand, While the People's Symphony Concerts Cherish MacDowell Memory Here—Manhattan Opera Has a Day of Rest and Miss Garden's Compliments to All—Mr. Conried Tells of Historic Pageant for His Opera Benefit—Caruso and Tetrazzini Rivals Again To-night.

Max Reger, the Bach of Bavaria, the flaming youth who first saw light on March 19, 1873, in a town of the fire-bringers well called Brand, and who was saved from the burning of Parisian Debussy or Münchener Strauss by retiring, like the classic Goethe, to old Cantor Bach's own Leipsic, has at last had his day in New York. Right on the heels of a poet's quaint melodrama, there came the hundredth opus of this equally extraordinary man and ardent suitor of old modes. No other man living, it is admitted to-day, could have composed that splendid fugue which wound up a very bad forty minutes of "variations" in Carnegie Hall last night, and which not only held half a tardy audience standing all that time, but also brought Karl Muck and the entire Boston Symphony Orchestra upstanding amid a riot of cheers at the whirlwind finish.

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GLOBE & COMMERCIAL ADVERTISER

From

Address New York City.

Date FEB 20 1908

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rom HERALD

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ate FEB 23 1908

The last concert by the [illegible] phony Orchestra will be [illegible] New National [illegible] 27, at 4:30 [illegible]

[154]

From TRIBUNE

Address New York City.

Date

MUSIC.

THE BOSTON ORCHESTRA.

The climax in the concert of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon was reached in Richard Strauss's scintillant "Till Eulenspiegel," which may be set down not only as one of the most perfect examples of musical humor ever written, but as, all in all, the most homogeneous, fascinating, persuasive and perfect emanation from the composer's brain. Its whimsical humor was fairly infectious yesterday, Dr. Muck and his musicians playing it with flawless technical finesse and an insinuating tonal charm that gave exquisite pleasure. The conductor insisted upon the players rising to take their share of the plaudits which the work called forth.

The concert began with a suite of pieces in a pleasant vein by George W. Chadwick, entitled "Symphonic Sketches." The pieces, contrasted in mood like the movements of the conventional symphony, bore titles, thus: I "Jubilee," II "Noël," III "Hobgoblin," and IV "A Vagrom Ballad." To each the composer gave also a poetical motto, the first and last of a jocular, devil-may-care character for which the music was a capital translation in tones, though in the "Vagrom Ballad" the humorous fancy of the composer went considerably further than that of the poet, who, when giving voice to the feelings of the tramp of the newspaper wits certainly never dreamed of inspiring his hero with memories of Bach. Nevertheless the introduction of the beginning of the subject of the G minor organ fugue on the xylophone in the midst of the merry rout of the other instruments was deliciously humorous. The finest impression was made by the first movement which began with a brilliant outburst not unlike the opening of Dvorak's "Carnival" overture and swung into the pleasing lilt of an American-Scotch-Irish folk-tune with refreshing nonchalance and abandon. No contemner of tunes is Mr. Chadwick, who let loose amazing skill and ingenuity in embellishing his material and keeping it far from the commonplace. The native tone sounded through the other pieces as well, but the "Noël" seemed scarcely well intituled. It sang less of snows and the nativity than it did of departure from a sunny home. The pieces gave real pleasure and were warmly applauded.

Mr. Van Rooy provided the solo numbers of the programme, singing the air, "An jenem Tag" from Marschner's "Hans Heiling" and the closing address of Hans Sachs from Wagner's "Meistersinger," and singing them in a manner worthy of the splendid accompaniment.

EVENING WORLD,

s New York City.

BOSTON ORCHESTRA PLAYS AMERICAN COMPOSITION.

Richard Strauss's "Till Eulenspiegel" was played by the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon with such sonority, brilliancy and finish that the audience was aroused to exceptional applause, and Dr. Muck made all the men rise in recognition of it. George W. Chadwick's "Symphonic Sketches," "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad," which got a first hearing here, made an excellent impression. The American composer's suite proved full of good musical material admirably worked out. With the exception of the "Noel," all were more or less humorous. The last, "A Tale of Tramps and Railroad Ties," is exceptionally breezy, descriptive and not without a touch of seriousness. Van Rooy sang an air from "Hans Welling," and Hans Sachs's speech from the last act of "Die Meistersinger" with fine expression, although he forced his voce a bit.

NEW YORK AMERICAN,

s New York City.

SYMPHONIC FEAST IN TWO COURSES

New Yorkers yesterday had the unusual privilege of being able to enjoy not only four performances of opera, but also two symphony concerts.

The Boston Symphony Society gave another musical feast at Carnegie Hall in the afternoon, with a programme including the interesting symphonic sketches of Chadwick, the performance of which by so admirable an orchestra as Dr. Muck's was of itself a compliment to American art; Richard Strauss's "Till Eulenspiegel's Merry Pranks"; an aria from Marschner's "Hans Heiling," and a selection from "Die Meistersinger," with Anton Van Rooy as soloist.

EVENING POST.

ss New York City.

The Boston Symphony Orchestra needs a new conductor. How about Landon Ronald? That English musician conducted a symphony in Berlin, the other day and here are some of the verdicts: Wrote the *Berliner Morgenpost:* Mr. Ronald's magnificent interpretation of Tchaikovsky's symphony in F minor ranks him among our greatest conductors, like Weingartner, Mahler, and Nikisch." According to *Die Zeit* the performance of the same symphony "completely overshadowed the best rendering under Nikisch, the established interpreter of the composer." "Never have I heard a better rendering of this composition," said the critic of the *Volkszeitung.* "A quite ideal interpretation," was the verdict of *Deutsche Worte,* while other judgments seem to have been equally enthusiastic in tone.

n STAATS ZEITUNG,

ress New York City.

Bostoner in Brooklyn. Auch mit dem gestrigen, dem vierten in der diesjährigen Serie der „Instituts"-Konzerte errang das Bostoner Symphonie-Orchester und dessen genialer Leiter Dr. Karl Muck einen großen Erfolg. Der Baptist Temple war bis auf den letzten Platz gefüllt mit Zuhörern, deren Beifall sich von Nummer zu Nummer steigerte. Mit dem Orchester theilte sich der Violinist Fritz Kreisler, der Lalo's Spanische Symphonie meisterhaft zu Gehör brachte, in die Ehren des Abends. Die Kapelle spielte Piecen von MacDowell, dem kürzlich verstorbenen Komponisten, sowie von Bizet und Goldmark.

EVENING SUN,

ess New York City.

FEB 8

As the Boston Symphony Orchestra walks out of Carnegie Hall late this afternoon, the New York Symphony Orchestra will walk in. Walter Damrosch's Wagner programme of to-night and to-morrow afternoon remains as announced last week. Nordica's name, omitted to-day, still leads the Beethoven cycle on March 1.

Sousa's Band at the Hippodrome to-morrow night will have three soloists, Lucy Allen, soprano; Jeannette Powers, violin, and Joseph Norrito, clarinet. There are nine numbers on the bill, including three by Mr. Sousa, and among these his latest march, "Powhatan's Daughter."

From TIMES,

Address New York City.

Date FEB 23 1904

Crochets and Quavers.

The Boston Symphony Orchestra gave a concert in Brooklyn last Friday afternoon at the Baptist Temple, under the auspices of the Brooklyn Institute of Arts and Sciences. Fritz Kreisler was the soloist. Next Thursday evening Mme. Gadski will give a song recital in the same place.

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NEW YORK AMERICAN,

s New York City.

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Since he became conductor of the Boston Symphony Orchestra, Mr. Muck has paid tribute to American musicians in a most substantial way by placing many of their works on his programme in Boston and elsewhere. At one of his March concerts in New York he will give a programme made up entirely of American music.

n EVENING SUN,

ress New York City.

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Last night the Boston Symphony Orchestra played in Troy, N. Y. When they read how everything from ice to automobiles grounded there, the Athenians of the Hub of the Universe said, "We'll show it's easy." Which same they did.

The last opportunity to hear the Boston Symphony Orchestra under Dr. Karl Muck's direction will be given at the National Theater Tuesday afternoon. Immediately after the Washington concert Dr. Muck will leave for Berlin, where it is likely he will remain indefinitely.

N.Y. Eve. Sun - Feb. 24

REGER'S CENTURY OPUS IN A WHIRLWIND FINISH.

MacDowell Day Sees the Men of Boston Take the Plunge by Tube to Brooklyn, with Stop Watch in Hand, While the People's Symphony Concerts Cherish MacDowell Memory Here—Manhattan Opera Has a Day of Rest and Miss Garden's Compliments to All—Mr. Conried Tells of Historic Pageant for His Opera Benefit—Caruso and Tetrazzini Rivals Again To-night.

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rom HERALD

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ate FEB 23 1905

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Feb. 29, 1908

Musik.

Konzert des Boston Symphonie-Orchesters.

Kreisler als Solist.

Seitdem der auch in Europa hochgeschätzte amerikanische Komponist MacDowell gestorben und die undankbare Nachwelt auf die künstlerische Bedeutung ihres Landsmannes aufmerksam gemacht worden ist, erscheinen seine Kompositionen häufiger auf den Konzert-Programmen und finden bei dem amerikanischen Publikum eine hohe Anerkennung, die stark mit Patriotismus vermischt ist.

So hatte das Bostoner Symphonie-Orchester unter der bekannten vortrefflichen Leitung des genialen Dr. Karl Muck, in seinem letzten Freitags-Konzerte in Brooklyn als erste Nummer die A-moll Suite von Mac Dowell auf das Programm gesetzt, und das überfüllte Haus konnte sich nicht genug thun, immer wieder und wieder in Beifall am Schlusse der gefälligen Komposition auszubrechen. Das Werk besteht aus fünf Theilen und jedem ist ein erklärender Titel vorgesetzt worden, der dem Gedankengang des Hörers eine bestimmte Richtung anweisen soll. Also Programm-Musik! Der erste Theil soll uns in einen verzauberten Wald führen, in dem allerlei Geister und Spukgestalten ihr Wesen treiben, der zweite soll uns ein „Sommeridyll" vor die Seele führen, der dritte betitelt sich kurzweg „Im Oktober", der vierte „Gesang der Schäferin" und der letzte wieder führt uns in den Wald zurück, denn er ist mit der Marke „Waldgeister" ausgestattet worden.

Ich meine nun, daß die Suite weit besser fahren würde, wenn man diese ganz willkürlichen Bezeichnungen der einzelnen Theile einfach fortlaen würde, denn einmal zwingen sie den Zuhörer in bestimmte Vorstellungen hinein, die sich nicht recht mit der Musik decken wollen, und dann fordern sie den Vergleich mit Kompositionen anderer Meister heraus, denen die Schilderung des Waldwebens und des Waldzaubers weit besser gelungen ist. Ich erinnere nur an die herrliche Waldsymphonie von Raff, an die Mendelsohn'sche Musik zum Sommernachtstraum und an Wagner's Waldidylle im Siegfried. Die Mac Dowell'sche Musik, so ansprechend, melodiös und originell sie auch ist, bleibt so gut wie Alles schuldig, um vor die lauschende Seele des Hörers den tiefen Wald mit seinem geheimnißvollen Weben erstehen zu lassen. Warum also diese Bezeichnungen, die den Eindruck machen, als wären sie nach Vollendung der Suite erst im Studirzimmer hinzugefügt worden.

Und dann auch taucht die Frage auf, warum dieser hochbegabte Komponist nicht stärker seine Nationalität in seinen Werken betont hat? Da hätte er wahrhaft Originales schaffen können, denn für das feine Ohr eines Musikers und das tiefe Empfinden eines Poeten giebt es hier zu Lande einen reichen Schatz zu heben, zu dem noch nicht einmal der erste Schacht gegraben worden ist. Sollte einem amerikanischen Komponisten nicht die Schilderung der amerikanischen Natur, des amerikanischen Lebens in Flur und Wald, auf den Steppen Arizona's, in den rauhen Bergen des Felsengebirges, in den früchte- und blumenreichen Triften Californien's und dem Plantagenleben der Südstaaten näher liegen, als eine zahme, nachempfundene Schilderung eines deutschen Sommeridylls, den Gesang einer idealisirten Schäferin, oder die kraftlose Zeichnung eines verzauberten Waldes?

Befreit man aber das Werk von seinen irreführenden „Wegweisern" und betrachtet es lediglich als die Schöpfung eines Musikers, der bestimmte Stimmungen in Töne auszudrücken bestrebt war, so wird man ihm die vollste Anerkennung nicht versagen können. Es ist reich in der Erfindung, klar in der Zeichnung und voll zarter Melodien. Es ist ein Werk, das mehr erfreut, als erhebt, mehr ein Wohlgefallen auslöst als Bewunderung hervorruft, eine Arbeit, in die man sich nicht zu versenken [illegible] deren einfache Schön-

Despite [illegible] vorzüglich, mit Herausarbeitung der verborgendsten Effekte, wie denn überhaupt das Orchester den höchsten Ansprüchen gerecht wurde. Mit zündendem Feuer wurde die Bizet'sche Dramatische Ouverture „Patrie" gespielt und mit großartigem Schwunge die effektvolle Frühlings-Ouvertüre von Goldmark.

Der Soloist des Abends war Herr Fritz Kreisler, über dessen wundervolles Spiel sich wirklich nichts Neues mehr sagen läßt. Wieder war sein Ton von satter Färbung und sein Vortrag von männlicher Schönheit. Nichts Weichliches, Krankhaftes, Verblassendes, sondern immer spürt man das gesunde, kraftvolle Empfinden einer genialen Künstlerseele, die aus einem unergründlichen Vorrath reichster Schätze, reines Gold und funkelnde Steine emporreicht. Herr Kreisler spielte das Brahms'sche Violin-Konzert, eine Komposition, die auch technisch dem Künstler manche schwierige Aufgabe zu lösen aufgab. Aber für die souveräne Bogenführung dieses Meisters giebt es keine Schwierigkeit, er scheint über alle Launen und Neckereien des Komponisten zu lächeln, eilt über alle bizarren Notengebilde mit sicherem Schritte hinweg und hat nur das Eine beständig vor Augen, das Geheimniß der Musik, ihre Seele zu ergründen und in Tönen wieder zu geben. Und da ihm das gelang, so wurde ihm, was ihm gebührte, ein Beifallsschauer aus gerührten und erhobenen Herzen.

P. G.

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DR MUCK AND AMERICAN COMPOSERS.

Since he became conductor of the Boston Symphony Orchestra, Dr. Muck has paid tribute to American musicians in a most substantial way, by placing many of their works on his programmes in Bosto nand elsewhere. Last year there appeared works by Brockway, Converse, Hadley, MacDowell, Payne, and Strube. This year he has already played works by Chadwick, Loeffleur and MacDowell, and in the near future more will be played. So far there have appeared on his programmes in Boston, Chadwick's "Symphonic Sketches," Loeffler's "A Pagan Poem," MacDowell's "Sylvan Suite," and second pianoforte concerto, and Schelling's "Suite Fantastique."

In the near future he is to play Converse's "Jeanne d'Arc," MacDowll's "Indian Suite," which, by the way, he had on his programmes a year ago; a new symphony by Henry K. Hadley; two new pieces for violin and orchestra by Gustav Strube. At one of his March concerts in New York he will give a programme made up entirely of American music. Certainly American composers have nothing to complain of in their treatment by the Boston Symphony Orches a.

TRANSCRIPT, SATURDAY

FEBRUARY 29, 1908

An Anglo-American Programme for the Next Symphony Concerts—The Debut of the Czerwonky Quartet—Quality Rather Than Quantity in the Calendar for March

Dr. Muck has "unified" his programme for the Symphony Concerts of Friday afternoon and Saturday evening of next week in rather unusual fashion. He has made in his time here all-Russian, all-Czech, all-romantic and all-eighteenth-century programmes, and now he has contrived an Anglo-American list. The English item in it is Arthur Hinton's concerto for piano and orchestra, in which his wife, Katherine Goodson, will play the solo part. Mr. Hinton is one of the younger and "emancipated" English composers who have cut themselves free from the academic traditions and pedantic shams of British music, fostered their own individuality, and gained strength and courage from the ultra-modern examples of France and Germany. His concerto, first played in America at the Worcester Festival last October, is frankly a piece for a virtuoso, but it has, as well, the rhapsodic quality that is the vitality of true virtuoso music. And in Miss Goodson, as she has often proved in her recitals here, is a like warmth. The American pieces are MacDowell's "Indian Suite," the most mature, substantial and vivid of his orchestral writing, and the "Dramatic Scenes" that Mr. Converse arranged for the concert-room from the overture, the entr'actes and the incidental music that he wrote for Mr. MacKaye's play, "Jeanne d'Arc," when Miss Marlowe and Mr. Sothern acted it last year. In the theatre a babble of tongues and feet drowned the music, and Mr. Goodrich's orchestra played it here in concert last winter under some disadvantages. Now it will come to performance under very favorable conditions and after thorough revision by the composer himself.

P[illegible] MARCH 1, 1908

SYMPHONY CONCERT

Mr. Warnke, 'Cellist, Plays New Work by Dohnanyi

At the sixteenth public rehearsal and concert of the Symphony Orchestra, Hermann Bischoff's symphony, which was given for the first time in this city three weeks ago, was repeated. Schumann's "Manfred" overture opened the programme, and between the two, Mr. Warnke, the first 'cellist of the orchestra, played, for the first time here, a "Concert piece in D major, for orchestra, with violoncello obligato," by Ernst von Dohnanyi. In many respects Schumann could not have found a subject more in consonance with his introspective and brooding temperament than the hero of Byron's overwrought drama. It is not difficult to understand the fascination that the tale must have exerted upon the imaginative and romantic German. Probably the latter never created music more dramatic, and, what does not necessarily follow, suitable for the theatre, than this overture, which surely ranks among his greatest orchestral achievements. Schumann was never more truly successful in writing strains to clothe poetry than in his incidental music to "Manfred," not even in the most remarkable of the settings of scenes from Goethe's "Faust."

This music tells in every measure. Recall the sharp opening chords of the overture, the portentous trumpet motive, and what is so endearingly Schumannish, the beautiful Astarte theme as it tosses and struggles in the strings. And the orchestration is often remarkably vivid and graphic. There are many places where the composer, for a very unusual thing, appears to have thought in the characteristic idiom of his instruments.

Yet, in spite of it all, one remembers that Schumann was but half a strong man. He rarely became fearsome in his wrath. Compare this very subjective music with Tchaikowsky's overwhelming work inspired by the same theme, and small it seems, remembered by the side of that terrible woe. It is also significant that Nietzche, the philosopher, who possessed far greater creative abilities as a musician than he was credited with by contemporaries, wrote a "Meditation on Manfred," with which the writer has been privileged to make slight acquaintance; and in this piece, where the philosopher-composer has involuntarily been influenced by our very Robert Schumann, he has, nevertheless, in our estimation, shown a greater capacity for portraying the tortured soul that Byron conceived than the illustrious romanticist that he—Nietzche—plagiarized. The performance of the overture was highly dramatic.

The concert piece by Dohnanyi is a recent composition by that composer, and it was played for the first time by Mr. Warnke at a concert given by the orchestra in Indianapolis a few days ago. It is hard to find justification for the title of the piece, for it is not by any means an orchestral composition, with an obligato part for 'cello. It is very obviously a 'cello solo with an orchestral accompaniment, that is usually tasteful and properly subdued in color.

A number of Dohnanyi's compositions have been given here of late years, and in some cases it has been difficult to credit the same man with having written them all, for as a composer Dohnanyi has shown two different faces. He is now boresomely pedantic, but again imaginative to a surprising and far-reaching degree.

The concert piece given yesterday takes you by the hand through pleasingly fanciful vistas, but it is unfortunately flimsy in its length and proportions. Scored for small orchestra, the accompaniment is usually very pleasing, save where, possibly to redeem the promise of the title, the orchestra momentarily overpowers the solo instrument. A striking feature of the piece is the persistent, often reiterated rhythmic beats of the kettledrum on a certain note. The figure occurs significantly as a bridge between the divisions of the work, which is in one movement, and the same note becomes the foundation of a long "pedal-point" that brings the piece to its conclusion. The composition, notwithstanding its undue length and occasional inadequacy of structure, will probably become popular with 'cellists in the future. It is in many pages contagiously charming. Mr. Warnke played eloquently with a broad and warm tone. He was cordially received.

Then — the interminable symphony. But it was right that this monstrosity should be heard again, and at the second hearing, doubtless partly owing to a surpassing performance, many interesting details showed out. The first three movements rang truer than on the previous occasion. If this composer would but refrain from his eternal quibbling, from everlasting chewing over of every single phrase or figure that his torturesome brain evolves. It is impossible to deny that there is some meat and much sincerity in the symphony; it is equally impossible to accept it as a thing of any great or permanent value. Bischoff as yet has not found his own voice; his instrumentation, swollen and artificial to an exasperating degree, is no more his own. Your clothes are loud, sir! They are beyond your means, and they do not belong to you!

On Friday afternoon and Saturday evening the Symphony Orchestra, in Symphony Hall, will offer, for the first time at the Symphony concerts, Mr. Converse's "Jeanne d'Arc Dramatic Scenes for Orchestra," after Percy Mackay's drama, and Mr. Arthur Hinton's pianoforte concerto, which was played by Miss Goodson for the first time in this country at the Worcester Festival last fall. Mr. Converse's music consists of instrumental excerpts taken from his incidental music to the play, and this music was given at the performance by Sothern and Marlowe in 1906. It was in the same year that the suite arranged for orchestra was performed for the first time, under Mr. Wallace Goodrich's direction, at a Jordan Hall concert. Since then these movements have been extensively revised by the composer. The final item of the programme will be MacDowell's "Indian Suite," which was played by the orchestra last season.

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HERALD — BOSTON, MARCH

16TH CONCERT BY BOSTON SYMPHONY

Bischoff's Composition Given Repetition by Dr. Muck's Orchestra.

By PHILIP HALE.

The 16th concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place last night in Symphony Hall. The programme was as follows:

Overture to Byron's "Manfred".....Schumann
Concert piece for orchestra with 'cello obbligato.....Dohnanyi
(First time here.)
Symphony in E major.....Bischoff

Bischoff's symphony, which was played here for the first time early in January, was performed again last night. It was only meet and fitting that a symphony of so great dimensions and important contents should be heard again, and especially under the conductor who brought out the work with the most patient rehearsal and the keenest objective interest.

Unfortunately the symphony suffered last evening by coming after a long drawn out concert piece by Dohnanyi. The performance of this piece might well have been deferred. The concert would have been long enough without any middle piece between the overture and the symphony, and the mood of the "Manfred" overture is an excellent preparation for that of the first symphonic movement of Bischoff. The sweetness of Dohnanyi's music, too often cloying and stretched out as molasses candy may be pulled, was here incongruous. The symphony is defiantly long, but it is well worth hearing as a whole. To enjoy it, or to appreciate with only moderate rapture, the hearer should have heard little music and that should have been familiar.

Dohnanyi's music, by the way, is in the form of a concert piece with 'cello obbligato. The solo 'cello part was played by Mr. Warnke of the orchestra, and he displayed a fine tone and many niceties in phrasing. The music is out of the common. It is monotonously sweet in sentiment; the composer, enamoured of this or that thought, either for the 'cello or as an orchestral figure in accompaniment or in the background, is loath to let anything go. But there are interesting things in this concert piece.

There are novel and charming orchestral effects; there are one or two exquisite tone pictures in miniature; there are instances of the rhythmic monotony that is oriental and hypnotic; there is, above all, a brave departure from the conventional form of the 'cello concerto with its cantilena for the mistress' eyebrow and the irritating acrobatic feats, from the pursuit of unseen flies to the imitation of the pump-handle. The bravura passages are apparently not extraneous and aggressively ornamental. They come directly from the melodic thought and are as extensions of it. Soothing music, this, but too long spun out.

Now the overture to Byron's "Manfred" and the symphony would have gone well together. Schumann's overture is probably better known to concertgoers than the tragedy that inspired it. How many in the hall could have passed a rigid examination, could have answered satisfactorily a paper of "Manfred" questions? What were Astarte's feelings toward Manfred? Explain the difference between the various spirits invoked. What did the chamois hunter think of Manfred? Whither did the latter go when he died? Was the abbot sure of Manfred's destination?

Perhaps Manfred was Byron himself, as Hazlitt insisted, with a drapery over him, but it is a pity that the poem is not studied in the schools, for at the time when it appeared and for some years afterward it had a great influence in Europe. Goethe, no honey dauber, thought highly of it. But it became the fashion to sneer at Byron, his misanthropy and his tragic lines. Some poohpoohed him as though he were a Fitzball or Moncrieff of oriental melo-drama with: "Now let the Almahs, with their feat steps beguile awhile my soul from moody care." But they accepted the orientalism of Disraeli and later that of Mr. Kipling.

Surely any drama that moved Schumann and Tschaikowsky to musical sympathy and to intense expression deserves even in this commercial age respectful consideration, and after a course in "Manfred," "The Corsair" and the other plays with scowling heroes, there should be a course in "Beppo" and "Don Juan." The latter is much healthier reading for the young than much of that which now serves them as literary fodder.

According to Bischoff's argument prepared for the first performance, this symphony is written in Byronic spirit. A second hearing enlarged the respect felt for the composer after the first performance. The first movement throbs with the blood of extravagant youth. There is the riotous expression of delight in the cheap joys of life. The expression is perhaps at times frankly Asiatic, to use a term dear to the old rhetoricians. There is excess here as in other movements, but this excess is not a revelation of weakness; on the contrary, it is the excess that Samuel Palmer described as "the vivifying spirit of finest art."

The second movement was more impressive throughout than at the first performance. There are passages in it that recall certain moods of "Parsifal," but they are only faint echoes of determined voices. Bischoff follows neither Strauss nor Wagner blindly. As an intimate friend of the former he has contracted certain mannerisms of speech and gesture, the way of cocking his hat—his thoughts are his own, his speech is his own, and there are times when he goes beyond his master in imaginative flights. This second movement has noble and memorable pages. The third movement is remarkable in many ways. The finale still seems the least striking of the movements.

Although there were a few false attacks in the performance of the symphony, the interpretation as a whole was a superb one, full of the rush and roar of life and the splendor of the animal man exulting or downcast. The performance of the overture was stirring and the finale was singularly beautiful as read by Dr. Muck.

GLOBE—MARCH

Repetition of Bischoff's Colossal Symphony.

Seat Sale for the Grand Opera Season at the Boston.

Sousa Tonight — Other Concerts of the Week.

The 16th Symphony program began with Schumann's overture to "Manfred," then followed for the first time here Dohnanyi's concert piece for 'cello and orchestra, Mr Heinrich Warnke soloist, closing with a repetition of the colossal E major symphony by Bischoff, which made so profound an impression when played here early in January of this year. This is said to be the most difficult new work attempted by the orchestra under Dr Muck, and a second hearing justifies the statement.

The symphony is rightly termed colossal, for the difficulties sprinkled through the score of each contingent are so numerous that many rehearsals were required before the present state of their standard in ensemble work was reached by the orchestra men. An hour of such music as this taxes not only the endurance of players and the conductor, but the auditor, if appreciative, feels there has been a test for him to stand which could not be called trivial.

The musical illustration of the adventures of a Don Juan was shown in all the vividness of tonal coloring that marked the earlier performances. An impressive interpretation of a big composition by a body of skilled players epitomizes the facts in this case. That Bischoff's work was better played than before may be true; at all events some of the heavier instrumentation sounded more euphonious and possibly on the second hearing the composition, like others of solid worth, "grew upon" the hearer. The audience evidently enjoyed the performance, for the applause was spontaneous and hearty.

The first 'cellist of the orchestra, Mr Warnke, gave a fine performance of his part in the Dohnanyi concert piece. The 'cello score runs so largely to sustained passages of melody, the legato figures predominating, that the beautiful cantabel quality of Mr Warnke's work made the piece specially interesting. Had there been lapses from the pitch in fingering or rough bowing the general suavity of the composition would have been cloying.

But there was nothing of the kind, and the refinement, expressive changes in phrasing and perfect tone production again gave evidences of the splendid abilities of the first 'cellist of the orchestra. The support of his fellow-players was all that could be desired and the approbation of the audience for Mr Warnke's performance was generously expressed. The Schumann overture was given with fine effect.

In this week's program two of the three composers are American, and the third is English. For the first time the orchestra will play Mr Converse's dramatic scenes for orchestra, entitled "Jeanne d'Arc." This was incidentally music written for the performances of a play which was presented last year by Mr Sothern and Miss Marlowe. At one of his concerts last season Mr Goodrich played these scenes, but since then the composer has extensively revised them.

The Englishman is Mr Hinton, the husband of Katharine Goodson, who will be the soloist and who will play for the first time in Boston Mr Hinton's concerto for piano. The other number will be Edward MacDowell's "Indian Suite."

JOURNAL-MARCH 2, 1908

ORCHESTRA GIVES A RARE CONCERT

'Cellist Warnke, the Soloist, and Dr. Muck Conducts With Superb Effect.

Heinrich Warnke, the leading 'cellist of the orchestra, was the soloist at the Symphony concert Saturday night. He chose to introduce to Boston Dohnanyi's new concert piece in D major, with 'cello obbligato. The work had its first performance in this country in Indianapolis on Jan. 28, when the orchestra was on its Western tour. It is not altogether impressive or even interesting, but it gave Mr. Warnke an opportunity to display his beautiful tone and equally beautiful artistry. Mr. Warnke is a thoroughbred artist, skilled in technique, and, what is far more to the point in these days of mechanical players, absolutely responsive to the spirit of the piece he plays. Feeling and intelligence combined with dexterity make him one of the most distinguished 'cellists of the day. So he proved himself to be on this occasion.

The orchestra itself was in rare fettle and gave a memorable performance of Bischoff's powerful symphony in E major, the much-discussed work that had its initial American performance at the first Symphony concert of the year. It is an epoch-marking work as regards both its artistic and its dramatic qualities. It is the highest praise to say that the orchestra, under the stimulating leadership of Dr. Muck, apparently did full justice to it. Equally effective was the performance of Schumann's overture to Byron's "Manfred," with which the concert began.

The soloist next Saturday night will be Mme. Katharine Goodson, who will play here for the first time the Hinton concerto for piano. The program also offers the Converse "Jeanne d'Arc" music and

TRANSCRIPT—MONDAY, MARCH

A NEW SORT OF PIECE FOR THE VIOLONCELLO

Mr. Dohnanyi's "Concert Piece" as Mr. Warnke and the Orchestra Played It at the Symphony Concerts—Bischoff's Symphony Again—A Play About New England by New Englanders Acted in London—Henry Thompson Once More—Josef Hofmann Plays a Concerto of His Own—Langdon Mitchell's New Comedy—Other News

Mr. Dohnanyi, who has gradually become more composer than pianist, is an ingenious and imaginative writer for stringed instruments. His "Serenade" that the Hoffmann Quartet played here early in the season, was a well-made and pleasantly fanciful piece with agreeable feeling for the timbres of the three instruments that he used. His sonata for piano and 'cello, played later at one of Mr. Fox's concerts, had more workmanship than imagination, but in one respect it was notable. Mr. Dohnanyi would have none of the 'cello as a capering instrument, pretending to trip through passages of bravura and keep its warmth and dignity of tone. The composer seemed to respect the instrument and to heed the modern view of it too much to abase it so. In the same spirit, seemingly, he wrote the "Concert-Piece for Orchestra with 'Cello Obligato" which Mr. Warnke and the Symphony Orchestra played at the concerts of Friday and Saturday. It is long, as such pieces go, but throughout Mr. Dohanyi steadily keeps the 'cello a songful instrument. He gives the virtuoso his cadenza—a composer could not do less—and a cadenza that contains some very difficult harmonics, but he does not set the instrument to lumbering runs and laborious prancing. By so much, the "Concert-Piece" was good to hear. The taste for the 'cello, toddling heavy-footed through bravura passages, has happily vanished, and it belonged to the days when purling concertos for the flute or gurgling pieces for horn had their place on serious programmes. To the modern audience, be it at orchestral or chamber concerts, the 'cello is primarily an instrument of deep, rich, warm and sustained song, and if it is to keep its precarious place as a solo instrument, the composers who write for it and the virtuosi who play what they have written, must hold to that quality. Recall, for example, the tedium of Dvorak's concerto, which neglects it.

Even so, the song of the 'cello, however felicitously invented, modulated and brought to voice, tends to become monotonous in a piece thirty minutes long, and the ear craves a lightness, brightness, and diversity that it may not give. Mr. Dohnanyi avoids this pitfall ingeniously and interestingly. Often his "Concert-Piece" is an adroit and persuasive exercise in the combination and the contrast of the tone of the 'cello with other orchestral timbres. Sometimes, as in his cadenza, he treats the 'cello as a solo instrument in more or less of the fashion of conventional pieces for it, but oftener it is genuinely "obbligato" as it weaves the dominant strand in the whole instrumental tapestry. Moreover, since Mr. Dohnanyi keeps to the songful quality of the 'cello, these fusing or contrasting tonal colors are almost always subdued. The slow section of the "Concert Piece" seems, for example, at a first hearing, too long drawn and too little varied song. At a second the ear and the fancy answer to the delicate shadings of the tonal tints; the pensive, gently rapt mood of the music communicates itself; and for once a piece for 'cello and orchestra has a touch—and more—of poetry in it. Mr. Dohnanyi was writing with imagination, and the 'cello was the becoming voice of his fancies. Neither at the beginning nor at the end does he speak more vigorously, but he writes with the same subdued air, the same delicate feeling for shaded instrumental timbres in and against the voice of the 'cello. Again, the "Concert Piece" was good to hear, because it had found a new way in which to make the 'cello interesting. Moreover, music of such spirit asked the characteristic qualities of Mr. Warnke as a virtuoso. His tone has less largeness and depth than a soft, suave, fluent and adroitly refined quality. It has almost exactly the subdued and sensitive beauty, the sustained but delicately varied songful quality that gives sympathetic and pleasureable utterance to Mr. Dohnanyi's piece. The 'cellist's mastery of the technic of his instrument was elegant ease itself; his undulating tone kept the subdued life of the music, and his shadings of that tone were as interesting in themselves as it was in contrast or combination with the other instrumental voices. Mr. Warnke indeed played with no less imagination in these things than Mr. Dohnanyi wrote. The obbligato—in spite of the modest title—dominated the song, and even the cadenza was subdued to its mood.

Again, Bischoff's symphony, in all its huge and intricate orchestral fabric and in all its huge and vivid imaginings, came to mighty performance. As a tour de force of hot-breathed and sonorous-voiced orchestral eloquence, Dr. Muck and the band have done nothing within memory to match it, unless it was their performance of Strauss's "Sinfonia Domestica," last year. There, moreover, even Strauss set himself bounds and kept within them. Bischoff, fairly reeling with the monstrous imaginative scheme that has obsessed him, would scale the heights of heaven and, oftener, plumb the depths of hell. Sometimes he attains neither, but halts in a kind of ecstatic limbo of orchestral sound, fury, outcry and even confusion. But when he does attain one of his goals, he can write such music as that of the scherzo with its gibbering voices of old sins and its snaky phantoms of old revels—music of a harrowing grotesquerie of imagination and expression such as no one seemingly has written since Berlioz's time. There is need to return to it, as well, to match the sheer luridness, emotional and musical, that fills the debauch, in more senses than one, of the first movement. In these two parts of the symphony it is easy to believe in Bischoff as a composer of strange and monstrous imagination, a belated Poe with music for his medium, already masterful in it, already bending it to imaginings and a temperament that are like no other of his time. He would scale heaven, as in his finale, with like huge strike, and like superhuman intensity, but as yet he hardly makes his music march and cry with him. H. T. P.

Besides Mr. Hinton's concerto for piano and orchestra, which Miss Goodson is to play at the next pair of Symphony Concerts, Dr. Muck has still more music new to Boston in preparation—in particular Balakireff's symphony in C major which has gone the round of many concerts without much success; a suite by Halvorsen, the Scandinavian composer; and two pieces for orchestra with viola obbligata by Mr. Strube of the orchestra and with Mr. Férir to play the viola part.

Standard Union,
Brooklyn, N. Y.
MAR 2 - 1908

In the fifteen symphony programmes that have been played in Boston by the Boston Symphony Orchestra this year Dr. Muck has presented a total number of eighteen works which are new to Boston, and a majority of them have had their first hearing in America. In the next four programmes are seven more novelties, and these twenty-five works have not exhausted the list prepared for the season, for in the last concerts one or two important novelties will be played. The works new to Boston which Dr. Muck has placed on his programmes this year so far are Vincent d'Indy's "Wallenstein Trilogy," Pfitzner's overture to "The Little Christ Elf," Loeffler's "A Pagan Poem," Rdznicek's adagio and scherzo, finale from his suite in E minor; Ernst Boehe's symponic poem "Taormina," Humperdinck's overture, "The Forced Marriage;" D'Ambrosio's concerto for violin in B minor, Bossi's "Intermezzi Goldoniani," Rheinberger's concerto in F major for organ, three horns and strings, Franck's symphonic piece "The Redemption;" Bischoff's symphon- in E major, three German dances by Mozart, Schelling's fantastic suite for piano and orchestra, Chadwick's "Symphonic Sketches," Reger's variations and fugue on a merry theme of J. A. Hiller; Scheiderup's "Summer Night on a Fjord" and "Sunrise Over the Himalayas," and Rinsky-Korsokoff's caprice on Spanish themes. In the next four concerts he will present Dohanyi's concert piece for orchestra with cello obligato, Converse's "Jeanne d'Arc," dramatic scenes for orchestra, Hinton's concerto for piano, Balakireff's symphony in C major, Halvorsen's "Fossegrimen," suite for orchestra, and two pieces for orchestra, with viola obligato by Gustav Strube. The Bischoff symphony and Loeffler's "A Pagan Poem" are both repeated.

JOURNAL—THURSDAY, MARCH 5, 1908.

SYMPHONY BATON IS TO GO TO MAX FIEDLER

Famous Hamburg Director to Succeed Dr. Muck as Conductor. Recommended by the Doctor. Is Favorably Known in America.

Max Fiedler of Hamburg has been named to succeed Dr. Karl Muck as conductor of the Boston Symphony Orchestra next season. This announcement was made by the management of the orchestra yesterday and has been received with general satisfaction. Mr. Fiedler was recommended to the Boston men by Dr. Muck himself, and as soon as it was positively learned that the leave of absence of the present conductor—granted by Emperor William—could not be further extended, negotiations were commenced. Mr. Fiedler is looked upon as one of the leading conductors of Germany and was a student with Dr. Muck at Leipzig Conservatory.

Mr. Fiedler was born in Zittau, Dec. 31, 1859, and his whole life has been devoted to music. His first lessons on the piano were given to him by his father, Karl August Fiedler, a music teacher in Zittau, and he studied theory and organ playing under G. Albrecht. Since 1882 he has been in the faculty of the famous Hamburg Conservatory, and since 1905 he has been its director. Since 1894 he has been the conductor of the Hamburg Orchestra concerts and one of the principal conductors of the Hamburg Opera. As "guest conductor" he has appeared in Berlin, St. Petersburg, London, Paris and New York. In the last-named city he conducted the Philharmonic Society, and of the various conductors brought to America by this society none seems to have made a more favorable impression on the musical public of New York.

STAATS ZEITUNG,
New York City.
MAR 5- 1908

Max Fiedler, Dirigent der Bostoner.

Boston, Mass., 4. März. Wie heute Abend von der Geschäftsleitung des Bostoner Symphonie-Orchesters bekannt gemacht wurde, ist Max Fiedler aus Hamburg als Dirigent des Orchesters an Stelle des Dr. Karl Muck gewonnen worden, welcher in Berlin keinen weiteren Urlaub hat erlangen können. Herr Fiedler wird seine Stellung bei Beginn der nächsten Saison antreten.

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Address N. Y.
Date FEB 29 1908

THE fourth concert of the Boston Symphony Orchestra this season took place on Friday evening of last week, and again, as on each of the three previous occasions, the Baptist Temple was crowded. The program was an exceedingly charming one, calculated to please lovers of pure melody as well as those who are educated up to an intellectual appreciation of harmony for its own sake. To be sure those of the audience who did not come fully into the latter category were a bit disappointed at finding in their programs a special announcement stating that Mr. Fritz Kreisler had decided to play Brahms's violin concerto instead of Lalo's Spanish Symphony previously announced. The substitution undoubtedly served better to demonstrate the violinist's mastery of his instrument than the other would have done, but it put a considerable strain upon some of the audience, especially in the first movement, in which the orchestra seemed to have a bit the better of the violin, and while the difficult task was performed with marvelous technical accuracy it cannot be said that it was accomplished without the appearance of effort on the part of the musician. Mr. Kreisler at the conclusion of the concerto was tremendously applauded and forced to come before the audience again and again, but all efforts to induce him to play something else were unavailing. The program opened with MacDowell's suite in A minor; a sylvan suite in which each of the five parts is as remarkable for mystical idealistic feeling as it is for brevity. Bizet's dramatic overture, "Patrie," was the second orchestral number and though, perhaps, the least sophisticated number on the program was the best calculated to stir the soul of the musical Philistine. As played by the Boston Orchestra, under the inimitable leadership of Dr. Karl Muck, it was what the same Philistine would pronounce "simply ripping." The last number, Goldmark's overture, "In the Spring," was also very delightful. Aside from his consummate abilities as a leader, it must be confessed that the engaging personality of Dr. Karl Muck, as refreshingly free from any suggestion of affectation as it is from aloofness, has lent a new and material attractiveness to the Boston Symphony Orchestra concerts.

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RECORD, THURSDAY,
MARCH 5, 1908

MAX FIEDLER TO LEAD SYMPHONY ORCHESTRA

Noted German Conductor Secured to Succeed Dr. Muck for Next Season—Was Latter's Choice.

Max Fiedler of Hamburg is to be the conductor of the Boston Symphony orchestra next season, according to an official announcement made yesterday.

He is a close friend of Dr. Muck, whom he succeeds, and was secured at the latter's suggestion. They were students together at the Leipsig conservatory.

As soon as it was certain that Dr. Muck could not get further leave of absence from Berlin, negotiations were begun with Fielder, who ranks among the leading conductors of Germany.

Max Fiedler was born in Zittau Dec. 31, 1859, and his whole life has been devoted to music. Before he became conductor he was one of the leading pianists of Germany, and he ranks high as a composer.

His first lessons on the piano were given to him by his father, Karl August Fiedler, a music teacher in Zittau, and he studied theory and organ playing under G. Albrecht. From 1877 to 1880 he was a pupil at the Leipsig conservatory on the Hofstein foundation.

Since 1882 he has been in the faculty of the famous Hamburg conservatory, and since 1905 he has been its director. During these years he did considerable work as a pianist, but most of his time has been given to teaching and conducting.

Since 1894 he has been the conductor of the Hamburg orchestra concerts, and one of the principal conductors of the Hamburg opera.

As "guest conductor" he has appeared in Berlin, St. Petersburg, London, Paris and New York. In the last-named city he conducted the Philharmonic Society of Dec. 15 and 16, 1905, and of the various conductors brought to America by this society none seems to have made a more favorable impression on the musical public of New York.

His compositions include a symphony in D minor which was produced in Hamburg in 1886, a quintette for piano and strings, a string quartette, songs, piano pieces, etc.

TIMES,
New York City.
MAR 5 1908

FIEDLER TO SUCCEED MUCK

Hamburg Conductor Will Direct the Boston Symphony Orchestra.

Special to The New York Times.

BOSTON, March 4.—It was announced to-night by the management of the Boston Symphony Orchestra that August Max Fiedler of Hamburg has been engaged as director of the orchestra to succeed Dr. Carl Muck, who has been unable to get a further leave of absence from Berlin. Mr. Fiedler will assume charge at the opening of next season.

This orchestra director, who is also a pianist and composer, was born in Zittau in 1859. He studied the piano with his father and theory and organ playing with G. Albrecht. From 1877 to 1880 he was a scholarship pupil in the Leipsic Conservatory. In 1882 he became a teacher in the Hamburg Conservatory, and often appeared publicly as a piano player. He has composed a piano quintet, a string quartet, a symphony in D minor, and several songs and piano pieces.

GLOBE—MARCH 1, 1908

Repetition of Bischoff's Colossal Symphony.

Seat Sale for the Grand Opera Season at the Boston.

Sousa Tonight — Other Concerts of the Week.

The 16th Symphony program began with Schumann's overture to "Manfred," then followed for the first time here Dohnanyi's concert piece for 'cello and orchestra, Mr Heinrich Warnke soloist, closing with a repetition of the colossal E major symphony by Bischoff. which made so profound an impression when played here early in January of this year. This is said to be the most difficult new work attempted by the orchestra under Dr Muck, and a second hearing justifies the statement.

The symphony is rightly termed colossal, for the difficulties sprinkled through the score of each contingent are so numerous that many rehearsals were required before the present state of their standard in ensemble work was reached by the orchestra men. An hour of such music as this taxes not only the endurance of players and the conductor, but the auditor, if appreciative, feels there has been a test for him to stand which could not be called trivial.

The musical illustration of the adventures of a Don Juan was shown in all the vividness of tonal coloring that marked the earlier performances. An impressive interpretation of a big composition by a body of skilled players epitomizes the facts in this case. That Bischoff's work was better played than before may be true; at all events some of the heavier instrumentation sounded more euphonious and possibly on the second hearing the composition, like others of solid worth, "grew upon" the hearer. The audience evidently enjoyed the performance, for the applause was spontaneous and hearty.

The first 'cellist of the orchestra, Mr Warnke, gave a fine performance of his part in the Dohnanyi concert piece. The 'cello score runs so largely to sustained passages of melody, the legato figures predominating, that the beautiful cantabel quality of Mr Warnke's work made the piece specially interesting. Had there been lapses from the pitch in fingering or rough bowing the general suavity of the composition would have been cloying.

But there was nothing of the kind, and the refinement, expressive changes in phrasing and perfect tone production again gave evidences of the splendid abilities of the first 'cellist of the orchestra. The support of his fellow-players was all that could be desired and the approbation of the audience for Mr Warnke's performance was generously expressed. The Schumann overture was given with fine effect.

In this week's program two of the three composers are American, and the third is English. For the first time the orchestra will play Mr Converse's dramatic scenes for orchestra, entitled "Jeanne d'Arc." This was incidentally music written for the performances of a play which was presented last year by Mr Sothern and Miss Marlowe. At one of his concerts last season Mr Goodrich played these scenes, but since then the composer has extensively revised them.

The Englishman is Mr Hinton, the husband of Katharine Goodson, who will be the soloist and who will play for the first time in Boston Mr Hinton's concerto for piano. The other number will be Edward MacDowell's "Indian Suite."

JOURNAL-MARCH 2, 1908

ORCHESTRA GIVES A RARE CONCERT

'Cellist Warnke, the Soloist, and Dr. Muck Conducts With Superb Effect.

Heinrich Warnke, the leading 'cellist of the orchestra, was the soloist at the Symphony concert Saturday night. He chose to introduce to Boston Dohnanyi's new concert piece in D major, with 'cello obbligato. The work had its first performance in this country in Indianapolis on Jan. 28, when the orchestra was on its Western tour. It is not altogether impressive or even interesting, but it gave Mr. Warnke an opportunity to display his beautiful tone and equally beautiful artistry. Mr. Warnke is a thoroughbred artist, skilled in technique, and, what is far more to the point in these days of mechanical players, absolutely responsive to the spirit of the piece he plays. Feeling and intelligence combined with dexterity make him one of the most distinguished 'cellists of the day. So he proved himself to be on this occasion.

The orchestra itself was in rare fettle and gave a memorable performance of Bischoff's powerful symphony in E major, the much-discussed work that had its initial American performance at the first Symphony concert of the year. It is an epoch-marking work as regards both its artistic and its dramatic qualities. It is the highest praise to say that the orchestra, under the stimulating leadership of Dr. Muck, apparently did full justice to it. Equally effective was the performance of Schumann's overture to Byron's "Manfred," with which the concert began.

The soloist next Saturday night will be Mme. Katharine Goodson, who will play here for the first time the Hinton concerto for piano. The program also offers the Converse "Jeanne d'Arc" music and MacDowell's "Indian Suite."

TRANSCRIPT, MONDAY, MARCH 2, 1908

A NEW SORT OF PIECE FOR THE VIOLONCELLO

Mr. Dohnanyi's "Concert Piece" as Mr. Warnke and the Orchestra Played It at the Symphony Concerts—Bischoff's Symphony Again—A Play About New England by New Englanders Acted in London—Henry Thompson Once More—Josef Hofmann Plays a Concerto of His Own—Langdon Mitchell's New Comedy—Other News

Mr. Dohnanyi, who has gradually become more composer than pianist ,is an ingenious and imaginative writer for stringed instruments. His "Serenade" that the Hoffmann Quartet played here early in the season, was a well-made and pleasantly fanciful piece with agreeable feeling for the timbres of the three instruments that he used. His sonata for piano and 'cello, played later at one of Mr. Fox's concerts, had more workmanship than imagination, but in one respect it was notable. Mr. Dohnanyi would have none of the 'cello as a capering instrument, pretending to trip through passages of bravura and keep its warmth and dignity of tone. The composer seemed to respect the instrument and to heed the modern view of it too much to abase it so. In the same spirit, seemingly, he wrote the "Concert-Piece for Orchestra with 'Cello Obligato" which Mr. Warnke and the Symphony Orchestra played at the concerts of Friday and Saturday. It is long, as such pieces go, but throughout Mr. Dohanyi steadily keeps the 'cello a songful instrument. He gives the virtuoso his cadenza—a composer could not do less—and a cadenza that contains some very difficult harmonics, but he does not set the instrument to lumbering runs and laborious prancing. By so much, the "Concert-Piece" was good to hear. The taste for the 'cello, toddling heavy-footed through bravura passages, has happily vanished, and it belonged to the days when purling concertos for the flute or gurgling pieces for horn had their place on serious programmes. To the modern audience, be it at orchestral or chamber concerts, the 'cello is primarily an instrument of deep, rich, warm and sustained song, and if it is to keep its precarious place as a solo instrument, the composers who write for it and the virtuosi who play what they have written, must hold to that quality. Recall, for example, the tedium of Dvorak's concerto, which neglects it.

Even so, the song of the 'cello, however felicitously invented, modulated and brought to voice, tends to become monotonous in a piece thirty minutes long, and the ear craves a lightness, brightness, and diversity that it may not give. Mr. Dohnanyi avoids this pitfall ingeniously and interestingly. Often his "Concert-Piece" is an adroit and persuasive exercise in the combination and the contrast of the tone of the 'cello with other orchestral timbres. Sometimes, as in his cadenza, he treats the 'cello as a solo instrument in more or less of the fashion of conventional pieces for it, but oftener it is genuinely "obbligato" as it weaves the dominant strand in the whole instrumental tapestry. Moreover, since Mr. Dohnanyi keeps to the songful quality of the 'cello, these fusing or contrasting tonal colors are almost always subdued. The slow section of the "Concert Piece" seems, for example, at a first hearing, too long drawn and too little varied song. At a second the ear and the fancy answer to the delicate shadings of the tonal tints; the pensive, gently rapt mood of the music communicates itself; and for once a piece for 'cello and orchestra has a touch—and more—of poetry in it. Mr. Dohnanyi was writing with imagination, and the 'cello was the becoming voice of his fancies. Neither at the beginning nor at the end does he speak more vigorously, but he writes with the same subdued air, the same delicate feeling for shaded instrumental timbres in and against the voice of the 'cello. Again, the "Concert Piece" was good to hear, because it had found a new way in which to make the 'cello interesting. Moreover, music of such spirit asked the characteristic qualities of Mr. Warnke as a virtuoso. His tone has less largeness and depth than a soft, suave, fluent and adroitly refined quality. It has almost exactly the subdued and sensitive beauty, the sustained but delicately varied songful quality that gives sympathetic and pleasureable utterance to Mr. Dohnanyi's piece. The 'cellist's mastery of the technic of his instrument was elegant ease itself; his undulating tone kept the subdued life of the music, and his shadings of that tone were as interesting in themselves as it was in contrast or combination with the other instrumental voices. Mr. Warnke indeed played with no less imagination in these things than Mr. Dohnanyi wrote. The obbligato—in spite of the modest title—dominated the song, and even the cadenza was subdued to its mood.

Again, Bischoff's symphony, in all its huge and intricate orchestral fabric and in all its huge and vivid imaginings, came to mighty performance. As a tour de force of hot-breathed and sonorous-voiced orchestral eloquence, Dr. Muck and the band have done nothing within memory to match it, unless it was their performance of Strauss's "Sinfonia Domestica," last year. There, moreover, even Strauss set himself bounds and kept within them. Bischoff, fairly reeling with the monstrous imaginative scheme that has obsessed him, would scale the heights of heaven and, oftener, plumb the depths of hell. Sometimes he attains neither, but halts in a kind of ecstatic limbo of orchestral sound, fury, outcry and even confusion. But when he does attain one of his goals, he can write such music as that of the scherzo with its gibbering voices of old sins and its snaky phantoms of old revels—music of a harrowing grotesquerie of imagination and expression such as no one seemingly has written since Berlioz's time. There is need to return to it, as well, to match the sheer luridness, emotional and musical, that fills the debauch, in more senses than one, of the first movement. In these two parts of the symphony it is easy to believe in Bischoff as a composer of strange and monstrous imagination, a belated Poe with music for his medium, already masterful in it, already bending it to imaginings and a temperament that are like no other of his time. He would scale heaven, as in his finale, with like huge strike, and like superhuman intensity, but as yet he hardly makes his music march and cry with him. H. T. P.

Besides Mr. Hinton's concerto for piano and orchestra, which Miss Goodson is to play at the next pair of Symphony Concerts, Dr. Muck has still more music new to Boston in preparation—in particular Balakireff's symphony in C major which has gone the round of many concerts without much success; a suite by Halvorsen, the Scandinavian composer; and two pieces for orchestra with viola obbligata by Mr. Strube of the orchestra and with Mr. Férir to play the viola part.

Standard Union,
Brooklyn, N. Y.
1908

In the fifteen symphony programmes that have been played in Boston by the Boston Symphony Orchestra this year Dr. Muck has presented a total number of eighteen works which are new to Boston, and a majority of them have had their first hearing in America. In the next four programmes are seven more novelties, and these twenty-five works have not exhausted the list prepared for the season, for in the last concerts one or two important novelties will be played. The works new to Boston which Dr. Muck has placed on his programmes this year so far are Vincent d'Indy's "Wallenstein Trilogy" Pfitzner's overture to "The Little Christ Elf," Loeffler's "A Pagan Poem," Rdznicek's adagio and scherzo, finale from his suite in E. minor; Ernst Boehe's symponic poem "Taormina," Humperdinck's overture, "The Forced Marriage;" D'Ambrosio's concerto for violin in B minor, Bossi's "Intermezzi Goldoniani," Rheinberger's concerto in F major for organ, three horns and strings, Franck's symphonic piece. "The Redemption;" Bischoff's symphony in E major, three German dances by Mozart, Schelling's fantastic suite for piano and orchestra, Chadwick's "Symphonic Sketches," Reger's variations and fugue on a merry theme of J. A. Hiller; Scheiderup's "Summer Night on a Fjord" and "Sunrise Over the Himalayas," and Rinsky-Korsokoff's caprice on Spanish themes. In the next four concerts he will present Dohanyi's concert piece for orchestra with cello obligato, Converse's "Jeanne d'Arc," dramatic scenes for orchestra, Hinton's concerto for piano, Balakireff's symphony in C major, Halvorsen's "Possegrimen," suite for orchestra, and two pieces for orchestra, with viola obligato by Gustav Strube. The Bischoff symphony and Loeffler's "A Pagan Poem" are both repeated.

JOURNAL—THURSDAY, MARCH 5, 1908.

SYMPHONY BATON IS TO GO TO MAX FIEDLER

Famous Hamburg Director to Succeed Dr. Muck as Conductor. Recommended by the Doctor. Is Favorably Known in America.

Max Fiedler of Hamburg has been named to succeed Dr. Karl Muck as conductor of the Boston Symphony Orchestra next season. This announcement was made by the management of the orchestra yesterday and has been received with general satisfaction. Mr. Fiedler was recommended to the Boston men by Dr. Muck himself, and as soon as it was positively learned that the leave of absence of the present conductor—granted by Emperor William—could not be further extended, negotiations were commenced. Mr. Fiedler is looked upon as one of the leading conductors of Germany and was a student with Dr. Muck at Leipzig Conservatory.

Mr. Fiedler was born in Zittau, Dec. 31, 1859, and his whole life has been devoted to music. His first lessons on the piano were given to him by his father, Karl August Fiedler, a music teacher in Zittau, and he studied theory and organ playing under G. Albrecht. Since 1882 he has been in the faculty of the famous Hamburg Conservatory, and since 1905 he has been its director. Since 1894 he has been the conductor of the Hamburg Orchestra concerts and one of the principal conductors of the Hamburg Opera. As "guest conductor" he has appeared in Berlin, St. Petersburg, London, Paris and New York. In the last-named city he conducted the Philharmonic Society, and of the various conductors brought to America by this society none seems to have made a more favorable impression on the musical public of New York.

STAATS ZEITUNG,
New York City.
MAR 5 1908

Max Fiedler, Dirigent der Bostoner.

Boston, Mass., 4. März. Wie heute Abend von der Geschäftsleitung des Bostoner Symphonie-Orchesters bekannt gemacht wurde, ist Max Fiedler aus Hamburg als Dirigent des Orchesters an Stelle des Dr. Karl Muck gewonnen worden, welcher in Berlin keinen weiteren Urlaub hat erlangen können. Herr Fiedler wird seine Stellung bei Beginn der nächsten Saison antreten.

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From
Address N. Y.
Date FEB 29 1908

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MARCH 2, 1908

THE SYMPHONY CONCERT.

PROGRAMME.

Schumann—"Manfred" Overture.
Dohnanyi—Concert-piece with Violoncello Obligato.
Soloist, Mr. Heinrich Warnke.
Bischoff—Symphony in E major.

The subject of "Manfred" as treated by Byron appealed with great force to Schumann. Once, while reading it aloud in Dusseldorf, his voice broke and he burst into tears. All through this overture one can easily feel how deeply the picture of human strife and torture, until its final cessation in death, appealed to the composer. The work shows that great musical thoughts can outweigh orchestral routine, for the overture seems to have very weak tints when compared with Bischoff's mastery of the various tone-colors, yet it is decidedly the greater work of the two.

The strong contrasts were made the most of. The character of Manfred is drawn in stormy syncopations full of restlessness and vehemence. Schumann was the master of syncopation, and not Beethoven, nor Chopin, nor the hiccoughy moderns can excel him in this field. Against this picture we have the tender sadness of Astarte, one of the most beautiful themes that the melodic Schumann ever invented. The soft call of the trumpets, like a warning from beyond the grave, the fierce combat that only ends with a picture of death, these are wonderful touches, and Dr. Muck brought them out wonderfully in his reading.

Manfred dies much more effectively in this overture than he does in the cantata that follows. In the vocal score Schumann brings in a Requiem, which is about as fit as it would be at the funeral of the Sultan. This Requiem is moreover as ugly as a pupil's exercise in advanced counterpoint. At its end Manfred dies,—killed by a double canon. We much prefer the suggestion of his death as given in this overture.

The Dohnanyi orchestral composition was the right thing in the wrong place. After the earnestness of the Schumann work one would have enjoyed some brilliant display of technique, some scintillating Violoncello Concerto. This Concerto Piece, however, was subdued, poetic and without attempts at display of virtuosity. It was not in any sense an exciting work. It was artistic abnegation in Mr. Warnke to choose this number, and he played it in a very expressive and praiseworthy manner.

The suavity and refinement of his legato work, the constant care of ensemble and avoidance of undue prominence, were points that the musician would appreciate more fully than the public. The Adagio part of the work was somewhat over-long and it was only near the end that a few martial touches gave brightness to the subdued picture. The cadenza had some harmonics which were beautifully done, and it must be remembered how much more difficult harmonics are upon the cello than upon the violin, because of the thicker strings.

We could have borne a little more breadth in the G string passages, but altogether Mr. Warnke's performance was that of a master. The final shading against the persistent strokes of the kettle-drum (an effect evidently borrowed from Tschaikowsky's Pathetic Symphony, second movement) was excellently done. Mr. Warnke was recalled thrice, yet we feel that if the work had come after, say the "Magic Flute" overture, it would have made a much stronger impression.

We also feel that Bischoff's symphony was not fully appreciated, coming as it did, at 9 o'clock, and lasting until after 10 p.m. We feel, however, that this work was worth repetition at some time or other.

Yet there are other works which might take precedence if such repetitions are in order. Loeffler's "Pagan Poem," for example, well deserves a rehearing. Some but not all, of the public were aware of the absolutely great performance of the symphony that they were hearing. Dr. Muck was at his very greatest in the reading and the men played more brilliantly than we have ever heard them,—which is saying very much.

But the demon of length, which has seized upon all the modern composers, has Mr. Bischoff in thrall, and he has his say in four very long movements, any one of which might be a Symphonic Poem by itself.

In fact the first movement might well be played alone, dropping the scheme of redemption by the love of a noble woman and taking it as a picture of Vagabondia pure (or impure) and simple. It might be entitled "Dissipation"; but it is not the hot bird and cold bottle New York dissipation; it suggests Salamanders, Bier, Seidls, midnight Maennerchoere, the German student's idea of a high old time. That fiercely bacchanalian instrument, the Piccolo, is all the time shrieking; there are constant choruses of nocturnal revellers. The movement has a kinship to "Till Eulenspiegel," and it has a heartiness that would be inspiring enough if it were heard alone.

The composer says that the second movement suggests remorse. If we follow out the above idea it might also suggest Katzenjammer, Haarweh ("Hair-ache") das Graue Elend (Grey Misery), and that state of affairs when the victim desires only a Holland herring and a few kind words for breakfast.

Seriously, however, there is beauty in each movement, but there is also reiteration. The exodus of auditors began at the close of the first movement. It was larger at the end of the second. The third movement was superbly played, and it pictured the furies chasing their victim very much as the gnomes chased Peer Gynt, but with much better orchestral effect than Grieg could attain. But it was again long, long, long, as if the composer were loth to leave his subject. But if the composer could not leave it the auditors could, and there was a distinct pilgrimage outward at the end of this. Dr. Muck looked alternately at the backs of the departing Philistines and at his watch, evidently wishing to see how long the procession took in passing a given point.

At last the finale was begun and played brilliantly to the end. There were enough lovers of modern scoring, and of superb orchestral playing left in the hall to give some hearty applause. The symphony is certainly most strenuous music; it is melodious; it is a masterpiece of scoring; the composer is not a mollycoddle by any means. But if the South could send a few of its most powerful cotton compresses to Europe and have them used on the modern orchestral composers there it would be doing a good deed for the advancement

Louis C. Elson.

POST, THURSDAY, MARCH 5, 1908

Max Fiedler of Hamburg to Succeed Dr. Muck

After much discussion and conjecture that have invariably as it happened gone wide of the mark, the management of the Boston Symphony Orchestra announces as Dr. Muck's successor Mr. Max Fiedler of Hamburg.

Mr. Fiedler has been under consideration for some time, and on the instant Dr. Muck's return to Europe was irrevocably decided upon by the Kaiser, the Symphony directors pushed the negotiations with the Hamburg leader to a conclusion.

The conductor of next season is well known and highly esteemed throughout Europe, where he has made a reputation as a musician of the highest standing, of the broadest culture and the utmost catholicity of taste.

He comes warmly recommended from every quarter, and Dr. Muck, who was a fellow student with Mr. Fiedler at the Leipsig Conservatory, personally recommended him as his successor in the most complimentary manner.

Mr. Fiedler, however, has not been one to court publicity. It is significant that with all the discussion that has been indulged in of late regarding the new Symphony conductor, his name has hardly been mentioned as a possibility.

This earnest, sincere and hard-working musician has devoted every effort toward reaching the summit in his art. His reputation rests solely upon the things he has accomplished.

Sketch of Fiedler

Born in Zittau, Dec. 31, 1859, the whole life of the man has been devoted to music. Before becoming conductor Mr. Fiedler was famous as one of the leading pianists of Germany, and he takes a high rank as a composer. He commenced to play the piano at a very early age. First lessons were given him by his father, Karl August Fiedler, a music teacher, in Zittau. Later the young musician took up the study of theory and composition under Albrecht, a celebrated pedagogue, one who wrote music that was highly esteemed a few years ago.

From 1877 to 1880 Fiedler was a pupil at the Leipsic Conservatory, where he took the Holstein scholarship. Here he was a classmate of Dr. Muck and George W. Chadwick, the present director of the New England Conservatory of Music.

Mr. Chadwick, when told of Mr. Fiedler's appointment, said: "Well, I am fortunate in my friends of the Leipsic days. First came Dr. Muck, and now I shall see Mr. Fiedler again. I have not seen him since those student days in 1878-79. At that time he was a very quiet unassuming fellow, and he worked very hard.

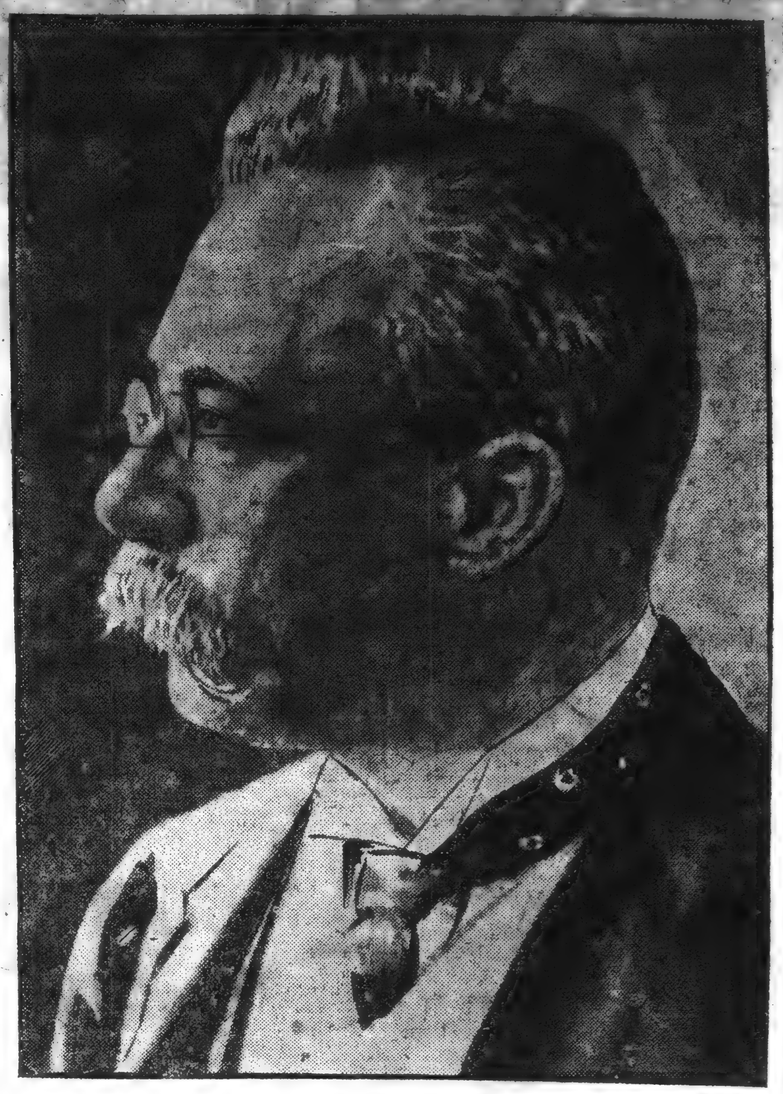
"He looked so delicate that we all expected him to die of consumption. We were the more concerned about this, as Fiedler gave evidence of unusual talent for composition. I remember a quintet for piano and strings by him that was performed at the same concert at which a string quartet of my own was given. He did not conduct at that time.

"His great success of late years in this respect has been a later development of a talent then little suspected."

In 1882 Mr. Fiedler became a member of the faculty of the widely known Hamburg Conservatory, and since 1905 has been the director of that institute.

During these years he appeared frequently as a virtuoso, though much of his time was given to teaching, conducting and composition. His labors in this respect are most prominently represented by a symphony in D, which was produced in Hamburg in 1886, a quintet for piano and strings, a string quartet, songs and piano pieces.

In 1894 he succeeded Richard Barthos, conductor of the Hamburg Orchestra concerts, and he became one of the principal conductors at the opera in that city.



MAX FIEDLER,
The new conductor of the Boston Symphony Orchestra.

Throughout Europe Mr. Fiedler is known as one of the greatest interpreters of orchestral music. As "guest conductor" he has appeared in Berlin, St. Petersburg, Madrid, London, Paris and New York.

He has established a reputation as being a musician solidly grounded in the classics, but a very ardent exponent of the best music that is being produced today.

At concerts of the Philharmonic Society that took place in New York Dec. 15 and 16, 1905, Mr. Fiedler conducted a programme of compositions well known to any casual concert-goer, and he created a furor by his individ... in the least extravagant ... of these works.

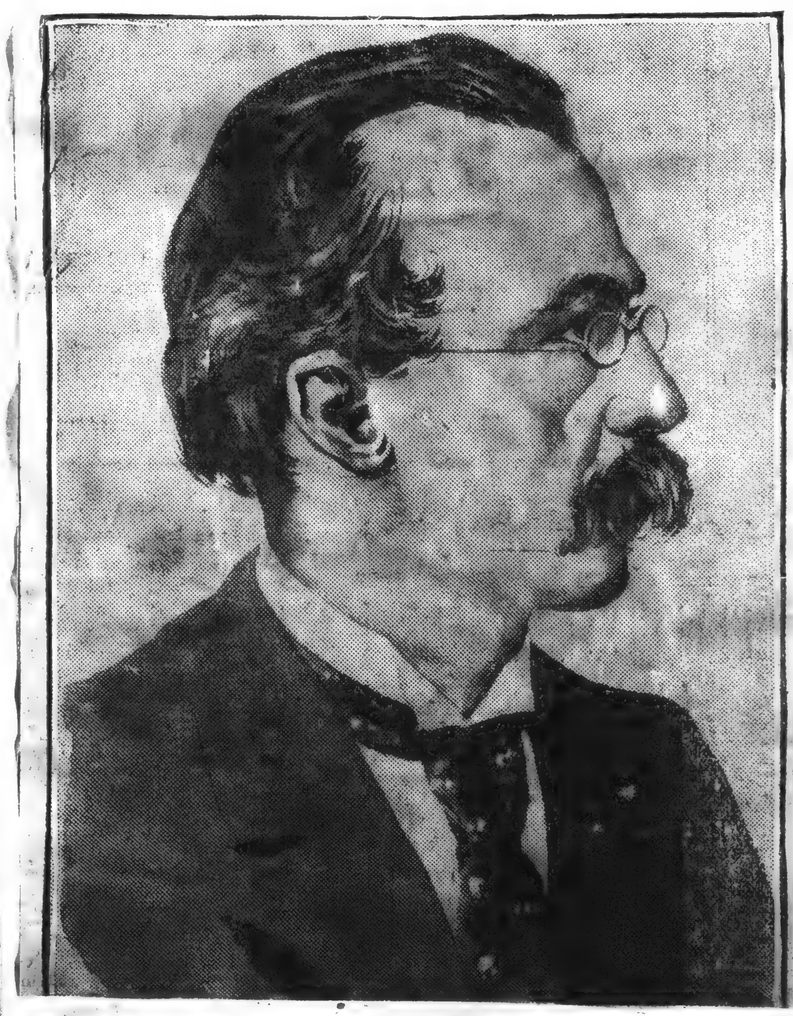
The technical excellence ... formances was also a mat... the time.

Mr. Fiedler, from all hear... of wide experience and know... orchestral repertoire, an ... able drillmaster, and a ma... Judging from indications, it ... that the new conductor is ... fitted to meet the require... position as head of the Boston ... and the music-lovers of this ... confidently look forward to ... ing season.

HERALD—THURSDAY, MARCH 5, 1908.

NEW SYMPHONY CONDUCTOR

Max Fiedler of Hamburg, Who Will Next Season Succeed Dr. Muck. He Was a Fellow-Student with the Latter Who Strongly Recommended Him.



MAX FIEDLER TO SUCCEED DR. MUCK

Hamburg Conductor Engaged to Head Symphony Orchestra Next Season.

The management of the Boston Symphony orchestra announced yesterday that arrangements have been completed whereby Max Fiedler of Hamburg becomes the conductor of the orchestra next season.

As soon as it was decided that Dr. Muck could not get further leave of absence from Berlin, negotiations were begun with Mr. Fiedler, who ranks among the leading conductors of Germany, and was highly recommended by Dr. Muck himself as his successor. Dr. Muck knows him well, as they were students together in the Leipsic Conservatory.

Mr. Fiedler was born in Zittau, Dec. 31, 1859, and his whole life has been devoted to music. Before he became conductor he was one of the leading pianists of Germany, and he ranks high as a composer. His first lessons on the piano were given to him by his father, Karl August Fiedler, a music teacher in Zittau, and he studied theory and organ playing under G. Albrecht. From 1877 to 1880 he was a pupil at the Leipsic Conservatory on the Holstein foundation.

Conductor of Hamburg Opera.

Since 1882 he has been in the faculty of the famous Hamburg Conservatory and since 1906 he has been its director. During these years he did considerable work as a pianist, but most of his time has been given to teaching and conducting. Since 1894 he has been the conductor of the Hamburg orchestra concerts, and he has served as conductor at the Hamburg Opera House. As "guest conductor" he has appeared in Berlin, St. Petersburg, London, Paris and New York.

In the last named city he conducted the Philharmonic Society on Dec. 15 and 16, 1905, and of the various conductors brought to America by this society none seems to have made a more favorable impression on the musical public of New York. His compositions include a symphony in D minor, which was produced in Hamburg in 1886, a quintet for piano and strings, a string quartet, songs, piano pieces, etc.

Inspires His Men.

Mr. Fiedler is said to have authority ... a disciplinarian and ...

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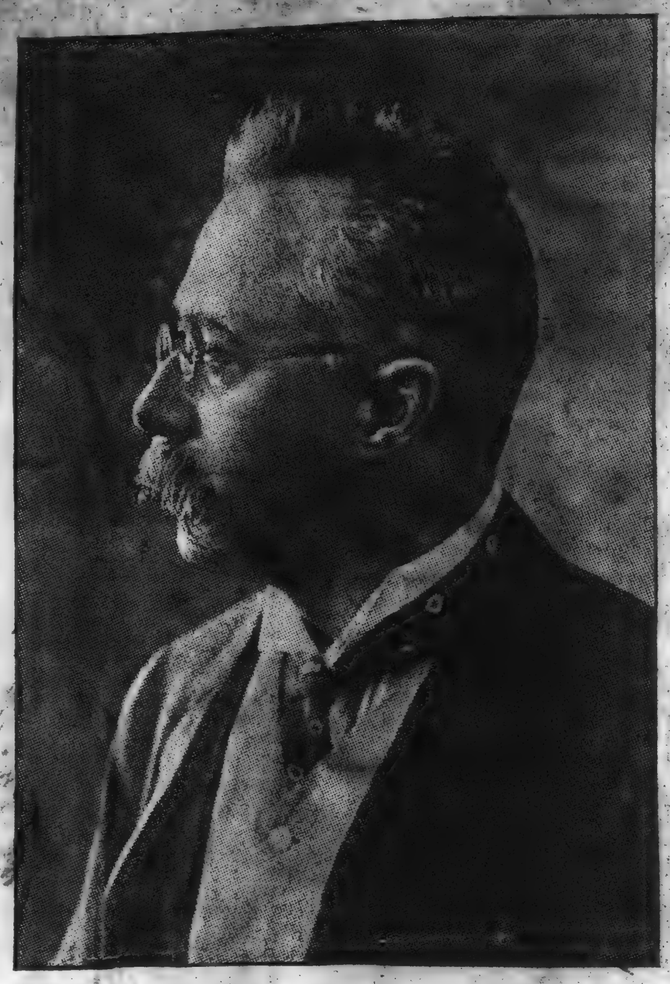
GLOBE, THURSDAY, MARCH 5, 1908

MAX FIEDLER WILL CONDUCT.

Boston Symphony Orchestra Management Announces Arrangement With Hamburg Leader For Next Season.



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Mr Fiedler was born in Zittau, Dec 31, 1859, and his whole life has been devoted to music. Before he became conductor he was one of the leading pianists of Germany, and he ranks high as a composer. His first lessons on the piano were given to him by his father, Karl August Fiedler, a music teacher in Zittau, and he studied theory and organ playing under G. Albrecht. From 1877 to 1880 he was a pupil at the Leipsig conservatory on the Holstein foundation.

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His compositions include a symphony in D minor, which was produced in Hamburg in 1886, a quintet for piano and strings, a string quartet, songs and piano pieces.

Newspaper Cutting Bureau in the World

BOSTON ADVERTISER

1903

Much new music has been performed this season by the Boston Orchestra, under Karl Muck's direction. Among orchestral directors there is a growing disposition to present novelties, if only for the sake of novelty. Additions thus made to the Boston band's repertoire during the current season include Vincent d'Indy's "Wallenstein Trilogy," Pfitzner's overture to "The Little Christ Elf," Loeffler's "A Pagan Poem," Rdznicek's Adagio and Scherzo-Poem," Radznicek's Adagio and Scherzo-Finale from his suite in E minor, Ernst Boehe's symphonic poem, "Taormina"; Humperdinck's overture, "The Forced Marriage"; D'Ambrosio's concerto for violin in B minor; Bossi's "Intermezzi Goldoniani"; Rheinberger's concerto in F major for organ, three horns and strings; Franck's symphonic piece, "The Redemption"; Bischoff's symphony in E major, three German dances by Mozart, Schelling's fantastic suite for piano and orchestra, Chadwick's "Symphonic Sketches", Reger's variations and fugue on a merry theme of J. A. Hiller, Schelderup's "Summer Night on a Fjord" and "Sunrise Over the Himalayas," Rimsky-Korsakoff's caprice on Spanish themes, Dohnanyi's concert piece for orchestra, with cello obligato; Converse's "Jeanne d'Arc," dramatic scenes for orchestra, Hinton's concerto for piano, Balakireff's symphony in C major, Halvorsen's "Fossegrimen," suite for orchestra, and two pieces for orchestra, with viola obligato by Gustav Strube.

tional nature that inspires his men and vitalizes the works performed. He is catholic in his taste; he respects the masters of the past, and he is deeply interested in contemporaneous tendencies and movements. He is a warm admirer of Richard Strauss, but he is not a partisan in the obnoxious meaning of that word.

When he visited New York to conduct two concerts of the Philharmonic Society his programme was as follows: Prelude to "The Mastersingers," Strauss' "Don Juan," Beethoven's symphony in C minor. The choice of a symphony by Beethoven was not, perhaps, wholly his own, inasmuch as the concerts were commemorative of Beethoven's birthday.

Mr. Fiedler's distinguishing characteristic as a conductor is said to be his power of suggestion, which he exerts

NEW YORK HERALD

(See other side.)

Address .....

Date. MAR 5 1908

HAMBURG CONDUCTOR TO SUCCEED DR. MUCK

York, 1

Mr. Max Fiedler Named as Successor to Leader of Boston Symphony Orchestra.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Wednesday.—It was announced to-night by the management of the Boston Symphony Orchestra that Mr. Max Fiedler, of Hamburg, has been engaged as director of the orchestra to succeed Dr. Karl Muck, who has been unable to obtain a longer leave of absence from Berlin.

Mr. Fiedler will assume charge of the orchestra at the opening of next season.

Mr. Fiedler is known in New York, although his work is little known outside of Germany. He conducted concerts of the New York Philharmonic Society on December 15 and 16, 1905, and made a success. Mr. George W. Chadwick, of the New England Conservatory of Music, knew him at Leipzig and speaks highly of him.

Dr. Muck and Mr. Fiedler were fellow students in the Leipzig Conservatory. Mr. Fiedler was born at Zittau in 1859 and has devoted his life to music. He was a leading pianist in Germany before he became a conductor.

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A PERSONAL IMPRESSION OF MAX FIEDLER

How the New Chief of the Symphony Orchestra Conducted in London Last Summer—His Physical Traits and the Qualities of His Conducting—Two New Germans Whom Boston Is to Hear in April Make Their First Appearance in America—The Passing of the Auditorium in Chicago—A Bit of London Travesty—Concerts to Come and Notes of the Local Theatres—Bronson Howard Writes a New Play

Max Fiedler of the Philharmonic Society at Hamburg, who will succeed Dr. Muck at the head of the Symphony Orchestra next year, is the oldest conductor who has yet come freshly to the post. He will be nearly at the end of his fiftieth year when he begins work next autumn. Unlike any of his predecessors, except Mr. Paur, he has had a considerable career and reputation as a concert pianist in Germany before he passed to conducting, fifteen years ago. Unlike all of them, except Mr. Gericke, he has written music in his time, a symphony, and sundry compositions for string quartet and the piano, but happily neither in Hamburg nor in his visits to other cities, has he shown any eagerness to bring them to performance. Like all of his predecessors, except Dr. Muck, he was educated as a musician, he has lived the life of a practising musician, and he has few interests outside his calling. Again, unlike Dr. Muck and Mr. Gericke, his experience has been that of a conductor of orchestral concerts rather than of opera; while like them—to complete the parallel—he comes to Boston as a man high in the second rank rather than in the very first rank of his calling. Weingartner or Nikisch, Mottl or Mahler—to name the four most distinguished "international" conductors—could hardly be persuaded now to our orchestra. Their engagements in the opera house or in other concerts, the price that they set upon themselves, and the conditions they would impose upon their work are all alike in the way. The recourse of our orchestra is to conductors of less widespreading note and exalted notions, but of little less ability and individuality. Such a choice was Mr. Gericke and such in a measure was Dr. Muck. How fully each, and the latter in particular, has justified it is an old story. So in every city in which Mr. Fiedler has appeared, and notably in New York two years, he has much excelled preliminary expectation.

Mr. Fiedler, moreover—and beyond Mr. Gericke or Dr. Muck when they came to Boston—has his reputation as an "international" conductor. For ten years he pursued his work in Hamburg. Then the worth of it began to make him known in other German cities, and he conducted on occasion in them. Next it brought him opportunities at Madrid, Rome and Amsterdam; last summer he appeared for the first times in London and to such acceptance that he returned thither last autumn. It was in one of these concerts in England last May that the Transcript's reviewer happened to see and to hear Mr. Fiedler and to receive an impression, that is still clear, of the man and his conducting. To the eye the conductor was a middle-aged German, rather heavily built, rather loosely jointed and distinctly of large physical authority. A big head rose from broad shoulders, and above the high forehead a brush of iron-gray hair, à la Pompadour, crowned it. His eyes looked brightly out of big, round German spectacles. His nose was strong and full, but a bristling gray mustache hid the mouth and left only a hint of the vigorous chin. Mr. Fiedler does not look the Herr Professor, who happens strangely to be leading an orchestra, as does Mr. Mottl. Nor yet does Mr. Fiedler recall the carriage of a middle-aged German official as did Mr. Gericke. There is a suggestion in his bearing of both, but still more of a man of vigorous physical strength and alert and even fiery spirit. That afternoon at the Queen's Hall he was conducting with the London Symphony Orchestra for the first titme. The band was new to him and he to the band. He had had, moreover, to change his programme at the last minute. Perhaps all these circumstances compelled him to a vehemence of gesture, movement and physical emphasis of his intentions with the players that is not usual with him. Certainly he conducted at the two Philharmonic concerts that he led in New York in the winter of 1905-06 with far less bodily effort than he seemed to find necessary in London. His beat and his gestures were then clear and expressive; unmistakably they carried his will to his men; but they had a nervous energy that here in Boston (if Mr. Fiedler continues to practice it) will be a new thing after Mr. Gericke and Dr. Muck's relatively sober conducting. Alike in London and in New York he quickly discovered the traits and temper of his orchestra and put them in effective play. His men felt him. Imperious and nervous will were in him.

The conductor's programme, when he came to New York comprised Wagner's prelude to "Die Meistersinger," Strauss's tone-poem, "Don Juan," and Beethoven's fifth symphony in C minor. In London the prelude to "Die Meistersinger" also stood upon his list along with Brahms's first symphony in C minor and the third "Leonore" overture of Beethoven. The symphony, however, was a hasty substitute for Strauss's "Heldenleben." It was then said in London—how truly it is impossible to know—that Mr. Fiedler was warmly inclined to ultra-modern music of many schools and that he sought and played it eagerly. The Beethoven and the Brahms of the two programmes quoted suggest no less due loyalty and liking for the classics, and certainly in Germany Mr. Fiedler has the reputation of a broad-minded and "all-round" conductor who cultivates no "specialty" but duly diversified and fairly wide-ranging programmes. Before long we hope to give our readers some examples of his programmes in Hamburg, where he could choose more freely than in either London or New York.

In his conducting in both cities, Mr. [illegible] beauty and euphony of tone, so that by these tokens we in Boston need have no fear for the standards in such respects of our orchestra. Not once in London was the tone of the band harsh, rough, or careless. Nowhere, however, did the beauty, balance and precision of the tone lessen its vitality or its expressive quality. There was the eager and vivid life in it that Dr. Muck has taught us to expect. In Mr. Fiedler himself was a kindred union of traits. His reading of Brahms's symphony, for example, was altogether clear and straightforward. He sought no finicking or disturbing "novelties" of pace or phrase whereby certain conductors would prove their "individuality." Yet, as clearly, he had thoroughly analyzed the music, in his own preparation for it, and discovered and grasped its substance and spirit. Thus prepared, he was ready to bring it to life, and passionate life, in performance. No less understanding, power and imagination shone in his conducting of the "Leonore" and the "Meistersinger" overtures. In both an ardent, dramatizing but ordered temperament was in commanding play. Contrasts and climaxes told, the music went sweepingly and glowingly forward; and yet throughout it kept its salient traits. Here was clearly a conductor of intellectual penetration and grasp on the one hand, and of vigor and passion on the other; above all a conductor who could characterize his music—each piece in its kind. It is such a success or that Dr. Muck has taught us to expect. H. T. F.

GLOBE NEW YORK ZEITUNG

1903

Max Fiedler heißt der Mann.

Ist zum Dirigenten des Boston Symphony Orchesters, als Nachfolger von Dr. Karl Muck, gewählt worden.

Boston, Mass., 4. März. Die Leitung des Boston Symphony Orchesters machte heute bekannt, daß Herr Max

Max Fiedler.

Fiedler von Hamburg zum Dirigenten des Orchesters gewählt sei. Der bisherige Dirigent, Dr. Karl Muck, hatte vor einiger Zeit seine Resignation eingereicht, da er gezwungen ist, nach Berlin zurückzukehren. Fiedler wird die Leitung des Orchesters in nächster Saison übernehmen.

Der neuerwählte Dirigent ist den amerikanischen Musikfreunden kein Fremder mehr. Er hat bereits früher Reisen durch die Vereinigten Staaten gemacht und hier in New York ein Philharmonie Konzert dirigirt, bei dem er einen großen Erfolg erzielte und sich als ein autoritativer Leiter, der sein Orchester fest in der Hand hat, erwies.

Max Fiedler ist gegenwärtig der Dirigent der Philharmonischen Konzerte und Direktor des Konservatoriums in Hamburg. Er wurde am 31. Dezember 1859 in Zittau geboren. In Petersburg ist er seit mehreren Saisons Konzert-Dirigent der Kaiserlich russischen musikalischen Gesellschaft gewesen.

SUN,

New York City.

MAR 5 1903

FIEDLER FOR BOSTON SYMPHONY

Hamburg Conductor Chosen to Succeed Dr. Karl Muck.

BOSTON, March 4.—Announcement was made to-night that Max Fiedler of Hamburg is to succeed Dr. Karl Muck as conductor of the Symphony Orchestra during the coming season. When it was learned that Dr. Muck could not get further leave of absence from Berlin negotiations were begun with Mr. Fiedler, who holds high rank among the conductors of Germany. He was recommended by Dr. Muck. Dr. Muck knows him well, as they were students together in the Leipsic Conservatory.

Mr. Fiedler is 49 years old and has devoted his whole life to music. Before he became conductor he was one of the leading pianists of Germany. His first lessons were taken from his father, Karl August Fiedler, in Zittau, and he later studied theory and organ playing under G. Albrecht. From 1877 to 1880 he was a student at Leipsic, and two years later he became one of the faculty in the Hamburg Conservatory. In 1903 he became its director.

He has appeared in the leading European cities and in New York, where he conducted the Philharmonic Society in December, 1905.

GLOBE THURSDAY, MARCH 5, 1908

MAX FIEDLER WILL CONDUCT.

Boston Symphony Orchestra Management Announces Arrangement With Hamburg Leader For Next Season.

MAX FIEDLER.

The management of the Boston Symphony orchestra announces that arrangements have been completed whereby Max Fiedler of Hamburg becomes the conductor of the orchestra next season.

As soon as it was decided that Dr Muck could not get further leave of absence from Berlin, negotiations were begun with Mr Fiedler, who ranks among the leading conductors of Germany, and was highly recommended by Dr Muck himself as his successor. Dr Muck knows him well as they were students together in the Leipsig conservatory.

Mr Fiedler was born in Zittau, Dec 31, 1859, and his whole life has been devoted to music. Before he became conductor he was one of the leading pianists of Germany, and he ranks high as a composer. His first lessons on the piano were given to him by his father, Karl August Fiedler, a music teacher in Zittau, and he studied theory and organ playing under G. Albrecht. From 1877 to 1880 he was a pupil at the Leipsig conservatory on the Holstein foundation.

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His compositions include a symphony in D minor, which was produced in Hamburg in 1886, a quintet for piano and strings, a string quartet, songs and piano pieces.

Newspaper Cutting Bureau in the World

1903

Much new music has been performed this season by the Boston Orchestra, under Karl Muck's direction. Among orchestral directors there is a growing disposition to present novelties, if only for the sake of novelty. Additions thus made to the Boston band's repertoire during the current season include Vincent d'Indy's "Wallenstein Trilogy," Pfitzner's overture to "The Little Christ Elf," Loeffler's "A Pagan Poem," Rdznicek's Adagio and Scherzo-Poem," Radznicek's Adagio and Scherzo-Finale from his suite in E minor, Ernst Boehe's symphonic poem, "Taormina"; Humperdinck's overture, "The Forced Marriage"; D'Ambrosio's concerto for violin in B minor; Bossi's "Intermezzi Goldonianl"; Rheinberger's concerto in F major for organ, three horns and strings; Franck's symphonic piece, "The Redemption"; Bischoff's symphony in E major, three German dances by Mozart, Schelling's fantastic suite for piano and orchestra, Chadwick's "Symphonic Sketches"; Reger's variations and fugue on a merry theme of J. A. Hiller, Schelderup's "Summer Night on a Fjord" and "Sunrise Over the Himalayas," Rimsky-Korsakoff's caprice on Spanish themes, Dohnanyi's concert piece for orchestra, with cello obligato; Converse's "Jeanne d'Arc," dramatic scenes for orchestra, Hinton's concerto for piano, Balakireff's symphony in C major, Halvorsen's "Fossegrimen," suite for orchestra, and two pieces for orchestra, with viola obligato by Gustav Strube.

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Mr. Fiedler's distinguishing characteristic as a conductor is said to be his power of suggestion, which he exercises quietly on the orchestra.

NEW YORK HERALD
(See other side.)

Address .....

Date .....

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TRANSCRIPT, THURSDAY, MARCH 5, 1908

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Mr. Fiedler, moreover—and beyond Mr. Gericke or Dr. Muck when they came to Boston—has his reputation as an "international" conductor. For ten years he pursued his work in Hamburg. Then the worth of it began to make him known in other German cities, and he conducted on occasion in them. Next it brought him opportunities at Madrid, Rome and Amsterdam; last summer he appeared for the first times in London and to such acceptance that he returned thither last autumn. It was in one of these concerts in England last May that the Transcript's reviewer happened to see and to hear Mr. Fiedler and to receive an impression, that is still clear, of the man and his conducting. To the eye the conductor was a middle-aged German, rather heavily built, rather loosely jointed and distinctly of large physical authority. A big head rose from broad shoulders, and above the high forehead a brush of iron-gray hair, à la Pompadour, crowned it. His eyes looked brightly out of big, round German spectacles. His face was strong and full, but a bristling gray mustache hid the mouth and left only a hint of the vigorous chin. Mr. Fiedler does not look the Herr Professor, who happens strangely to be leading an orchestra, as does Mr. Mottl. Nor yet does Mr. Fiedler recall the carriage of a middle-aged German official as did Mr. Gericke. There is a suggestion in his bearing of both, but still more of a man of vigorous physical strength and alert and even fiery spirit. That afternoon at the Queen's Hall he was conducting with the London Symphony Orchestra for the first time. The band was new to him and he to the band. He had had, moreover, to change his programme at the last minute. Perhaps all these circumstances compelled him to a vehemence of gesture, movement and physical emphasis of his intentions with the players that is not usual with him. Certainly he conducted at the two Philharmonic concerts that he led in New York in the winter of 1905-06 with far less bodily effort than he seemed to find necessary in London. His beat and his gestures were then clear and expressive; unmistakably they carried his will to his men; but they had a nervous energy that here in Boston (if Mr. Fiedler continues to practice it) will be a new thing after Mr. Gericke and Dr. Muck's relatively sober conducting. Alike in London and in New York he quickly discovered the traits and temper of his orchestra and put them in effective play. His men felt him. Imperious and nervous will were in him.

The conductor's programme, when he came to New York comprised Wagner's prelude to "Die Meistersinger," Strauss's tone-poem, "Don Juan," and Beethoven's fifth symphony in C minor. In London the prelude to "Die Meistersinger" also stood upon his list along with Brahms's first symphony in C minor and the third "Leonore" overture of Beethoven. The symphony, however, was a hasty substitute for Strauss's "Heldenleben." It was then said in London—how truly it is impossible to know—that Mr. Fiedler was warmly inclined to ultra-modern music of many schools and that he sought and played it eagerly. The Beethoven and the Brahms of the two programmes quoted suggest no less due loyalty and liking for the classics, and certainly in Germany Mr. Fiedler has the reputation of a broad-minded and "all-round" conductor who cultivates no "specialty" but duly diversified and fairly wide-ranging programmes. Before long we hope to give our readers some examples of his programmes in Hamburg, where he could choose more freely than in either London or New York.

In his conducting in both cities, Mr. [illegible] to seek warmth, beauty and euphony of tone, so that by these tokens we in Boston need have no fear for the standards in such respects of our orchestra. Not once in London was the tone of the band harsh, rough, or careless. Nowhere, however, did the beauty, balance and precision of the tone lessen its vitality or its expressive quality. There was the eager and vivid life in it that Dr. Muck has taught us to expect. In Mr. Fiedler himself was a kindred union of traits. His reading of Brahms's symphony, for example, was altogether clear and straightforward. He sought no finicking or disturbing "novelties" of pace or phrase whereby certain conductors would prove their "individuality." Yet, as clearly, he had thoroughly analyzed the music, in his own preparation for it, and discovered and grasped its substance and spirit. Thus prepared, he was ready to bring it to life, and passionate life, in performance. No less understanding, power and imagination shone in his conducting of the "Leonore" and the "Meistersinger" overtures. In both an ardent, dramatizing but ordered temperament was in commanding play. Contrasts and climaxes told, the music went sweepingly and glowingly forward; and yet throughout it kept its salient traits. Here was clearly a conductor of intellectual penetration and grasp on the one hand, and of vigor and passion on the other; above all a conductor who could characterize his music—each piece in its kind. It is such a success or that Dr. Muck has taught us to expect. H. T. P[illegible]

[illegible] TRANSCRIPT

1903 .....

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Max Fiedler heißt der Mann.

Ist zum Dirigenten des Boston Symphony Orchesters, als Nachfolger von Dr. Karl Muck, gewählt worden.

Boston, Mass., 4. März. Die Leitung des Boston Symphony Orchesters machte heute bekannt, daß Herr Max

Max Fiedler.

Fiedler von Hamburg zum Dirigenten des Orchesters gewählt sei. Der bisherige Dirigent, Dr. Karl Muck, hatte vor einiger Zeit seine Resignation eingereicht, da er gezwungen ist, nach Berlin zurückzukehren. Fiedler wird die Leitung des Orchesters in nächster Saison übernehmen.

Der neuerwählte Dirigent ist den amerikanischen Musikfreunden kein Fremder mehr. Er hat bereits früher Reisen durch die Vereinigten Staaten gemacht und hier in New York ein Philharmonie Konzert dirigirt, bei dem er einen großen Erfolg erzielte und sich als ein autoritativer Leiter, der sein Orchester fest in der Hand hat, erwies.

Max Fiedler ist gegenwärtig der Dirigent der Philharmonischen Konzerte und Direktor des Konservatoriums in Hamburg. Er wurde am 31. Dezember 1859 in Zittau geboren. In Petersburg ist er seit mehreren Saisons Konzert-Dirigent der Kaiserlich russischen musikalischen Gesellschaft gewesen.

SUN,

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New York City.

1903 .....

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FIEDLER FOR BOSTON SYMPHONY

Hamburg Conductor Chosen to Succeed Dr. Karl Muck.

BOSTON, March 4.—Announcement was made to-night that Max Fiedler of Hamburg is to succeed Dr. Karl Muck as conductor of the Symphony Orchestra during the coming season. When it was learned that Dr. Muck could not get further leave of absence from Berlin negotiations were begun with Mr. Fiedler, who holds high rank among the conductors of Germany. He was recommanded by Dr. Muck. Dr. Muck knows him well, as they were students together in the Leipsic Conservatory.

Mr. Fiedler is 49 years old and has devoted his whole life to music. Before he became conductor he was one of the leading pianists of Germany. His first lessons were taken from his father, Karl August Fiedler, in Zittau, and he later studied theory and organ playing under G. Albrecht. From 1877 to 1880 he was a student at Leipsic, and two years later he became one of the faculty in the Hamburg Conservatory. In 1903 he became its director.

He has appeared in the leading European cities and in New York, where he conducted the Philharmonic Society in December, 1905.

The New York Press
NEW YORK CITY.
MAR 5- 1908

[illegible] Symphony Leader.
[illegible], March 4.—It was announced [illegible] by the management of the Boston Symphony Orchestra that Max Fiedler [illegible] has been engaged as director [illegible] orchestra, to succeed next season [illegible] Karl Muck.

From TRIBUNE
Address New York City.
Date MAR 6- 1908

NEW BOSTON SYMPHONY DIRECTOR.

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JOURNAL—SATURDAY,
MAR[illegible] 7. 1908.

Dr. Muck Offers Fine Attractions

Frederick Converse and Katherine Goodson Attract Many to the Symphony Rehearsal.

Symphony Hall was crowded yesterday for the rehearsal because of the triple attractions offered by Dr. Muck. Frederick Converse was given a hearing of his "Jeanne d'Arc," and his wide popularity swelled the crowd. Katherine Goodson, who was a picture in white silk, with glistening gold embroidery, rendered a concerto written by her husband, Mr. Hinton, and MacDowell was honored.

Seen in the entrance crush were Mrs. Hollis Hunnewell, with Mrs. John L. Gardner; Mrs. James T. Bowlker, Mrs. Kirt Dexter, Mrs. Winthrop Sargent, Mary Ashton, Mrs. Oliver Crocker Stevens, Mrs. Walter Scott Fitz, Mrs. Lester Leland, Mrs. Frederick Ayer, Mrs. John C. Phillips, Mrs. George Lee, Miss Wainwright, Juliet Higginson, Mrs. Neal Rantoul, Rosamond Dixey, Mrs. Karl Muck, Mrs. Richard Hamlin Jones, Mademoiselle Celeste Stranahan, Mr. and Mrs. Wallace Goodrich, Stewart Baird, Mrs. P. Gooding, Mrs. Benjamin F. Pitman, Mrs. James Lowell Putnam, Mrs. Edwin U. Curtis, Mrs. William Ames, Mrs. Gordon Abbott, Mrs. George Cushing, Mrs. B. F. Bates, Mrs. George C. Lee, Jr., Miss Hardy, Mrs. John Reece, Mrs. Nathan Matthews, Mrs. C. Dowse, Miss Eleanor Cotton, Miss Grace Edwards, Mrs. W. P. Shreve, Miss Stackpole and many more of the devotees.

POST. SATURDAY,
MARCH 7. 1908

CHANGES IN THE SYMPHONY

In addition to having a new conductor next season, the Boston Symphony Orchestra will have a new concert master and a new second concert master in place of Mr. Carl Wendling and Mr. Richard Czerwonky.

Mr. Wendling has decided that he will not stay in America longer than the present season.

Mr. Wendling has made many friends in Boston, and his decision to leave was received with much regret, as it was hoped that the orchestra might retain his very valuable services. He expects next summer to be concert master at the Wagner festival in Bayreuth, but this will depend entirely upon his health. Recently he has had some trouble with the nerves of his left arm, and for this reason was unable to play with the orchestra for a week or two. If he recovers from this he will play in Bayreuth. Otherwise he will rest during the summer.

Mr. Czerwonky leaves the orchestra in order to pursue the career of a virtuoso.

[illegible]spaper Cutting Bureau in the World
JOURNAL
PROVIDENCE, R. I.
MAR 6- 1908

MUCK'S SUCCESSOR.

Director is Engaged for the Boston Symphony Orchestra.

[illegible] March 4.—It was announced to-[illegible] management of the Boston [illegible] Orchestra that Max Fiedler [illegible] has been engaged as direc[illegible] orchestra, to succeed Dr. Karl [illegible]

THE SYMPHONY CONCERT

DR. MUCK PICKS ANGLO-AMERICAN COMPOSERS

Converse with His "Jeanne d' Arc" Music, Hinton with His Piano Concerto, and MacDowell with His "Indian" Suite—Music of the Theatre and Music of the Concert Room—The MacDowell of the Orchestra and the MacDowell of Other Fields and Means—Miss Goodson Reappears

Dr. Muck has invented a new sort of racial programme. Last winter, he had his all-Slav and all-Czech lists, and a fortnight hence in New York, he is to have his all-American. English orchestral composers, academic or unacademic, are too little known or too much neglected on this side of the Atlantic for an all-British list, but such programmes are common enough in London. An English pianist, Miss Goodson, happened to play her English husband's, Arthur Hinton's, concerto at the Symphony Concert yesterday. Before it stood the "Dramatic Scenes" that Mr. Converse has arranged from his music of last year to Percy MacKaye's poetic play, "Jeanne d'Arc." For the end of the concert came MacDowell's "Indian" suite, and thus Dr. Muck made the first Anglo-American programme that it is easy to recall here or anywhere else. Thus he "unified" it, as he seeks usually to do, in a kind of duality, and presumably he was content. Certainly it was no reproach to the Anglo-Saxon race of the three composers that the concert seemed less interesting than most of its recent predecessors. To count each movement of the three pieces separately, as the mathematically musical sometimes do, fourteen "numbers" stood upon the programme, made the concert more than two hours long, and provoked the usual intermezzi of the departing. Mr. Converse's "Dramatic Scenes" would have borne performance in concert no better had a Frenchman happened to sign them. Mr. Hinton's concerto would have been no less glittering tinsel had a Russian set his name to it, and the "Indian" suite would have seemed no less familiar and no less suggestive of the composer's orchestral limitations, had MacDowell lived all his life—and perhaps more happily in the end—at the Wiesbaden of his youth and become as thorough-going a German as Templeton Strong, Arthur Bird and other "American" musicians. None of the three pieces was quite satisfying or quite stimulating, and it was this circumstance rather than mere length that made the concert seem a little dull and kept the applause, except for Miss Goodson herself, rather scanty.

In spite of adaptation and revision for a large orchestra and the concert-room, Mr. Converse's music to "Jeanne d'Arc" remains the music of the theatre it was designed to be. Mr. Converse is still a young composer who takes his work with unobtrusive seriousness, especially when it is work for the theatre, toward which instinct and practice, talents and temperament, more and more prompt him. Your old musical and theatrical hand tosses off incidental and decorative music for what the eminent programmists love to call a "stage play," as easily as he can. Experience has taught him that actor-managers are prone to make havoc of it, and that audiences almost never listen to it. Therefore he approaches his "job" mechanically and accomplishes it no less so. Mr. Converse in the end had his full measure of the misfortunes that make incidental music a vain thing in the theatre, but he undertook and pursued his task as though they might never befall. He did not write music that merely filled the pauses and decorated the lyric movements of Mr. MacKaye's play and of Miss Marlowe's and Mr. Sothern's acting of it. By genuinely sympathetic and recreating imagination, he made his music an integral part of the poetic and dramatic scheme and the poetic and dramatic expression of the piece. Imperfectly, heard as it was in the theatre, played as it was by a small and clumsy band, it helped to link and lead the moods of the successive scenes, to compass the atmosphere that should surround them, to suggest and impart emotion, traits, spirit and circumstance. Intrinsically it was music of the theatre and of a particular piece in the theatre.

Mr. MacKaye's play has passed from the stage, and we fear Mr. Converse's music must soon pass with it. Heard independently in the concert-room, it loses in suggestive and imaginative quality more than it gains by favoring surroundings, and by so understanding and sympathetic a performance as Dr. Muck and his men gave of it. For example, the third of the "Dramatic Scenes" is a "Battle Hymn" in which, apparently, Mr. Converse imagines Jeanne's soldiery and their attendant monks, moving to battle and fighting and winning it to the frowning and striding, confident or exalted measures of the mediæval Latin hymn, "Veni, Creator." He works out his design with the music of the hymn leading to fusion of combat and finally rising triumphant through it—a conventional design, as it seemed yesterday, conventionally executed. Heard in the theatre, where the music followed Jeanne's bidding of her prince to war for France and preceded the camp and battle of the ensuing scene, it caught the listener's imagination at the fall of the curtain and held and moulded it until the curtain rose again. So, too, with the "Pastoral Reverie," as Mr. Converse now calls the second of the "Dramatic Scenes." Heard in the concert room, it is an agreeable idyl, a pensive vision adroitly and fancifully suggested in tones. Heard in the theatre, after the scene under the oak of Domremy, where Jeanne's warrior saints and beckoning angels first call her to her task, it seemed the continuation of her visions as they led and upbore her to her prince's castle. Again the music was of a character, episodes and environment, of a particular dramatic narrative that no imagination in the devising and development, in the contrast or the combination, of melodies can summon.

The other three "scenes" are only in little better case. The [illegible] harmonic suggestion of the "Night Vision" do give the music a delicate life and appeal of its own apart from its place in the original musico-dramatic narrative of Jeanne's troubled slumber, her longing comrade and her protecting archangel. It is hard indeed to recall any music by Mr. Converse, except here and there in "The Pipe of Desire," of such fine texture. The first of the "Dramatic Scenes"—the prelude to the play—half brings moods and pictures that nothing—in the concert room—completes and sharpens. The final "scene" is the epitome and the glorification of a tragedy that the unprepared listener of yesterday could know only in faint outline. Thus, Mr. Converse's music seemed not unlike a well-made garment that lacks the living and individual body upon which only it can fittingly and characteristically hang. Inevitably such an unfilled musical coat seemed of rather conventional cut and had a certain emptiness. Yet how full it is of suggestion, mood and character, how complete and individual it is in its place on the dramatic and poetic form for which it was woven. How imaginative it then seems, those who heard it, albeit imperfectly, in the theatre and with Mr. MacKaye's play can still and warmly recall. Because it is so fully and finely accomplished its purpose, it was a notable achievement in the music of the theatre, but by the same token it cannot be shifted to the concert room and keep all of its life and quality.

Thus far, Mr. Converse has been essentially a composer for orchestra and for the stage. His few songs leave no very keen or lasting impression; his string quartet is more suggestive of skilful and economical workmanship than of any instinctive or acquired aptitude for chamber music. By inner promptings and outward accomplishment he is most truly and fully himself in the larger forms and in dramatic mood and circumstance. So placed, he can make (as he often does in the "Dramatic Scenes") a modicum of inspiration go a long way by the ingenuity, feeling and imagination with which he brings it to orchestral utterance. MacDowell on the other hand, had this instinctive aptitude and feeling for the smaller musical forms and for less dramatic and more lyric mood and circumstance. He is most natural, individual, and of his finest traits in his piano sonatas, his songs, and his short piano pieces. His orchestral pieces seem measurably tours-de-force. They are wrought with thoughtful labor oftener than they spring from decisive imagination and compelling inspiration. By common consent the "Indian" suite of yesterday's concert is the crown of MacDowell's orchestral work. In it he touches a vividness and freedom, a poetry and power that he gained nowhere else in his larger compositions. Yet as the "Indian" suite followed the "Dramatic Scenes" (with only the harmonic gimcracks and the tinsel brilliance of Mr. Hinton's concerto between), it was easy to feel that Mr. Converse had brought his imaginings to fuller orchestral expression than had MacDowell his. In the two particular instances, MacDowell had the more to say and was the more possessed by vivid imaginings and the mood that they awoke and sustained in him. Mr. Converse makes orchestrally much out of imaginatively and comparatively little. MacDowell, even in the relative maturity of the "Indian" suite cannot make the orchestra seem his full, submissive, resourceful, and characteristic medium. The feeling of an expressive tour-de-force will persist.

And to say this is not to abate one jot of admiration for the results that MacDowell, however out of his truer elements, has achieved in the suite. Again yesterday, the "Legend" was as the idealized voice of a wild, strong, ancient and passionate race, idealised in its turn by the poet in tones who was speaking for it. Again the love song haunted like a voice across a still lake through a still and shadowy forest. The savage feet beat; the savage song rose and died and rose again—and thrillingly at Dr. Muck's hands—when MacDowell set his Indians warring. The voice of wild lament that will not be comforted rose from a dark, empty and solitary place in the dirge; and at the end the village had its swift revel (be it Indian or no). Here once and again, perhaps, Dr. Muck, a little sentimentalized the music as he did Mr. Chadwick's very American piece a few weeks ago, but oftener he gave it a vividness that made it spring to life from the printed page. The sombre power, the wild poetry, the note of a high, strong, but primitive and solitary race, all spoke in the performance. And yet, and yet—the music did not bring the full and transporting pleasure, the fine æsthetic satisfactions, the recurring thrill, the sense of a unique and persuasive personality that come warmly and absorbingly from MacDowell's piano sonatas and from some of his "sketches" and "idylls" and songs. He could not make the many and obstinate voices of the orchestra serve him as he could compel the single voice of the piano. He plied them more by will and thought than by instinctive aptitude and feeling. He was no weaver of tonal tapestries, no painter of tonal frescoes. His were the smaller palette and the smaller canvas. The big voice, even when he deliberately chose it, was not his voice. Groves stirred here more truly than forests, a tangled garden more than a prairie. A flash of lyric fancy, a moment of lyric melancholy, a vision of glorified legend, a dream haunted with mystery were more characteristic than savage dance and savage dirge. In matter and in manner the "Indian" suite is MacDowell's orchestral tour-de-force, but like all such feats, it is not quite complete, satisfying, and of the normal man that wrought it. He attempted it sincerely; he achieved it as sincerely and with what power and responsiveness of imagination. But—the listener goes home to open "The Woodland Sketches," or take down "The Four Little Poems." H. T. P.

COMING CONCERTS

Mr. Loeffler's "Pagan Poem" Again and a New Symphony by Balakireff—Recitals Next Week—The Programme for the Last Kneisel Concert—The Calendar for the Rest of March—Short Pieces for the Next Cecilia Concert

At the Symphony Concerts of next Friday afternoon and Saturday evening Dr. Muck and the orchestra, with Mr. Gebhard added to it at the piano, will repeat Mr. Loeffler's "A Pagan Poem," first performed last November. It is the newest of Mr. Loeffler's music; it excels all that has preceded it, except his tone-poem of "The Death of Tintagiles" in fervor of poetic imagination, dramatizing feeling, and accent and potency of musical speech. In some respects it suggested last autumn a new birth of Mr. Loeffler's powers; and it left a very deep and warm impression upon the two audiences that heard it. Next week happily they may hear it again. To begin the concert stands a symphony by Balakireff, the Russian composer of the strictest Slav sect—the only symphony that he has written and the first of his music to come to hearing at the Symphony Concerts, though his fantasia, "Islamey," is familiar in piano recitals, and one of his tone-poems was played at Mrs. Hall's orchestral concert last January. In due course and before the symphony is performed we shall try to give our readers some notion of Balakireff as a composer and a man. The programme ends with the plangent and striding overture that Chabrier wrote in his prime to his Viking opera, "Gwendoline."

On Thursday evening of next week in the Sanders Theatre the Symphony Orchestra will give the fourth of its concerts in Cambridge, and for unusual interest Mme. Samaroff, the pianist, will undertake, for the first time hereabouts, Schumann's concerto, which she added to her repertory last autumn. The purely orchestral numbers of the programme are Haydn's "Surprise," symphony, and at nearly the opposite pole of music, Rimsky-Korsakoff's "Spanish Caprice."

RECORD. MONDAY, MARCH 9. 1908

THE SYMPHONY CONCERT.

(From L. C. Elson's Review in today's Advertiser.)

PROGRAMME.

Converse—Dramatic Scenes from "Jeanne d'Arc."
Hinton—Piano concerto in D minor.
Pianist, Mme. Katharine Goodson.
MacDowell—"Indian Suite."

An American and English programme! For once Germany and Russia and France were put upon the shelf and the Anglo-Saxons ruled. Yet the programme was indigestible in spots.

The new concerto by Mr. Arthur Hinton, although effective in its finale, is a somewhat labored work. It gave very few points of melodic ease; the attention of the auditor was strenuously claimed in every measure. The development of a four-noted kettle-drum figure was not quite so easy to follow as the treatment of a somewhat similar idea by Beethoven in his violin concerto. All through the first movement matters were turgid and not easily grasped. But the second movement was more graceful and dainty with its idealization of a waltz-rhythm and its piquant contrasts.

Mme. Goodson played the work like a consummate artist. Happy the composer who has her as his interpreter. Every point of the work was given with loving care, such as Clara Schumann used to bestow upon the piano works of her great husband. The delicacy of the second movement, the pensive character of the Andante and the tremendous energy of the finale were all excellently given. The bravura of the end was incomparably fine. The audience responded heartily to this climax and recalled Mme. Goodson three times.

[illegible] Most Complete Press Clipping Bureau in the World
n [illegible]
ress MAR 5- 1908

TO SUCCEED MUCK.

August Max Fiedler Will Direct Boston Symphony Orchestra.

Boston, March 5.—It was announced last night by the management of the Boston Symphony Orchestra that August Max Fiedler of Hamburg has been engaged as director of the orchestra to succeed Dr. Carl Muck, who has been unable to get a further leave of absence from Berlin. Mr. Fiedler will assume charge at the opening of next season.

This orchestra director, who is also a pianist and composer, was born in Zittau in 1859. He studied the piano with his father and theory and organ playing with G. Albrecht. From 1877 to 1880 he was a scholarship pupil in the Leipsig Conservatory. In 1882 he became a teacher in the Hamburg Conservatory, and often appeared publicly as a piano player. He has composed a piano quintet, a string quartet, a symphony in D minor, and several songs and piano pieces.

When the New York Philharmonic Society invited directors from other countries to wave the baton over its orchestra in 1905-06, Mr. Fiedler was one of the foreign directors chosen, and he appeared in New York during the year.

[159]

The New York Press
NEW YORK CITY.

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From TRIBUNE

Address New York City.

Date

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Seen in the entrance crush were Mrs. Hollis Hunnewell, with Mrs. John L. Gardner; Mrs. James T. Bowlker, Mrs. Wirt Dexter, Mrs. Winthrop Sargent, Mary Ashton, Mrs. Oliver Crocker Stevens, Mrs. Walter Scott Fitz, Mrs. Lester Leland, Mrs. Frederick Ayer, Mrs. John C. Phillips, Mrs. George Lee, Miss Wainwright, Juliet Higginson, Mrs. Neal Rantoul, Rosamond Dixey, Mrs. Karl Muck, Mrs. Richard Hamlin Jones, Marie Celeste Stranahan, Mr. and Mrs. Wallace Goodrich, Stewart Baird, Mrs. T. P. Gooding, Mrs. Benjamin F. Pitman, Mrs. James Lowell Putnam, Mrs. Edwin U. Curtis, Mrs. William Ames, Mrs. Gordon Abbott, Mrs. George Cushing, Mrs. B. F. Bates, Mrs. George C. Lee, Jr., Miss Hardy, Mrs. John Reece, Mrs. Nathan Matthews, Mrs. C. Dowse, Miss Eleanor Cotton, Miss Grace Edwards, Mrs. W. P. Shreve, Miss Stackpole and many more of the devotees.

POST, SATURDAY, MARCH 7, 1908

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Newspaper Cutting Bureau in the World

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DR. MUCK PICKS ANGLO-AMERICAN COMPOSERS

Converse with His "Jeanne d' Arc" Music, Hinton with His Piano Concerto, and MacDowell with His "Indian" Suite—Music of the Theatre and Music of the Concert Room—The MacDowell of the Orchestra and the MacDowell of Other Fields and Means—Miss Goodson Reappears

Dr. Muck has invented a new sort of racial programme. Last winter, he had his all-Slav and all-Czech lists, and a fortnight hence in New York, he is to have his all-American. English orchestral composers, academic or unacademic, are too little known or too much neglected on this side of the Atlantic for an all-British list, but such programmes are common enough in London. An English pianist, Miss Goodson, happened to play her English husband's, Arthur Hinton's, concerto at the Symphony Concert yesterday. Before it stood the "Dramatic Scenes" that Mr. Converse has arranged from his music of last year to Percy MacKaye's poetic play, "Jeanne d'Arc." For the end of the concert came MacDowell's "Indian" suite, and thus Dr. Muck made the first Anglo-American programme that it is easy to recall here or anywhere else. Thus he "unified" it, as he seeks usually to do, in a kind of duality, and presumably he was content. Certainly it was no reproach to the Anglo-Saxon race of the three composers that the concert seemed less interesting than most of its recent predecessors. To count each movement of the three pieces separately, as the mathematically musical sometimes do, fourteen "numbers" stood upon the programme, made the concert more than two hours long, and provoked the usual intermezzi of the departing. Mr. Converse's "Dramatic Scenes" would have borne performance in concert no better had a Frenchman happened to sign them. Mr. Hinton's concerto would have been no less glittering tinsel had a Russian set his name to it, and the "Indian" suite would have seemed no less familiar and no less suggestive of the composer's orchestral limitations, had MacDowell lived all his life—and perhaps more happily in the end—at the Wiesbaden of his youth and become as thorough-going a German as Templeton Strong, Arthur Bird and other "American" musicians. None of the three pieces was quite satisfying or quite stimulating, and it was this circumstance rather than mere length that made the concert seem a little dull and kept the applause, except for Miss Goodson herself, rather scanty.

In spite of adaptation and revision for a large orchestra and the concert-room, Mr. Converse's music to "Jeanne d'Arc" remains the music of the theatre it was designed to be. Mr. Converse is still a young composer who takes his work with unobtrusive seriousness, especially when it is work for the theatre, toward which instinct and practice, talents and temperament, more and more prompt him. Your old musical and theatrical hand tosses off incidental and decorative music for what the eminent programmists love to call a "stage play," as easily as he can. Experience has taught him that actor-managers are prone to make havoc of it, and that audiences almost never listen to it. Therefore he approaches his "job" mechanically and accomplishes it no less so. Mr. Converse in the end had his full measure of the misfortunes that make incidental music a vain thing in the theatre, but he undertook and pursued his task as though they might never befall. He did not write music that merely filled the pauses and decorated the lyric movements of Mr. MacKaye's play and of Miss Marlowe's and Mr. Sothern's acting of it. By genuinely sympathetic and recreating imagination, he made his music an integral part of the poetic and dramatic scheme and the poetic and dramatic expression of the piece. Imperfectly heard as it was in the theatre, played as it was by a small and clumsy bnd, it helped to link and lead the moods of the successive scenes, to compass the atmosphere that should surround them, to suggest and impart emotion, traits, spirit and circumstance. Intrinsically it was music of the theatre and of a particular piece in the theatre.

Mr. MacKaye's play has passed from the stage, and we fear Mr. Converse's music must soon pass with it. Heard independently in the concert-room, it loses in suggestive and imaginative quality more than it gains by favoring surroundings, and by so understanding and sympathetic a performance as Dr. Muck and his men gave of it. For example, the third of the "Dramatic Scenes" is a "Battle Hymn" in which, apparently, Mr. Converse imagines Jeanne's soldiery and their attendant monks, moving to battle and fighting and winning it to the frowning and striding, confident or exalted measures of the mediæval Latin hymn, "Veni, Creator." He works out his design with the music of the hymn leading to music of combat and finally rising triumphant through it—a conventional design, as it seemed yesterday, conventionally executed. Heard in the theatre, where the music followed Jeanne's bidding of her prince to war for France and preceded the camp and battle of the ensuing scene, it caught the listener's imagination at the fall of the curtain and held and moulded it until the curtain rose again. So, too, with the "Pastoral Reverie," as Mr. Converse now calls the second of the "Dramatic Scenes." Heard in the concert room, it is an agreeable idyl, a pensive vision adroitly and fancifully suggested in tones. Heard in the theatre, after the scene under the oak of Domrémy, where Jeanne's warrior saints and beckoning angels first call her to her task, it seemed the continuation of her visions as they led and upbore her to her prince's castle. Again the music was of a character, episodes and environment, of a particular dramatic narrative that no imagination in the devising and development, in the contrast or the combination, of melodies can summon.

The other three "scenes" are only in little better case. The shadowy and filmy tonal coloring and the mysterious harmonic suggestion of the "Night Vision" do give the music a delicate life and appeal of its own apart from its place in the original musico-dramatic narrative of Jeanne's troubled slumber, her longing comrade and her protecting archangel. It is hard indeed to recall any music by Mr. Converse, except here and there in "The Pipe of Desire," of such fine texture. The first of the "Dramatic Scenes"—the prelude to the play—half brings moods and pictures that nothing—in the concert room—completes and sharpens. The final "scene" is the epitome and the glorification of a tragedy that the unprepared listener of yesterday could know only in faint outline. Thus, Mr. Converse's music seemed not unlike a well-made garment that lacks the living and individual body upon which only it can fittingly and characteristically hang. Inevitably such an unfilled musical coat seemed of rather conventional cut and had a certain emptiness. Yet how full it is of suggestion, mood and character, how complete and individual it is in its place on the dramatic and poetic form for which it was woven. How imaginative it then seems, those who heard it, albeit imperfectly, in the theatre and with Mr. MacKaye's play can still and warmly recall. Because it is so fully and finely accomplished its purpose, it was a notable achievement in the music of the theatre, but by the same token it cannot be shifted to the concert room and keep all of its life and quality.

Thus far, Mr. Converse has been essentially a composer for orchestra and for the stage. His few songs leave no very keen or lasting impression; his string quartet is more suggestive of skilful and economical workmanship than of any instinctive or acquired aptitude for chamber music. By inner promptings and outward accomplishment he is most truly and fully himself in the larger forms and in dramatic mood and circumstance. So placed, he can make (as he often does in the "Dramatic Scenes") a modicum of inspiration go a long way by the ingenuity, feeling and imagination with which he brings it to orchestral utterance. MacDowell on the other hand, had this instinctive aptitude and feeling for the smaller musical forms and for less dramatic and more lyric mood and circumstance. He is most natural, individual, and of his finest traits in his piano sonatas, his songs, and his short piano pieces. His orchestral pieces seem measurably tours-de-force. They are wrought with thoughtful labor oftener than they spring from decisive imagination and compelling inspiration. By common consent the "Indian" suite of yesterday's concert is the crown of MacDowell's orchestral work. In it he touches a vividness and freedom, a poetry and power that he gained nowhere else in his larger compositions. Yet as the "Indian" suite followed the "Dramatic Scenes" (with only the harmonic gimcracks and the tinsel brilliance of Mr. Hinton's concerto between), it was easy to feel that Mr. Converse had brought his imaginings to fuller orchestral expression than had MacDowell his. In the two particular instances, MacDowell had the more to say and was the more possessed by vivid imaginings and the mood that they awoke and sustained in him. Mr. Converse makes orchestrally much out of imaginatively and comparatively little. MacDowell, even in the relative maturity of the "Indian" suite cannot make the orchestra seem his full, submissive, resourceful, and characteristic medium. The feeling of an expressive tour-de-force will persist.

And to say this is not to abate one jot of admiration for the results that MacDowell, however out of his truer elements, has achieved in the suite. Again yesterday, the "Legend" was as the idealized voice of a wild, strong, ancient and passionate race, idealized in its turn by the poet in tones who was speaking for it. Again the love song haunted like a voice across a still lake through a still and shadowy forest. The savage feet beat; the savage song rose and died and rose again—and thrillingly at Dr. Muck's hands—when MacDowell set his Indians warring. The voice of wild lament that will not be comforted rose from a dark, empty and solitary place in the dirge; and at the end the village had its swift revel (be it Indian or no). Here once and again, perhaps, Dr. Muck, a little sentimentalized the music as he did Mr. Chadwick's very American piece a few weeks ago, but oftener he gave it a vividness that made it spring to life from the printed page. The sombre power, the wild poetry, the note of a high, strong, but primitive and solitary race, all spoke in the performance. And yet, and yet—the music did not bring the full and transporting pleasure, the fine æsthetic satisfactions, the recurring thrill, the sense of a unique and persuasive personality that come warmly and absorbingly from MacDowell's piano sonatas and from some of his "sketches" and "idylls" and songs. He could not make the many and obstinate voices of the orchestra serve him as he could compel the single voice of the piano. He plied them more by will and thought than by instinctive aptitude and feeling. He was no weaver of tonal tapestries, no painter of tonal frescoes. His were the smaller palette and the smaller canvas. The big voice, even when he deliberately chose it, was not his voice. Groves stirred here more truly than forests, a tangled garden more than a prairie. A flash of lyric fancy, a moment of lyric melancholy, a vision of glorified legend, a dream haunted with mystery were more characteristic than savage dance and savage dirge. In matter and in manner the "Indian" suite is MacDowell's orchestral tour-de-force, but like all such feats, it is not quite complete, satisfying, and of the normal man that wrought it. He attempted it sincerely; he achieved it as sincerely and with what power and responsiveness of imagination. But—the listener goes home to open "The Woodland Sketches," or take down "The Four Little Poems." H. T. P.

COMING CONCERTS

Mr. Loeffler's "Pagan Poem" Again and a New Symphony by Balakireff—Recitals Next Week—The Programme for the Last Kneisel Concert—The Calendar for the Rest of March—Short Pieces for the Next Cecilia Concert

At the Symphony Concerts of next Friday afternoon and Saturday evening Dr. Muck and the orchestra, with Mr. Gebhard added to it at the piano, will repeat Mr. Loeffler's "A Pagan Poem," first performed last November. It is the newest of Mr. Loeffler's music; it excels all that has preceded it, except his tone-poem of "The Death of Tintageles" in fervor of poetic imagination, dramatizing feeling, and accent and potency of musical speech. In some respects it suggested last autumn a new birth of Mr. Loeffler's powers; and it left a very deep and warm impression upon the two audiences that heard it. Next week happily they may hear it again. To begin the concert stands a symphony by Balakireff, the Russian composer of the strictest Slav sect—the only symphony that he has written and the first of his music to come to hearing at the Symphony Concerts, though his fantasia, "Islamey," is familiar in piano recitals, and one of his tone-poems was played at Mrs. Hall's orchestral concert last January. In due course and before the symphony is performed we shall try to give our readers some notion of Balakireff as a composer and a man. The programme ends with the plangent and striding overture that Chabrier wrote in his prime to his Viking opera, "Gwendoline."

On Thursday evening of next week in the Sanders Theatre the Symphony Orchestra will give the fourth of its concerts in Cambridge, and for unusual interest Mme. Samaroff, the pianist, will undertake, for the first time hereabouts, Schumann's concerto, which she added to her repertory last autumn. The purely orchestral numbers of the programme are Haydn's "Surprise," symphony, and at nearly the opposite pole of music, Rimsky-[illegible] "Spanish Caprice."

RECORD, MONDAY, MARCH 9, 1908

THE SYMPHONY CONCERT.

(From L. C. Elson's Review in today's Advertiser.)

PROGRAMME.

Converse—Dramatic Scenes from "Jeanne d'Arc."
Hinton—Piano concerto in D minor.
Pianist, Mme. Katharine Goodson.
MacDowell—"Indian Suite."

An American and English programme! For once Germany and Russia and France were put upon the shelf and the Anglo-Saxons ruled. Yet the programme was indigestible in spots.

The new concerto by Mr. Arthur Hinton, although effective in its finale, is a somewhat labored work. It gave very few points of melodic ease; the attention of the auditor was strenuously claimed in every measure. The development of a four-noted kettle-drum figuré was not quite so easy to follow as the treatment of a somewhat similar idea by Beethoven in his violin concerto. All through the first movement matters were turgid and not easily grasped. But the second movement was more graceful and dainty with its idealization of a waltz-rhythm and its piquant contrasts.

Mme. Goodson played the work like a consummate artist. Happy the composer who has her as his interpreter. Every point of the work was given with loving care, such as Clara Schumann used to bestow upon the piano works of her great husband. The delicacy of the second movement, the pensive character of the Andante and the tremendous energy of the finale were all excellently given. The bravura of the end was incomparably fine. The audience responded heartily to this climax and recalled Mme. Goodson three times.

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TO SUCCEED MUCK.

August Max Fiedler Will Direct Boston Symphony Orchestra.

Boston, March 5.—It was announced last night by the management of the Boston Symphony Orchestra that August Max Fiedler of Hamburg has been engaged as director of the orchestra to succeed Dr. Carl Muck, who has been unable to get a further leave of absence from Berlin. Mr. Fiedler will assume charge at the opening of next season.

This orchestra director, who is also a pianist and composer, was born in Zittau in 1859. He studied the piano with his father and theory and organ playing with G. Albrecht. From 1877 to 1880 he was a scholarship pupil in the Leipsig Conservatory. In 1882 he became a teacher in the Hamburg Conservatory, and often appeared publicly as a piano player. He has composed a piano quintet, a string quartet, a symphony in D minor, and several songs and piano pieces.

When the New York Philharmonic Society invited directors from other countries to wave the baton over its orchestra in 1905-06, Mr. Fiedler was one of the foreign directors chosen, and he appeared in New York during the year.

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POST, MARCH 8, 1908

THE SYMPHONY CONCERT

Music by English and American Composers

At the 17th public rehearsal and concert of the Symphony orchestra Miss Katherine Goodson, pianist, was soloist, and the programme consisted of music by English and American composers of the present day. Two of these, Arthur Hinton, the Englishman, and F. S. Converse, were present. The third; alas, might have been, had not the summons that no mortal may disobey cut off at an untimely hour the career of the greatest American composer of the period.

Mr. Converse's "Jeanne d'Arc, Dramatic Scenes for Orchestra," was given for the first time at these concerts. This suite consists of excerpts from incidental music written to accompany the performance of Percy Mackaye's drama when given by Sothern and Marlowe in 190[illegible]. The suite was performed under Mr. Wallace Goodrich at a Jordan Hall orchestral concert last January, and it has since been revised. Mr. Converse has made cuts in the opening movement and has altered passages in the "Battle Hymn."

It is the opinion of the writer that Mr. Converse, in his greatest moments, has never surpassed this work inspired, you might say, by the Maid of Orleans. The noble subject has touched an answering chord in him, and has given rise to the most dramatic, imaginative and exalted expression of his genius. It is regrettable that an opera on the subject is, in the estimation of the composer, an impracticability, for Mr. Converse has genuine dramatic impulse, and great conceptions that could hardly, it seems, be given more congenial outlet than by this lofty theme.

Some of this music would undoubtedly gain by the aid of the visible drama. The "Battle Hymn," for example, which is essentially theatrical in the highest sense of the word, and even the very ideal music of the "Night Vision" bring to mind impressive scenes and action. In the latter case those who are receptive, accustomed to the marvellous speech of the modern orchestra, and sensitive to the psychology of tone, will be thrilled through and through by the atmospheric night music and the radiant burst that accompanies, presumably, the appearance of the glorious image of St. Michael. To the large public familiar only through a programme book with the every incident of the drama, and but capable of general musical impressions, each measure of the music will probably have less significance.

This, however, is not meant to imply a lack of fantasy or suggestion. From the vesper hymn that opens the first movement, "In Domremy" to the last solemn drumbeat of the apotheosis one is carried to another land and other souls. This is not a garish concert hall; there are not cars and carriages rattling by outside. You are in a nobler time and place. Anything more truly imaginative and poetic—and more sheerly musical—than this prelude would be hard to conceive. Do we realize how grateful we should be for such music? For music that uplifts, that gives us painful visions of greater things.

The Pastorale, in idyllic vein, is very original in treatment and instrumentation. The final movement, "The Maid of God," the apotheosis and culmination of all, has a richness of imagery, a ceremonial splendor, an emotional poignancy and grandeur of conception that go to make a monumental creation.

These terms are very sounding—and possibly extreme. The subject of Jeanne d'Arc is very thrilling, the thought of it sufficient to predispose one to listen favorably; yet while realizing the appropriateness of caution in discussing a work heard for the second time, I cannot refrain from saying that there should be no limitations to the possibilities of a composer capable of writing such music.

Mr. Hinton's piano concerto, which was also given for the first time at these concerts, intensified the impression that it made when played by his wife for the first time in this country last fall at the Worcester festival. The concerto is symphonic in treatment and very clever in its workmanship, which is of no mean order. The same thing cannot be said of the melodic material. You will look in vain for a theme of the long line and big curve. The most interesting melody which partakes of the character of a folk-tune is to be found in the slow movement that induces the finale. So numerous and frequently complicated are the devices of development that the trend of the composer's thought is not always to be easily followed. It does not seem to me that there is a great deal of inventive originality in this work. It impresses rather as the putting forth of a musician well versed in his craft, familiar with scores, and abreast of the tendencies of the day. It is ambitiously designed and it commands respect. Played as Miss Goodson played it—she played like a human whirlwind, and with the might of ten—it is telling, and compels applause. The handling of the solo instrument and the orchestra is masterly, for while the latter has the most to say, the instrumentation being very heavy and brilliant, the solo instrument always shows out. Given, be it said again, a pianist with the nervous force and endurance of Miss Goodson, for there are few more difficult and taxing piano concertos in existence. The work and the performer were well received.

Of the MacDowell "Indian" Suite, which concluded the programme, there is little new than can be said. It was given last year and interpreted with Dr. Muck's characteristic insight, but the performance on this occasion was even more remarkable.

MacDowell rebelled against the title of American Composer. He justly asseverated that music which is good is good, and music that is bad, bad, whatever be its origin. Yet this suite may be called genuinely American. It is the sweet, clean music of the lover and companion of the pine forests, the mountains, and the sea that crashes on a great and untainted land. The Indian melodies utilized here and there are rather in the nature of poetic reminiscence than any endeavor to apply a national or aboriginal trade mark.

HEINRICH GEBHARD PIANIST.

Friday afternoon and Saturday evening at the 18th rehearsal and concert of the Symphony Orchestra, Balikereff's symphony in C will be performed for the first time in this city. Mr. Loeffler's "Pagan Poem," for piano and orchestra, will be repeated, with the assistance of Mr. Heinrich Gebhard. Chabrier's overture to his opera "Gwendoline" will conclude the concert. The name of Balikereff, one of the leading Russian composers, will appear for the first time on the Symphony programmes. He is generally accepted as the founder of the modern Russian school. This symphony is the only work of the composer in that form. It is dated April 23, 1898, and is inscribed to Tertius Philippov. It was played for the first time in this country by the Chicago Orchestra, Jan. 23, 1898.

In addition to the new conductor, there will be other important changes in the personnel of the orchestra next season. Mr. Carl Wendling, the concertmeister, has decided that he will not stay in America next winter, and in this he is influenced by family reasons. Mr. Wendling expects next summer to be concertmeister at the Wagner festival in Bayreuth, but this will depend entirely upon his health. Recently he has had some trouble with the nerves of his left arm, and for this reason was unable to play with the orchestra for a week or two. If he recovers from this he will play in Bayreuth. Otherwise he will rest during the summer. His place will in all probability be filled by Mr. Hess, who expects to return in time for the opening of next season.

Mr. Czerwonky, the second concertmeister, will resign in order to devote himself to a virtuoso career. Mr. Czerwonky acts wisely. His successor has not yet been chosen.

TRANSCRIPT, MONDAY,

MARCH 9, 1908

Miss Goodson at the Symphony Concert

Miss Goodson and the orchestra repeated her husband's piano concerto at the Symphony concert of Saturday night, but it proved no more interesting at a third hearing than it had on Friday afternoon or five months ago at its original performance in America at Worcester. Two virtues it has—it "sounds" and it gives the pianist due opportunity to prove artistry and resource. Many of the old and classic piano concertos, lightly scored for small orchestras in small rooms, or scored with little sense of instrumental values as we now understand them, seem paler and thinner orchestrally at every petition. On the other hand, some ultra-modern concertos merely add a piano to the orchestra and then swamp it. Mr. Hinton escapes either pitfall; his concerto "sounds" clearly and discreetly, and it gives the pianist—and so far that pianist has always been Miss Goodson—range for finesse and for power, for variety of tone, rhythm and shading. So far as the concerto goes, it does gain its end as a virtuoso-piece. The weakness—and the weariness—of it is its lack of definiteness. Freedom of form, freshness of harmony, elasticity of modulation, are all admirable things. Much music that won the ear and stirred the fancy has been so written; but most of it had also a definiteness and a pungency of melodic invention and a warm and communicating mood that Mr. Hinton misses. On he goes with his subjects and counter-subjects, his modulations and progressions, and they leave barely a trace behind of any melodic idea, or any tangible musical thought. The concerto has four movements and episodes diversify some of them, but not one maintains or imparts any alluring or compelling mood. Miss Goodson played the piano part as one who would persuade her hearers to believe in it as she believes in it herself, to find in it what she tries to find. Dr. Muck and the orchestra seconded her to the full. They indeed brought sometimes a semblance of musical and emotional life into what, less sympathetically handled, might have seemed dry bones. Mr. Hinton could hardly complain of the performance. Rather, it was for the audience, recalling Miss Goodson in Grieg's concerto, last year, to complain of the music in which she had returned.

H. T. P.

AMERICAN

BALTIMORE, MD

MAR. 5- 1908

Dr. Karl Muck's Successor.

Boston, Mass., March 4.—It was announced tonight by the management of the Boston Symphony Orchestra that Max Fiedler, of Hamburg, has been engaged as director of the orchestra, to succeed Dr. Karl Muck, who has been unable to secure a further leave of absence from Berlin. Mr. Fiedler will assume charge at the opening of the next season.

MUSICAL MATTERS

Longest of the Season's Symphony Concerts.

Converse, MacDowell and Hinton Represented.

Grand Opera Promises—Current Events.

Dr Muck's Anglo-American Symphony program, the 17th of the season, was of generous proportions, nearly two and one-quarter hours being required for playing the "Jeanne d'Arc" scenes by Frederick S. Converse, Arthur Hinton's D minor concerto for piano and orchestra and Edward MacDowell's "Indian" orchestral suite. Mme Katharine Goodson played the piano part in the Hinton concerto, which represented the English division of the program. This and the Converse work were given for the first times at these concerts.

Mr Converse originally wrote the "Jeanne d'Arc" music for the drama produced by Miss Marlowe and Mr Sothern in 1906 and subsequently the composer revised his work and amplified it for a large orchestra. Since it was performed in Jordan hall about a year ago further changes have been made in portions of the score, but the fundamental structure remains the same, and its idylic tone pictures suggesting incidents in the life of the French girl heroine and martyr are again welcome, and especially so when shown in vivid and effective contrasts, which was the case under Dr Muck's direction.

The five divisions are admirably varied. In the first the hint at battles to come is skilfully woven into the gentler measures representing peace, the latter idea being developed in pastoral form in the succeeding part. The vigor of the battle hymn and tumult and din of battle are splendidly set forth in the instrumentation of the third movement; the mystery and confusion in the "Night Vision" is typically weird and suggestive of the scene where Jeanne is sleeping in the woods and visions flit across her weary brain.

In the "resume" in the finale Mr Converse handles skilfully former material in new combinations, working up a grand climax just before the exquisite melody at the close which is in the nature of an apotheosis. The work is one of great merit, and although modern and very effective is not abstruse and overburdened with dissonants and cross-harmonies to produce effects. The former commendation of the "scenes" holds good now, and the orchestral work brought out in new light their many fine passages.

Mme Goodson, as soloist in the Hinton piano concerto, gave a brilliant exhibition of her attainments, in which the velocity of finger work under various conditions was dazzling; and the facility of technique did not impair the limpidity of playing in pianissimo, which is frequently the case. And in chord passages in fortissimo she was in most instances able to hold her own with the orchestra.

The concerto, which was written by her husband, shows Mme Goodson's abilities to excellent advantage; but she has already proved herself an artist of exceptional power and a general encomium for her performance as a whole really is praise enough at this time. The beauty of her crisp, delicate and sparkling pianissimo in the second movement will not soon be forgotten by those who heard it, and the energy and verve of the last movement was nearly as effective, when association with the orchestra is considered. The artist was rapturously applauded and called back several times.

The "Indian" suite by MacDowell is familiar, but a repetition of this sterling work again shows its worth as a contribution to musical literature. Conceived in a broad and patriotic spirit, the lamented composer worked out ideals according to his own high standard, and illustrated his pictures in a musical form, full of poetic characteristics.

All in all, the orchestra was more satisfactory in interpreting this work than in the other two. The quaint and typical "Indian" motifs, the "love song," which gave the wood winds their chances; the roughly strenuous war-time dances, which gave all the intonements something to do, and the "Dirge" were each made interesting, and held the auditors despite the length of the program. And the jollity of the "Village Festival" was indisputably in evidence, so gayly was it rushed through.

For the first time the name of Balakireff, one of the leading Russian composers, will appear on a Boston Symphony program this week. He will be represented by his symphony in C minor, the one work of the kind he has written. It was played for the first time in this country by the Chicago orchestra in January, 1907, and was announced for performance by the Russian society in New York, but for some reason was not given.

Mr Loeffler's "A Pagan Poem," which had such a success at the symphony concerts earlier in the season, will be repeated, with Mr Gebhard as pianist. The final number on the program will be Chabrier's overture "Gwendoline."

concert master at the Bayreuth festival. The nerves of his left arm have troubled him of late. As The Herald stated some days ago, Mr. Czerwonky, the second concert master, will leave at the end of this season to pursue the career of a virtuoso. The two successors will not be chosen proba-

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'JEANNE D'ARC' AT SYMPHONY HALL

Converse's Suite of Dramatic Scenes Given at 17th Concert.

ORCHESTRA EXCELLED IN MacDOWELL'S 'DIRGE'

Many Considered His 'Indian' Suite a Touching Memorial Service.

By PHILIP HALE.

The 17th concert of the Boston Symphony orchestra, Dr. Muck conductor, took place last night in Symphony Hall. The programme was as follows:

"Jeanne d'Arc," dramatic scenes.....Converse
Concerto for piano.....Hinton
"Indian" Suite.....MacDowell

Mr. Converse's suite is taken from the music to Percy Mackaye's drama, which was produced in Philadelphia and played here a little over a year ago at the Boston Theatre, with Julia Marlowe as the Maid of Orleans. Mr. Sothern at the time was anxious that his plays should have appropriate music, and he provided an orchestra of respectable size, for a playhouse, and a competent conductor. Unfortunately he did not reckon on the indifference of the audience.

In Boston the entr'actes were heard with difficulty by those who were interested in Mr. Converse and his work. Some men left their seats, presumably in search of fresh air, and returned smelling of fireworks. Others entertained the women in their charge by finding fault with the drama and by diverting gossip. There was much coughing. The music was lost in the din. Soon after this performance the suite was played at an orchestral concert, led by Mr. Goodrich, in Jordan Hall, and it then made a pleasing impression, as descriptive or suggestive music without any inevitable association with the play that called it into being. The performance last night confirmed this impression.

Mr. Converse has not attempted to compose a symphonic poem in five movements, a work laid out on broad lines. He has not endeavored to explain in music the singular theory of Dr. Icard concerning the cause of Jeanne's hallucinations, nor do his scenes purport to be deeply psychological. He wrote music for a drama and with the playhouse in view. His music should be taken in the spirit in which it was composed.

Let it be granted at once that the "Battle Hymn" is purely theatrical and without marked significance for concert purposes, and that as a concert piece the interest of the finale is not sustained from the beginning to the end. Yet in this very finale there are beautiful pages and the ending has genuine pathos.

The other movements, "In Domremy," "Pastoral Reverie" and "Night Visions," have excellent qualities. The melodic lines are clear, flowing and individual. There is a sense of dramatic contrast and a marked richness of orchestral color; above all there is the successful expression of a sympathy with a heroine, a sympathy that is not allowed to become either weakly sentimental or bombastically heroic; in a word there is the expression that comes from the exercise of the imaginative faculty.

Nor is it necessary to know the text of the drama in order to share the various moods of the composer. Furthermore, in his expression of thought Mr. Converse is here freer and more spontaneously poetic both in lyric flight and in poignant suggestion than in some of his more important and preceding works. The overture would be a more complete and rounded whole if the last few measures were omitted. They are not only superfluous; they change, and without effect, the mood and line of thought which a sensitive hearer feels should bring the logical inevitable conclusion.

There are charming orchestral pictures throughout the work. The blending of timbres and the succession of timbres are often arranged with uncommon skill; this is to be observed especially in the "Pastoral Reverie." It should also be remarked that although Mr. Converse employs a very large orchestra, some of his most striking effects are gained by apparently simple means; by an exquisite sense of the value of tints and demi-tints in his orchestral painting.

Mr. Hinton's concerto was played in Boston for the first time. When it was played at the last Worcester festival by Mme. Katharine Goodson, the composer's wife and the pianist of last evening, the piece seemed well suited to the virtuoso's purposes. Last night the concerto seemed on the whole laboriously constructed, without real melodic charm; music that is not a lucid expression of the composer's intentions, however honorable they may have been; music that suggested manufacture by contract labor. Mme. Goodson played with nervous energy and brilliance of mechanism, and displayed a spirit of wifely devotion.

Dr. Muck and the orchestra gave a most eloquent interpretation of the "Dirge" in MacDowell's "Indian" suite. The "Dirge" itself is the crowning glory of a highly original and engrossing work. This lamentation might be that of the dying race. There is nothing of the luxury of woe; there is no conventional music for "threadbare crape and tears." There is the dignity of man who has been familiar with nature, who has known the voices of the day and of the night on lonely prairie and in sombre forest. There is serene yielding to fate.

To many in the audience this performance was the most touching of memorial services in honor of the dead composer.

"Cut is the branch that might have grown full straight,
And burned is Apollo's laurel bough."

MUSIC NOTES.

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POST, MARCH 8, 1908

THE SYMPHONY CONCERT

Music by English and American Composers

At the 17th public rehearsal and concert of the Symphony orchestra Miss Katherine Goodson, pianist, was soloist, and the programme consisted of music by English and American composers of the present day. Two of these, Arthur Hinton, the Englishman, and F. S. Converse, were present. The third, alas, might have been, had not the summons that no mortal may disobey cut off at an untimely hour the career of the greatest American composer of the period.

Mr. Converse's "Jeanne d'Arc, Dramatic Scenes for Orchestra," was given for the first time at these concerts. This suite consists of excerpts from incidental music written to accompany the performance of Percy Mackaye's drama when given by Sothern and Marlowe in 1906. The suite was performed under Mr. Wallace Goodrich at a Jordan Hall orchestral concert last January, and it has since been revised. Mr. Converse has made cuts in the opening movement and has altered passages in the "Battle Hymn."

It is the opinion of the writer that Mr. Converse, in his greatest moments, has never surpassed this work inspired, you might say, by the Maid of Orleans. The noble subject has touched an answering chord in him, and has given rise to the most dramatic, imaginative and exalted expression of his genius. It is regrettable that an opera on the subject is, in the estimation of the composer, an impracticability, for Mr. Converse has genuine dramatic impulse, and great conceptions that could hardly, it seems, be given more congenial outlet than by this lofty theme.

Some of this music would undoubtedly gain by the aid of the visible drama. The "Battle Hymn," for example, which is essentially theatrical in the highest sense of the word, and even the very ideal music of the "Night Vision" bring to mind impressive scenes and action. In the latter case those who are receptive, accustomed to the marvellous speech of the modern orchestra, and sensitive to the psychology of tone, will be thrilled through and through by the atmospheric night music and the radiant burst that accompanies, presumably, the appearance of the glorious image of St. Michael. To the large public familiar only through a programme book with the every incident of the drama, and but capable of general musical impressions, each measure of the music will probably have less significance.

This, however, is not meant to imply a lack of fantasy or suggestion. From the vesper hymn that opens the first movement, "In Domremy" to the last solemn drumbeat of the apotheosis one is carried to another land and other souls. This is not a garish concert hall; there are not cars and carriages rattling by outside. You are in a nobler time and place. Anything more truly imaginative and poetic—and more sheerly musical—than this prelude would be hard to conceive. Do we realize how grateful we should be for such music? For music that uplifts, that gives us painful visions of greater things.

The Pastorale, in idyllic vein, is very original in treatment and instrumentation. The final movement, "The Maid of God," the apotheosis and culmination of all, has a richness of imagery, a ceremonial splendor, an emotional poignancy and grandeur of conception that go to make a monumental creation.

These terms are very sounding—and possibly extreme. The subject of Jeanne d'Arc is very thrilling, the thought of it sufficient to predispose one to listen favorably; yet while realizing the appropriateness of caution in discussing a work heard for the second time, I cannot refrain from saying that there should be no limitations to the possibilities of a composer capable of writing such music.

Mr. Hinton's piano concerto, which was also given for the first time at these concerts, intensified the impression that it made when played by his wife for the first time in this country last fall at the Worcester festival. The concerto is symphonic in treatment and very clever in its workmanship, which is of no mean order. The same thing cannot be said of the melodic material. You will look in vain for a theme of the long line and big curve. The most interesting melody which partakes of the character of a folk-tune is to be found in the slow movement that induces the finale. So numerous and frequently complicated are the devices of development that the trend of the composer's thought is not always to be easily followed. It does not seem to me that there is a great deal of inventive originality in this work. It impresses rather as the putting forth of a musician well versed in his craft, familiar with scores, and abreast of the tendencies of the day. It is ambitiously designed and it commands respect. Played as Miss Goodson played it—she played like a human whirlwind, and with the might of ten—it is telling, and compels applause. The handling of the solo instrument and the orchestra is masterly, for while the latter has the most to say, the instrumentation being very heavy and brilliant, the solo instrument always shows out. Given, be it said again, a pianist with the nervous force and endurance of Miss Goodson, for there are few more difficult and taxing piano concertos in existence. The work and the performer were well received.

Of the MacDowell "Indian" Suite," which concluded the programme, there is little new than can be said. It was given last year and interpreted with Dr. Muck's characteristic insight, but the performance on this occasion was even more remarkable.

MacDowell rebelled against the title of American Composer. He justly asseverated that music which is good is good, and music that is bad, bad, whatever be its origin. Yet this suite may be called genuinely American. It is the sweet, clean music of the lover and companion of the pine forests, the mountains, and the sea that crashes on a great and untainted land. The Indian melodies utilized here and there are rather in the nature of poetic reminiscence than any endeavor to apply a national or aboriginal trade mark. "He is made one with nature."

HEINRICH GEBHARD
PIANIST.

Friday afternoon and Saturday evening at the 18th rehearsal and concert of the Symphony Orchestra, Balikereff's symphony in C will be performed for the first time in this city. Mr. Loeffler's "Pagan Poem," for piano and orchestra, will be repeated, with the assistance of Mr. Heinrich Gebhard. Chabrier's overture to his opera "Gwendoline" will conclude the concert. The name of Balikereff, one of the leading Russian composers, will appear for the first time on the Symphony programmes. He is generally accepted as the founder of the modern Russian school. This symphony is the only work of the composer in that form. It is dated April 23, 1898, and is inscribed to Tertius Philippov. It was played for the first time in this country by the Chicago Orchestra, Jan. 23, 1898.

In addition to the new conductor, there will be other important changes in the personnel of the orchestra next season. Mr. Carl Wendling, the concertmeister, has decided that he will not stay in America next winter, and in this he is influenced by family reasons. Mr. Wendling expects next summer to be concertmeister at the Wagner festival in Bayreuth, but this will depend entirely upon his health. Recently he has had some trouble with the nerves of his left arm, and for this reason was unable to play with the orchestra for a week or two. If he recovers from this he will play in Bayreuth. Otherwise he will rest during the summer. His place will in all probability be filled by Mr. Hess, who expects to return in time for the opening of next season.

Mr. Czerwonky, the second concertmeister, will resign in order to devote himself to a virtuoso career. Mr. Czerwonky acts wisely. His successor has not yet been chosen.

TRANSCRIPT, MONDAY, MARCH 9, 1908

Miss Goodson at the Symphony Concert

Miss Goodson and the orchestra repeated her husband's piano concerto at the Symphony concert of Saturday night, but it proved no more interesting at a third hearing than it had on Friday afternoon or five months ago at its original performance in America at Worcester. Two virtues it has—it "sounds" and it gives the pianist due opportunity to prove artistry and resource. Many of the old and classic piano concertos, lightly scored for small orchestras in small rooms, or scored with little sense of instrumental values as we now understand them, seem paler and thinner orchestrally at every petition. On the other hand, some ultra-modern concertos merely add a piano to the orchestra and then swamp it. Mr. Hinton escapes either pitfall; his concerto "sounds" clearly and discreetly, and it gives the pianist —and so far that pianist has always been Miss Goodson—range for finesse and for power, for variety of tone, rhythm and shading. So far as the concerto goes, it does gain its end as a virtuoso-piece. The weakness—and the weariness—of it is its lack of definiteness. Freedom of form, freshness of harmony, elasticity of modulation, are all admirable things. Much music that won the ear and stirred the fancy has been so written; but most of it had also a definiteness and a pungency of melodic invention and a warm and communicating mood that Mr. Hinton misses. On he goes with his subjects and counter-subjects, his modulations and progressions, and they leave barely a trace behind of any melodic idea, or any tangible musical thought. The concerto has four movements and episodes diversify some of them, but not one maintains or imparts any alluring or compelling mood. Miss Goodson played the piano part as one who would persuade her hearers to believe in it as she believes in it herself, to find in it what she tries to find. Dr. Muck and the orchestra seconded her to the full. They indeed brought sometimes a semblance of musical and emotional life into what, less sympathetically handled, might have seemed dry bones. Mr. Hinton could hardly complain of the performance. Rather, it was for the audience, recalling Miss Goodson in Grieg's concerto, last year, to complain of the music in which she had returned.

H. T. P.

[illegible] E, MA
MAR 5- 1908

Dr. Karl Muck's Successor.

Boston, Mass., March 4.—It was announced tonight by the management of the Boston Symphony Orchestra that Max Fiedler, of Hamburg, has been engaged as director of the orchestra, to succeed Dr. Karl Muck, who has been unable to secure a further leave of absence from Berlin. Mr. Fiedler will assume charge at the opening of the next season.

GLOBE—MARCH 8

MUSICAL MATTERS

Longest of the Season's Symphony Concerts.

Converse, MacDowell and Hinton Represented.

Grand Opera Promises—Current Events.

Dr Muck's Anglo-American Symphony program, the 17th of the season, was of generous proportions, nearly two and one-quarter hours being required for playing the "Jeanne d'Arc" scenes by Frederick S. Converse, Arthur Hinton's D minor concerto for piano and orchestra and Edward MacDowell's "Indian" orchestral suite. Mme Katharine Goodson played the piano part in the Hinton concerto, which represented the English division of the program. This and the Converse work were given for the first times at these concerts.

Mr Converse originally wrote the "Jeanne d'Arc" music for the drama produced by Miss Marlowe and Mr Sothern in 1906 and subsequently the composer revised his work and amplified it for a large orchestra. Since it was performed in Jordan hall about a year ago further changes have been made in portions of the score, but the fundamental structure remains the same, and its idylic tone pictures suggesting incidents in the life of the French girl heroine and martyr are again welcome, and especially so when shown in vivid and effective contrasts, which was the case under Dr Muck's direction.

The five divisions are admirably varied. In the first the hint at battles to come is skilfully woven into the gentler measures representing peace, the latter idea being developed in pastoral form in the succeeding part. The vigor of the battle hymn and tumult and din of battle are splendidly set forth in the instrumentation of the third movement; the mystery and confusion in the "Night Vision" is typically weird and suggestive of the scene where Jeanne is sleeping in the woods and visions flit across her weary brain.

In the "resume" in the finale Mr Con[illegible] handles skilfully former material in new combinations, working up a grand climax just before the exquisite melody at the close which is in the nature of an apotheosis. The work is one of great merit, and although modern and very effective is not abstruse and overburdened with dissonants and cross-harmonies to produce effects. The former commendation of the "scenes" holds good now, and the orchestral work brought out in new light their many fine passages.

Mme Goodson, as soloist in the Hinton piano concerto, gave a brilliant exhibition of her attainments, in which the velocity of finger work under various conditions was dazzling; and the facility of technique did not impair the limpidity of playing in pianissimo, which is frequently the case. And in chord passages in fortissimo she was in most instances able to hold her own with the orchestra.

The concerto, which was written by her husband, shows Mme Goodson's abilities to excellent advantage; but she has already proved herself an artist of exceptional power and a general encomium for her performance as a whole really is praise enough at this time. The beauty of her crisp, delicate and sparkling pianissimo in the second movement will not soon be forgotten by those who heard it, and the energy and verve of the last movement was nearly as effective, when association with the orchestra is considered. The artist was rapturously applauded and called back several times.

The "Indian" suite by MacDowell is familiar, but a repetition of this sterling work again shows its worth as a contribution to musical literature. Conceived in a broad and patriotic spirit, the lamented composer worked out ideals according to his own high standard, and illustrated his pictures in a musical form, full of poetic characteristics.

All in all, the orchestra was more satisfactory in interpreting this work than in the other two. The quaint and typical "Indian" motifs, the "love song," which gave the wood winds their chances; the roughly strenuous war-time dances, which gave all the intonements something to do, and the "Dirge" were each made interesting, and held the auditors despite the length of the program. And the jollity of the "Village Festival" was indisputably in evidence, so gayly was it rushed through.

For the first time the name of Balakireff, one of the leading Russian composers, will appear on a Boston Symphony program this week. He will be represented by his symphony in C minor, the one work of the kind he has written. It was played for the first time in this country by the Chicago orchestra in January, 1907, and was announced for performance by the Russian society in New York, but for some reason was not given.

Mr Loeffler's "A Pagan Poem," which had such a success at the symphony concerts earlier in the season, will be repeated, with Mr Gebhard as pianist. The final number on the program will be Chabrier's overture "Gwendoline."

concert master at the Bayreuth festival. The nerves of his left arm have troubled him of late. As The Herald stated some days ago, Mr. Czerwonky, the second concert master, will leave at the end of this season to pursue the career of a virtuoso. The two successors will not be chosen probably until late in the sprnig.

[160]

HERALD—BOSTON, MARCH 8

'JEANNE D'ARC' AT SYMPHONY HALL

Converse's Suite of Dramatic Scenes Given at 17th Concert.

ORCHESTRA EXCELLED IN MacDOWELL'S 'DIRGE'

Many Considered His 'Indian' Suite a Touching Memorial Service.

By PHILIP HALE.

The 17th concert of the Boston Symphony orchestra, Dr. Muck conductor, took place last night in Symphony Hall. The programme was as follows:

"Jeanne d'Arc," dramatic scenes...Converse
Concerto for piano.....Hinton
"Indian" Suite.....MacDowell

Mr. Converse's suite is taken from the music to Percy Mackaye's drama, which was produced in Philadelphia and played here a little over a year ago at the Boston Theatre, with Julia Marlowe as the Maid of Orleans. Mr. Sothern at the time was anxious that his plays should have appropriate music, and he provided an orchestra of respectable size, for a playhouse, and a competent conductor. Unfortunately he did not reckon on the indifference of the audience.

In Boston the entr'actes were heard with difficulty by those who were interested in Mr. Converse and his work. Some men left their seats, presumably in search of fresh air, and returned smelling of fireworks. Others entertained the women in their charge by finding fault with the drama and by diverting gossip. There was much coughing. The music was lost in the din. Soon after this performance the suite was played at an orchestral concert, led by Mr. Goodrich, in Jordan Hall, and it then made a pleasing impression, as descriptive or suggestive music without any inevitable association with the play that called it into being. The performance last night confirmed this impression.

Mr. Converse has not attempted to compose a symphonic poem in five movements, a work laid out on broad lines. He has not endeavored to explain in music the singular theory of Dr. Icard concerning the cause of Jeanne's hallucinations, nor do his scenes purport to be deeply psychological. He wrote music for a drama and with the playhouse in view. His music should be taken in the spirit in which it was composed.

Let it be granted at once that the "Battle Hymn" is purely theatrical and without marked significance for concert purposes, and that as a concert piece the interest of the finale is not sustained from the beginning to the end. Yet in this very finale there are beautiful pages and the ending has genuine pathos.

The other movements, "In Domremy," "Pastoral Reverie" and "Night Visions," have excellent qualities. The melodic lines are clear, flowing and individual. There is a sense of dramatic contrast and a marked richness of orchestral color; above all there is the successful expression of a sympathy with a heroine, a sympathy that is not allowed to become either weakly sentimental or bombastically heroic; in a word there is the expression that comes from the exercise of the imaginative faculty.

Nor is it necessary to know the text of the drama in order to share the various moods of the composer. Furthermore, in his expression of thought Mr. Converse is here freer and more spontaneously poetic both in lyric flight and in poignant suggestion than in some of his more important and preceding works. The overture would be a more complete and rounded whole if the last few measures were omitted. They are not only superfluous; they change, and without effect, the mood and line of thought which a sensitive hearer feels should bring the logical, inevitable conclusion.

There are charming orchestral pictures throughout the work. The blending of timbres and the succession of timbres are often arranged with uncommon skill; this is to be observed especially in the "Pastoral Reverie." It should also be remarked that although Mr. Converse employs a very large orchestra, some of his most striking effects are gained by apparently simple means; by an exquisite sense of the value of tints and demi-tints in his orchestral painting.

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MUSIC NOTES.

Mr. Wendling, concert master of the Boston Symphony orchestra, will return to Stuttgart at the end of the season and will not come back. His decision, regretted by many, rests exclusively on family reasons. If he is in good physical condition next summer he will fill his old position as

UNUSUAL INCIDENTS MARK SYMPHONY CONCERT

"Hands-Across-the-Sea" Program, Directed by Eminent German Conductor—Glockenspiel Adds Its Harmony.

Unusual incidents and arrangements made the Symphony concert of Saturday night memorable. In the first place the program was entirely English-American—the "Jeanne d'Arc" music of F. S. Converse, who, though a native of Newton and a resident of Westwood, is classed among the Boston composers; the concerto in D minor for piano and orchestra, written by Arthur Hinton of London, and MacDowell's "Indian" suite, written when the lamented composer was living in Boston, and dedicated to the Symphony Orchestra and its conductor at that time, Emil Paur. Two of the composers honored with places on the program were present at the concert—Mr. Converse and Mr. Hinton. However, neither one of them made his presence generally known by acknowledgment of applause. There was a long call for Mr. Converse, but he held his seat firmly and modestly. Dr. Muck responded until he got suspicious of the intent of the applause and shrugged his shoulders as if to inquire what it was all about.

Tribute to Dead Composer.

As for the third composer, MacDowell, this was the first time one of his works appeared on a Symphony program since his death late in January. The dirge—the fourth movement—made it seem particularly appropriate. And possibly on account of the memorial nature of the number the audience, with the exception of a few, remained seated until the number, which was the last on the program, had been entirely performed.

Only those who have ever witnessed the customary 9.55 rush can appreciate the deep significance of this tribute to the composer.

The soloist of the evening, Mme. Katharine Goodson, in private life is Mrs. Arthur Hinton. Hence on this occasion she played her husband's music. Here was still more emphasis upon the Anglo-Saxon nature of the attractions. And to think that this hand-across-the-sea or blood-is-thicker-than-water occasion should have been presided over by a distinguished visitor from Berlin. However, Dr. Muck is patient and catholic, full of spirit and sympathy. He did his best to make the concert entertaining and stimulating, but failed. The conductor was willing, but the music was weak.

Glockenspiel on the Stage.

Finally, the audience was confronted by something on the stage that looked like—well, some said it was a fancy parlor organ and others thought it might be a new-fangled console for the big organ at the back of the stage. As a matter of fact it was a glockenspiel or carillon, an arrangement of bells or bars played at a keyboard. The player was one of the members of the orchestra, who sat hidden behind the curio; and the instrument was used in the Converse piece. It made very sweet and tinkly music indeed. And back in the southwest corner of the stage was a set of heavy chimes used in the pageant scene in the Jeanne d'Arc music.

The program of this week's concert embraces a symphony by Balakireff, to be played for the first time; Chabrier's "Gwendoline" overture, and a repetition of Loeffler's "Paran Poem."

Newspaper Cutting Bureau in the World

STAR.

NEWARK, N.J.

MAR 8- 1908

Max Fiedler, who holds a high place among the conductors of Germany, has been secured by the Boston Symphony Orchestra to succeed Dr. Karl Muck, as conductor. Mr. Fiedler is 49 years old and has devoted his whole life to music. Before he became a conductor he was one of the leading pianists of Germany. His first lessons were taken from his father, Karl August Fiedler, in Zittau, and he later studied theory and organ playing under G. Albrecht. From 1877 to 1880 he was a student at Leipsic and two years later he became one of the faculty in the Hamburg Conservatory. In 1903 he became its director.

DISPATCH.

COLUMBUS, O.

MAR 8- 1908

[illegible] Symphony hall (Bos- [illegible] on the occasion of [illegible] Orchestra Pen- [illegible] day eve- [illegible] nished by [illegible] Madame [illegible] kindly vol- [illegible] so of [illegible]

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Converse—Dramatic Scenes from "Jeanne d'Arc."
Hinton—Piano concerto in D minor.
Pianist, Mme. Katharine Goodson.
MacDowell—"Indian Suite."

An American and English programme! For once Germany and Russia and France were put upon the shelf and the Anglo-Saxons ruled. Yet the programme was indigestible in spots.

Converse's Scenes from "Jeanne d'Arc" sustained the good impression we had formed of it when heard under Mr. Wallace Goodrich's leadership in Jordan Hall. It might be shorter and the finale might be less vague, but there is a firm grasp of the subject, an absolute mastery of the orchestra, and good poetic instinct in the work. The genius of Mr. Converse is more orchestral than vocal. His "Job" is to be given in Hamburg shortly, but we wish that Germany might make his acquaintance through his less severe and more romantic orchestral music.

The opening movement of his "Scenes" (they are more ambitious than a "Suite") "In Domremy," is to our mind, one of the finest movements in American orchestral music. Its suggestion of village chimes, its rustic second theme, its development of a simple two-noted, Iambic, figure, its strong contrasts, its brilliant end (its piccolo phrases suggest the end of Beethoven's "Egmont" overture) all these points combine to make a very dignified and interesting movement.

The succeeding Pastorale introduces some effective English horn playing, which was excellently executed. The "Night Vision" began like a beautiful "Waldesweben," a moonlight picture that might compare with Schumann's graphicality in this direction. In this the unusual Celesta, a set of bell-chimes combined with wooden sounding-boards, and infinitely sweeter than the Glockenspiel, was used very effectively.

The finale, as already intimated, we do not find so powerful as other parts of the work. This ingenious summing up was scarcely necessary. It would have been better to have ended with the battle-scene, which would make a glorious climax. This combative movement is one of the finest parts of the work. It is full of what Shakespeare would mark—"Alarums and excursions," but it is intelligible in the midst of its fury. It is far more coherent than the rough and tumble fight which Strauss has given in his "Heldenleben." The working up of the grand old mediaeval hymn forms a noble end to the movement and would, musically if not historically, make an effective conclusion to a set of movements.

The new concerto by Mr. Arthur Hinton, although effective in its finale, is a somewhat labored work. It gave very few points of melodic ease; the attention of the auditor was strenuously claimed in every measure. The development of a four-noted kettle-drum figure was not quite so easy to follow as the treatment of a somewhat similar idea by Beethoven in his violin concerto. All through the first movement matters were turgid and not easily grasped. But the second movement was more graceful and dainty with its idealization of a waltz-rhythm and its piquant contrasts.

The Andante was in the nature of a long introduction to the finale. It was in a preluding and improvisational vein, although, as in every part of the work, there was some ingenuity of figure treatment. This thematic development (especially in the first movement) proved Mr. Hinton an able musician, a skilful composer, but he should not allow his learning to obscure the melodic and romantic side.

The finale had some fiery and brilliant treatment. There was a martial and triumphant vein in one of its themes, there was a fine working up to a climax, and there was an exciting stretto and coda. It is, we think, the first movement that over-weights this concerto, for the second and last movements have many points of beauty.

Mme. Goodson played the work like a consummate artist. Happy the composer who has her as his interpreter. Every point of the work was given with loving care, such as Clara Schumann used to bestow upon the piano works of her great husband. The delicacy of the second movement, the pensive character of the Andante and the tremendous energy of the finale were all excellently given. The bravura of the end was incomparably fine. The audience responded heartily to this climax and recalled Mme. Goodson three times.

Then came MacDowell's "Indian Suite." Dr. Muck did not conduct this with a tomahawk and the orchestra refrained from war-whoops. The work scarcely made as great an impression on the reviewer as when it was given by Emil Paur. The Dirge was drawn out to such a slow tempo that it nearly fell apart (possibly a "Grave" movement fits best to a Dirge), and the galloping off of the warriors in the third movement could have been made more graphic.

We dislike to see the marks of expression in the English language as MacDowell has used them. The present writer (in his Dictionary of Music) has stated the case as follows:—

"Although Schumann and Wagner use German terms in their works, and Berlioz and the Cesar Franck school, French, Italian is the preferable tongue for musical terms, for the following reasons: 1st. It has priority. It was the first language used in this field, and has been in almost universal use for three centuries. 2d. It is impossible to allow each composer the use of his native language. If Liszt had used Hungarian, Tchaikowsky Russian, Dvorak Bohemian, Grieg Norwegian, etc., we should find many more difficulties in the matter than in the use of a single language. 3d. Musical notation is a single, universal, written language. Such a language requires an equally universal set of tempo or expression-marks. Exactly as in affairs of state, diplomats have chosen the French language as the universal tongue, music has chosen Italian as her language of tempo and expression-marks; and we urge upon every composer to further this unity by discarding English, French, or German markings, and using Italian only."

Nor is the use of real Indian themes in this work of any great importance. The Indian songs were too local, too tribal, to become really national folk-music in any true sense of the word [illegible] did not [illegible] matter [illegible]

[illegible] they were MacDowellesque. One could give a great composer a theme from a pupil's finger-exercise and he would be able to make something musical out of it by thematic treatment, as the French cook was able to make a palatable dish out of an old glove.

The Indians in this Suite are inclined to Wagnerism and are ready to discharge muted horns and clarinettes on the slightest provocation.

The beauties of the work need no restatement. It is a poetic and impressive picture, and in Europe it is likely to arouse especial interest as ethnological music. But after repeated hearings we do not rank it quite as great as some of MacDowell's other orchestral composition, although it is always worthy of a high place in the native repertoire.

Louis C. Elson.

MES,

New York City.

MAR 8- 1908

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The telegraph reports that the authorities of the orchestra have finally engaged as Dr. Muck's successor Max Fiedler, now conductor of the Hamburg Philharmonic Orchestra. Mr. Fiedler is not unknown to New York. He was one of the New York Philharmonic Society's "guest conductors" who came from Europe to direct their concerts in their period of interregnum. He conducted the third public rehearsal and concert of the society in the season of 1905-6, on Dec. 15 and 16, 1905. He made at that time a highly satisfactory impression. The Times spoke of him thus after the concert:

Max Fiedler has a substantial reputation in Europe, but it has not been widely extended in this country. Mr. Fiedler, indeed, has none of the attributes of the "virtuoso conductor" in the less desirable sense. But his performance with the orchestra yesterday showed him to be a highly accomplished director, of remarkable skill, routine, overflowing vitality, and imperious authority. He is evidently something of a martinet, and the qualities of a martinet are what the Philharmonic Society needs at all times, in addition to all the others that go to make a conductor who can interpret great music in a way to hold the attention of such an audience as the Philharmonic's.

Mr. Fiedler has much more, but he obtained, first of all, a performance of excellent ensemble, precision, and brilliancy such as few of the men who have preceded him with greater reputations have surpassed. * * * He is not a poet, either in appearance or in manner, nor does he see visions of the unattainable things. He is not a revolutionary, and is not bent on finding what none have found before him in the music he plays. Still less is he concerned with the exploitation of himself. Mr. Fiedler's demonstrations are all for the benefit of the orchestra, and not at all for the audience. They are unmistakable and decisive, and they have their results.

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[illegible] ARD ALDRICH.

POST

WASHINGTON, D. C.

MAR 4- 1908

Boston Symphony Director.

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om GLOBE & COMMERCIAL ADVERTISER,

dress New York City.

ate MAR 7- 1908

BOSTON SYMPHONY NOTES.

IN addition to having a new conductor next season, the Boston Symphony Orchestra will have a new concertmaster and a new second concertmaster in place of Carl Wendling and Richard Czerwonky. Mr. Wendling has decided that he will not stay in America longer than the present season, and in this decision he has been moved solely by family reasons. He has a wife and some young children in Stuttgart, his home, and he does not feel that it would be wise to bring them to America, so at the end of the present season he will return to resume his position as concertmaster in Stuttgart. Mr. Wendling has made many friends in Boston, and his decision to go was received with much regret, as it was hoped that the orchestra might retain his services. He expects next summer to be concertmaster at the Wagner festival at Bayreuth, but this will depend entirely upon his health. Recently he has had some trouble with the nerves of his left arm, and for this reason was unable to play with the orchestra for a week or two. If he recovers he will play in Bayreuth. Otherwise he will rest during the summer. Mr. Czerwonky leaves the orchestra in order to pursue the career of a virtuoso, for which he thinks himself better fitted than for orchestra work. The successors of these gentlemen have not yet been chosen, and probably will not be until later in the spring.

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Mr. Paderewski finished his series of concerts along the Pacific coast in the first week of March, and has now turned eastward, and will gradually work his way back to New York, from which city he expects to sail in the first week of May. He will give one concert in New Mexico and three in Texas. His only concerts in the south will be in Little Rock, Memphis, Atlanta, and Nashville. With the concerts he has given and those scheduled he will have played at the end of his season ninety-four times, but it is likely that his manager, C. A. Ellis, will put in some more dates for the month of April in order to satisfy the demand for him.

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NEW YORK AMERICAN,

New York City.

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In the next four concerts he will present Dohnanyi's concert piece for orchestra, with 'cello obligato; Converse's "Jeanne d'Arc," dramatic scenes for orchestra; Hinton's concerto for piano; Beethoven's symphony in C major; Debussy's "Nocturnes," suite for orchestra, and two pieces for orchestra, [illegible] for Gustav Strube's [illegible] and Loeffler's "A Pagan [illegible]

...MONDAY,
MARCH 9, 1908.

UNUSUAL INCIDENTS MARK SYMPHONY CONCERT

"Hands-Across-the-Sea" Program, Directed by Eminent German Conductor—Glockenspiel Adds Its Harmony.

Unusual incidents and arrangements made the Symphony concert of Saturday night memorable. In the first place the program was entirely English-American—the "Jeanne d'Arc" music of F. S. Converse, who, though a native of Newton and a resident of Westwood, is classed among the Boston composers; the concerto in D minor for piano and orchestra, written by Arthur Hinton of London, and MacDowell's "Indian" suite, written when the lamented composer was living in Boston, and dedicated to the Symphony Orchestra and its conductor at that time, Emil Paur.

Two of the composers honored with places on the program were present at the concert—Mr. Converse and Mr. Hinton. However, neither one of them made his presence generally known by acknowledgment of applause. There was a long call for Mr. Converse, but he held his seat firmly and modestly. Dr. Muck responded until he got suspicious of the intent of the applause and shrugged his shoulders as if to inquire what it was all about.

Tribute to Dead Composer.

As for the third composer, MacDowell, this was the first time one of his works appeared on a Symphony program since his death late in January. The dirge—the fourth movement—made it seem particularly appropriate. And possibly on account of the memorial nature of the number the audience, with the exception of a few, remained seated until the number, which was the last on the program, had been entirely performed.

Only those who have ever witnessed the customary 9.55 rush can appreciate the deep significance of this tribute to the composer.

The soloist of the evening, Mme. Katharine Goodson, in private life is Mrs. Arthur Hinton. Hence on this occasion she played her husband's music. Here was still more emphasis upon the Anglo-Saxon nature of the attractions. And to think that this hand-across-the-sea or blood-is-thicker-than-water occasion should have been presided over by a distinguished visitor from Berlin. However, Dr. Muck is patient and catholic, full of spirit and sympathy. He did his best to make the concert entertaining and stimulating, but failed. The conductor was willing, but the music was weak.

Glockenspiel on the Stage.

Finally, the audience was confronted by something on the stage that looked like—well, some said it was a fancy parlor organ and others thought it might be a new-fangled console for the big organ at the back of the stage. As a matter of fact it was a glockenspiel or carillon, an arrangement of bells or bars played at a keyboard. The player was one of the members of the orchestra, who sat hidden behind the curio; and the instrument was used in the Converse piece. It made very sweet and tinkly music indeed. And back in the southwest corner of the stage was a set of heavy chimes used in the pageant scene in the Jeanne d'Arc music.

The program of this week's concert embraces a symphony by Balakireff, to be played for the first time; Chabrier's "Gwendoline" overture, and a repetition of Loeffler's "Pagan Poem."

Newspaper Cutting Bureau in the World

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Max Fiedler, who holds a high place among the conductors of Germany, has been secured by the Boston Symphony Orchestra to succeed Dr. Karl Muck, as conductor. Mr. Fiedler is 49 years old and has devoted his whole life to music. Before he became a conductor he was one of the leading pianists of Germany. His first lessons were taken from his father, Karl August Fiedler, in Zittau, and he later studied theory and organ playing under G. Albrecht. From 1877 to 1880 he was a student at Leipsic and two years later he became one of the faculty in the Hamburg Conservatory. In 1903 he became its director.

...

Every seat in Symphony hall (Boston) was occupied on the occasion of the Boston Symphony Orchestra Pension Fund concert last Sunday evening. The program was furnished by the superb orchestra and Madame Schumann Heink, who had kindly volunteered her services for the sake of ... and was made up of Wag... ... enthusiasm demon... ... showing tremend... ... great artist...

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Converse—Dramatic Scenes from "Jeanne d'Arc."
Hinton—Piano concerto in D minor.
Pianist, Mme. Katharine Goodson.
MacDowell—"Indian Suite."

An American and English programme! For once Germany and Russia and France were put upon the shelf and the Anglo-Saxons ruled. Yet the programme was indigestible in spots.

Converse's Scenes from "Jeanne d'Arc" sustained the good impression we had formed of it when heard under Mr. Wallace Goodrich's leadership, in Jordan Hall. It might be shorter and the finale might be less vague, but there is a firm grasp of the subject, an absolute mastery of the orchestra, and good poetic instinct in the work. The genius of Mr. Converse is more orchestral than vocal. His "Job" is to be given in Hamburg shortly, but we wish that Germany might make his acquaintance through his less severe and more romantic orchestral music.

The opening movement of his "Scenes" (they are more ambitious than a "Suite") "In Domremy," is to our mind, one of the finest movements in American orchestral music. Its suggestion of village chimes, its rustic second theme, its development of a simple two-noted, Iambic, figure, its strong contrasts, its brilliant end (its piccolo phrases suggest the end of Beethoven's "Egmont" overture) all these points combine to make a very dignified and interesting movement.

The succeeding Pastorale introduces some effective English horn playing, which was excellently executed. The "Night Vision" began like a beautiful "Waldesweben," a moonlight picture that might compare with Schumann's graphicality in this direction. In this the unusual Celesta, a set of bell-chimes combined with wooden sounding-boards, and infinitely sweeter than the Glockenspiel, was used very effectively.

The finale, as already intimated, we do not find so powerful as other parts of the work. This ingenious summing up was scarcely necessary. It would have been better to have ended with the battle-scene, which would make a glorious climax. This combative movement is one of the finest parts of the work. It is full of what Shakespeare would mark—"Alarums and excursions," but it is intelligible in the midst of its fury. It is far more coherent than the rough and tumble fight which Strauss has given in his "Heldenleben." The working up of the grand old mediaeval hymn forms a noble end to the movement and would, musically if not historically, make an effective conclusion to a set of movements.

The new concerto by Mr. Arthur Hinton, although effective in its finale, is a somewhat labored work. It gave very few points of melodic ease; the attention of the auditor was strenuously claimed in every measure. The development of a four-noted kettle-drum figure was not quite so easy to follow as the treatment of a somewhat similar idea by Beethoven in his violin concerto. All through the first movement matters were turgid and not easily grasped. But the second movement was more graceful and dainty with its idealization of a waltz-rhythm and its piquant contrasts.

The Andante was in the nature of a long introduction to the finale. It was in a preluding and improvisational vein, although, as in every part of the work, there was some ingenuity of figure treatment. This thematic development (especially in the first movement) proved Mr. Hinton an able musician, a skilful composer, but he should not allow his learning to obscure the melodic and romantic side.

The finale had some fiery and brilliant treatment. There was a martial and triumphant vein in one of its themes, there was a fine working up to a climax, and there was an exciting stretto and coda. It is, we think, the first movement that over-weights this concerto, for the second and last movements have many points of beauty.

Mme. Goodson played the work like a consummate artist. Happy the composer who has her as his interpreter. Every point of the work was given with loving care, such as Clara Schumann used to bestow upon the piano works of her great husband. The delicacy of the second movement, the pensive character of the Andante and the tremendous energy of the finale were all excellently given. The bravura of the end was incomparably fine. The audience responded heartily to this climax and recalled Mme. Goodson three times.

Then came MacDowell's "Indian Suite." Dr. Muck did not conduct this with a tomahawk and the orchestra refrained from war-whoops. The work scarcely made as great an impression on the reviewer as when it was given by Emil Paur. The Dirge was drawn out to such a slow tempo that it nearly fell apart (possibly a "Grave" movement fits best to a Dirge), and the galloping off of the warriors in the third movement could have been made more graphic.

We dislike to see the marks of expression in the English language, as MacDowell has used them. The present writer (in his Dictionary of Music) has stated the case as follows:—

"Although Schumann and Wagner use German terms in their works, and Berlioz and the Cesar Franck school, French, Italian is the preferable tongue for musical terms, for the following reasons: 1st. It has priority. It was the first language used in this field, and has been in almost universal use for three centuries. 2d. It is impossible to allow each composer the use of his native language. If Liszt had used Hungarian, Tchaikowsky Russian, Dvorak Bohemian, Grieg Norwegian, etc., we should find many more difficulties in the matter than in the use of a single language. 3d. Musical notation is a single, universal, written language. Such a language requires an equally universal set of tempo or expression-marks. Exactly as in affairs of state, diplomats have chosen the French language as the universal tongue, music has chosen Italian as her language of tempo and expression-marks; and we urge upon every composer to further this unity by discarding English, French, or German markings, and using Italian only."

Nor is the use of real Indian themes in this work of any great importance. The Indian songs were too local, too tribal, to become really national folk-music in any true sense of the word. Of course it did not, much matter, whether the themes came from, for they were MacDowellized. One could give a great composer a theme from a pupil's finger-exercise and he would be able to make something musical out of it by thematic treatment, as the French cook was able to make a palatable dish out of an old glove.

The Indians in this Suite are inclined to Wagnerism and are ready to discharge muted horns and clarinettes on the slightest provocation.

The beauties of the work need no restatement. It is a poetic and impressive picture, and in Europe it is likely to arouse especial interest as ethnological music. But after repeated hearings we do not rank it quite as great as some of MacDowell's other orchestral composition, although it is always worthy of a high place in the native repertoire.

Louis C. Elson.

...MES,

New York City.

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RICHARD ALDRICH.

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From TRIBUNE
New York City.
Address
Date MAR 8- 1908

MAX FIEDLER.
...w conductor of the Boston Symphony Orchestra.

BOSTON'S NEW CONDUCTOR.

Mr. Max Fiedler, who has been engaged to succeed Dr. Muck as conductor of the Boston Symphony Orchestra, is not wholly a stranger to the patrons of orchestral concerts in New York. He was one of the foreign conductors brought hither by the Philharmonic Society to conduct one of its concerts three seasons ago. On December 15 and 16, 1905, he conducted two concerts, at which the programme consisted of the prelude to "Die Meistersinger," Richard Strauss's "Don Juan" and Beethoven's symphony in C minor, this number, together with the scene and air "Abscheulicher," from "Fidelio," having been placed upon the programme in recognition of the anniversary of the composer's birth. Mr. Fiedler made a fine impression, and was applauded with great enthusiasm at both concerts. The opinion of The Tribune's reviewer was then set down:

A masterful, a wise, a keenly analytical, a lucid and inspiriting conductor is Mr. Fiedler. His technical methods are admirably intelligible, his devotion to the work in hand is complete. A finer performance of the prelude to "Die Meistersinger" can scarcely be imagined. It was splendidly illuminative of the elements which Wagner's comedy presents in conflict—the square toed rule of thumb march melodies of the pedantic guildmen, the eager, pulsating, passionate melodies of the lovers standing as the representatives of romanticism. The characterization was vivid, and the piece throbbed with vitality. In the symphony there was no striving for effects not justified by the printed page. His tempi in the first and last movements were more animated than those to which we are accustomed. Whether or not this was a blemish is largely a matter of taste. They were consistently carried out and did not spoil the symmetry of the picture. Altogether it was as notable an accomplishment as any which we have had to record since the Philharmonic Society adopted its present policy.

Mr. Fiedler comes from Hamburg and, we believe, has an American wife. He has conducted symphony concerts in Paris, St. Petersburg and Madrid, and enjoys an enviable reputation in his native Germany. He was born in Zittau on December 31, 1859, where he made his first studies with his father. Subsequently he studied at the Leipzig Conservatorium (1877-'80), where he won the Holstein scholarship. He became a member of the faculty of the Hamburg Conservatory in 1882, and has been conductor of the Hamburg Philharmonic concerts for the last seven or eight years. He has made dignified essays in the field of composition.

From TRIBUNE
New York City.
Address
MAR 8- 1908

"California, Her Mountains and Valleys," will be the topic of the next illustrated lecture which Frederick Monsen will deliver under the auspices of the Brooklyn Institute of Arts and Sciences at Association Hall on Saturday afternoon and evening. Mr. Monsen will complete the series on March 21 with a lecture on Arizona. On March 12 the Kneisel String Quartet will give a chamber music concert at Association Hall in the evening. On the evening of Friday, March 20, the Boston Symphony Orchestra will give the fifth and last concert of the season at the Baptist Temple. On March 28 Garrett P. Serviss will give the first of his course of four illustrated lectures at Association Hall. The course will include afternoon as well as evening talks. The topics will be "The Alps," "Spain," "Venice" and "Rome." On March 30 Leslie Harris, known as England's greatest entertainer, will appear in the evening at Association Hall. His programme will consist of humorous and musical "sketches." Jan Kubelik will play in the Baptist Temple on the evening of March 19. It will be his second violin recital in the borough. Kubelik will be assisted by Mlle. Berthe Roy, pianist. Herr Ludwig Schwab will act as accompanist.

...NORTH AMERICAN
...PHILADELPHIA, PA
MAR 8- 1908

The last concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March ...

The New York Press
NEW YORK CITY.
MAR 9 - 1908

SONGS AND SINGERS.

It is disappointing news that so great a conductor as Dr. Muck is to be succeeded by a man of Max Fiedler's lesser attainments. The Boston Symphony Orchestra's new musical director is, we are informed, a warm personal friend of Muck. It was Muck, indeed, who recommended him to the powers that be. Friendship, however, is no mark of merit. History is full of examples of the greater stepping into the arena for the lesser. Fiedler surely will not replace Muck in the affection of Boston and New York audiences, and should Muck return to his present post after an interim of Fiedler it is probable he will be welcomed with open arms.

To be sure, Fiedler may create a far better impression at the head of the highly trained Boston orchestra than he did two and a half years ago when he struggled with our own ponderous Philharmonic band. The medium of interpretation is an important element. It is doubtful Dr. Muck would have won as great distinction with the Philharmonic colossus as with Boston's aggregation of virtuosi. Safonoff's Slavic temperament would be ill suited to Boston's refined demands, whereas it compels obedience and inspires enthusiasm in an orchestra with which many "prime donnas of the baton" have wrestled in vain. Yet Fiedler is one of the last conductors this writer would have chosen as worthy of Muck's place. In Pohlig the Philadelphia orchestra has a much better man.

Fiedler was the Philharmonic Society's third "star" conductor of the season of 1905-6. He had charge of the concerts of Friday afternoon, December 15, and Saturday evening, December 16, 1905, in Carnegie Hall. Johanna Gadski was the soloist. The programme comprised the prelude to "Die Meistersinger"; an aria from Karl Eckert's "William of Oranga"; Richard Strauss's tone-poem, "Don Juan"; the recitative and aria, "Abscheulicher," from "Fidelio," and Beethoven's Fifth Symphony. From the start the conductor disappointed those who were not prepossessed in his favor. Dissatisfaction came with the first bars of the "Meistersinger" prelude, which the conductor took at an extremely slow pace, with an exaggerated pomposity that made one wish for the heat and passion of Hertz, with all its lack of repose and solemnity.

Did Fiedler keep up this drawling tempo in the "Meistersinger" prelude? No, indeed! The record in The Press shows that he went to the opposite extreme when his nervous temperament could no longer bear the shackles of patient progress. His way of whipping up his men into bursts of speed or drawing taut the reins with a sudden jerk, mindless of the size of the team he was trying to guide, was exciting to behold but irritating to hear. His reading of the Wagner prelude was full of extravagances, but these were not confined to tempo. One noted as great a fondness for screaming dynamic contrasts, a tendency that was apparent throughout the concert, even in Beethoven's symphony, though that work, on the whole, was his most satisfying contribution.

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...Eagle,
Brooklyn, N. Y.
MAR 8 1908

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Standard Union,
Brooklyn, N. Y.
MAR - 8 1908

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Standard Union,
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...Daily Times,
...Brooklyn, N. Y.
MAR 7 1908

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...Daily Citizen,
...Brooklyn, N. Y.
MAR 8 1908

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Newspaper Cutting Bureau in the World
...LEDGER
...PHILA, PA.
MAR 6 - 1908

TO LEAD BOSTON ORCHESTRA

August Max Fiedler, of Hamburg, to Be Conductor Next Season.

The announcement that August Max Fiedler, pianist, composer and orchestral director, of Hamburg, is to lead the Boston Symphony Orchestra next season has been received with uncommon interest by musicians in this city. The place of the orchestra here is so assured that there was general speculation regarding the personality of the man who might succeed Dr. Karl Muck in the musical directorship, and animated discussion of the new conductor following the specific announcement.

Mr. Fiedler is 49 years of age, a native of Zittau. He has developed his career so quietly that though his achievement is already notable, there is comparatively little to chronicle of the various steps upon which his reputation has been built. His first teacher at the piano was his father, this instruction being supplemented by lessons from Albrecht in theory and organ playing. In 1877 he gained a scholarship in the Leipsic Conservatory, remaining there for three years. After a brief career as soloist he became a teacher in the Hamburg Conservatory in 1882, though he did not allow this entirely to supersede his public work as a pianist.

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...spaper Cutting Bureau in the World
...RECORD
...PHILADELPHIA, P...
MAR 5 - 1903

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...RECORD
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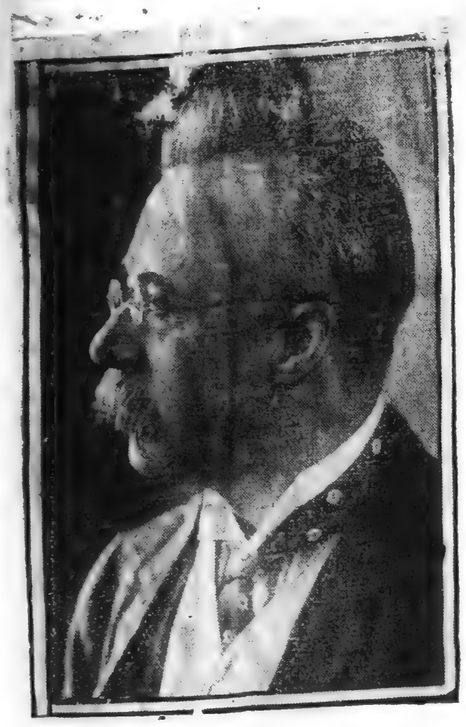
[162]

From TRIBUNE
New York City.
Address
Date 1908



MAX FIEDLER.
...e new conductor of the Boston Symphony Orchestra.

BOSTON'S NEW CONDUCTOR.

Mr. Max Fiedler, who has been engaged to succeed Dr. Muck as conductor of the Boston Symphony Orchestra, is not wholly a stranger to the patrons of orchestral concerts in New York. He was one of the foreign conductors brought hither by the Philharmonic Society to conduct one of its concerts three seasons ago. On December 15 and 16, 1905, he conducted two concerts, at which the programme consisted of the prelude to "Die Meistersinger," Richard Strauss's "Don Juan" and Beethoven's symphony in C minor, this number, together with the scene and air "Abscheulicher," from "Fidelio," having been placed upon the programme in recognition of the anniversary of the composer's birth. Mr. Fiedler made a fine impression, and was applauded with great enthusiasm at both concerts. The opinion of The Tribune's reviewer was thus set down:

A masterful, a wise, a keenly analytical, a lucid and inspiriting conductor is Mr. Fiedler. His technical methods are admirably intelligible, his devotion to the work in hand is complete. A finer performance of the prelude to "Die Meistersinger" can scarcely be imagined. It was splendidly illuminative of the elements which Wagner's comedy presents in conflict—the square toed rule of thumb march melodies of the pedantic guildmen, the eager, pulsating, passionate melodies of the lovers standing as the representatives of romanticism. The characterization was vivid, and the piece throbbed with vitality. In the symphony there was no striving for effects not justified by the printed page. His tempi in the first and last movements were more animated than those to which we are accustomed. Whether or not this was a blemish is largely a matter of taste. They were consistently carried out and did not spoil the symmetry of the picture. Altogether it was as notable an accomplishment as any which we have had to record since the Philharmonic Society adopted its present policy.

Mr. Fiedler comes from Hamburg and, we believe, has an American wife. He has conducted symphony concerts in Paris, St. Petersburg and Madrid, and enjoys an enviable reputation in his native Germany. He was born in Zittau on December 31, 1859, where he made his first studies with his father. Subsequently he studied at the Leipzig Conservatorium (1877-'80), where he won the Holstein scholarship. He became a member of the faculty of the Hamburg Conservatory in 1882, and has been conductor of the Hamburg Philharmonic concerts for the last seven or eight years. He has made dignified essays in the field of composition.

TRIBUNE
From
New York City.
Address
8- 1908

"California, Her Mountains and Valleys," will be the topic of the next illustrated lecture which Frederick Monsen will deliver under the auspices of the Brooklyn Institute of Arts and Sciences at Association Hall on Saturday afternoon and evening. Mr. Monsen will complete the series on March 21 with a lecture on Arizona. On March 12 the Kneisel String Quartet will give a chamber music concert at Association Hall in the evening. On the evening of Friday, March 20, the Boston Symphony Orchestra will give the fifth and last concert of the season at the Baptist Temple. On March 28 Garrett P. Serviss will give the first of his course of four illustrated lectures at Association Hall. The course will include afternoon as well as evening talks. The topics will be "The Alps," "Spain," "Venice" and "Rome." On March 30 Leslie Harris, known as England's greatest entertainer, will appear in the evening at Association Hall. His programme will consist of humorous and musical "sketches." Jan Kubelik will play in the Baptist Temple on the evening of March 19. It will be his second violin recital in the borough. Kubelik will be assisted by Mlle. Berthe Roy, pianist. Herr Ludwig Schwab will act as accompanist.

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The last concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 16.

The New York Press
NEW YORK CITY.
... 1908

SONGS AND SINGERS.

It is disappointing news that so great a conductor as Dr. Muck is to be succeeded by a man of Max Fiedler's lesser attainments. The Boston Symphony Orchestra's new musical director is, we are informed, a warm personal friend of Muck. It was Muck, indeed, who recommended him to the powers that be. Friendship, however, is no mark of merit. History is full of examples of the greater stepping into the arena for the lesser. Fiedler surely will not replace Muck in the affection of Boston and New York audiences, and should Muck return to his present post after an interim of Fiedler it is probable he will be welcomed with open arms.

To be sure, Fiedler may create a far better impression at the head of the highly trained Boston orchestra than he did two and a half years ago when he struggled with our own ponderous Philharmonic band. The medium of interpretation is an important element. It is doubtful Dr. Muck would have won as great distinction with the Philharmonic colossus as with Boston's aggregation of virtuosi. Safonoff's Slavic temperament would be ill suited to Boston's refined demands, whereas it compels obedience and inspires enthusiasm in an orchestra with which many "prima donnas of the baton" have wrestled in vain. Yet Fiedler is one of the last conductors this writer would have chosen as worthy of Muck's place. In Pohlig the Philadelphia orchestra has a much better man.

Fiedler was the Philharmonic Society's third "star" conductor of the season of 1905-6. He had charge of the concerts of Friday afternoon, December 15, and Saturday evening, December 16, 1905, in Carnegie Hall. Johanna Gadski was the soloist. The programme comprised the prelude to "Die Meistersinger"; an aria from Karl Eckert's "William of Orange"; Richard Strauss's tone-poem, "Don Juan"; the recitative and aria, "Abscheulicher," from "Fidelio," and Beethoven's Fifth Symphony. From the start the conductor disappointed those who were not prepossessed in his favor. Dissatisfaction came with the first bars of the "Meistersinger" prelude, which the conductor took at an extremely slow pace, with an exaggerated pomposity that made one wish for the heat and passion of Hertz, with all its lack of repose and solemnity.

Did Fiedler keep up this drawling tempo in the "Meistersinger" prelude? No, indeed! The record in The Press shows that he went to the opposite extreme when his nervous temperament could no longer bear the shackles of patient progress. His way of whipping up his men into bursts of speed or drawing taut the reins with a sudden jerk, mindless of the size of the team he was trying to guide, was exciting to behold but irritating to hear. His reading of the Wagner prelude was full of extravagances, but these were not confined to tempo. One noted as great a fondness for screaming dynamic contrasts, a tendency that was apparent throughout the concert, even in Beethoven's symphony, though that work, on the whole, was his most satisfying contribution.

How about Fiedler's performance of Strauss's "Don Juan?" The new conductor, it is said, is an enthusiastic, though not fanatic champion of modern music. To the writer for The Press the Strauss performance was on a still lower level of effectiveness than Fiedler's reading of Wagner's prelude. Whereas Fiedler had begun the other work at a lubberly tempo he dashed off into the opening measures of Strauss's music as if he intended to make minced meat out of that fleshly score. In fact, the director from the famous Hansa city of Germany, driving our good men of the Philharmonic Society as hard as he could, succeeded almost in converting the tone-poem into a sort of Hamburger steak, so swiftly and savagely did the big band under Fiedler's cantankerous guidance hack their way through its substance.

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We observe this artistic balance, for example, in Gustav Hahler, who has been willing, to the mystification of some listeners, to sacrifice many a minor effect in the Metropolitan Opera House for the sake of concentrating the efforts of an overworked orchestra on things which seemed to him of more essential importance. Fiedler apparently lacks this power, to judge from his two appearances in New York; or else he has not sufficient control over refractory nerves. His reading of the Strauss tone-poem suffered through an excess of nervous irritability and a deficiency of power and poise. Rhythmically, the performance by the Philharmonic men was unsound, and this appeared to be not so much the fault of the big orchestra as of the Hamburg conductor, who simply demanded more than his men were able to give. So unsatisfactory a performance of Strauss's "Don Juan" we had never heard before and never have heard since.

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...our orchestra ... to ... wide-spreading note and exalted notion, but of little less ability and individuality. Such a choice was Mr. Gericke and such in a measure was Dr. Muck." Does Mr. Parker of Boston mean to have us infer that because Weingartner, Nikisch, Mottl and Mahler ask greater remuneration for their services than does Dr. Muck, therefore they are to be ranked higher? Can so vulgar a suggestion come from a centre of culture and from the pen of so exquisite a painter in words as Mr. Parker? Would Mr. Parker say that Safonoff ranked higher than Muck because of his bigger salary? Decidedly, Fiedler is not among the foremost living conductors; in that we crude New Yorkers may agree with the excellent Mr. Parker. Maybe he is not even "high in the second rank." But Dr. Muck deserves only one place, and that is in line with the very greatest men of his profession.

Parker has "a personal impression of Max Fiedler," which he obtained at his New York appearances and at a concert in London last spring. "To the eye," says he, "the conductor was a middle-aged German, rather heavily built, rather loosely jointed and distinctly of large physical authority. A big head rose from broad shoulders, and above the high forehead a brush of iron-gray hair, a la Pompadour, crowned it. His eyes looked brightly out of big, round German spectacles. His nose was strong and full, but a bristling gray mustache hid the mouth and left only a hint of the vigorous chin." As to his conducting, "Mr. Fiedler seemed steadily to seek warmth, beauty and euphony of tone. * * * Not once in London was the tone of the band harsh, rough or careless. Nowhere, however, did the beauty, balance and precision of the tone lessen its vitality or its expressive quality." Mr. Parker is highly enthusiastic.

MAX SMITH.

Standard Union,
Brooklyn, N. Y.
MAR - 8 1908

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Newspaper Cutting Bureau in the World

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New Leader for Boston Symphony.

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[162]

ITEM.
PHILADELPHIA, PA
MAR 5- 1908

THE PASSING OF DR. KARL MUCK

Boston, March 5.—Dr. Karl Muck proved anything but a brilliant success, and there are many who will not weep at his departure, for last night it was announced by the management of the Boston Symphony Orchestra that Mr. Max Fiedler, of Hamburg, has been engaged as director of the orchestra to succeed Dr. Karl Muck, who will go back to Berlin and probably never be seen again in America.

Mr. Fiedler will assume charge of the orchestra at the opening of next season.

Mr. Fiedler is known in New York although his work is little known outside of Germany. He conducted concerts of the New York Philharmonic Society on December 15 and 16, 1905. George W. Chadwick, of the New England Conservatory of Music, knew him at Leipzig.

Mr. Fiedler was born at Zittau in 1859 and has devoted his life to music. He was a pianist in Germany before he became a conductor. Those who remember him do not enthuse over him.

The Most Extensive and Most Complete
Newspaper Cutting Bureau in the World
PUBLIC LEDGER
PHILADELPHIA, PA
MAR 8- 1908

PHILADELPHIA ORCHESTRA

The fourth Tschaikowsky Symphony is announced for presentation at the Orchestra concerts this week, and if this were not in itself of sufficient popular appeal, an additional feature of the programme will be Beethoven's great Emperor Concerto to be played by Teresa Carreno. The intense sympathy and reverence for the writings of this master ever expressed by the famous Spanish pianist promise a notable presentation of this work, played here last by Paderewski at one of the Boston Symphony concerts. The Tschaikowsky symphony is that in which the composer wrote a tonal tribute to the inspiring friendship which existed between himself and Frau Nadeshda von Meck, the noble woman from whom Tschaikowsky received spiritual encouragement as well as the financial assistance which were both so necessary to his career. This symphony was announced for the concerts in February, but postponed on account of the railroad accident.

[illegible] of a Philadelphia composer on the programme is also welcome, "In the Garden of the Gods," a manuscript composition by Wassili Leps, heading the list for this week, the concert ending with Carl Goldmark's overture, "In Spring."

Newspaper Cutting Bureau in the World
BULLETIN
PHILADELPHIA, PA
MAR 5- 1908

TO TAKE DR. MUCK'S PLACE

Max Fiedler Engaged as Conductor of Boston Symphony Orchestra.

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Mr. Fiedler will assume charge of the orchestra at the opening of next season.

Mr. Fiedler is known in New York, although his work is little known outside of Germany. He conducted concerts of the New York Philharmonic Society on December 15 and 16, 1905, and made a success. George W. Chadwick, of the New England Conservatory of Music, knew him at Leipzig and speaks highly of him.

Dr. Muck and Mr. Fiedler were fellow students in the Leipzig Conservatory. Mr. Fiedler was born at Zittau in 1859 and has devoted his life to music. He was a leading pianist in Germany before he became a conductor.

BULLETIN
PHILADELPHIA, PA
MAR 7- 1908

The last concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, March 16. This will be the farewell appearance of Dr. Muck in Philadelphia. The program will include Beethoven's "Pastoral" symphony, MacDowell's Indian Suite and Rimsky-Korsakoff's Caprice on Spanish airs.

Newspaper Cutting Bureau in the World
PUBLIC LEDGER
PHILADELPHIA, PA
MAR 5- 1908

[illegible] Boston that Mr. [illegible] succeed [illegible] the Boston Sym[illegible]

Newspaper Cutting Bureau in the World
PUBLIC LEDGER
PHILADELPHIA, PA
MAR 8- 1908

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Newspaper Cutting Bureau in the World
RECORD
PHILADELPHIA, PA
MAR 8- 1908

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QUIRER
PHILADELPHIA, PA
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JOURNAL—SATURDAY, M
MARCH 14, 1908

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[163]

Journal :
Date : 29 JANVIER 1908
Adresse :
Signé :

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TRANSCRIPT, THURSDAY, MARCH 12, 1908

MILY BALAKIREFF

A NEW NAME AT THE SYMPHONY CONCERTS

The Composer Whose Symphony Is to Be Heard for the First Time Tomorrow—His Peculiar Place and Influence in Russian Music—His Busy Career and Present Seclusion—His Music in the Larger and the Smaller Forms and Its Traits—The Man as Intimates Have Seen Him

BY EDWARD BURLINGAME HILL

It is perhaps unnecessary to assert that the so-called Neo-Russian school of composers occupies a distinctive position in the evolution of modern music. For their works, aside from the intrinsic qualities they possess as music, reflect two important tendencies which have exerted a wide influence. One is the intimate association of Russian mythology and folk-lore in symphonic composition and in opera, as a means of evoking imaginative sensibility in composer and listener alike; the other an insistent predilection for employing folk-song as thematic material to arrive at a more definite national flavor. For these features of their art, they owe the primal initiative in great part to the quiet enthusiasm, the pedagogic insight and the virtually patriarchal authority of Mily Balakireff, whose name will appear on the programme of the Symphony Concert for the first time this week. An earnest if not prolific composer, retiring and modest, as far as pushing his works toward publicity or performance is concerned, he has, nevertheless, written music of a charm and significance that deserves attention in addition to his really eminent services as a propagandist.

Mily Alexeievitch Balakireff was born at Nijni-Novgorod, Jan. 3, 1837. It is said that he owed instruction in the rudiments of music to his mother, but the most significant influence in his early years was his association with Oulibicheff, a Mozart enthusiast and biographer, and the author of a pamphlet decrying the later works of Beethoven. In Oulibicheff's library Balakireff learned to know the classic masterpieces, while his private orchestra taught him something of the elements of orchestral effect. Moreover, life in the provinces remote from the great capitals of St. Petersburg and Moscow undoubtedly tended to instil a love for folk-song which has remained an abiding factor in his musical creed. At the age of twenty, after a course of study in the University of Kazan, he came to St. Petersburg prepared to preach the gospel of nationalism in music at a time when Bellini and Meyerbeer occupied the attention of the musical public. On this account he was cordially received by Glinka the real source of Russian nationalist music, at that time smarting under the indifference with which his national opera "Russian and Ludmilla" had been received. For Glinka readily perceived in him a possible continuator of his own work. In a short time Balakireff became the apostle of an organized effort in the direction of a nationalist movement in music. The first to be attracted to his standard was César Cui, then a sub-lieutenant in the corps of engineers, and later a professor of fortification.

The next adherent was Modeste Moussorgsky, who had resigned from the army in order to devote himself to music. Later Nicholas Rimsky-Korsakoff, the naval officer, and Alexander Borodin the chemist were added to this group. The basis of Balakireff's instruction was a thorough analytical discussion of the masterpieces of musical literature from Bach to Berlioz, Liszt and Wagner, not in a conventional manner, but independent of tradition; a careful consideration, in the case of orchestral works, of the means of obtaining instrumental effect. He aimed at formulating the æsthetic doctrines underlying the various forms of composition, rather than a mere preoccupation with their technical construction. Finally he strove by active exhortation to originality of style and expression to secure the adoption of Russian folk-song as a thematic basis for composition. It is pointed out that this insistence upon individual liberty of expression came shortly after the emancipation of the serfs, when the awakening necessity for personal and intellectual free[illegible] was in the air. [illegible] increase the scope of his activity, [illegible] in 1[illegible] with

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In the concerts of the latter society Balakireff also did much to promote the interests of his disciples by giving their works. After some years, however, the free school came to an end. Of the causes which led to its abandonment, Borodin wrote to Madame Karmaline (a niece of Glinka): "You have doubtless heard of the disruption of our school. It is not astonishing. So long as we were eggs laid by one hen (and that hen Balakireff) we were all more or less alike; but when the young chickens came out of their shells each one clothed himself in different feathers, and when our wings had grown each one flew away in a different direction." Nevertheless Balakireff's missionary work in formulating the lines on which Russian composers should labor had been accomplished and acceptance of his main principles had become an established fact. He had the satisfaction of seeing produced many orchestral compositions in which folk-song formed much of the constituent material, as well as many operas whose plots were found in tales of Russian legend and folk-lore. Moreover these traits have persisted in the most characteristic Russian music to the present time. For many years Balakireff has led a life of seclusion from public service, although he has continued to compose and publish revisions of earlier works.

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Newspaper Cutting Bureau in the World

ITEM.

PHILADELPHIA, PA

MAR 5 1908

THE PASSING OF DR. KARL MUCK

Boston, March 5.—Dr. Karl Muck proved anything but a brilliant success, and there are many who will not weep at his departure, for last night it was announced by the management of the Boston Symphony Orchestra, that Mr. Max Fiedler, of Hamburg, has been engaged as director of the orchestra to succeed Dr. Karl Muck, who will go back to Berlin and probably never be seen again in America.

Mr. Fiedler will assume charge of the orchestra at the opening of next season.

Mr. Fiedler is known in New York although his work is little known outside of Germany. He conducted concerts of the New York Philharmonic Society on December 15 and 16, 1905. George W. Chadwick, of the New England Conservatory of Music, knew him at Leipzig.

Mr. Fiedler was born at Zittau in 1859 and has devoted his life to music. He was a pianist in Germany before he became a conductor. Those who remember him do not enthuse over him.

Newspaper Cutting Bureau in the World

PHILADELPHIA ORCHESTRA

The fourth Tschaikowsky Symphony is announced for presentation at the Orchestra concerts this week, and if this were not in itself of sufficient popular appeal, an additional feature of the programme will be Beethoven's great Emperor Concerto to be played by Teresa Carreno. The intense sympathy and reverence for the writings of this master ever expressed by the famous Spanish pianist promise a notable presentation of this work, played here last by Paderewski at one of the Boston Symphony concerts. The Tschaikowsky symphony is that in which the composer wrote a tonal tribute to the inspiring friendship which existed between himself and Frau Nadeshda von Meck, the noble woman from whom Tschaikowsky received spiritual encouragement as well as the financial assistance which were both so necessary to his career. This symphony was announced for the concerts in February, but postponed on account of the railroad accident.

[illegible] on the programme is also welcome, "In the Garden of the Gods," a manuscript composition by Wassili Leps, heading the list for this week, the concert ending with Carl Goldmark's overture, "In Spring."

Newspaper Cutting Bureau in the World

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Dr. Muck and Mr. Fiedler were fellow students in the Leipzig Conservatory. Mr. Fiedler was born at Zittau in 1859 and has devoted his life to music. He was a leading pianist in Germany before he became a conductor.

BULLETIN

PA

PUBLIC LEDGER

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Journal : Revue Musicale

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piano style, harmonic originality and refinement, and much grace of personality. Some of them are written in a virtuoso idiom which is a bar to popularity, others full of charm and poetry belong in the category of salon music, although of an elevated order. He has also made brilliant and effective transcriptions, a Spanish melody by Glinka, arrangements of the same author's "Jota Aragonese" and "Komarinskaja," and a song, "The Lark," which has figured to some extent on concert programmes. There is also a brilliant fantasy on themes from Glinka's opera, "A Life for the Tsar." Stimulating and interesting as these pieces are, it has remained for the Russian Orient again to arouse Balakireff to his most individual achievement in piano music, the Oriental fantasy "Islamey" on Georgian themes. Here is a work absolutely sui generis in the whole range of piano literature. Of gorgeous and exotic imagination, with a wholly novel piano style that in some respects eclipses even the brilliant idiom of Liszt,—in its emotional contrasts, skilful and unusual modulations and spontaneous treatment it displays a genius which Balakireff has never equalled in all his writings for piano. Liszt was devoted to the piece, and lost no chance to make it known. It has been played in Boston by MacDowell, Siloti, Carlo Buonamici, Harold Bauer, Josef Hofmann and doubtless by others.

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The Troy Times. LATEST EDITION!

TROY, N. Y. THURSDAY AFTERNOON, MARCH 7, 1901. 12 CENTS PER WEEK

BURDICK MURDER
Arrest Will Probably be Made To-day.
FOLLOWING CLEWS.

THE POPE ILL.
Symptoms of Bronchitis Appear.
DEFERS AUDIENCES.

EXTRA SESSI
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MANY NEW MEMBE

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Mar 9 - 1908

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Newspaper Cutting Bureau in the World
NEWS
PHILADELPHIA PA
MAR 5 - 1908

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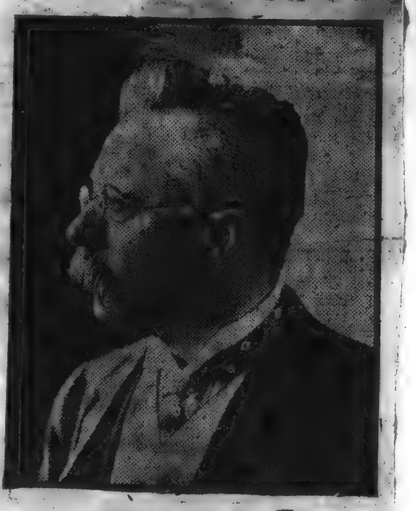

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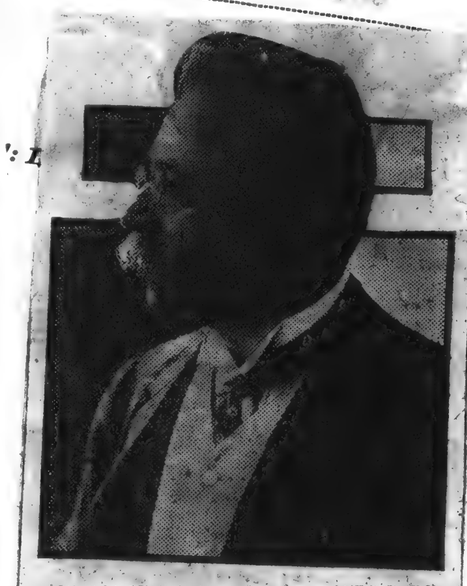
GLOBE & COMMERCIAL ADVERTISER,
New York City.
MAR 5 - 1908



MAX FIEDLER.

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THE NEW BOSTON CONDUCTOR

ACCORDING to the morning despatches, neither Willem Mengelberg, Arthur Nikisch, Felix Mottl, Henry Wood, nor a young and unknown conductor is to succeed Dr. Karl Muck as conductor of the Boston Symphony Orchestra after the conclusion of the present season, but one Max Fiedler of Hamburg. Herr Fiedler was born in 1859. He was a pianist before he became a conductor. In 1882 he joined the faculty of the Hamburg Conservatory. Eventually he became conductor of the Hamburg Philharmonic Orchestra. In New York he is not unknown. In December, 1905, he conducted a pair of concerts for the Philharmonic Society of New York during the last season of the guest conductor period of that organization. The orchestral pieces on his programme were Beethoven's Fifth Symphony, Richard Strauss's "Don Juan," and Wagner's "Meistersinger" prelude. Mme Gadski sang two arias. It was a conventional concert, a contrast to the concerts of Dr. Muck. Herr Fiedler acquitted himself as a safe and sane conductor. More recently he has conducted orchestral concerts in London with praise. He is said to have been recommended for the post in Boston by Dr. Muck.

[illegible] NEW YORK CITY
MAR 5 - 1908

Max Fiedler Neuer Bostoner Symphoniker.

Das Boston Symphonie-Orchester wählte als Nachfolger des im nächsten Jahre scheidenden Dr. Karl Muck Herrn Max Friedler aus Hamburg. Friedler ist hier kein Unbekannter mehr. Er leitete im Jahre 1905 zwei Konzerte der New Yorker Philharmoniker. Er studirte mit Dr. Muck zusammen auf dem Leipziger Konservatorium und machte sich in Deutschland als Vorkämpfer der modernen Franzosen einen Namen.

[illegible] VOGUE.
NEW YORK
MAR 5 - 1908

BOSTON SYMPHONY CONCERTS

THat greatest of all American symphony orchestras, the Boston, gave two concerts at Carnegie Hall week before last and again showed superlative playing qualities under the leadership of Dr. Muck. Such unanimity of attack, such beauty of tone quality rarely is heard anywhere in the world. It was like one great, splendid instrument which was being played upon by one man and the dynamic must have been a revelation to those who have not attended these concerts regularly.

From EVENING MAIL,
Address New York City.
Date MAR 5 1908

Max Fiedler, who is announced as the successor to Dr. Muck as conductor of the Boston Symphony orchestra next season, is remembered in New York as having conducted one pair of the Philharmonic concerts under the "guest" regime which resulted in securing Safonoff here. He is a German of the older school, having made his studies in the Leipsic conservatory.

EMILIE FRANCES BAUER.

From STAATS ZEITUNG,
Address New York City.
Date MAR 5 1908

— Obwohl er dazu berufen wurde, den Taktstock zu schwingen, dürfte Herr Fiedler aus Hamburg zukünftig die erste Geige im Bostoner Symphonie-Orchester spielen.

From EVENING SUN,
Address New York City.
Date 30

Max Fiedler of Hamburg was announced to-day as Karl Muck's successor with the Boston Symphony Orchestra next season. Herr Fiedler is 49 years old. He came to New York as one of the Philharmonic "prima donna" conductors two years ago.

Newspaper Cutting Bureau in the World
NEWS
BALTIMORE, MD
MAR 7 - 1908

There is much interest in Baltimore in the selection of Max Fiedler of Hamburg as next season's conductor of the Boston Symphony Orchestra. He is known in America by his compositions and through a visit in December, 1905, to conduct two concerts for the New York Philharmonic Society. His compositions include a symphony in D minor, which was produced in Hamburg in 1886, a quintette for piano and strings, a string quartette, songs, piano pieces, etc. When he visited New York his programme was as follows: Prelude to "The Mastersingers," Strauss' "Don Juan," and Beethoven's symphony in C minor. Mr. Fiedler's distinguishing characteristic as a conductor is said to be [illegible] power of suggestion, which he exercises [illegible] in the orchestra.

SUN
BALTIMORE, MD
MAR 5 1908

FIEDLER FOR BOSTON SYMPHONY

New Director To Succeed Dr. Muck Comes From Hamburg.

Boston, March 4.—It was announced tonight by the management of the Boston Symphony Orchestra that Max Fiedler, of [illegible] has been engaged as director of the [illegible] to succeed Dr. Karl Muck [illegible]

[164]

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The Troy Times. LATEST EDITION

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THE POPE ILL — Symptoms of Bron chitis Appear. — DEFERS AUDIENCES

EXTRA SESSION — Senate Enters on Executive Call — MANY NEW MEMBERS

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Paper Cutting Bureau in the World

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BOSTON SYMPHONY CONCERTS

THat greatest of all American symphony orchestras, the Boston, gave two concerts at Carnegie Hall week before last and again showed superlative playing qualities under the leadership of Dr. Muck. Such unanimity of attack, such beauty of tone quality rarely is heard anywhere in the world. It was like one great, splendid instrument which was being played upon by one man and the dynamic must have been a revelation to those who have not attended these concerts regularly.

rom EVENING MAIL,

Address New York City.

Date MAR 5 1908

Max Fiedler, who is announced as the successor to Dr. Muck as conductor of the Boston Symphony orchestra next season, is remembered in New York as having conducted one pair of the Philharmonic concerts under the "guest" regime which resulted in securing Safonoff here. He is a German of the older school, having made his studies in the Leipsic conservatory.

EMILIE FRANCES BAUER.

rom STAATS ZEITUNG,

Address New York City.

Date .....

— Obwohl er dazu berufen wurde, den Taktstock zu schwingen, dürfte Herr Fiedler aus Hamburg zukünftig die erste Geige im Bostoner Symphonie-Orchester spielen.

m EVENING SUN,

lress New York City.

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Max Fiedler of Hamburg was announced to-day as Karl Muck's successor with the Boston Symphony Orchestra next season. Herr Fiedler is 49 years old. He came to New York as one of the Philharmonic "prima donna" conductors two years ago.

utting Bureau in the World

There is much interest in Baltimore in the selection of Max Fiedler of Hamburg as next season's conductor of the Boston Symphony Orchestra. He is known in America by his compositions and through a visit in December, 1905, to conduct two concerts for the New York Philharmonic Society. His compositions include a symphony in D minor which was produced in Hamburg in 1886, a quintette for piano and strings, a string quartette, songs, piano pieces, etc. When he visited New York his programme was as follows: Prelude to "The Mastersingers," Strauss' "Don Juan," and Beethoven's symphony in C minor. Mr. Fiedler's distinguishing characteristic as a conductor is said to be his power of suggestion, which he exercises quietly on the orchestra

1908

FIEDLER FOR BOSTON SYMPHONY

New Director To Succeed Dr. Muck Comes From Hamburg.

Boston, March 4.—It was announced tonight by the management of the Boston Symphony Orchestra that Max Fiedler, of Hamburg, has been engaged as director of the orchestra to succed Dr. Karl Muck, who has been unable to secure a further leave of absence from Berlin. Mr. Fiedler will assume charge at the opening

...per Cutting Bureau of the World
COURIER.
BUFFALO, N. Y.
MAR 8- 1908

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...rom ...NEWS
...ddress ...BUFFALO, N. Y.
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In addition to having a new conductor next season, the Boston Symphony Orchestra will have a new concertmaster and a new second concert-master in place of Mr. Carl Wendling and Mr. Richard Czerwonky. Mr. Wendling has decided that he will not stay in America longer than the present season. Mr. Czerwonky leaves the orchestra in order to pursue the career of a virtuoso, for which he thinks himself better fitted than for orchestra work. The successors of these gentlemen have not yet been chosen, and probably will not be until later in the ...

...NEWS
...BUFFALO, N. Y.
...MAR 8- 1908

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COMMERCIAL
BUFFALO, N. Y.
MAR 6- 1908

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TIMES,
WASHINGTON, D. C.
MAR 10 1908

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...Cutting Bureau of the World
STAR,
WASHINGTON, D. C.
MAR 8 1908

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HERALD
WASHINGTON, D. C.
MAR 8 1908

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TRANSCRIPT, SATURDAY, MARCH 14, 1908

THE SYMPHONY CONCERT

Mr. Loeffler's "Pagan Poem" Repeated, a New Symphony by Balakireff and a Clanging Overture by Chabrier — A Varied Field, in Which Mr. Loeffler Was Clearly the Master—Balakireff's Conventional Russian Music, and Chabrier's Undeserved Plight

Mr. Loeffler almost had the afternoon to himself at the Symphony Concert of yesterday, less because the audience listened very intently to the repetition of his "Pagan Poem" and applauded him very warmly at the end, than because his music dimmed the glow of Chabrier's overture to "Gwendoline" that followed, and in recollection made the preceding symphony by Balakireff seem in comparison rather a poor and common thing. It is four years since the striding, clanging overture—al passionate rhythms and passionate sonorities—to Chabrier's viking opera has been played in Boston, and memory leapt to welcome it. Good to hear again would be the languorous music of the on-rushing Danes and the four-square chant of Walhalla in the resounding finale. In itself, there is not a reason why the music should have lost for the moment its fire of passionate imagination, its splendor of passionate utterance. Chabrier's thrilling vitality easily survives the years. By it and by the power of rhythm in which he gives it play, he lives and will live long. The overture to "Gwendoline" needs no atmosphere of the theatre and no aid from the rising curtain and the succeeding play. As music it speaks for itself, and Dr. Muck, as always in an operatic overture, made it speak eloquently.

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Standard Union.
Brooklyn, N. Y.
MAR 15 1908

Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Karl Muck, is a man of greatest catholicity of taste in music, and is particularly favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programmes for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. It is an interesting fact about Mr. Fiedler that he is the first conductor the orchestra has had since Henschel, who is better known in concert than in opera. Goricke came from the Vienna Opera House with little or no concert experience. Nikisch and Paur came from the Municipal Opera in Leipzig, and neither of them had any great experience in concert work. Dr. Muck came from the Royal Opera in Berlin, and while he had done considerable concert work during his career he was primarily an operatic conductor, a fact which did not make his first season in Boston any too easy, for the compilation of twenty-four different programmes is not a simple task, even when a man has made a specialty of concert work. It is Mr. Fiedler's reputation for breadth of view which had much to do with his choice as Dr. Muck's successor. The tradition of the Boston Symphony Orchestra has always demanded that while a majority of the works presented in the course of a season should be drawn from the great classics, the patrons of the orchestra should be kept informed by performances of all that was worthy in modern music. As a result of Mr. Gericke's last eight years of service, Boston to-day has probably the strongest cult for modern French music that can be found outside of Paris, and the conductor of the orchestra must be able to gratify the many varied tastes of the patrons of the symphony concerts, if he is to succeed. Dr. Muck has been very generous in novelties, he has produced some very important works for the first time in America. Mr. Fiedler unquestionably will observe the tradition which was made and maintained by his distinguished predecessors.

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Eighteenth Concert of the Symphony Season.

Grand Opera Prospects Very Bright at the Boston.

Recitals of the Week by Artists of Note.

Dr. Muck opened the 18th symphony program with an unfamiliar work, the C major symphony by the Russian Balakireff, one of the new school of composers. Although a prolific writer, he is not very well known in this country, his minor pieces, orchestral and vocal, being about all the representation he has had until recently. This symphony, which is his only work of this class, is in four movements, and though strongly national in many points is not violently so. There are fewer moments of prolonged dissonants here than are usual in the "new school" productions; but in art of orchestral juggling he is evidently not a whit behind his contemporary Slavs, who labor in the musical field.

In the opening movement Balakireff supplies a wealth of thematic material, so episodic and ephemeral in treatment that, aside from some modulations and characteristic fortissimo passages, there is little in it to suggest the influence of Russian irspiration.

The second part, based upon a quaint waltz theme scored in a strikingly complicated manner, is largely given over to a kind of loitering orchestration; an echo as it were of the melody that has just been voiced. The effect is admirably worked out in various combinations, and against these there is a slumbering string accompaniment that is extremely elaborate and difficult. The ending is odd and unexpected in character. In this movement the string bands deserve special mention, for upon their good work depended most of the satisfactory results attending this scherzo.

The andante and finale are really compiled in one movement. In the first the changing tonalities, short phrases and elusive lights and shades displayed the skill and originality of the composer to be of the highest grade, and it also showed the abilities of the wood-winds to successfully cope with the musical difficulties set before them. After some brilliant passages for the harp the strenuously accented finale is reached. Here the heavier strings fall into line, soon giving way to the other instruments that meander through a perfect sea of thematic bits that die away one after the other midst intermittent fortissimo suggestions, Slavic and not always melodic.

The wealth of orchestral color and all the sterner qualities of this immensely complicated work were lucidly set forth, every movement being made impressive, though there was much fuss and fury, which to some ears have little or no musical importance. And although so-called Russian music suggests trumpets and horns ad lib to many people, in this case Mr Loeffler has in his "Pagan Poem" utilized the brass contingents with more thrilling effect than Balakireff did in his symphony.

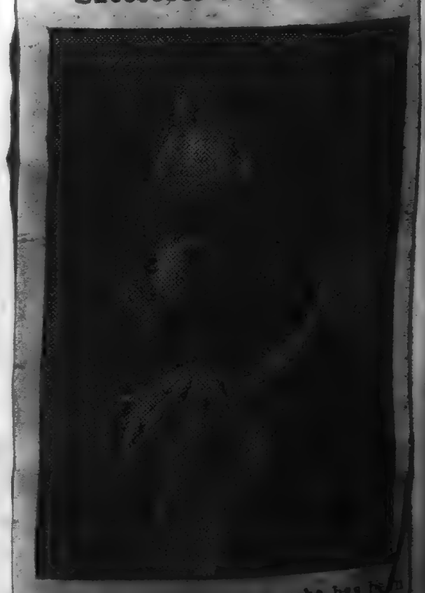
Mr Loeffer's poem, the second number on the program, did not suffer by proximity to the larger work. The work is worthy to be repeated and another hearing shows that it is a good solid composition, interesting, scholarly in ideas and handling. The performance was fine in every way and Mr Gebhard repeated his excellent work at the piano. The concert closed with the "Gwendoline" overture by Chabrier.

The vigor of the performance brought out vividly the barbaric and tumultuous features of a work that fairly rival in this respect similar episodes in the other two program numbers.

The fifth tour will keep the orchestra away from Boston this week. The 19th program, March 27 and 28, will begin with a suite for orchestra by Halvorsen, first time at these concerts. Two symphonic poems for orchestra with viola solo by Gustav Strube and Beethoven's first symphony complets the selections.

NEWS
LYNN, MASS.
MAR 10 1908

Successor To Dr. Muck



Max Fiedler of Hamburg, who has been selected to conduct the Boston Symphony Orchestra next season.

spe r Cutting Bureau of the World

COURIER.

BUFFALO, N. Y.

In the fifteen symphony programmes that have been played in Boston by the Boston Symphony Orchestra this year Dr. Muck has presented a total number of eighteen works which are new to Boston, and a majority of them have had their first hearing in America. In the next four programmes are seven more novelties and these twenty-five works have not exhausted the list prepared for the season, for in the last concerts one or two important novelties will be played. The works new to Boston which Dr. Muck has placed on his programme this year so far are Vincent d'Indy's "Wallenstein Trilogy," Pfitzner's overture to "The Little Christ-Elf," Loeffler's "A Pagan Poem," Rdznicek's adagio and scherzo-finale from his suite in E minor, Ernst Boehe's symphonic poem, "Taormina," Humperdinck's overture, "The Forced Marriage," D'Ambrosio's concerto for violin in B minor, Bossi's "Intermezzi Goldoniani," Rheinberger's concerto in F for organ, three horns and strings; Franck's symphonic piece, "The Redemption," Bischoff's symphony in E major, three German dances by Mozart, Schelling's fantastic suite for piano and orchestra, Chadwick's "Symphonic Sketches," Reger's variations and fugue on a merry theme of J. A. Hiller, Schelderup's "Summer Night on a Fjord" and "Sunrise Over the Himalayas," and Rimsky-Korsakoff's caprice on Spanish themes. In the next four concerts he will present Dohnanyi's concert piece for orchestra with 'cello obligato, Converse's "Jeanne d'Arc," dramatic scenes for orchestra, Hinton's concerto for piano, Balakireff's symphony in C major; Halvorsen's "Fossegrimen," suite for orchestra, and two pieces for orchestra with viola obligato by Gustav Strube. The Bischoff symphony and Loeffler's "A Pagan Poem" are both repeated.

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TIMES,

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of monotony in all else than instrumental color and voice. Perhaps, after all, primitive folk, Slav or any other, wear none too well in the sophisticated arts of a sophisticated Old World. Balakireff has written a mildly amusing little symphony à la Russe, and no more.

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Brooklyn, N. Y.

MAR 15 1908

Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Karl Muck, is a man of greatest catholicity of taste in music, and is particularly favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programmes for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. It is an interesting fact about Mr. Fiedler that he is the first conductor the orchestra has had since Henschel, who is better known in concert than in opera. Goricke came from the Vienna Opera House with little or no concert experience. Nikisch and Paur came from the Municipal Opera in Leipzig, and neither of them had any great experience in concert work. Dr. Muck came from the Royal Opera in Berlin, and while he had done considerable concert work during his career he was primarily an operatic conductor, a fact which did not make his first season in Boston any too easy, for the compilation of twenty-four different programmes is not a simple task, even when a man has made a specialty of concert work. It is Mr. Fiedler's reputation for breadth of view which had much to do with his choice as Dr. Muck's successor. The tradition of the Boston Symphony Orchestra has always demanded that while a majority of the works presented in the course of a season should be drawn from the great classics, the patrons of the orchestra should be kept informed by performances of all that was worthy in modern music. As a result of Mr. Gericke's last eight years of service, Boston to-day has probably the strongest cult for modern French music that can be found outside of Paris, and the conductor of the orchestra must be able to gratify the many varied tastes of the patrons of the symphony concerts, if he is to succeed. Dr. Muck has been very generous in novelties, he has produced some very important works for the first time in America. Mr. Fiedler unquestionably will observe the tradition which was made and maintained by his distinguished predecessors.

GLOBE, MARCH 15, 19

Eighteenth Concert of the Symphony Season.

Grand Opera Prospects Very Bright at the Boston.

Recitals of the Week by Artists of Note.

Dr Muck opened the 18th symphony program with an unfamiliar work, the C major symphony by the Russian Balakireff, one of the new school of composers. Although a prolific writer, he is not very well known in this country, his minor pieces, orchestral and vocal, being about all the representation he has had until recently. This symphony, which is his only work of this class, is in four movements, and though strongly national in many points is not violently so. There are fewer moments of prolonged dissonants here than are usual in the "new school" productions; but in art of orchestral juggling he is evidently not a whit behind his contemporary Slavs, who labor in the musical field.

In the opening movement Balakireff supplies a wealth of thematic material, so episodic and ephemeral in treatment that, aside from some modulations and characteristic fortissimo passages, there is little in it to suggest the influence of Russian inspiration.

The second part, based upon a quaint waltz theme scored in a strikingly complicated manner, is largely given over to a kind of loitering orchestration; an echo as it were of the melody that has just been voiced. The effect is admirably worked out in various combinations, and against these there is a slumbering string accompaniment that is extremely elaborate and difficult. The ending is odd and unexpected in character. In this movement the string bands deserve special mention, for upon their good work depended most of the satisfactory results attending this scherzo.

The andante and finale are really combined in one movement. In the first the changing tonalities, short phrases and elusive lights and shades displayed the skill and originality of the composer to be of the highest grade, and it also showed the abilities of the wood-winds to successfully cope with the musical difficulties set before them. After some brilliant passages for the harp the strenuously accented finale is reached. Here the heavier strings fall into line, soon giving way to the other instruments that meander through a perfect sea of thematic bits that die away one after the other midst intermittent fortissimo suggestions, Slavic and not always melodic.

The wealth of orchestral color and all the sterner qualities of this immensely complicated work were lucidly set forth, every movement being made impressive, though there was much fuss and fury, which to some ears have little or no musical importance. And although so-called Russian music suggests trumpets and horns ad lib to many people, in this case Mr Loeffler has in his "Pagan Poem" utilized the brass contingents with more thrilling effect than Balakireff did in his symphony.

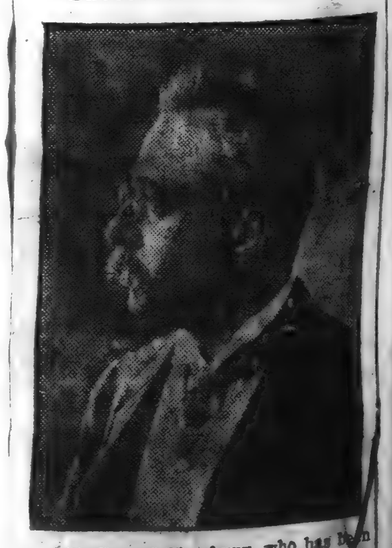
Mr Loeffler's poem, the second number on the program, did not suffer by proximity to the larger work. The work is worthy to be repeated and another hearing shows that it is a good solid composition, interesting, scholarly in ideas and handling. The performance was fine in every way and Mr Gebhard repeated his excellent work at the piano. The concert closed with the "Gwendoline" overture by Chabrier.

The vigor of the performance brought out vividly the barbaric and tumultuous features of a work that fairly rival in this respect similar episodes in the other two program numbers.

The fifth tour will keep the orchestra away from Boston this week. The 19th program, March 27 and 28, will begin with a suite for orchestra by Halvorsen, first time at these concerts. Two symphonic poems for orchestra with viola solo by Gustav Strube and Beethoven's first symphony complete the selections.

MAR 1

Successor To Dr. Muck



Max Fiedler of Hamburg, who has been selected to conduct the Boston Symphony Orchestra next season.

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POST. MAR 08

SYMPHONY CONCERT

A symphony in C major by Mily Balakereff, who may in a sense be called the father of the modern school, was heard for the first time in this city at the Symphony public rehearsal and concert of Friday and Saturday. Charles M. Loeffler's "Pagan Poem" for orchestra and piano, which was given its initial performance earlier in the season, was repeated by general request and Chabrier's overture to his opera "Gwendoline" completed the programme. Mr. Heinrich Gebhard, as before, played the piano part in the performance of the Pagan Poem.

Now Balikereff is a burning patriot, and a nationalist to the backbone. The hope of the aged Glinka, the first great Russian composer, his development proceeded along strictly national lines. His important works have almost invariably been based on folk-song. Did he not, by the use of three Russian tunes, respectively representative of "Paganism," "Cossack Democracy," and "Modern Russia," portray the past, present and future of his mighty land? The orchestral fantasie, "En Boheme," which was played for the first time in Boston at Mrs. R. J. Hall's concert last January in Jordan Hall, was one crazy-quilt of Czech melodies, and these melodies were strung together to form a loose, shambling, hobbling affair that was all joints.

This symphony, which is very national in context, is a far more finished and mature effort than the piece just mentioned, though in the first movement and some measures of the andante there is a still evident lack of constructuve ability. A symphony that will live requires something more than a few themes thrown into a pot together and boiled according to recipe. Balikereff is enamoured of the curve and the momentum of his dear melodies, but to combine these melodies to realize them in a manner to build a strong, proportional tonal edifice seems not always within his capacity. In the opening portion of the work he has adhered too closely to the classic mould. So many bars filled with notes, many feet ruled and measured. As the movement progresses the composer gets more truly en rapport with his task, but this section is the least successful and characteristic of the four.

The work, however, as a whole, rings true. It is genuinely and unmistakably Russian, which is something that can too seldom be said of the effusions of the so-called "modern Russian school." The orchestral style is that of Berlioz, smeared with Russian grease. There is the exotic richness and depth of color, the sensuousness, the cloying curve of Oriental song. The voice of that clarinet in the slow movement might be heard brooding over the long reaches of the steppes in the palpitating, unfathomable summer night; the tunes of the finale, with their dance rhythms and melting sensuousness, are truly of Russia. To some this music may be antagonistic, perhaps vulgar, but I confess to great pleasure in the rhythms that clamor, the lush melodies that might easily pall, the crashing drums and cymbals, the unrefined pomp and bombast, the sonorous splurges of the brass.

To go a little more into detail, the scherzo, which has a strong, symphonic pulse, is fascinating in its material and the ingenuity with which that material is handled. The andante is a romanze at once passionate and elegiac, and most sumptuously scored. It leads directly into the finale, which is practically a rondo on themes of a very national character. The free rondo form, which does not require extended development in the sense that the "sonata form" of the first movement does, is very suitable as the vehicle of such fragmentary material, and the composer is correspondingly happy and resourceful in his writing. The symphony, in spite of lapses where it savors of the perfunctory or commonplace, is a vital and individual creation.

Mr. Loeffler's "Pagan Poem" has been rapturously hailed as his greatest composition, his most mature and human achievement. Statements of that sort cannot possibly be conclusive at a time when we are so close to works of unusual distinction and workmanship. That Mr. Loeffler has made a notable addition to a series of works of remarkable originality is beyond dispute. That he has never written with more consummate mastery seems probable, though this question also, to be authoritatively decided, would require the most intimate acquaintance with the works of the composer and a judge versed as few are in the art of composition.

To this writer, who cannot boast so close an acquaintance with these compositions as he would desire, the Pagan Poem, at the second hearing, had not the force, the irresistible fascination and conviction of either the "Death of Tintagiles" or the "Villanelle du Diable," to mention at random two earlier orchestral works. It seems in places to be a series of episodes and the thought to be often over-elaborated.

Again and again come wonderful and engrossing passages. It could not be otherwise with a composer possessed as Mr. Loeffler of so keen and individual sense of the beautiful. The opening pages, which certainly establish a mood, and the conclusion appear at present to be the strongest parts of the work. Wondrous, throughout, are the orchestral effects, wondrous the splendid, [illegible] often cold, tints of that gorgeous palette. How rare and precious those harmonies! One feels the composer smacking his lips over some finely delineative phrase or purple tone-color. Who treasures a new and subtle taste more than he? Could anything more beautiful than the solo for the English horn, or more strangely imaginative than the far-off call of the trumpets, an idea in itself a triumph, be conceived? The effect of the combined timbres of the two instruments at the entrance of the trumpets is beyond the power of words to describe.

At times the fantasy of the composer glows at a passionate, white heat; again it subsides into quieter but no less entrancing hues. Yet, with all this, ideas seem too often to be dallied with, picked up, juggled with the tremendous en- [illegible] until

[illegible] possibilities of the music, as contrasted to what many consider the more remote former style of the composer, has been remarked upon. It is true that the music often flames with ardor, but it is the ardor of the intellect and the imagination, not of the flesh. In spite of such passages as those immediately preceding and following the last appearance of the trumpet motive Mr. Loeffler is still "un cerebral," a decadent, and so in all probability he will remain. One would not wish it otherwise, for we could not afford to lose a jot or tittle of his personality. Even the overwhelming jubilation at the end is the unmasterable exuberance of a brain and nerves always tuned to the highest pitch, and even it, to me, savors of irony and the macabre.

These are present impressions which may be altered tomorrow. No more interesting work has been heard this season; no work has more whetted curiosity. To hear it once was to ardently desire a second opportunity of so doing; to hear it twice is to have the desire for repeated hearings increased tenfold. It would be mightily interesting, now, to have an opportunity of comparing Mr. Loeffler's earlier works with this latest creation.

The performance was an exceptionally brilliant one. Mr. Gebhard, who is unsurpassed in this city as an ensemble player, excelled as he did at the first performance. At the conclusion of the piece the composer acknowledged warm and long-continued applause.

The overture to "Gwendoline" is often vulgar and melodramatic, if you will, and strongly tinctured with Wagner—what composer of Chabrier's period could well avoid being? These facts are unable to rob the music of its originality and exceeding dramatic force. It is superbly, perhaps here and there too heavily, instrumentated, and it blazed as a firebrand yesterday.

There will be no rehearsal and concert next week. On the following Friday and Saturday two new compositions by Mr. Gustave Strube, the well-known composer and member of the [illegible]stra, will be played for the [illegible]

Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Carl Muck, is a man of greatest catholicity of taste in music, and is particularly favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programmes for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. It is an interesting fact about Mr. Fiedler that he is the first conductor the orchestra has had since Henschel who is better known in concert than in opera.

Gericke came from the Vienna Opera House, with little or no concert experience. Nikisch and Paur came from the municipal opera in Leipsig, and neither of them had had any great experience in concert work. Dr. Muck came from the Royal Opera in Berlin, and while he had done considerable concert work during his career, was primarily an operatic conductor, a fact that did not make his first season in Boston any too easy, for the compilation of 24 different programmes is not a simple task even when one has made a specialty of concert work. It is Mr. Fiedler's reputation for breadth of view which had much to do with his choice as Dr. Muck's successor. The tradition of the Boston Symphony Orchestra has always demanded that while a majority of the works presented in the course of a season should be drawn from the great classics, the patrons of the orchestra should be kept informed by performances of all that was worthy in modern music. As a result of Mr. Gericke's last eight years of service, Boston today has probably the strongest cult for modern French music that can be found outside of Paris, and the conductor of the orchestra must be able to gratify the many varied tastes of the patrons of the Symphony concerts if he is to succeed. Dr. Muck has been very generous in novelties, and he has produced some very important works for the first time in America. Mr. Fiedler unquestionably will observe the tradition which has been established and maintained by his distinguished predecessors.

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NEW YORK HERALD,
BROOKLYN EDIT,
New York City.
[illegible]

MUCK AND LOEFFLER SHARE HONORS AT CONCERT

Composer of "Pagan Poem" Receives an Ovation at Saturday's Symphony Production, and Conductor of Orchestra Is Encored.

Charles Martin Loeffler's "Pagan Poem" was played by the Symphony Orchestra Saturday night, for the second time this season. This was a merited recognition of the intrinsic value of this most ambitious work of the former Symphony player. It was also welcome from the public's point of view, for the character of the composition is too subtle to be comprehended at a single hearing. That the audience enjoyed the piece was evident in the outburst of applause after the performance. The composer had to rise twice from his seat and bow to his friends and admirers.

There was a new piece on the program, a symphony by Balakireff, founder of the Free School of Music in St. Petersburg and former leader of the group that included Cesar Cui, Borodin, Moussorgsky and Rimsky-Korsakoff. Balakireff is best known in Boston through his fantasia, "Islamey," which has been played here by many local and visiting pianists. Tschikowsky has praised Balakireff's songs. "There was a time," wrote the Russian giant, "when I could not listen to 'Selim's Son' without tears in my eyes, and now I rank 'The Song of the Goldfish' very highly." Both of these songs have been heard in Boston. At times Saturday night the symphony was brilliant; always it showed ingenuity and fertility of imagination. The audience enjoyed it greatly, twice recalling Dr. Muck.

The concert ended with a spirited reading of Charbrier's "Gwendoline" overture. There will be no concert this week, as the orchestra will be on its fifth trip to other cities. Next week two symphonic poems by Gustav Strube, one of the members of the orchestra, will be a prominent feature.

NEW SYMPHONY LEADER FAVORS MODERN MUSIC

Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Karl Muck, is a man of greatest catholicity of taste in music, and is particularly favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedantic tendencies, and a review of his program for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past he has kept himself thoroughly abreast of the times.

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MARCH 15 1908

THE SYMPHONY CONCERT.

PROGRAMME.

Balakireff—Symphony in C.
Loeffler—"Pagan Poem" for orchestra and piano.
Pianist, Mr. Heinrich Gebhard.
Chabrier—"Gwendoline" overture.

Three works of the modern school, in which each composer was striving after the infinite and straining for originality, became somewhat of a task for the auditor. Of these three Chabrier's was the most tangible, Loeffler's the most subtle and Balakireff's the most ambitious.

Balakireff has also been stung by the modern tarantula and in this symphony frequently leaves the Muscovite high-road of melody. The work shows effort rather than inspiration. The introduction of the work is not especially impressive but there is the latter-day note of mystery and dread in the subordinate theme of the allegro. There is plenty of development and a rather bombastic climax in the first movement.

The Scherzo is decidedly interesting and gives some novel effects, particularly in its Coda which ends in the highest register. The andante leans to orientalism. It is rather fragmentary, a thing of shreds and patches, and not a broad slow movement such as Brahms or the accepted symphonists would write. It leads directly into the finale and both the last movements exhibit some contrapuntal skill. Again there is the Oriental flavor, this time apportioned to the clarinette, which was excellently played.

The work is long, of course, for brevity has been entirely abolished by modern orchestral composers. There is a dramatic and spicy finale, a Coda which is peppery enough and which lost nothing in the brilliant reading of Dr. Muck.

The symphony as a whole only emphasized the fact that Russia is not producing a second Tschaikowsky. During the lifetime of the latter composer he was denounced as not being Russian enough, but the German influences that worked upon him prevented him from becoming a local second-rater. Here we have Balakireff trying also to become cosmopolitan and relegate "local color" into second place. He does not wholly succeed. His new symphony is not one that is likely to become a standard work. It has some beautiful moments, but it is not a work of long breath, nor do many of even its best points linger in the memory.

The symphony was not a good preparation for Loeffler's "Pagan Poem." This work was finely played. The orchestra was in good form, the trumpets gave their triumphant fanfares with spirit, the English horn was very impressive in its "obbligato" and the pianist was perfection. Mr. Gebhard in this poem proves what a thorough artist he is. It is far more difficult to weave such a thread of piano-work into the warp and woof of such a free composition than it would be to play almost any concerto. Mr. Gebhard achieved this task not only with technical surety but with poetic instinct. He was liberally applauded and the composer also was given similar homage and forced to bow his acknowledgments.

It may have been the placing of the work that caused it to have somewhat less effect than at its first performance. Each time that we heard the "Death of Tintagiles" we liked it better. We are not quite sure that this will be the result with the "Pagan Poem." Nevertheless it is a strong picture of yearning and longing, of mystery and of spell-weaving, and when Daphnis finally comes home with his small brass band, not stopping even to wipe his feet on the door-mat, one cannot but share in the enthusiasm of the young lady who occasioned the return.

The overture to "Gwendoline" was brilliantly performed. Here we have a modern Frenchman who is melodic and powerful at the same time. He would probably never have rivalled Bizet in this field, yet his development might have been somewhat on the same lines, had he lived longer. In this overture there is far more effort than one can find in any of Bizet's compositions except, perhaps, in his weak "Patrie" overture. The work begins with heavy sequences which culminate in loud kettle-drum strokes, and the piccolo begins shrieking very early in the proceedings. The overture is intense almost all the way through. But, as above intimated, there are touches of sweet melody and the goddess of tune is not shown the door, as she is in so many modern Gallic compositions. The theme given by violoncellos and deep woodwind at the beginning, after the sequences, is beautiful. Much skilful figure development is in the overture and there is a very loud climax at the end, in which Dr. Muck allowed his brasses to go to their lung-limit. We are glad that our conductor has no Chesterfieldian suavity when it comes to working up a strong crescendo.

It is in his earnest themes that Chabrier is at his best, in some of the lighter melodies he seems more akin to Offenbach than to Bizet, and not the Offenbach of "Les Contes d'Hoffmann" either. But Chabrier is certainly one of the strong French composers and is to be placed in the same sheepfold with Bizet, Dukas, Cesar Franck etc.

At the next concert, a week from Saturday, we are to be allowed to have different schools on the same programme, our resident composer, Gustav Strube, a modern Norwegian, Halvorsen, and an interesting composer of long ago, named Beethoven, will be represented. The last-named is said to have had some very curious musical theories, such as ending when one has nothing more to say, presenting clear themes in a symmetrical relationship, writing tuneful melodies, etc. We can only conjecture what effect these unusual devices will have upon our public.

Louis C. Elson.

Farewell to Dr. Muck on Friday

Many Interesting Features of the Brooklyn Institute's Calendar for This Week.

Brooklyn will bid farewell to Dr. Karl Muck, conductor of the Boston Symphony Orchestra, when he brings his band of musicians to the Baptist Temple on Friday night for the last in the series of Philharmonic concerts under the auspices of the Brooklyn Institute. Dr. Muck will return to Germany at the end of the current season. The programme for Friday evening is:—

Handel.....Concerto in F major for strings and two wind orchestras.
Haydn.....Symphony in G major, No.
Mozart.....Symphony in D major (Kochel, 504

This programme will be discussed in a lecture-recital by Mr. Daniel Gregory Mason in Association Hall on Thursday afternoon.

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GLOBE & COMMERCIAL ADVERTISER
New York City.
[illegible]

Dr. Muck will make his farewell appearances in New York at the final New York concerts of the Boston Symphony Orchestra Thursday evening, March 19, and Saturday afternoon, March 21, at Carnegie Hall. The programme of the concert for Thursday comprises a suite from Frederick S. Converse's incidental music to Percy Mackaye's "Jeanne d'Arc," C. M. Loeffler's "Pagan Poem," and MacDowell's "Indian Suite." The programme for the concert on Saturday comprises Haydn's symphony in G major, No. 6; the overture to Mozart's "Marriage of [illegible] and Beethoven's Fourth Sym-

[illegible]k, 18

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TRIBUNE
New York City.
MAR 15 1908

[illegible] Boston Symphony Orchestra [illegible] concert of the season in the Baptist Temple will take place next Friday evening, under direction of Dr. Karl Muck. The programme [illegible]

POST, MARCH 15, 1908

SYMPHONY CONCERT

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Again and again come wonderful and engrossing passages. It could not be otherwise with a composer possessed as Mr. Loeffler of so keen and individual sense of the beautiful. The opening pages, which certainly establish a mood, and the conclusion appear at present to be the strongest parts of the work. Wondrous, throughout, are the orchestral effects, wondrous the splendid, but often cold, tints of that gorgeous palette. How rare and precious those harmonies! One feels the composer smacking his lips over some finely delineative phrase or purple tone-color. Who treasures a new and subtle taste more than he? Could anything more beautiful than the solo for the English horn, or more strangely imaginative than the far-off call of the trumpets, an idea in itself a triumph, be conceived? The effect of the combined timbres of the two instruments at the entrance of the trumpets is beyond the power of words to describe.

At times the fantasy of the composer glows at a passionate, white heat; again it subsides into quieter but no less entrancing hues. Yet, with all this, ideas seem too often to be dallied with, picked over, juggled with the tremendous enthusiasm of an untamable caprice, until there is a dangerous approach to redundancy. The warmer humanity of the music, as contrasted to what many consider the more remote former style of the composer, has been remarked upon. It is true that the music often flames with ardor, but it is the ardor of the intellect and the imagination, not of the flesh. In spite of such passages as those immediately preceding and following the last appearance of the trumpet motive Mr. Loeffler is still "un cerebral," a decadent, and so in all probability he will remain. One would not wish it otherwise, for we could not afford to lose a jot or tittle of his personality. Even the overwhelming jubilation at the end is the unmasterable exuberance of a brain and nerves always tuned to the highest pitch, and even it, to me, savors of irony and the macabre.

These are present impressions which may be altered tomorrow. No more interesting work has been heard this season; no work has more whetted curiosity. To hear it once was to ardently desire a second opportunity of so doing; to hear it twice is to have the desire for repeated hearings increased tenfold. It would be mightily interesting, now, to have an opportunity of comparing Mr. Loeffler's earlier works with this latest creation.

The performance was an exceptionally brilliant one. Mr. Gebhard, who is unsurpassed in this city as an ensemble player, excelled as he did at the first performance. At the conclusion of the piece the composer acknowledged warm and long-continued applause.

The overture to "Gwendoline" is often vulgar and melodramatic, if you will, and strongly tinctured with Wagner—what composer of Chabrier's period could well avoid being? These facts are unable to rob the music of its originality and exceeding dramatic force. It is superbly, perhaps here and there too heavily, instrumentated, and it blazed as a firebrand yesterday.

There will be no rehearsal and concert next week. On the following Friday and Saturday two new compositions by Mr. Gustave Strube, the well-known composer and member of the orchestra, will be played for the first time.

Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Carl Muck, is a man of greatest catholicity of taste in music, and is particularly favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programmes for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. It is an interesting fact about Mr. Fiedler that he is the first conductor the orchestra has had since Henschel who is better known in concert than in opera.

Gericke came from the Vienna Opera House, with little or no concert experience. Nikisch and Paur came from the municipal opera in Leipsig, and neither of them had had any great experience in concert work. Dr. Muck came from the Royal Opera in Berlin, and while he had done considerable concert work during his career, was primarily an operatic conductor, a fact that did not make his first season in Boston any too easy, for the compilation of 24 different programmes is not a simple task even when one has made a specialty of concert work. It is Mr. Fiedler's reputation for breadth of view which had much to do with his choice as Dr. Muck's successor. The tradition of the Boston Symphony Orchestra has always demanded that while a majority of the works presented in the course of a season should be drawn from the great classics, the patrons of the orchestra should be kept informed by performances of all that was worthy in modern music. As a result of Mr. Gericke's last eight years of service, Boston today has probably the strongest cult for modern French music that can be found outside of Paris, and the conductor of the orchestra must be able to gratify the many varied tastes of the patrons of the Symphony concerts, if he is to succeed. Dr. Muck has been very generous in novelties, and he has produced some very important works for the first time in America. Mr. Fiedler unquestionably will observe the tradition which has been established and maintained by his distinguished predecessors.

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NEW YORK HERALD,

New York City.

MUCK AND LOEFFLER SHARE HONORS AT CONCERT

Composer of "Pagan Poem" Receives an Ovation at Saturday's Symphony Production, and Conductor of Orchestra Is Encored.

Charles Martin Loeffler's "Pagan Poem" was played by the Symphony Orchestra Saturday night for the second time this season. This was a merited recognition of the intrinsic value of this most ambitious work of the former Symphony player. It was also welcome from the public's point of view, for the character of the composition is too subtle to be comprehended at a single hearing. That the audience enjoyed the piece was evident in the outburst of applause after the performance. The composer had to rise twice from his seat and bow to his friends and admirers.

There was a new piece on the program, a symphony by Balakireff, founder of the Free School of Music in St. Petersburg and former leader of the group that included Cesar Cui, Borodin, Moussorgsky and Rimsky-Korsakoff. Balakireff is best known in Boston through his fantasia, "Islamey," which has been played here by many local and visiting pianists. Tschikowsky has praised Balakireff's songs. "There was a time," wrote the Russian giant, "when I could not listen to 'Selim's Son' without tears in my eyes, and now I rank 'The Song of the Goldfish' very highly." Both of these songs have been heard in Boston. At times Saturday night the symphony was brilliant; always it showed ingenuity and fertility of imagination. The audience enjoyed it greatly, twice recalling Dr. Muck.

The concert ended with a spirited reading of Charbrier's "Gwendoline" overture. There will be no concert this week, as the orchestra will be on its fifth trip to other cities. Next week two symphonic poems by Gustav Strube, one of the members of the orchestra, will be a prominent feature.

NEW SYMPHONY LEADER FAVORS MODERN MUSIC

Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Karl Muck, is a man of greatest catholicity of taste in music, and is particularly favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedantic tendencies, and a review of his program for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past he has kept himself thoroughly abreast of the times.

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ADVERTISER, MONDAY, MARCH 16, 1908.

THE SYMPHONY CONCERT.

PROGRAMME.

Balakireff—Symphony in C.
Loeffler—"Pagan Poem" for orchestra and piano.
Pianist, Mr. Heinrich Gebhard.
Chabrier—"Gwendoline" overture.

Three works of the modern school, in which each composer was striving after the infinite and straining for originality became somewhat of a task for the auditor. Of these three Chabrier's was the most tangible, Loeffler's the most subtle, and Balakireff's the most ambitious.

Balakireff has also been stung by the modern tarantula and in this symphony frequently leaves the Muscovite high-road of melody. The work shows effort rather than inspiration. The introduction of the work is not especially impressive but there is the latter-day note of mystery and dread in the subordinate theme of the allegro. There is plenty of development and a rather bombastic climax in the first movement.

The Scherzo is decidedly interesting and gives some novel effects, particularly in its Coda which ends in the highest register. The andante leans to orientalism. It is rather fragmentary, a thing of shreds and patches, and not a broad slow movement such as Brahms or the accepted symphonists would write. It leads directly into the finale and both the last movements exhibit some contrapuntal skill. Again there is the Oriental flavor, this time apportioned to the clarinette, which was excellently played.

The work is long, of course, for brevity has been entirely abolished by modern orchestral composers. There is a dramatic and spicy finale, a Coda which is peppery enough and which lost nothing in the brilliant reading of Dr. Muck.

The symphony as a whole only emphasized the fact that Russia is not producing a second Tschaikowsky. During the lifetime of the latter composer he was denounced as not being Russian enough, but the German influences that worked upon him prevented him from becoming a local second-rater. Here we have Balakireff trying also to become cosmopolitan and relegate "local color" into second place. He does not wholly succeed. His new symphony is not one that is likely to become a standard work. It has some beautiful moments, but it is not a work of long breath, nor do many of even its best points linger in the memory.

The symphony was not a good preparation for Loeffler's "Pagan Poem." This work was finely played. The orchestra was, in good form, the trumpets gave their triumphant fanfares with spirit, the English horn was very impressive in its "obbligato" and the pianist was perfection. Mr. Gebhard in this poem proves what a thorough artist he is. It is far more difficult to weave such a thread of piano-work into the warp and woof of such a free composition than it would be to play almost any concerto. Mr. Gebhard achieved this task not only with technical surety but with poetic instinct. He was liberally applauded and the composer also was given similar homage and forced to bow his acknowledgments.

It may have been the placing of the work that caused it to have somewhat less effect than at its first performance. Each time that we heard the "Death of Tintagiles" we liked it better. We are not quite sure that this will be the result with the "Pagan Poem." Nevertheless it is a strong picture of yearning and longing, of mystery and of spell-weaving, and when Daphnis finally comes home with his small brass band, not stopping even to wipe his feet on the door-mat, one cannot but share in the enthusiasm of the young lady who occasioned the return.

The overture to "Gwendoline" was brilliantly performed. Here we have a modern Frenchman who is melodic and powerful at the same time. He would probably never have rivalled Bizet in this field, yet his development might have been somewhat on the same lines, had he lived longer. In this overture there is far more effort than one can find in any of Bizet's compositions except, perhaps, in his weak "Patrie" overture. The work begins with heavy sequences which culminate in loud kettledrum strokes, and the piccolo begins shrieking very early in the proceedings. The overture is intense almost all the way through. But, as above intimated, there are touches of sweet melody and the goddess of tune is not shown the door, as she is in so many modern Gallic compositions. The theme given by violoncellos and deep woodwind at the beginning, after the sequences, is beautiful. Much skilful figure development is in the overture and there is a very loud climax at the end, in which Dr. Muck allowed his brasses to go to their lung-limit. We are glad that our conductor has no Chesterfieldian suavity when it comes to working up a strong crescendo.

It is in his earnest themes that Chabrier is at his best, in some of the lighter melodies he seems more akin to Offenbach than to Bizet, and not the Offenbach of "Les Contes d'Hoffmann" either. But Chabrier is certainly one of the strong French composers and is to be placed in the same sheepfold with Bizet, Dukas, Cesar Franck, etc.

At the next concert, a week from Saturday, we are to be allowed to have different schools on the same programme, our resident composer, Gustav Strube, a modern Norwegian, Halvorsen, and an interesting composer of long ago, named Beethoven, will be represented. The last-named is said to have had some very curious musical theories, such as ending when one has nothing more to say, presenting clear themes in a symmetrical relationship, writing tuneful melodies, etc. We can only conjecture what effect these unusual devices will have upon our public.

Louis C. Elson.

Farewell to Dr. Muck on Friday

Many Interesting Features of the Brooklyn Institute's Calendar for This Week.

Brooklyn will bid farewell to Dr. Karl Muck, conductor of the Boston Symphony Orchestra, when he brings his band of musicians to the Baptist Temple on Friday night for the last in the series of Philharmonic concerts under the auspices of the Brooklyn Institute. Dr. Muck will return to Germany at the end of the current season. The programme for Friday evening is:—

Handel.....Concerto in F major
For strings and two wind orchestras.
Haydn.....Symphony in G major, No. 6
Mozart.....Symphony in D major (Kochel, 504)

This programme will be discussed in a lecture-recital by Mr. Daniel Gregory Mason in Association Hall on Thursday afternoon.

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GLOBE & COMMERCIAL ADVERTISER

New York City.

to, at Mendelssohn Hall.

Dr. Muck will make his farewell appearances in New York at the final New York concerts of the Boston Symphony Orchestra Thursday evening, March 19, and Saturday afternoon, March 21, at Carnegie Hall. The programme of the concert for Thursday comprises a suite from Frederick S. Converse's incidental music to Percy Mackaye's "Jeanne d'Arc," C. M. Loeffler's "Pagan Poem," and MacDowell's "Indian Suite." The programme for the concert on Saturday comprises Haydn's symphony in G major, No. 6; the overture to Mozart's "Marriage of Figaro," and Beethoven's Fourth Symphony.

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TRIBUNE

New York City.

MAR 15 1908

The Boston Symphony Orchestra's final [illegible] concert of the season in the Baptist Temple will take place next Friday evening, under direction of Dr. Karl Muck. The programme:

Concerto in F major.....Handel
For strings and two wind orchestras.
Symphony in G major, No. 6.....[illegible]
Symphony in D major (Köchel, 504).....[illegible]

[illegible] CONCERT GIVEN

First Performance of Composition by Balakireff Heard in Boston.

LOEFFLER'S ELOQUENT "PAGAN POEM" REPEATED

Orchestra Does Splendid Work Under Dr. Muck and Wins Applause.

By PHILIP HALE.

The 18th concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place last night in Symphony Hall. The programme was as follows:

Symphony in C major.....Balakireff
"A Pagan Poem" (after Virgil)...Loeffler
Overture to "Gwendoline".....Chabrier

Balakireff has been an influence in Russia for half a century, but his only symphony was not performed until 1898, when the composer was 61 years old. Little of his music has been heard in Boston. The "Islamey" has been played by several distinguished pianists, who were tempted possibly by its reputation for mechanical difficulty. The few other piano pieces known to us in concerts have little distinction. The few songs sung here have flavor. The orchestral piece, "En Boheme," performed at Mrs. Hall's concert in Jordan Hall this season, is uninteresting, and it seemed to be more Russian than Czech, although it is founded on three Czech folk songs. We had heard nothing before last night that would give Balakireff a high position among composers of the second rank.

Yet his influence in Russian music is indisputable. He was for years the head of the "Invincible Band"—Cui, Borodin, Moussorgsky, Rimsky-Korsakoff; he taught them in his own way, and even Tschaikowsky, who more than once described him as a colossal bore and one that had turned from atheism to the most idolatrous superstition, courted his advice, accepted his suggestions and criticism and dedicated two of his most important orchestral works to him. The personality of the man was no doubt impressive, much more so than any individuality as displayed in his compositions. Turgeneff made fun of him in a letter to Pauline Viardot and denied him talent, yet he admitted in the same letter that he was "a character."

When the members of the "Invincible Band" met together to discuss their art, they agreed that orchestral music as written by Beethoven, Schumann, Berlioz and Liszt had gone as far as it was possible. There was nothing to be done in this direction. There were new paths to be made in the field of opera, for the Russians did not then, nor do they today, believe in the theories of Wagner or in his form of dramatic expression. The result of their agreement is ironical. Borodin, Rimsky-Korsakoff and even Balakireff are best known throughout the musical world by their orchestral music, and Balakireff has never completed an opera, though it is said he has worked on one.

The five also agreed that thematic material should be Russian or Russian-Oriental in line, rhythm, color, general character. True Russian music should not show the marked influence of the German and Italian schools. It should be Russian at any cost. Balakireff's collection of Russian folk songs, which is said to be excellent, served as a guide to the younger composers.

His symphony, played last night in Boston for the first time, has been performed in Chicago and Philadelphia. It is an unusually fascinating work, one that well deserved performance, one that might be repeated with profit. As I have said, it was not performed until 1898, but it is highly probable that it was at least sketched years before, as was "En Boheme," which was not published till a few years ago; as was "Tamara," a symphonic poem, which was begun in 1867, put aside and completed in 1882.

The symphony is by no means a work of continually sustained power. If it has exotic charm in melody, harmonic and orchestral color and rhythm, the charm that we have been taught to associate with the music of eastern Russia, it also has characteristics of oriental music that are not wholly agreeable to western ears: a delight in repetitions of a phrase; a persistence in rhythm that becomes monotonous; a barbaric joy in glaring colors and in the beating and clashing of pulsatile instruments.

In the finale the chief theme is a Russian folk song and the source of this tune is named in the score; but one Russian folk melody does not make a Russian symphony. This very tune is less picturesquely Oriental than other themes in the work. It has a rough, burly humor, but it has not the rhythmic or tonal suggestion of the East, nor has it the quality of a fantastical improvisation or of languorous sensuousness.

Certainly the themes of this symphony have as a rule a decided profile, and, apart from the inevitable repetitions dear to the modern Russians—Tschaikowsky did not escape from them—they are often combined or used alternately with poetic and technical skill. The instrumentation is often fantastic, at times almost bizarre, but it is generally effective. Once or twice it seemed to be intentional, as in the finale, where the principal theme in a fortissimo tutti was almost lost in the din of brass.

The first movement opens with quiet seriousness and in an orthodox manner that gives faint hope of future interest, but with the beginning of the main body of the movement, the composer's individuality begins to assert itself; there are frequent revelations of beauty and strength. The scherzo proper is a delight from beginning to end by reason of its originality and fancy; the trio is of a more conventional nature; but the reappearance of the scherzo section is a stroke of delight and the close is charming with its unexpected and quaint delicacy.

The andante, on the whole, suffers from the mania for repetition, but its principal contents are characterized by genuine sentiment and melodic grace. The finale is the most frankly exotic of the movements and the second theme, with its barbaric sentiment, is perhaps the crowning feature of the work.

[illegible] Loeffler's "Pagan Poem" [illegible]

[illegible] almost impossible to think of a performance of the [illegible] assistance in the ensemble. No one could ever play the piano part with greater comprehension of the composer's [illegible] lions or with more [illegible] the "Pagan Poem" was performed the Herald described it [illegible] ture of the work. It is not necessary to repeat the description. The performance last night was one of great brilliance and superb sonority. As before, Mr. Longy gave a marvellous reading of the solo for the English horn.

Mr. Loeffler's music will not stale with many repetitions, for in substance and in expression this "Pagan Poem" is a masterpiece of musical eloquence. It does not depend on an intimacy with the eclogue, and he that is anxious over the transliteration of Virgil's verses into music will lose the rare beauty of the music itself. The mere recollection of the amorous and forsaken woman casting her spells to bring back her lover, the remembrance of the burden of her incantations—these should be sufficient for those who insist on a programme.

Mr. Loeffler before this had composed music of indisputable originality, and for the expression of poetic and imaginative thought he had found for himself an individual musical speech that served as the language of mystery and horror, of the ironic and the macabre, of tenderness, of radiant love. With this "Pagan Poem" he has risen to a still greater height, and at the same time he has sounded a still more emotional depth. Here his appeal is broader; it is very human; his message is not merely for those interested in the tendencies of the most advanced moderns. While his melodic voice is richer and more irresistible, his orchestral rhetoric is still more diversified, fuller, more brilliant, more imposing. A composer of true genius acknowledged the applause last night.

The performance of the orchestra was one of uncommon splendor in the symphony and in the "Pagan Poem," and Dr. Muck conducted with a spirit and an authority that will be memorable.

It would be a pleasure to speak of certain details of the performance. Thus Mr. Grisez, the clarinetist, played in the symphony with much more sentiment and a finer sense of tonal contrasts than has been his wont of late. Thus the trumpets in Mr. Loeffler's poem were even more effective than at the first performance.

The concert, one of the most interesting of the season, closed with a gorgeous interpretation of Chabrier's wild overture to "Gwendoline." It is often said that the untimely death of Bizet was the greatest possible loss to musical France. The death of Chabrier was perhaps an equally severe loss; for this strangely gifted composer had still much to say when he died after a cruel death-in-life; witness his unfinished "Briseis."

CONCERTO PLAYERS IN WRONG SETTING

Parisians Hooting Down Kind of Intrusion Common at Symphony Hall.

BY PHILIP HALE.

In Paris there is a devoted band that goes to orchestral concerts for the purpose, apparently, of hissing every player of a concerto. The members of this band take pains to assure the violinist or pianist of their distinguished consideration. They mean no personal disrespect. They would not hurt any one's feelings for the world. "You are great artists, mesdames, messieurs, but you really should not expect us to listen to a concerto at a symphony concert in this year of an advanced civilization." So when the pianist prances forward to do a deed of derring do or when the violinist approaches with his fiddle in hand, there is howling in the gallery, there are remarks of a scornful, bitter, or at times, Rabelaisian nature, which reflect on the character of the composer and show a painful doubt concerning the immortality of his work.

This form of expressing an objection is unpleasant to the ear, and it at last annoys those who appreciate the purpose of the objectors, so that they in turn are noisy in a counter demonstration.

The Symphony concerts in Boston would be much more delightful if there were no virtuosos with their familiar and approved or formidable and dreaded concertos. The individuality of the virtuso is a disturbing force. It is as though a drunken and voluble reveller should invade the chaste orgies of the muses.

Nothing is more disheartening to the true lover of orchestral music than to hear some one say: "No, I don't care to go to the concert next Saturday. There's no soloist, you know." As though a Symphony concert were only a pretext for the irruption of some violinist, pianist, singer or even 'cellist. In Chicago not long ago there was a solo oboist. In old days bassoon, clarinet and trombone solos were heard in orchestral concerts of high rank, and within the last 20 years a concerto or elaborate concert piece for kettle drums has been played in this country and in England. I have the honor of knowing the accomplished virtuoso, Mr. Gordon Cleather, an affable and modest man, who drummed for a diversion and not for a living.

There is room for the virtuoso with his concerto, but the performance should be at his own concert or at a concert of a deliberately miscellaneous nature. The performance should not be in a hall so large as Symphony Hall. The older concertos, like the symphonies of Haydn and Mozart, suffer thereby and the more modern ones are heard better in a smaller room, where a more intimate relationship between virtuoso and audience is established. Here is a case in point. Mr. Hinton's piano concerto was played by his wife, Mme. Goodson, at the last Worcester festival. The music then made an agreeable impression. The audience and the professional critics were well disposed toward it; at least they were not "agin" it. The critics said that the concerto was not an emotional work; that the chief themes were commonplace; that there was workmanship rather than sentiment; that the concerto was brilliant and a virtuoso [illegible] Her own enthusiasm influenced the minds of the hearers. They soon began to be interested with her; they shared her hopes and rejoiced in her fleetness and dash. In Symphony Hall this intimacy was impossible. The energy of the pianist was seen rather than felt, and this very energy soon gave the idea of a laborious task. The music remained the same, but it was not so impressive or beautiful that it made its way in the larger hall without consideration of the performance.

Nor do I intend to be disrespectful to either Mr. Hinton or his wife when I say that the introduction of this concerto ruined the artistic effect of the concert as a whole. The concerto had no business to be between Mr. Converse's romantic "Scenes" and MacDowell's nobly conceived and highly imaginative suite. These orchestral pieces were appeals to moods. The introduction of a decided personality—for Mme. Goodson is not a conventional being in costume, arrangement of hair, or manner of attacking the keys—was disturbing. A short orchestral piece of a serious nature would have preserved the harmony of the programme scheme.

From Daily Eagle, Brooklyn, N. Y.
Address
Date 1 4 1908

BOSTON ORCHESTRA AND KUBELIK RECITAL

Will Divide the Musical Interest Next Week Here in Brooklyn.

TO BE DR. MUCK'S FAREWELL,

And the Last Concert of the Orchestra at the Baptist Temple.

There is decidedly an air of finality about the coming concert of the Boston Symphony Orchestra, which will be given in the Baptist Temple on next Friday evening. It will be the last Boston Symphony concert of the present season. It will be Dr. Muck's last appearance in Brooklyn, and it will be the last concert of the Boston Symphony Orchestra to be given in the Baptist Temple. When the orchestra returns to Brooklyn for its series of 1908-1909 concerts, the splendid new Academy of Music will have been completed, and for the first time since the old Academy of Music was burned the orchestra will have a fitting Brooklyn home, where it can use its entire personnel and where its patrons can all be accommodated with seats.

The regret that accompanies this much desired end is that Dr. Muck will not be here to conduct the orchestra next year. His successor, Mr. Fiedler, is said to be a man of first quality, but Dr. Muck has made so many friends and admirers in this city in the two years he has been at the head of Boston's orchestra that it seems hardly right that he should not hold the baton over it when it gives its concerts in the new Academy of Music.

For his last programme in Brooklyn he has gone back to the eighteenth century, a move which will be welcomed after the quantity of highly colored, highly emotional and exotic modern music that has made so great a part of the preceding programmes. It is always a relief, after having been dreached in color, to get back to where one can see and admire the beauty of mind, the formal beauty which characterized the three great writers for orchestra, who flourished during the seventeen hundreds. The three names on the programme are Handel, Haydn and Mozart. Handel is represented by his concerto for two wind choirs and string orchestra; Haydn by the loveliest of his little symphonies, that in G major, No. 6, which was named by the composer himself the "Surprise" symphony, all on account of the unexpected drum beat, by which "Papa Haydn" expected to make the women sit up, and, if all accounts are to be believed, he did. The last number on the programme will be Mozart's lovely symphony in D major, catalogued by Koechel as No. 504. There will be no soloist.

SUN,
New York City.
MAR 17 1908

The last concerts of the Boston Symphony Orchestra's season and the final appearances of Dr. Karl Muck, the conductor, will take place at Carnegie Hall on Thursday night and Saturday afternoon. The evening programme will consist of Converse's "Jeanne d'Arc," Loeffler's "Pagan Poem" and MacDowell's "Indian Suite." At the afternoon concert the works will be Haydn's G major symphony No. 6, Mozart's "Figaro" overture and Beethoven's fourth symphony.

SATURDAY EXCELS FRIDAY AT THE SYMPHONY CONCERT

With New Advantage for Composers, Music and Audience—Dr. Muck Begins His Last Tour—More About the New "Peter Pan"—A Play by Gorky in New York—An Organ at Keith's—Note and Comment of the Day

Theoretically, the quality of the performance at the Symphony concert of Saturday night should excel that of Friday afternoon, and an additional rehearsal on Saturday morning has happened more than once when the conductor was not satisfied with what he had heard the day before. Practically, the concert of Saturday does not always better its predecessor; sometimes indeed the advantage has been on the other side, but last week the event fulfilled the theory to the letter. On Friday, for example, Chabrier's overture to "Gwendoline" seemed dimmed by Mr. Loeffler's "Pagan Poem" that preceded it. Saturday night it shone and it strode. Its sonorities welled and shouted and clanged again; its rhythms kept their tumult; the music swept forward—and this time up—to the mighty song of the warriors of Valhalla. Theatrical music, if one likes, and rightly because Chabrier was writing for the theatre, but as truly Viking music as though some composer of the North had written it. "They smote with their shields," goes one of the old chronicles of these Norsemen, and Chabrier, almost alone of modern composers, has really smote in the theatre for them. Saturday evening, too, Dr. Muck and his men played Mr. Loeffler's poem with a fuller intensity of mood and of accent than they have gained before. It is difficult music in itself; but the difficulties are only means to the keener imparting and emphasis of what it would convey. They exist, so to say, to be burned away for the listeners by the insistent passion with which the composer wrote and by the equal passion with which conductor and men should give his music voice. "A Pagan Poem" should speak for itself as music of beauty and power; it should speak yet more eloquently for the intensity of feeling that stirs in every measure of it. Saturday night more than ever before, the listener could feel this intensity, and from end to end it had a new poignancy and a new vividness. It was as though Dr. Muck had at last gone to the heart of the music, and so assimilated all that he found there and so made it a part of himself that he could give it a new freedom and a new intensity of utterance. His men were like him, and the performance brought irresistibly the spell, the passion, the humanity of the music.

Perhaps it was such a performance that made the piece seem so truly the "Pagan" poem of Mr. Loeffler's title. Mr. Loeffler has indeed written no imitative Virgilian eclogue in the measured felicity of expression and the delicate precision of feeling that such a musical venture might invite. Rather, he has broadened, deepened, humanized the verses that originally set spark to his imagination. It is the passion of his own responsive moods that glows and cries in his music. Yet, it is still, as it seemed on Saturday, music of pagan spirit and a pagan world. Every imaginative listener finds what he may in Mr. Loeffler's music, but it is hard to escape the suggestion, at the very beginning, of a mood like that of some Puvis de Chavannes's decorations, in our library, for example. To and fro among such faintly stirring trees, over such lonely lawns, against such wan backgrounds, in such clear pale lights, goes the sorcesess of Mr. Loeffler's poem. She is like to see to some of the figures with which Puvis has peopled this land of his imagination. They walk silently on twenty walls, and now Mr. Loeffler has given them voice. It is a pagan voice, too, the voice of a time and a spirit that felt love, and loved love and counted love as a passionate desire that we moderns, unless we happen to be pagan Latins and pagan Slavs (as Sicilians, for example, and Russians are often in reality) may not do. And the gods themselves and the mysterious beings that peopled forest and stream and cliff and valley watched over this passionate desire. Spells might lure them to foster it; spells might persuade them to choke it. The joy and the pain of it was within their power. Mr. Loeffler's music cries with such a desire; and tingles with such a sorcery.

Balakireff's symphony, too, seemed to have more exotic quality in the performance of Saturday night. Not that it escaped the conventions of "national" Russian music more than it had on Friday, but those conventions had the Oriental tinge which is the mark of Balakireff, who turns his ears eastward, as a perceptible German tinge sometimes colors Glazouroff's music as he listens, in spite of himself, to the west. This Oriental suggestion and glamor, now more keenly felt and fully expressed, gave the symphony a fresher interest and individuality. Its insistent repetitions began to justify themselves in the Oriental passion for reiteration, and Balakireff could beat his drums and beat his cymbals with Oriental delight in them. Yet the virus of that older and more sophisticated West does stir in these self-absorbed Slavs, and they seem sometimes to be confessing in this reiteration and this din, their effort and their inability to give their music the body and the significance that the West achieves by more complex means. Vodka is good to drink—and heady—on occasion. It has an exotic tang that surpasses that of Balakireff's music. But most of us come back gladly to the wines and spirits—musical or other—of a less primitive world and taste.

H. T. P.

Dr. Muck's Final Tour

This week the Symphony Orchestra is making the last of its monthly journeys for the current season to Philadelphia, Washington, Baltimore, Brooklyn and New York, and in each of the five cities Dr. Muck will conduct for the last time before he returns to Berlin. In each no less truly than in Boston he has won a public that will take warm leave of him. To give the field to the conductor himself, no singer or [illegible] the orchestra, and [illegible] Dr. Muck has made Pro-

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HERALD—BOSTON—MARCH 15

18TH SYMPHONY CONCERT GIVEN

First Performance of Composition by Balakireff Heard in Boston.

LOEFFLER'S ELOQUENT "PAGAN POEM" REPEATED

Orchestra Does Splendid Work Under Dr. Muck and Wins Applause.

By PHILIP HALE.

The 18th concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place last night in Symphony Hall. The programme was as follows:

Symphony in C major.....Balakireff
"A Pagan Poem" (after Virgil)....Loeffler
Overture to "Gwendoline".....Chabrier

Balakireff has been an influence in Russia for half a century, but his only symphony was not performed until 1898, when the composer was 61 years old. Little of his music has been heard in Boston. The "Islamey" has been played by several distinguished pianists, who were tempted possibly by its reputation for mechanical difficulty. The few other piano pieces known to us in concerts have little distinction. The few songs sung here have flavor. The orchestral piece, "En Boheme," performed at Mrs. Hall's concert in Jordan Hall this season, is uninteresting, and it seemed to be more Russian than Czech, although it is founded on three Czech folk songs. We had heard nothing before last night that would give Balakireff a high position among composers of the second rank.

Yet his influence in Russian music is indisputable. He was for years the head of the "Invincible Band"—Cui, Borodin, Moussorgsky, Rimsky-Korsakoff; he taught them in his own way; and even Tschaikowsky, who more than once described him as a colossal bore and one that had turned from atheism to the most idolatrous superstition, courted his advice, accepted his suggestions and criticism and dedicated two of his most important orchestral works to him. The personality of the man was no doubt impressive, much more so than any individuality as displayed in his compositions. Turgeneff made fun of him in a letter to Pauline Viardot and denied him talent, yet he admitted in the same letter that he was "a character."

When the members of the "Invincible Band" met together to discuss their art, they agreed that orchestral music as written by Beethoven, Schumann, Berlioz and Liszt had gone as far as it was possible. There was nothing to be done in this direction. There were new paths to be made in the field of opera, for the Russians did not then, nor do they today, believe in the theories of Wagner or in his form of dramatic expression. The result of their agreement is ironical. Borodin, Rimsky-Korsakoff and even Balakireff are best known throughout the musical world by their orchestral music, and Balakireff has never completed an opera, though it is said he has worked on one.

The five also agreed that thematic material should be Russian or Russian-Oriental in line, rhythm, color, general character. True Russian music should not show the marked influence of the German and Italian schools. It should be Russian at any cost. Balakireff's collection of Russian folk songs, which is said to be excellent, served as a guide to the younger composers.

His symphony, played last night in Boston for the first time, has been performed in Chicago and Philadelphia. It is an unusually fascinating work, one that well deserved performance, one that might be repeated with profit. As I have said, it was not performed until 1898, but it is highly probable that it was at least sketched years before, as was "En Boheme," which was not published till a few years ago; as was "Tamara," a symphonic poem, which was begun in 1867, put aside and completed in 1882.

The symphony is by no means a work of continually sustained power. If it has exotic charm in melody, harmonic and orchestral color and rhythm, the charm that we have been taught to associate with the music of eastern Russia, it also has characteristics of oriental music that are not wholly agreeable to western ears: a delight in repetitions of a phrase; a persistence in rhythm that becomes monotonous; a barbaric joy in glaring colors and in the beating and clashing of pulsatile instruments.

In the finale the chief theme is a Russian folk song and the source of this tune is named in the score; but one Russian folk melody does not make a Russian symphony. This very tune is less picturesquely Oriental than other themes in the work. It has a rough, burly humor, but it has not the rhythmic or tonal suggestion of the East, nor has it the quality of a fantastical improvisation or of languorous sensuousness.

Certainly the themes of this symphony have as a rule a decided profile, and, apart from the inevitable repetitions dear to the modern Russians—Tschaikowsky did not escape from them—they are often combined or used alternately with poetic and technical skill. The instrumentation is often fantastic, at times almost bizarre, but it is generally effective. Once or twice it seemed to be injudicious, as in the finale, where the second theme in a fortissimo tutti was almost lost in the din of brass.

The first movement opens with quiet seriousness and in an orthodox manner that gives faint hope of future interest, but with the beginning of the main body of the movement, the composer's individuality begins to assert itself; there are frequent revelations of beauty and strength. The scherzo proper is a delight from beginning to end by reason of its originality and fancy; the trio is of a more conventional nature; but the free repetition of the scherzo section is a fresh delight and the close is charming in its unexpected and quaint delicacy.

The andante, on the whole, suffers from the mania for repetition, but its chief contents are characterized by genuine sentiment and melodic grace. The finale is the most frankly exotic of the movements, and the second theme, with its treatment, is perhaps the crowning glory of the work.

Mr. Loeffler's "Pagan Poem," suggested by certain verses in the eighth eclogue of Virgil, was performed here for the first time last November, and Mr. Heinrich Gebhard was the pianist, [illegible] last evening. It would be almost impossible to think of a performance of the work without Mr. Gebhard's assistance in the ensemble. No one will ever play the piano part with greater comprehension of the composer's intentions or with keener sympathy. When the "Pagan Poem" was produced here The Herald described at length the nature of the work. It is not necessary to repeat the description. The performance last night was one of great brilliance and superb sonority. As before, Mr. Longy gave a marvellous reading of the solo for the English horn.

Mr. Loeffler's music will not stale with many repetitions, for in substance and in expression this "Pagan Poem" is a masterpiece of musical eloquence. It does not depend on an intimacy with the eclogue, and he that is anxious over the transliteration of Virgil's verses into music will lose the rare beauty of the music itself. The mere recollection of the amorous and forsaken woman casting her spells to bring back her lover, the remembrance of the burden of her incantations—these should be sufficient for those who insist on a programme.

Mr. Loeffler before this had composed music of indisputable originality, and for the expression of poetic and imaginative thought he had found for himself an individual musical speech that served as the language of mystery and horror, of the ironic and the macabre, of tenderness, of radiant love. With this "Pagan Poem" he has risen to a still greater height, and at the same time he has sounded a still more emotional depth. Here his appeal is broader; it is very human; his message is not merely for those interested in the tendencies of the most advanced moderns. While his melodic voice is richer and more irresistible, his orchestral rhetoric is still more diversified, fuller, more brilliant, more imposing. A composer of true genius acknowledged the applause last night.

The performance of the orchestra was one of uncommon splendor in the symphony and in the "Pagan Poem," and Dr. Muck conducted with a spirit and an authority that will be memorable.

It would be a pleasure to speak of certain details of the performance. Thus Mr. Grisez, the clarinetist, played in the symphony with much more sentiment and a finer sense of tonal contrasts than has been his wont of late. Thus the trumpets in Mr. Loeffler's poem were even more effective than at the first performance.

The concert, one of the most interesting of the season, closed with a gorgeous interpretation of Chabrier's wild overture to "Gwendoline." It is often said that the untimely death of Bizet was the greatest possible loss to musical France. The death of Chabrier was perhaps an equally severe loss; for this strangely gifted composer had still much to say when he died after a cruel death-in-life; witness his unfinished "Briseis."

CONCERTO PLAYERS IN WRONG SETTING

Parisians Hooting Down Kind of Intrusion Common at Symphony Hall.

BY PHILIP HALE.

In Paris there is a devoted band that goes to orchestral concerts for the purpose, apparently, of hissing every player of a concerto. The members of this band take pains to assure the violinist or pianist of their distinguished consideration. They mean no personal disrespect. They would not hurt any one's feelings for the world. "You are great artists, mesdames, messieurs, but you really should not expect us to listen to a concerto at a symphony concert in this year of an advanced civilization." So when the pianist prances forward to do a deed of derring do or when the violinist approaches with his fiddle in hand, there is howling in the gallery, there are remarks of a scornful, bitter, or at times, Rabelaisian nature, which reflect on the character of the composer and show a painful doubt concerning the immortality of his work.

This form of expressing an objection is unpleasant to the ear, and it at last annoys those who appreciate the purpose of the objectors, so that they in turn are noisy in a counter demonstration.

The Symphony concerts in Boston would be much more delightful if there were no virtuosos with their familiar and approved or formidable and dreaded concertos. The individuality of the virtuso is a disturbing force. It is as though a drunken and voluble reveller should invade the chaste orgies of the muses.

Nothing is more disheartening to the true lover of orchestral music than to hear some one say: "No, I don't care to go to the concert next Saturday. There's no soloist, you know." As though a Symphony concert were only a pretext for the irruption of some violinist, pianist, singer or even 'cellist. In Chicago not long ago there was a solo oboist. In old days bassoon, clarinet and trombone solos were heard in orchestral concerts of high rank, and within the last 20 years a concerto or elaborate concert piece for kettle drums has been played in this country and in England. I have the honor of knowing the accomplished virtuoso, Mr. Gordon Cleather, an affable and modest man, who drummed for a diversion and not for a living.

There is room for the virtuoso with his concerto, but the performance should be at his own concert or at a concert of a deliberately miscellaneous nature. The performance should not be in a hall so large as Symphony Hall. The older concertos, like the symphonies of Haydn and Mozart, suffer thereby and the more modern ones are heard better in a smaller room, where a more intimate relationship between virtuoso and audience is established. Here is a case in point. Mr. Hinton's piano concerto was played by his wife, Mme. Goodson, at the last Worcester festival. The music then made an agreeable impression. The audience and the professional critics were well disposed toward it; at least they were not "agin" it. The critics said that the concerto was not an emotional work; that the chief themes were commonplace; that there was workmanship rather than sentiment; that the concerto was brilliant and a virtuoso piece.

This concerto was played a week ago last night by Mme. Goodson and the [illegible] Mme. Goodson played with the same gusto; she was nervously interested in the success of the work and she displayed a nervous energy in her performance. She probably played fully as well as at Worcester, but at Worcester the hearers were nearer to her. Her own enthusiasm influenced the minds of the hearers. They soon began to be interested with her; they shared her hopes and rejoiced in her fleetness and dash. In Symphony Hall this intimacy was impossible. The energy of the pianist was seen rather than felt, and this very energy soon gave the idea of a laborious task. The music remained the same, but it was not so impressive or beautiful that it made its way in the larger hall without consideration of the performance.

Nor do I intend to be disrespectful to either Mr. Hinton or his wife when I say that the introduction of this concerto ruined the artistic effect of the concert as a whole. The concerto had no business to be between Mr. Converse's romantic "Scenes" and MacDowell's nobly conceived and highly imaginative suite. These orchestral pieces were appeals to moods. The introduction of a decided personality—for Mme. Goodson is not a conventional being in costume, arrangement of hair, or manner of attacking the keys—was disturbing. A short orchestral piece of a serious nature would have preserved the harmony of the programme scheme.

rom Daily Eagle,
ddress ...Brooklyn, N. Y.
1-4-1908

BOSTON ORCHESTRA AND KUBELIK RECITAL

Will Divide the Musical Interest Next Week Here in Brooklyn.

TO BE DR. MUCK'S FAREWELL,

And the Last Concert of the Orchestra at the Baptist Temple.

There is decidedly an air of finality about the coming concert of the Boston Symphony Orchestra, which will be given in the Baptist Temple on next Friday evening. It will be the last Boston Symphony concert of the present season. It will be Dr. Muck's last appearance in Brooklyn, and it will be the last concert of the Boston Symphony Orchestra to be given in the Baptist Temple. When the orchestra returns to Brooklyn for its series of 1908-1909 concerts, the splendid new Academy of Music will have been completed, and for the first time since the old Academy of Music was burned the orchestra will have a fitting Brooklyn home, where it can use its entire personnel and where its patrons can all be accommodated with seats.

The regret that accompanies this much desired end is that Dr. Muck will not be here to conduct the orchestra next year. His successor, Mr. Fiedler, is said to be a man of first quality, but Dr. Muck has made so many friends and admirers in this city in the two years he has been at the head of Boston's orchestra that it seems hardly right that he should not hold the baton over it when it gives its concerts in the new Academy of Music.

For his last programme in Brooklyn he has gone back to the eighteenth century, a move which will be welcomed after the quantity of highly colored, highly emotional and exotic modern music that has made so great a part of the preceding programmes. It is always a relief, after having been dreached in color, to get back to where one can see and admire the beauty of mind, the formal beauty which characterized the three great writers for orchestra, who flourished during the seventeen hundreds. The three names on the programme are Handel, Haydn and Mozart. Handel is represented by his concerto for two wind choirs and string orchestra; Haydn by the loveliest of his little symphonies, that in G major, No. 6, which was named by the composer himself the "Surprise" symphony, all on account of the unexpected drum beat, by which "Papa Haydn" expected to make the women sit up, and, if all accounts are to be believed, he did. The last number on the programme will be Mozart's lovely symphony in D major, catalogued by Koechel as No. 504. There will be no soloist.

SUN,
New York City.

The last concerts of the Boston Symphony Orchestra's season and the final appearances of Dr. Karl Muck, the conductor, will take place at Carnegie Hall on Thursday night and Saturday afternoon. The evening programme will consist of Converse's "Jeanne d'Arc," Loeffler's "Pagan Poem" and MacDowell's "Indian Suite." At the afternoon concert the works will be Haydn's G major symphony No. 6, Mozart's "Figaro" overture and Beethoven's fourth symphony.

TRANSCRIPT, MONDAY, MARCH

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...ern music. They range from Handel and Haydn of the eighteenth century down to Loeffler and Reger of the day before yesterday, and German and French, Russian and American pieces all stand upon them. Yet on five of them there is at least one classic, and the two final programmes with which Dr. Muck appears for the last time in Brooklyn and New York are wholly classical. For the other concert in New York Dr. Muck has made his first "all-American" programme, perhaps in happily conceived and grateful compliment (under all the conductor's reserve and self-effacement) to the public that next to our own in Boston has been warmest toward him. Here follow the six programmes of the week:

In Philadelphia, Monday:

Beethoven: Symphony No. 6, Pastoral.
MacDowell: Indian Suite.
Rimsky-Korsakoff: Caprice on Spanish Themes.

In Washington, Tuesday:

Beethoven: Symphony No. 4.
Strauss: Till Eulenspiegel's Merry Pranks.
Chabrier: Overture to "Gwendoline."

In Baltimore, Wednesday:

Händel: Concerto in F major for Strings and two Wind Orchestras.
Reger: Variations and Fugue on a Merry Theme, Hiller.
Rimsky-Korsakoff: Caprice on Spanish Themes.

In New York, Thursday:

Converse: "Jeanne d'Arc," Dramatic Scenes for Orchestra.
Loeffler: A Pagan Poem.
MacDowell: Indian Suite.

In Brooklyn, Friday:

Händel: Concerto in F major for Strings and two Wind Orchestras.
Haydn: Symphony in G major, No. 6.
Mozart: Symphony in D major.

In New York, Saturday:

Haydn: Symphony in G major, No. 6.
Mozart: Overture to "The Marriage of Figaro."
Beethoven: Symphony No. 4.

From ... Daily Times,
Address ... Brooklyn, N. Y.
Date ... MAR 14 1908

There will be a pronounced aspect of finality about the concert of the Boston Symphony Orchestra at the Baptist Temple next Friday evening. It will be Dr. Muck's last appearance in Brooklyn, and it will be the last concert of the Boston Symphony Orchestra to be given in the Baptist Temple. When the orchestra returns to Brooklyn for its series of 1908-1909 concerts, the splendid new music hall now building will have been completed, and for the first time since the old Academy of Music was burned, the orchestra will have a fitting Brooklyn home, where it can use its entire personnel, and where its patrons can all be accommodated with seats. The regret that accompanies this much-desired end is that Dr. Muck will not be here to conduct the orchestra next year. Unquestionably his successor, Mr. Fiedler, is a man of first quality, but Dr. Muck has made such a quantity of friends and admirers in this city in the two years he has been at the head of Boston's orchestra that it seems hardly right that he should not hold the baton over it when it gives its concerts in the new Academy of Music. For his last programme in Brooklyn he has gone back to the eighteenth century—a move which will be welcomed after the quantity of highly colored, highly emotional and exotic modern music that have made so great a part of the preceding programmes. It is always a relief after having been drenched in color to get back to where one can see and admire the beauty of mind, the formal beauty which characterized the three great writers for orchestra who flourished during the seventeen hundreds. The three names on the programme are Handel, Haydn and Mozart. Handel is represented by his concerto for two wind choirs, and string orchestra; Haydn by the loveliest of his little symphonies, that in G major, No. 6, which was named by the composer himself, the Surprise Symphony, all on account of the unexpected drum beat by which Papa Haydn expected to make the ladies sit up, and if all accounts are to be believed he did. The last number on the programme will be Mozart's lovely symphony in D major, catalogued by Koechel as No. 504. There will be no soloist.

Carl Fique's lecture recital on Friday, at 4 P. M., at Association Hall, sixth and last of the Brooklyn Institute course, will be on "Frederic Chopin," the illustrations to include: Ballade, G minor, Op. 23; Etude, A flat, Op. 25; Etude, C minor, Op. 10; Larghetto from Concerto, Op. 21; Scherzo, B minor, Op. 20; Waltz, E flat, Op. 18; Polonaise, C sharp minor, Op. 26; Polonaise Brillante, E flat, Op. 22.

From ... EVENING SUN,
Address ... New York City.

Karl Muck will bid farewell to three audiences next week.

The Boston Symphony programme here on Thursday is all American: Converse's "Joan of Arc," Loeffler's "Pagan Poem" and MacDowell's "Indian Suite."

For Brooklyn on Friday there are the Handel double wind concerto, Haydn's symphony, No. 6 in G, and Mozart's, marked "504," in D.

At parting in Carnegie Hall a week from to-day, Dr. Muck will conduct the Haydn symphony, Mozart's "Figaro" overture and Beethoven's symphony No. 4.

Max Fiedler of Hamburg is to succeed Muck on his retirement to Berlin.

From ... Daily Citizen,
Brooklyn, N. Y.
Address ...
MAR 14 1908

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Daniel Gregory Mason, of Columbia University, will interpret, in lecture recital, on Thursday, at 4 p. m., at Association Hall, the programme that the Boston Symphony Orchestra is to give at the Baptist Temple on Friday evening. These lecture recitals, one preceding each concert, are under the joint direction of the Brooklyn Philharmonic Society and the Brooklyn Institute. Mr. Mason gave the one previous to this.

From ... TRIBUNE
Address ... New York City.
MAR 15 1908

"AMERICAN" COMPOSERS.

Dr. Muck, appearing for the last time as conductor of the Boston Symphony Orchestra in New York this week, has planned a programme exclusively made up of what is popularly called "American" music, or music written by "American" composers. Preserving, as was the wont of his predecessors, a serene disregard of what happens in the metropolis, but keeping his eye only on the needs of Boston, he has announced the late Mr. MacDowell's "Indian Suite," Charles Martin Loeffler's "Pagan Poem" and Frederick S. Converse's suite, "Jeanne d'Arc." Mr. Loeffler's composition is new in its present form, and received its first performance not long ago in Boston. Mr. Converse's is made up of the incidental and between-acts music which he wrote for a play by Percy Mackaye, which had a brief existence here in one of the Broadway theatres a year and a half or so ago. Mr. MacDowell's "Indian Suite" has been played here this season by the Russian Symphony Society, at one of the Sunday evening concerts at the Metropolitan Opera House, and two movements of it at concerts of the People's Symphony Society in Cooper Union and Carnegie Hall. It had been previously heard at concerts of the American Music Society, the Philharmonic Society and the Boston Symphony Orchestra. When Mr. Mottl was conductor at the Metropolitan Opera House he announced it in a programme of compositions by Americans, but at the eleventh hour received a most ungracious protest from the composer and omitted it at the performance. Mr. MacDowell, in his later years, did not believe in exclusively "American" programmes.

By a coincidence the programme of the Musical Art Society last Thursday evening contained two compositions written by men identified in a way with America. One was a psalm by Mr. Loeffler, the other an *a capella* hymn by Wilhelm Berger. The latter is a stranger in the United States, but a well known artistic character in Germany, where he is spoken of as "Professor Wilhelm Berger, court chapelmaster of the Duke of Saxe-Meiningen." Yet by one of the standards he might be classified as an American, for he was born in Boston in the same year that Mr. Loeffler was born in Mühlhausen on the Rhine. But Mr. Berger lived only one year in Boston, the first of his existence, and Mr. Loeffler has lived here a full quarter of a century. Mr. Berger's parents were foreigners and so were Mr. Loeffler's, but the expatriated baby grew up a German in every respect, while the young man who came to New York twenty-odd years ago, endured life here two or three years, then betook himself to the more congenial atmosphere of Boston, is in blood, education and taste a mixture of German, Russian, French and Bostonese, a true cosmopolite, and therefore, perhaps, the most perfect type of the true American. Converse and MacDowell are Americans, of course, having existed on this side of the Atlantic for two or three generations.

From ... [illegible]
Address ... New York City.
MAR [illegible]

Kapellmeister Max Fiedler, welcher als Nachfolger von Dr. Carl Muck zum Leiter des Bostoner Symphonie-Orchesters ernannt wurde, ist ein Mann von großer Vielseitigkeit, und sein künstlerischer Geschmack wendet sich allen Schulen in fast gleichmäßiger Neigung zu. Seine Neigung zu moderner Musik ist eine ausgeprägte. Herr Fiedler genießt in Deutschland den Ruf eines der feinsinnigsten Musiker und gilt als Autorität in der Vorführung der großen Klassiker der musikalischen Literatur. Er war jahrelang als Direktor des Hamburger Konservatoriums thätig, aber diese Lehrthätigkeit hat seine Tendenzen in keiner Weise in extrem pädagogischem oder pedantischem Sinne entwickelt, denn ein Ueberblick über die Programme, welche er als Leiter der Philharmonischen Konzerte in Hamburg aufgestellt hat, beweist, daß er bei allem Respekt vor den Großen der klassischen Periode den zeitgenössischen Komponisten die größte Aufmerksamkeit zuwendet.

Es ist ein interessanter Umstand, daß Herr Fiedler seit Henschel der erste Dirigent des Bostoner Symphonie-Orchesters ist, dessen hauptsächlichste Erfolge im Konzertsaal ruhen. Herr Gericke kam bekanntlich von der Wiener Hofoper nach Boston und hatte fast gar keine Konzerterfahrungen. Nikisch und Paur kamen von der Leipziger Oper und keiner von Beiden hatte sich bis dahin viel mit Dirigiren von Konzerten abgegeben. Dr. Muck gelangte bekanntlich vom Dirigentenstuhl der königlichen Oper in Berlin nach Boston, und wenn er auch wiederholt sich als Konzertdirigent bethätigt hatte, so lag der Schwerpunkt seiner künstlerischen Persönlichkeit doch in der Operndirektion. Die Zusammenstellung von 24 verschiedenen Programmen in einer Saison ist gewiß keine leichte Aufgabe für einen Dirigenten und erfordert einen Mann, dessen Spezialität eben das Konzertwesen ist. Die Tradition des Bostoner Symphonie-Orchesters verlangt bekanntlich einen weitausgreifenden Blick in der Vorführung der Konzertprogramme. Einerseits müssen die Klassiker gebührend berücksichtigt werden, andererseits soll das Publikum der betreffenden Symphoniekonzerte jederzeit über alle bemerkenswerthen Erscheinungen der zeitgenössischen Musik auf dem Laufenden erhalten werden. Während der letzten acht Jahre der Thätigkeit Gericke's an der Spitze des berühmten Orchesters hat Boston z. B. die Bekanntschaft aller irgendwie bemerkenswerthen modernen französischen Musikwerke gemacht, so daß höchstens Paris Boston in dieser Beziehung voraus war. Dr. Muck war sehr eifrig in der Vorführung bemerkenswerther Novitäten, und unter seiner Leitung wurden nicht wenige bedeutende Werke zum erstenmal in den Vereinigten Staaten vorgeführt. Es kann kein Zweifel daran bestehen, daß Herr Fiedler diese Tradition der berühmten Musikvereinigung voll wahren wird.

From ... STAATS ZEITUNG,
Address ... New York City.

Aus der Musikwelt.

Bostoner Symphonie-Orchester. — „Fidelio". — Opern-Repertoir. — Aus dem Metropolitan Opera House. — Kommende Konzerte.

Das 5. und letzte Paar Konzerte des Bostoner Symphonie-Orchesters wird in Carnegie Hall nächsten Donnerstag Abend und Samstag Nachmittag abgehalten werden. Diese beiden Konzerte bedeuten die vorderhand letzte Thätigkeit in New York von Dr. Carl Muck, welcher mit Ende dieser Saison bekanntlich nach Berlin zurückkehrt, um seine Stellung als Dirigent an der königlichen Oper nach zweijährigem Urlaub wieder aufzunehmen.

Das Konzert am Donnerstag bringt zwei Werke von gebürtigen Amerikanern und ein drittes, welches von einem in den Vereinigten Staaten seit 25 Jahren lebenden Komponisten geschrieben wurde. Herr Converse ist auf dem Programm durch seine Suite dramatischer Szenen „Jeanne d'Arc" vertreten, welche ursprünglich als Begleitmusik zu Percy Mackaye's Drama gleichen Namens geschrieben wurde, welches Stück vor einem Jahr von Herrn Sothern und Frl. Marlowe gespielt wurde. Das Werk wird zum erstenmal in erweiterter Form im Konzertsaal zur Wiedergabe gebracht werden. Herr Loeffler ist auf dem Programm durch sein „Pagan Poem" vertreten, welches für Piano, Englisch-Horn und Orchester mit drei obligaten Trompeten geschrieben ist. Der Komponist hat die Inspiration zu diesem Zweck aus der zweiten Hälfte der 8. Ekloge von Virgil gezogen. McDowell ist durch seine „Indian Suite" vertreten, welche bekanntlich dem Bostoner Symphonie-Orchester und dessen damaligem Dirigenten Herrn Emil Paur gewidmet ist.

Das letzte Samstag-Matineekonzert bringt folgendes Programm: Haydn, G-dur-Symphonie, No. 6; Mozart, [illegible]

From ... [illegible]
Address ... [illegible]
MAR 15 1908

Dr. Karl Muck will signalize his farewell [illegible] York as conductor of the Boston Symphony Orchestra by giving on next Thursday afternoon a programme of music by Americans, and on Saturday afternoon three substantial classics. Two of the American works listed are by Frederick S. Converse and Charles M. Loeffler, and are new, while the third is MacDowell's "Indian Suite," which has already had several hearings this season. At the final matinee on Saturday the programme will be:

Symphony in G major, No. 3 ....
Overture to "The Marriage of Figaro" ....
Symphony No. 4 ....

Mr. Converse's work to be heard this evening is a suite of five movements, and is primarily music for the theatre. It was written for small orchestra in 1906, incidental and entr'acte music to Percy Mackaye's drama "Jeanne d'Arc," which was played during the following season by Mr. Sothern and Miss Marlowe. During the winter of 1906 and 1907 Mr. Converse rewrote this music, the overture and entr'actes, for a larger orchestra, and in the spring of 1907 it was played for the first time in Boston in Jordan Hall, with Mr. Wallace Goodrich as conductor of the orchestra. This summer Mr. Converse again rewrote and developed the music for full symphony orchestra, and in this form it had its first performance in Boston a few days ago, being played by the Boston Symphony Orchestra.

The first movement is entitled "In Domremy." The mood of this is bright and lively, showing the joy of the peasants, and in contrast to this is heard the love motif which later on is to undergo considerable development. The second movement is called "Pastoral Reverie," and in this Mr. Converse makes use of the peasant pipe. The third movement, "Battle Hymn," opens with the old "Veni Creator," the hymn sung by the soldiers under Joan of Arc when they went into battle, and later the music develops into a well developed battle scene. In "Night Visions," the fourth movement, the composer seeks to suggest the supernatural experiences of the Maid, especially a vision in which St. Michael appears. The last movement, "The Maid of God," opens with the chants of the priest for the soul of the martyr, and may be regarded as a musical résumé of her career. The simple motif of the first movement is developed to a great climax, and with the end comes the apotheosis.

Mr. Loeffler's "Pagan Poem," the other novelty of next Thursday, is dedicated to the memory of Gustave Schirmer. It was written originally in 1901 for performance as chamber music, and for seven instruments—pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola and double bass. It was afterward arranged for two pianos and three trumpets, and was performed at the house of Mrs. John Gardner, April 13, 1903, with Messrs. Proctor and Gebhard as pianists. In 1905 and 1906 the work was remoulded and treated much more symphonically.

The tone poem was suggested to Mr. Loeffler by certain verses in the eighth eclogue of Virgil, which is sometimes known as "Pharmaceutria" (the Sorceress). It is dedicated to Pollio, and was written in 39 B. C. It consists of two love songs, that of Damon and of Alphesiboeus. Each song has ten parts, and these parts are divided by a recurring burden of refrain. Alphesiboeus tells of the love incantation of a Thessalian girl, who by the aid of the magical spells endeavors to bring back to her cottage her truant lover Daphnis. Virgil himself borrowed the idea of this eclogue from the second idyll of Theocritus.

From ... MORNING TELEGRAPH
Address ... NEW YORK CITY
MAR 15 1908

Max Fiedler for Boston.

Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Karl Muck, is a man of wide tastes in music, and is favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. A review of his programmes for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. It is an interesting fact about Mr. Fiedler, that he is the first conductor the orchestra has had since Henschel who is better known in concert than in opera. Gericke came from the Vienna Opera House, with little or no concert experience; Nikisch and Paur came from the Municipal Opera in Leipsic, and neither of them had any great experience in concert work. Dr. Muck came from the Royal Opera in Berlin, and while he had done concert work during his career, he was primarily an operatic conductor.

It is Mr. Fiedler's reputation for breadth of view which had much to do with his choice as Dr. Muck's successor. The tradition of the Boston Symphony Orchestra has always demanded that while a majority of the works presented in the course of a season should be [illegible] from the great classics, the patrons of the orchestra should be kept informed of performances of all that was worth while in modern music. As a result of Gericke's last eight years of service, Fiedler to-day has probably the largest cult for modern French music that can be found outside of Paris, and the conductor of the orchestra must be able to gratify the [illegible]

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traverse his powers alike in classic and modern music. They range from Händel and Haydn of the eighteenth century down to Loeffler and Reger of the day before yesterday, and German and French, Russian and American pieces all stand upon them. Yet on five of them there is at least one classic, and the two final programmes with which Dr. Muck appears for the last time in Brooklyn and New York are wholly classical. For the other concert in New York Dr. Muck has made his first "all-American" programme, perhaps in happily conceived and grateful compliment (under all the conductor's reserve and self-effacement) to the public that next to our own in Boston has been warmest toward him. Here follow the six programmes of the week:

In Philadelphia, Monday:

Beethoven: Symphony No. 6, Pastoral.
MacDowell: Indian Suite.
Rimsky-Korsakoff: Caprice on Spanish Themes.

In Washington, Tuesday:

Beethoven: Symphony No. 4.
Strauss: Till Eulenspiegel's Merry Pranks.
Chabrier: Overture to "Gwendoline."

In Baltimore, Wednesday:

Händel: Concerto in F major for Strings and two Wind Orchestras.
Reger: Variations and Fugue on a Merry Theme, Hiller.
Rimsky-Korsakoff: Caprice on Spanish Themes.

In New York, Thursday:

Converse: "Jeanne d'Arc," Dramatic Scenes for Orchestra.
Loeffler: A Pagan Poem.
MacDowell: Indian Suite.

In Brooklyn, Friday:

Händel: Concerto in F major for Strings and two Wind Orchestras.
Haydn: Symphony in G major, No. 6.
Mozart: Symphony in D major.

In New York, Saturday:

Haydn: Symphony in G major, No. 6.
Mozart: Overture to "The Marriage of Figaro."
Beethoven: Symphony No. 4.

From ... Times,
Address ... Brooklyn, N. Y.
Date ... Rubens. MAR 1 4 1908

There will be a pronounced aspect of finality about the concert of the Boston Symphony Orchestra at the Baptist Temple next Friday evening. It will be Dr. Muck's last appearance in Brooklyn, and it will be the last concert of the Boston Symphony Orchestra to be given in the Baptist Temple. When the orchestra returns to Brooklyn for its series of 1908-1909 concerts, the splendid new music hall now building will have been completed, and for the first time since the old Academy of Music was burned, the orchestra will have a fitting Brooklyn home, where it can use its entire personnel, and where its patrons can all be accommodated with seats. The regret that accompanies this much-desired end is that Dr. Muck will not be here to conduct the orchestra next year. Unquestionably his successor, Mr. Fiedler, is a man of first quality, but Dr. Muck has made such a quantity of friends and admirers in this city in the two years he has been at the head of Boston's orchestra that it seems hardly right that he should not hold the baton over it when it gives its concerts in the new Academy of Music. For his last programme in Brooklyn he has gone back to the eighteenth century—a move which will be welcomed after the quantity of highly colored, highly emotional and exotic modern music that have made so great a part of the preceding programmes. It is always a relief after having been drenched in color to get back to where one can see and admire the beauty of mind, the formal beauty which characterized the three great

orchestra who flourished during the seventeen hundreds. The three names on the programme are Handel, Haydn and Mozart. Handel is represented by his concerto for two wind choirs, and string orchestra; Haydn by the loveliest of his little symphonies, that in G major, No. 6, which was named by the composer himself, the Surprise Symphony, all on account of the unexpected drum beat by which Papa Haydn expected to make the ladies sit up, and if all accounts are to be believed he did. The last number on the programme will be Mozart's lovely symphony in D major, catalogued by Koechel as No. 504. There will be no soloist.

Carl Pique's lecture recital on Friday, at 4 P. M., at Association Hall, sixth and last of the Brooklyn Institute course, will be on "Frederic Chopin," the illustrations to include: Ballade, G minor, Op. 23; Etude, A flat, Op. 25; Etude, C minor, Op. 10; Larghetto from Concerto, Op. 21; Scherzo, B minor, Op. 20; Waltz, E flat, Op. 18; Polonaise, C sharp minor, Op. 26; Polonaise Brillante, E flat, Op. 22.

From EVENING SUN,
Address New York City.

Karl Muck will bid farewell to three audiences next week.

The Boston Symphony programme here on Thursday is all American: Converse's "Joan of Arc," Loeffler's "Pagan Poem" and MacDowell's "Indian Suite."

For Brooklyn on Friday there are the Handel double wind concerto, Haydn's symphony, No. 6 in G, and Mozart's, marked "504," in D.

At parting in Carnegie Hall a week from to-day, Dr. Muck will conduct the Haydn symphony, Mozart's "Figaro" overture and Beethoven's symphony No. 4.

Max Fiedler of Hamburg is to succeed Muck on his retirement to Berlin.

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From Daily Citizen,
Brooklyn, N. Y.
Address ...
Date MAR 14 1908

There is decidedly an air of finality about the coming concert of the Boston Symphony Orchestra, which will be given in the Baptist Temple next Friday evening, March 20. It will be the last Boston Symphony concert of the present season. It will be Dr. Muck's last appearance in Brooklyn, and it will be the last concert of the Boston Symphony Orchestra to be given in the Baptist Temple.

When the orchestra returns to Brooklyn for its series of 1908-1909 concerts, the splendid new music hall now building will have been completed, and for the first time since the old Academy of Music was burned, the orchestra will have a fitting Brooklyn home, where it can use its entire personnel and where its patrons can all be accommodated with seats.

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By a coincidence the programme of the Musical Art Society last Thursday evening contained two compositions written by men identified in a way with America. One was a psalm by Mr. Loeffler, the other an *a capella* hymn by Wilhelm Berger. The latter is a stranger in the United States, but a well known artistic character in Germany, where he is spoken of as "Professor Wilhelm Berger, court chapelmaster of the Duke of Saxe-Meiningen." Yet by one of the standards he might be classified as an American, for he was born in Boston in the same year that Mr. Loeffler was born in Mühlhausen on the Rhine. But Mr. Berger lived only one year in Boston, the first of his existence, and Mr. Loeffler has lived here a full quarter of a century. Mr. Berger's parents were foreigners and so were Mr. Loeffler's, but the expatriated baby grew up a German in every respect, while the young man who came to New York twenty-odd years ago, endured life here two or three years, then betook himself to the more congenial atmosphere of Boston, is in blood, education and taste a mixture of German, Russian, French and Bostonese, a true cosmopolite, and therefore, perhaps, the most perfect type of the true American. Converse and MacDowell are Americans, of course, having existed on this side of the Atlantic for two or three generations.

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Address New York City.

Aus der Musikwelt.

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Das letzte Samstag-Matineekonzert bringt folgendes Programm: Haydn, G-dur-Symphonie No. 6; Mozart, Ouverture zu „Figaro's Hochzeit" und Beethoven's [illegible]

[168]

From TRIBUNE
Address New York City.
Date MAR 1 1908

ORCHESTRAL CONCERTS.

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Symphony in G major, No. 6 ..... Haydn
Overture to "The Marriage of Figaro" .....
Symphony No. 4 .....

Mr. Converse's work to be heard on Thursday evening is a suite of five movements, and is primarily music for the theatre. It was written for small orchestra in 1906, incidental and entr'acte music to Percy Mackaye's drama "Jeanne d'Arc," which was played during the following season by Mr. Sothern and Miss Marlowe. During the winter of 1906 and 1907 Mr. Converse rewrote this music, the overture and entr'actes, for a larger orchestra, and in the spring of 1907 it was played for the first time in Boston in Jordan Hall, with Mr. Wallace Goodrich as conductor of the orchestra. Last summer Mr. Converse again rewrote and developed the music for full symphony orchestra, and in this form it had its first performance in Boston ten days ago, being played by the Boston Symphony Orchestra.

The first movement is entitled "In Domrémy." The mood of this is bright and lively, showing the joy of the peasants, and in contrast to this is heard the love motif which later on is to undergo very considerable development. The second movement is called "Pastoral Reverie," and in this Mr. Converse makes use of the peasant pipe. The third movement, "Battle Hymn," opens with the old "Veni Creator," the hymn sung by the soldiers under Joan of Arc when they went into battle, and later the music develops into a well defined battle scene. In "Night Visions," the fourth movement, the composer seeks to suggest the supernatural experiences of the Maid, especially the vision in which St. Michael appears. The final movement, "The Maid of God," opens with the chants of the priest for the soul of the martyr, and may be regarded as a musical résumé of her career. The simple motif of the first movement is developed to a great climax, and with the end comes the apotheosis.

Mr. Loeffler's "Pagan Poem," the other novelty of next Thursday, is dedicated to the memory of Gustave Schirmer. It was written originally in 1901 for performance as chamber music, and for these instruments—pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola and double bass. It was afterward arranged for two pianos and three trumpets, and was performed at the house of Mrs. John L. Gardner, April 13, 1903, with Messrs. Proctor and Gebhard as pianists. In 1905 and 1906 the work was remoulded and treated much more symphonically.

The tone poem was suggested to Mr. Loeffler by certain verses in the eighth eclogue of Virgil, which is sometimes known as "Pharmaceutria" (the Sorceress). It is dedicated to Pollio, and was written in 39 B. C. It consists of two love songs, that of Damon and of Alphesibœus. Each song has ten parts, and these parts are divided by a recurring burden of refrain. Alphesibœus tells of the love incantation of a Thessalian girl, who by the aid of the magical spells endeavors to bring back to her cottage her truant lover Daphnis. Virgil himself borrowed the idea of this eclogue from the second idyll of Theocritus.

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MAR 1 1908

Max Fiedler for Boston.

Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Karl Muck, is a man of wide tastes in music, and is favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. A review of his programmes for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. It is an interesting fact about Mr. Fiedler, that he is the first conductor the orchestra has had since Henschel who is better known in concert than in opera. Gericke came from the Vienna Opera House, with little or no concert experience; Nikisch and Paur came from the Municipal Opera in Leipsic, and neither of them had any great experience in concert work. Dr. Muck came from the Royal Opera in Berlin, and while he had done concert work during his career, he was primarily an operatic conductor.

It is Mr. Fiedler's reputation for breadth of view which had much to do with his choice as Dr. Muck's successor. The tradition of the Boston Symphony Orchestra has always demanded that while a majority of the works presented in the course of a season should be drawn from the great classics, the patrons of the orchestra should be kept informed by performances of all that was worthy in modern music. As a result of Mr. Gericke's last eight years of service, Boston to-day has probably the strongest cult for modern French music that can be found outside of Paris, and the conductor of the orchestra must be able to gratify the many varied tastes of the patrons of the Symphony concerts.

TIMES,
New York City.
MAR 15 1908

Boston Symphony Orchestra Will Give the Last of Its New York Concerts This Week—What Is Promised at the Opera Houses.

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The concert on Thursday evening will contain two works by native-born composers, and the third by one who has made America his home for the past twenty-five years. It is also in a sense a New England as well as an American programme, for Mr. Converse and the late Edward MacDowell were born and raised in that section; Mr. Converse still being a resident of Boston, and Charles Martin Loeffler has lived in Boston ever since he went to that city in the early eighties to be a member of the Boston Symphony Orchestra.

Mr. Converse is represented on the programme by a set of dramatic scenes entitled "Jeanne d'Arc," which were originally written for a small orchestra as incidental music to the drama by Percy Mackaye, which Mr. Sothern and Miss Marlowe played a year ago. These scenes will be produced in their enlarged form in New York for the first time on Thursday evening.

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MacDowell will be represented by his "Indian Suite," which, by the way, is dedicated to the Boston Symphony Orchestra and its then conductor, Mr. Emil Paur.

The programme for the last Saturday matinée concert is as follows:

Symphony in G major, No. 6.....Haydn
Overture to "The Marriage of Figaro".....Mozart
Symphony No. 4.....Beethoven

NEW YORK HERALD,
New York City.

DR. KARL MUCK'S two years of absence from the Berlin Opera House having expired, and the Kaiser declining to allow him to stay away another year, the conductor's term of service with the Boston Symphony Orchestra ends with the present season. Dr. Muck therefore will make his last appearance in New York at this week's concerts of the Boston Orchestra in Carnegie Hall on Thursday evening and Saturday afternoon, and these events promise to be even more interesting than usual.

The Thursday evening concert will be made notable by the presentation of two important novelties. The first is "Jeanne d'Arc," dramatic scene for orchestra, by Mr. Frederick S. Converse, written primarily for Mr. Percy Mackaye's drama, "Jeanne d'Arc." It dates from 1906, since when it has been rewritten for a larger orchestra and now consists of a suite in five parts, in which form it was played recently by the Boston orchestra and was well received.

The second novelty will be Mr. Charles M. Loeffler's "Pagan Poem," dedicated to the memory of the late Gustav Schirmer, of New York. It was originally composed for performance as chamber music and rewritten last year for full orchestra. Certain verses of Virgil, embodying the incantation of a Thessalian maid who wishes to win back her truant lover, Daphnis, are taken as the text used for musical illustration.

In addition to these two works by living American composers, the programme on Thursday will include the Indian Suite by the late Edward A. MacDowell, dedicated to Mr. Emil Paur, at one time conductor of this orchestra.

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STAR,
NEWARK, N.J
MAR 17 1908

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WORLD,
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Haydn, Symphony in G major, No. 6; Mozart, overture to "The Marriage of Figaro;" Beethoven, Symphony No. 4.

From EVENING WORLD,
Address New York City.
Date /

Doings in Music World Outside Opera-Houses.

DR. KARL MUCK will make his farewell appearance in New York as conductor of the Boston Symphony Orchestra at the last pair of concerts for the season by the Hub's famous band at Carnegie Hall next Thursday evening and Saturday afternoon. The German Emperor will grant no further leave of absence to the distinguished leader from the Royal Opera-House in Berlin. Carl Wendling, the concert master, is also to retire this year. He will return to his old love, Stuttgart. Mr. Wendling's first assistant, Richard Czerwonky, is another violinist who will be missed next year. He is to take up solo work. The successor to Dr. Muck has already been announced in this column as Max Fiedler, of the Hamburg Conservatory. No selection of a concert master has yet been made.

Two of the works announced for Thursday night are by native born American composers—"Jeanne d'Arc," a dramatic suite in five movements by Frederic S. Converse, and the Indian suite by the late Edward MacDowell. A third work is by a man who has made America his home for a quarter of a century—"A Pagan Poem," by Charles Martin Loeffler. The Saturday matinee programme consists of Haydn's symphony in G major, Mozart's overture to "The Marriage of Figaro," and Beethoven's fourth symphony.

from Daily Times,
ddress Brooklyn, N. Y.
ate MAR 14 1908

In addition to having a new conductor next season, the Boston Symphony Orchestra will have a new concert master and a new second concert master in place of Carl Wendling and Richard Czerwonky. Mr. Wendling has decided that he will not stay in America longer than the present season, and in this he has been moved solely by family reasons. He has a wife and some young children in Stuttgart, his home, and he does not feel that it would be wise to bring them to America, so at the end of the present season he will return to resume his position as concert master in Stuttgart. Mr. Wendling has made many friends in Boston, and his decision to leave was received with much regret, as it was hoped that the Orchestra might retain his very valuable services. He expects next summer to be concert master at the Wagner festival in Bayrouth, but this will depend entirely upon his health.

Recently he has had some trouble with the nerves of his left arm, and for this reason was unable to play with the Orchestra for a week or two. If he recovers from this he will play in Bayrouth. Otherwise he will rest during the summer. Mr. Czerwonky leaves the Orchestra in order to pursue the career of a virtuoso, for which he thinks himself better fitted than for orchestra work. The successors of these gentlemen have not yet been chosen, and probably will not be until later in the spring.

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New York City.
MAR 14 1908

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NEW YORK AMERICAN,
From New York City.
Address
Date MAR 1

BUSY WEEK FOR MUSICAL CONCERTS

Two New Works Scheduled for Last Evening's Symphony Performance.

At the last evening concert of the Boston Symphony Orchestra in Carnegie Hall on Thursday Dr. Muck will introduce two works of first importance by American composers. The first is entitled "Jeanne d'Arc, Dramatic Scenes for Orchestra," and is by Frederick S. Converse. The second is by Charles M. Loeffler, and is entitled "Pagan Poem," for orchestra, pianoforte, English horn and three trumpets obligati.

Converse's work is a suite of five movements and is primarily music for the theatre. Loeffler's "Pagan Poem" is dedicated to the memory of Gustave Schirmer, and was written originally in 1901 for performance as chamber music and for these instruments: Pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola and double bass.

ENQUIRER
CINCINNATI, OHIO
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The annoncement from Boston that Max Fiedler, the Hamburg director, has been chosen to succeed Dr. Muck is generally regarded as a surprise. Fiedler couples a foremost position among European conductors and is a man of rigorous discipline and no musicianship. Several years ago, during the 'prima ... one of conductors of the Philhar... Tonkünstler ... several

om EVENING POST,
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Particular interest attaches to the last group of concerts to be given at Carnegie Hall next Thursday evening and Saturday afternoon by the Boston Symphony Orchestra. They will mark the last appearances of Dr. Karl Muck, who has won so many admirers here, but who is obliged to resume his duties as principal conductor of the Berlin Royal Opera. Dr. Muck has taken a special interest in American composers, and so it is not surprising to hear that the Thursday concert is to be devoted entirely to American compositions. MacDowell will be represented by his best orchestral work, the "Indian Suite," which is dedicated to the Boston Orchestra. The two other composers on the programme are Loeffler and Converse. Loeffler's contribution is his "Pagan Poem"; it is written for piano, English horn and orchestra, and three trumpets obligati. The composer has drawn his inspiration from the second half of the eighth eclogue of Virgil.

From EVENING TELEGRAM,
Address New York City.

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The concert on Thursday evening will be of more than ordinary interest, inasmuch as two of the works on the programme are by native born composers, and the third by one who has made America his home for the past twenty-five years. It is also, in a sense, a New England as well as an American programme, for Mr. Converse and the late Edward MacDowell were born and raised in that section, Mr. Converse still being a resident of Boston; and Charles Martin Loeffler has lived in Boston ever since he went to that city, in the early 80's to be a member of the Boston Symphony Orchestra.

Daily Citizen,
Brooklyn, N. Y.
ss
MAR 16 1908

MAX FIEDLER'S REPUTATION.

Is Regarded as an Authority on the Great Classics of Musical Literature.

Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Karl Muck, is a man of great catholicity of taste in music, and is favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programmes for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times.

Mr. Fiedler is the first conductor the orchestra has had since Henschel, who is better known in concert than in opera. Goricke came from the Vienna Opera House, with little or no concert experience. Nikisch and Paur came from the Municipal Opera in Leipsig, and neither of them had any great experience in concert work. Dr. Muck came from the Royal Opera in Berlin, and while he had done considerable concert work during his career, he was primarily an operatic conductor, a fact which did not make his first season in Boston any too easy, for the compilation of twenty-four different programmes is not a simple task even when a man has made a specialty of concert work. It is Mr. Fiedler's reputation for breadth of view which had much to do with his choice as Dr. Muck's successor.

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MAR 14 1908

BOSTON'S NEW DIRECTOR

SPECIAL DISPATCH TO THE ENQUIRER.

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TIMES,
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The programme for the last Saturday matinée concert is as follows:

Symphony in G major, No. 6.....Haydn
Overture to "The Marriage of Figaro"...Mozart
Symphony No. 4.....Beethoven

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BUSY WEEK FOR MUSICAL CONCERTS

Two New Works Scheduled for Last Evening's Symphony Performance.

At the last evening concert of the Boston Symphony Orchestra in Carnegie Hall on Thursday Dr. Muck will introduce two works of first importance by American composers. The first is entitled "Jeanne d'Arc, Dramatic Scenes for Orchestra," and is by Frederick S. Converse. The second is by Charles M. Loeffler, and is entitled "Pagan Poem," for orchestra, pianoforte, English horn and three trumpets obligati.

Converse's work is a suite of five movements and is primarily music for the theatre. Loeffler's "Pagan Poem" is dedicated to the memory of Gustave Schirmer, and was written originally in 1901 for performance as chamber music and for these instruments: Pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola and double bass.

per Cutting Bureau in the World
From
Address
MAR 15 1908
Date

rchmax of the season.

The announcement from Boston that Max Fiedler, the Hamburg director, has been chosen to succeed Dr. Muck is generally regarded as a surprise. Fiedler occupies a foremost position among European conductors, and is a man of rigorous discipline and fine musicianship. Several years ago, during the "prima donna" scheme of conductors of the Philharmonic in New York he conducted several concerts given by that organization.

From EVENING POST,
Address New York City.
Date MAR 14 1908

Particular interest attaches to the last group of concerts to be given at Carnegie Hall next Thursday evening and Saturday afternoon by the Boston Symphony Orchestra. They will mark the last appearances of Dr. Karl Muck, who has won so many admirers here, but who is obliged to resume his duties as principal conductor of the Berlin Royal Opera. Dr. Muck has taken a special interest in American composers, and so it is not surprising to hear that the Thursday concert is to be devoted entirely to American compositions. MacDowell will be represented by his best orchestral work, the "Indian Suite," which is dedicated to the Boston Orchestra. The two other composers on the programme are Loeffler and Converse. Loeffler's contribution is his "Pagan Poem"; it is written for piano, English horn and orchestra, and three trumpets obligati. The composer has drawn his inspiration from the second half of the eighth eclogue of Virgil.

From EVENING TELEGRAM,
Address New York City.

THE fifth and last pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on next Thursday evening and Saturday afternoon. These concerts will also mark the last appearance in New York of Dr. Karl Muck, who at the end of this season returns to Berlin to resume his duties as principal conductor of the Royal Opera, from which post he has had two years' leave of absence.

The concert on Thursday evening will be of more than ordinary interest, inasmuch as two of the works on the programme are by native born composers, and the third by one who has made America his home for the past twenty-five years. It is also, in a sense, a New England as well as an American programme, for Mr. Converse and the late Edward MacDowell were born and raised in that section, Mr. Converse still being a resident of Boston; and Charles Martin Loeffler has lived in Boston ever since he went to that city, in the early 80's to be a member of the Boston Symphony Orchestra.

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Brooklyn, N. Y.
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MAR 16 1908

MAX FIEDLER'S REPUTATION.

Is Regarded as an Authority on the Great Classics of Musical Literature.

Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Karl Muck, is a man of great catholicity of taste in music, and is favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programs for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times.

Mr. Fiedler is the first conductor the orchestra has had since Henschel, who is better known in concert than in opera. Goricke came from the Vienna Opera House, with little or no concert experience. Nikisch and Paur came from the Municipal Opera in Leipsig, and neither of them had any great experience in concert work. Dr. Muck came from the Royal Opera in Berlin, and while he had done considerable concert work during his career, he was primarily an operatic conductor, a fact which did not make his first season in Boston any too easy, for the compilation of twenty-four different programmes is not a simple task even when a man has made a specialty of concert work. It is Mr. Fiedler's reputation for breadth of view which has much to do with his choice as Dr. Muck's successor.

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From [illegible], OHIO
Address
MAR 15 1908

BOSTON'S NEW DIRECTOR

SPECIAL DISPATCH TO THE ENQUIRER.

Boston, March 13.—Max Fiedler, of Hamburg, has been appointed conductor of the Boston Symphony Orchestra, as successor to Dr. Karl Muck. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programs for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. He assumes charge of the orchestra next season, coming here early in Oct[illegible]

TRIBUNE
PROVIDENCE, R I
MAR 15 1908

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from POST
address COLUMBUS, O
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from STAR,
address WASHINGTON, D C
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The successor of Dr. Muck to the conductorship of the Boston Symphony Orchestra has been chosen in the person of Dr. August Max Fiedler, who will come here from Hamburg to direct the concerts of the orchestra next season. Mr. Fiedler has been conductor of the Hamburg Philharmonic concerts for the last seven or eight years. He is also a pianist and a composer. Born in Zittau in 1859, he was taught piano by his father, while G. Albrecht was his teacher in theory and organ playing. He was a scholarship pupil in the Leipzig Conservatory for three years, and became a teacher in the Hamburg Conservatory in 1882, appearing often in public as a pianist. Fiedler is said to have an American wife. He is not a stranger to this country, for in 1905 he appeared at a pair of Philharmonic concerts in New York, having been brought there as one of several foreign conductors chosen by the society to direct its concerts.

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In addition to a new conductor next season, the Boston symphony orchestra will have a new concert master in place of Carl Wendling and a new second concert master in place of Richard Czerwonky. Mr. Wendling has decided that he will not stay in America longer than the present season, for family reasons. He has a wife and some young children in Stuttgart, his home, and he does not feel that it would be wise to bring them to America, so, at the end of the present season, he will return to resume his position as concert master at Stuttgart. He expects next summer to be concert master at the Wagner festival in Baireuth, but this will depend entirely upon his health. Recently he has had some trouble with the nerves of his left arm, and if he recovers from this he will play at Baireuth. Otherwise he will rest during the summer. Mr. Czerwonky leaves the orchestra in order to pursue his career as a virtuoso, for which he thinks himself better fitted than for orchestra work. The successors of these gentlemen have not been chosen, and probably will not be until later in the spring.

from NEWS
address
ate MAR 14 1908

Next Wednesday evening brings the last of the Boston Symphony concerts of the season, and the farewell appearance in Baltimore of Dr. Karl Muck, who for the past two years has been so successful as its conductor. Dr. Muck leaves the Orchestra at the end of the present season to resume his duties as principal conductor of the Royal Opera in Berlin, and next year will find, as already announced, Mr. Max Fiedler of Hamburg at the head of this organization. Dr. Muck for his last concert in Baltimore has made the programme strictly orchestral. The first number will be Haendel's Concerto in F for two wind choirs and string orchestra. This is a work written in the "grand style," full of the stately melody which characterizes Haendel's music, and demands the highest artistry on the part of the musicians. The second number is one of the pleasing surprises of the year. It is a set of variations concluded by a fugue writen by Max Reger of Munich, on a little jolly theme taken from one of the dead and gone operettas of J. A. Hiller, who flourished mightily in Leipzig in the middle of the Eighteenth Century. The last number will be Rimsky-Korsakoff's clever caprice on Spanish Themes. This is the work which impelled Tschaikowsky to write to the composer that he was the greatest living master of orchestration.

AMERICAN
ress BALTIMORE, MD
MAR 15 1908

The Lyric.

Next Wednesday evening brings the last of the Boston Symphony concerts of the season, and the farewell appearance in Baltimore of Dr. Karl Muck, who for the past two years has been so successful as its conductor. Dr. Muck leaves the Orchestra at the end of the present season to resume his duties as principal conductor of the Royal Opera in Berlin, and next year will find, as already announced, Mr. Max Fiedler, of Hamburg, at the head of this organization. Certainly Mr. Fiedler will find the Orchestra in such a condition as it has never been before, and this is said with all due respect to the predecessors of Dr. Muck. It is greatly to be regretted that Dr. Muck is compelled to return to Germany, but much is expected of his successor, who will bring to this country a very fine reputation as a conductor.

Dr. Muck for his last concert in Baltimore has made the program strictly orchestral. The first number will be Handel's Concerto in F for two wind choirs and string orchestra. This is a work written in the "grand style," full of the stately melody which characterizes Handel's music, and demands the highest artistry on the part of the musicians.

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The last number will be Rimsky-Korsakoff's diabolically clever "Caprice on Spanish Themes." This is the work which impelled Tchaikowsky to write to the composer that he was the greatest living master of orchestration. The tunes heard in it are familiar to all who have ever seen Spanish dances, and they are handled with extraordinary skill and ingenuity. The work is monstrously difficult, and only an orchestra like the Boston Symphony can attack it with a hope of success.

Seats for this last concert are now selling at 109 North Charles street, at Albaugh's ticket office.

SUN
BALTIMORE, MD
MAR 15 1908

Dr. Carl Muck's Farewell.

With the concluding concert of the Boston Symphony Orchestra, which takes place at the Lyric Wednesday evening, Baltimoreans will see for the last time in several years, at any rate, the distinguished conductor, Dr. Carl Muck. Dr. Muck, as has been announced, will leave the orchestra at the end of the present season to resume his duties as principal conductor of the Royal Opera in Berlin. He will be succeeded at the head of the Boston Symphony Orchestra by Mr. Max Fiedler, of Hamburg.

An entirely orchestral program will mark the coming performance. The first number will be Handel's Concerto in F for two wind choirs and string orchestra. The second number is regarded as one of the pleasing surprises of the year. It is a set of variations concluded by a fugue written by Max Reger, of Munich, on a little jolly theme, taken from one of the dead-and-gone operettas of J. A. Hiller. The last number will be Rimsky-Korsakoff's clever caprice on Spanish themes. This is the work which impelled Tchaikowsky to write to the composer that he was the greatest living master of orchestration.

from NEWS
address
ate MAR 1

The fifth and last Boston Symphony concert will be given in the Lyric Theatre on Wednesday evening, March 18. This will also be Dr. Muck's farewell appearance in Baltimore. The programme will comprise Haendel's concerto for two wind choirs and string orchestra; Reger's Variations and Fugue on a Merry Theme and Rimsky-Korsakoff's Spanish Caprice.

MAR 12 1908

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NEWS
BALTIMORE, MD
MAR 11 1908

The First Established and Most Complete Newspaper Cutting Bureau in the World
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Date

BOSTON SYMPHONY CONCERT

Dr. Muck's Programme Made Up of "Outdoor" Selections.

For the final concert of the Boston Symphony season Dr. Karl Muck framed up a programme which proved him in a relenting mood. Having driven conservative souls to desperation by the Bischoff symphony and overawed the frivolous with the pretentious seriousness of Max Reger during the two preceding concerts, Doctor Muck last night relaxed into the urbane humor of the Pastoral symphony, the freedom from problematic suggestion of MacDowell's Indian suite and the tripping fandango measure as the Spanish rhythm filtered itself through the Northern and Slavic consciousness of Rimsky-Korsakoff. This Spanish caprice was heard for the first time in Philadelphia.

As will be seen from the above, it was an outdoor programme in tune with the springlike atmosphere of the last few days. The Pastoral symphony, with its Dresden china shepherds and peasants, its thunder rolling musically through the orchestra, its joyously artificial cascade, was in civilized contrast to the aboriginal rhythms and dim forest sounds of the MacDowell music, while the gipsy solos given to concertmeister Wendling during the Spanish caprice pictured a third "jolly gathering of country folk" unlike either of the foregoing.

It may be said, in passing, that the intentionally uncouth and barbaric accentuation of the Indian music gave to the tangled web of the final number a certain effect of repetition, the juxtaposition making one composition kill the other.

Throughout the programme was superbly played, the great orchestra being subdued into a suave and gracious expression. The symphony, especially, was sung tenderly, serenely, without a hint of the greater and more dominant moods of which its creator was capable; it was as the weaving of rare lace, not the heavy, more elaborate texture of Gobelin tapestry fashioned to heroic narration. The Indian music was developed with restraint and aloofness, proverbially racial attributes of the red man, MacDowell's subtle appeal not being lost in the greater abandon of the Spanish caprice, wherein the orchestration was notable for the odd duality it occasionally presented, a single violin and drum, a harp and silver bell tones.

The ovation to Dr. Karl Muck at the conclusion of the concert was not alone an expression of appreciation of the fine work done during the evening, but also a general regret that this brilliant and intellectually versatile conductor is to be absent from the American concert world for some years to come. That his European sojourn is a finality his friends and admirers in this country refuse to admit. Even after the orchestra had left the stage Doctor Muck was recalled several times to bow his acknowledgments to the "Auf wiedersehen," which was the true meaning of the message conveyed by the clapping of a thousand hands.

IBLE ADDRESS, NEW YORK
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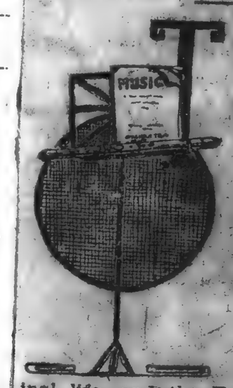
MAR 17 1908

BOSTON ORCHESTRA ENDS SEASON HERE

Symphony Musicians Play Three Widely Variant Compositions.

STRING CHOIR EFFECTIVE



THREE orchestral compositions widely variant in motive and manner—Beethoven's classical "Pastoral" symphony, a matchless tone-poem of rural romance; MacDowell's "Indian Suite," the most worthy and dignified attempt yet made to give orchestral form and color to the barbaric sounds and scenes of aboriginal life, and the Russian Rimsky-Korsakoff's "Caprice on Spanish Airs," in which Slavic sentimentalism and Castilian abandon are curiously commingled—constituted the program of the Boston Orchestra's last concert of the season at the Academy of Music last evening.

The great band was out in full strength on this occasion, and gave an unusual exhibition of orchestral virtuosity. Especially sonorous and delightful was the playing of the string choirs—peculiarly effective in the bizarre extravagances of MacDowell's Indian music, graceful and powerful throughout the symphony and colorful and flexible in the brilliant Russian music.

The Boston musicians play in Baltimore tonight, where last evening the Philadelphia Orchestra closed its local season, with Campanari as soloist. Next season's local concerts by the Boston orchestra will be limited to five, as during the past year, with Max Fiedler, the famous symphony conductor of Hamburg, Germany, as musical director.

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PUBLIC LEDGER

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Date

DR. MUCK'S SUCCESSOR.

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It is an interesting fact about Mr. Fiedler that he is the first conductor the orchestra has had since Henschel, who is better known in concert than in opera. Gericke came from the Vienna Opera House with little or no concert experience. Nikisch and Paur came from the Municipal Opera in Leipsig, and neither of them had any great experience in concert work. Dr. Muck came from the Royal Opera in Berlin, and while he had done considerable concert work during his career, he was primarily an operatic conductor, a fact which did not make his first season in Boston any too easy, for the compilation of twenty-four different programmes is not a simple task even when a man has made a specialty of concert work.

It is Mr. Fiedler's reputation for breadth of view which had much to do with his choice as Dr. Muck's successor. The traditions of the Boston Symphony Orchestra has always demanded that while a majority of the works presented in the course of a season should be drawn from the great classics, the patrons of the orchestra should be kept informed by performances of all that was worthy in modern music.

As a result of Mr. Gericke's last eight years of service Boston to-day has probably the strongest cult for modern French music that can be found outside of Paris, and the conductor of the orchestra must be able to gratify the many varied tastes of the patrons of the Symphony concerts if he is to succeed. Dr. Muck has been very generous in novelties and he has produced some very important works for the first time in America. Mr. Fiedler unquestionably will observe the tradition which was made and maintained by his distinguished predecessors.

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Next Wednesday evening brings the last of the Boston Symphony concerts of the season, and the farewell appearance in Baltimore of Dr. Karl Muck, who for the past two years has been so successful as its conductor. Dr. Muck leaves the Orchestra at the end of the present season to resume his duties as principal conductor of the Royal Opera in Berlin, and next year will find, as already announced, Mr. Max Fiedler of Hamburg at the head of this organization. Dr. Muck for his last concert in Baltimore has made the programme strictly orchestral. The first number will be Haendel's Concerto in F for two wind choirs and string orchestra. This is a work written in the "grand style," full of the stately melody which characterizes Haendel's music, and demands the highest artistry on the part of the musicians. The second number is one of the pleasing surprises of the year. It is a set of variations concluded by a fugue writen by Max Reger of Munich, on a little jolly theme taken from one of the dead and gone operettas of J. A. Hiller, who flourished mightily in Leipzig in the middle of the Eighteenth Century. The last number will be Rimsky-Korsakoff's clever caprice on Spanish Themes. This is the work which impelled Tschaikowsky to write to the composer that he was the greatest living master of orchestration.

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The Lyric.

Next Wednesday evening brings the last of the Boston Symphony concerts of the season, and the farewell appearance in Baltimore of Dr. Karl Muck, who for the past two years has been so successful as its conductor. Dr. Muck leaves the Orchestra at the end of the present season to resume his duties as principal conductor of the Royal Opera in Berlin, and next year will find, as already announced, Mr. Max Fiedler, of Hamburg, at the head of this organization. Certainly Mr. Fiedler will find the Orchestra in such a condition as it has never been before, and this is said with all due respect to the predecessors of Dr. Muck. It is greatly to be regretted that Dr. Muck is compelled to return to Germany, but much is expected of his successor, who will bring to this country a very fine reputation as a conductor.

Dr. Muck for his last concert in Baltimore has made the program strictly orchestral. The first number will be Handel's Concerto in F for two wind choirs and string orchestra. This is a work written in the "grand style," full of the stately melody which characterizes Handel's music, and demands the highest artistry on the part of the musicians.

The second number is one of the pleasing surprises of the year. It is a set of variations concluded by a fugue written by Max Reger, of Munich, on a little jolly theme taken from one of the dead and gone operettas of J. A. Hiller, who flourished mightily in Leipsig in the ... of the eighteenth century.

The last number will be Rimsky-Korsakoff's diabolically clever "Caprice on Spanish Themes." This is the work which impelled Tchaikowsky to write to the composer that he was the greatest living master of orchestration. The tunes heard in it are familiar to all who have ever seen Spanish dances, and they are handled with extraordinary skill and ingenuity. The work is monstrously difficult, and only an orchestra like the Boston Symphony can attack it with a hope of success.

Seats for this last concert are now selling at 109 North Charles street, at Albaugh's ticket office.

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Dr. Carl Muck's Farewell.

With the concluding concert of the Boston Symphony Orchestra, which takes place at the Lyric Wednesday evening, Baltimoreans will see for the last time—in several years, at any rate—the distinguished conductor, Dr. Carl Muck. Dr. Muck, as has been announced, will leave the orchestra at the end of the present season to resume his duties as principal conductor of the Royal Opera in Berlin. He will be succeeded at the head of the Boston Symphony Orchestra by Mr. Max Fiedler, of Hamburg.

An entirely orchestral program will mark the coming performance. The first number will be Handel's Concerto in F for two wind choirs and string orchestra. The second number is regarded as one of the pleasing surprises of the year. It is a set of variations concluded by a fugue written by Max Reger, of Munich, on a little jolly theme, taken from one of the dead-and-gone operettas of J. A. Hiller. The last number will be Rimsky-Korsakoff's clever caprice on Spanish themes. This is the work which impelled Tchaikowsky to write to the composer that he was the greatest living master of orchestration.

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The fifth and last Boston Symphony concert will be given in the Lyric Theatre on Wednesday evening, March 18. This will also be Dr. Muck's farewell appearance in Baltimore. The programme will comprise Haendel's concerto for two wind choirs and string orchestra; Reger's Variations and Fugue on a Merry Theme and Rimsky-Korsakoff's Spanish Caprice.

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Date ...

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At last we know our fate in the Boston Symphony conductorship. Max Fiedler of Hamburg has been engaged. Security as to his efficiency is established by Dr. Muck's

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From ... LEDGER

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Date ...

BOSTON SYMPHONY CONCERT

Dr. Muck's Programme Made Up of "Outdoor" Selections.

For the final concert of the Boston Symphony season Dr. Karl Muck framed up a programme which proved him in a relenting mood. Having driven conservative souls to desperation by the Bischoff symphony and overawed the frivolous with the pretentious seriousness of Max Reger during the two preceding concerts, Doctor Muck last night relaxed into the urbane humor of the Pastoral symphony, the freedom from problematic suggestion of MacDowell's Indian suite and the tripping fandango measure as this Spanish rhythm filtered itself through the Northern and Slavic consciousness of Rimsky-Korsakoff. This Spanish caprice was heard for the first time in Philadelphia.

As will be seen from the above, it was an outdoor programme in tune with the springlike atmosphere of the last few days. The Pastoral symphony, with its Dresden china shepherds and peasants, its thunder rolling musically through the orchestra, its joyously artificial cascade, was in civilized contrast to the aboriginal rhythms and dim forest sounds of the MacDowell music, while the gipsy solos given to concertmeister Wendling during the Spanish caprice pictured a third "jolly gathering of country folk" unlike either of the foregoing.

It may be said, in passing, that the intentionally uncouth and barbaric accentuation of the Indian music gave to the tangled web of the final number a certain effect of repetition, the juxtaposition making one composition kill the other.

Throughout the programme was superbly played, the great orchestra being subdued into a suave and gracious expression. The symphony, especially, was sung tenderly, serenely, without a hint of the greater and more dominant moods of which its creator was capable; it was as the weaving of rare lace, not the heavy, more elaborate texture of Gobelin tapestry fashioned to heroic narration. The Indian music was developed with restraint and aloofness, proverbially racial attributes of the red man, MacDowell's subtle appeal not being lost in the greater abandon of the Spanish caprice, wherein the orchestration was notable for the odd duality it occasionally presented, a single violin and drum, a harp and silver bell tones.

The ovation to Dr. Karl Muck at the conclusion of the concert was not alone an expression of appreciation of the fine work done during the evening, but also a general regret that this brilliant and intellectually versatile conductor is to be absent from the American concert world for some years to come. That his European sojourn is a finality his friends and admirers in this country refuse to admit. Even after the orchestra had left the stage Doctor Muck was recalled several times to bow his acknowledgments to the "Auf wiedersehen," which was the true meaning of the message conveyed by the clapping of a thousand hands.

OCEANA TOURISTS ... UP ...

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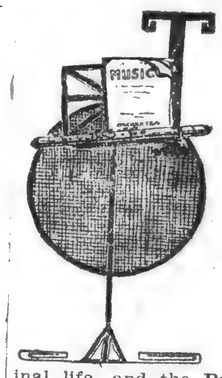
BOSTON ORCHESTRA ENDS SEASON HERE

Symphony Musicians Play Three Widely Variant Compositions.

STRING CHOIR EFFECTIVE



THREE orchestral compositions widely variant in motive and manner—Beethoven's classical "Pastoral" symphony, a matchless tone-poem of rural romance; MacDowell's "Indian Suite," the most worthy and dignified attempt yet made to give orchestral form and color to the barbaric sounds and scenes of aboriginal life, and the Russian Rimsky-Korsakoff's "Caprice on Spanish Airs," in which Slavic sentimentalism and Castilian abandon are curiously commingled—constituted the program of the Boston Orchestra's last concert of the season at the Academy of Music last evening.

The great band was out in full strength on this occasion, and gave an unusual exhibition of orchestral virtuosity. Especially sonorous and delightful was the playing of the string choirs—peculiarly effective in the bizarre extravagances of MacDowell's Indian music, graceful and powerful throughout the symphony and colorful and flexible in the brilliant Russian music.

The Boston musicians play in Baltimore tonight, where last evening the Philadelphia Orchestra closed its local season, with Campanari as soloist. Next season's local concerts by the Boston orchestra will be limited to five, as during the past year, with Max Fiedler, the famous symphony conductor of Hamburg, Germany, as musical director.

PHILADELPHIA PA

MAR 17 1908

MUCK'S FAREWELL

Well-known Leader of the Boston Orchestra Heard in Final Concert.

Carl Muck, after two seasons with Boston Symphony Orchestra, appear- for the last time with this famous or- zation at the Academy of Music last ng. As a sort of concession to the rvatives the program was headed Beethoven's very naive Pastoral phony No. 6, in F major, while a liment to a great American was rested in the choice of McDowell's an suite in E minor, and as a sort of ical dessert, Rimsky-Korsakoff's bril- tly colored "Caprice on Spanish nes" was given for the first time in delphia.

Muck perhaps came wearied over- h with well doing; or perhaps two s with a virtuoso band that can do thing, whisper softly as a Summer eeze or strike like a thunderbolt—not very violent clay last night—has led m into such gentle ways that the old tleness and spirit are sublimated. l events, a more tame, parlor-like, dinner chamber music interpreta- has rarely been heard of the Pas- ale, very sotto voce, much drawn out with even the mutter of thunder afraid to utter its fierceness. Of course, the ness was there, the exquisite tone, the delicacy of scarcely audible phrase and the unity of interpretation, but really a farewell symphony might have been made of sterner stuff.

In the Indian suite, the rhythmic swing and piquancy of tune were revealed and the Rimsky-Korsakoff caprice glowed with barbaric beauty, and the tameness of the F major symphony was redeemed. Evidently though, Dr. Muck is a man of many moods, and his farewell to an en- thusiastic house had its somnolent as well as its soul-storming side. The re- ception he received was most gratifying and worthy of his high position. Indeed at the close he received an ovation in the fullest meaning of this much-abused term. Madame Muck was present as the guest of Mrs. Herman V. Hilprecht, and among others in the audience was Mr. Carl Busch, the composer of the "Four Winds" and an "Indian Suite" of great charm, who like MacDowell handles In- dian themes not raw-handed, but with grace and skill.

The Orchestra's Success in Baltimore

Baltimore, March 16 (Special).—The Philadelphia Orchestra, under the direc- tion of Carl Pohlig, closed its Baltimore season this evening at the Lyric. The program was as follows, with Guiseppe Campanari, the Italian barytone, as so- loist: 1. Carl Goldmark, overture, "Sak- untala," Op. 13; 2. Ludwig Van Beet- hoven, symphony No. 7, in A Major, Op. 92; 3. W. A. Mozart, aria from "Marriage of Figaro" ("Non piu andria"), Guiseppe Campanari; 4. Hector Berlioz, overture, "Le Carnaval Romain," Op. 9; 5. R. Leon- cavallo, prologue from "Pagliacci," Gui- seppe Campanari. Judging from the en- thusiastic reception given to the conduct- or and the orchestra this evening, there can be no question as to the popularity of the Philadelphia Orchestra in the Monu- mental City. Miss Shearer, who has been actively engaged in promoting the interests of the Philadelphia Orchestra in Baltimore, and to whose energies the suc- cess attending the concerts is largely due, expresses great confidence in the future of the organization in her city and antici- pates a very large subscription sale for next season's concerts.

PHILADELPHIA PA

MAR 17 1908

DR. MUCK'S FAREWELL

Closing Concert of the Season of the Boston Symphony.

With last evening's concert at the Academy of Music the Boston Sym- phony Orchestra closed its twenty-third season in Philadelphia, the occasion, too, being the last appearance of Dr. Karl Muck in this city as director of that organization. Although the concert was enjoyable the program was not extra- ordinary. The most interesting feature was the Orchestral Suite in E. Minor, No. 2, "Indian," by MacDowell, a work which shows what can be done with typical American themes by an Amer- ican composer. Upon the melodic basis of simple Indian themes, MacDowell built an elaborate harmonic structure, full of instrumental beauty. The se- lection was played exquisitely by Dr. Muck's men. In a certain sense this suite is "program music," but the de- scriptive passages are much more sub- tle than those of the Pastoral Symphony, the Beethoven number which stood first on the program. This is not saying that MacDowell was greater than Beet- hoven, but merely calls attention to the fact that the American composer enjoyed a great advantage in having been born later than the German mas- ter.

The symphony itself was played with a delicacy which almost reconciled one to the puerilities of its thunderstorm.

Three numbers constituted the concert, the third being a caprice on Spanish themes by the Russian composer, Rim- sky-Korsakoff, a composition in which the melancholy of the Slav blends with Ionian joyousness.

At the close of the concert Dr. Muck had to bow his acknowledgements to ap- plause three times before the audience departed.

It is a thousand pities that we shall not have him with us longer.

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The last of the season's Boston Sym- phony concerts will be given in the Acad- emy of Music to-morrow evening. This concert marks the last appearance in Philadelphia of Dr. Karl Muck, who for the past two years has been at the head of the orchestra. Conditions in Berlin compel his return to that city and do not admit of his staying longer in Amer- ica. It is generally admitted that he will leave the orchestra in a higher state of efficiency than it ever attained in the past.

His last program for Philadelphia of- fers no novelty. The first work will be Beethoven's "Pastoral" symphony. The second will be MacDowell's Indian Suite, which is, perhaps, the highest American achievement in orchestral music. The third and last number will be Rimsky- Korsakoff's caprice on Spanish airs.

Max Fiedler, who has been appointed conductor of the orchestra as successor to Dr. Muck, is a man of greatest catho- licity of taste in music, and is particu- larly favorably disposed to modern mu- sic. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical litera- ture. His years as director of the Ham- burg Conservatory seem not to have de- veloped in him any pedagogic or pedantic tendencies, and a review of his programs for the Philharmonic concerts in Ham- burg shows that, while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times.

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Max Fiedler has been appointed con- ductor of the Boston Symphony Orches- tra as successor to Dr. Karl Muck, who is compelled to return to Germany. Mr. Fiedler is said to be a man of greatest catholicity of taste in music, and in par- ticular favorably disposed toward modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical litera- ture. His years as director of the Ham- burg Conservatory, it is said, have not developed in him any pedagogic or pe- dantic tendencies, and while he pays due respect to the great ones of the past he has kept himself thoroughly abreast of the times. It is an interesting fact that Fiedler will be the first conductor the or- chestra has had since Henschel who is better known in concert than in opera. Gericke came from the Vienna Opera House, with little or no concert experi- ence; Nikisch and Paur were from the Municipal Opera in Leipsig, and Dr. Muck is from the Royal Opera in Berlin, and, while he has done considerable concert work during his career, was, until he be- came leader of the Boston organization, primarily an operatic conductor.

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The musical season of 1907-08 is rapidly drawing to a close and the first sign of the end is the announcement of the last of the Boston Symphony concerts of the Winter, which will be given in the Academy of Music to-morrow evening.

This concert takes on additional interest because it marks the last appearance in Philadelphia of Dr. Karl Muck, who for the past two years has been at the head of Boston's orchestra, and with it has accomplished such splendid artistic results.

His last program for Philadelphia of- fers no novelty. The first work will be Beethoven's "Pastoral" symphony. The second will be MacDowell's Indian suite, which is perhaps the highest American achievement in orchestral music. The third and last number will be Rimsky- Korsakoff's diabolically clever caprice on Spanish airs, a work which has placed this Russian among the first masters of the art of orchestration.

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18.

Max Fiedler, who has been appointed conductor of the Boston Symphony Or- chestra as successor to Dr. Karl Muck, is particularly favorably disposed to mod- ern music. He has the reputation in Germany of being one of the finest musi- cians in the country, and is regarded as an authority on the great classics of mu- sical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programs for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. It is an interesting fact about Mr. Fiedler that he is the first conductor the orchestra has had since Henschel, who is better known in concert than in opera.

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PHILADELPHIA PA

Boston Symphony Orchestra

The Boston Symphony Orchestra will give its last concert in Philadelphia for the present season at the Academy of Music tomorrow evening, when the pro- gram will include Beethoven's Pastoral symphony, MacDowell's Indian Suite and Rimsky-Korsakoff's Caprice on Spanish. There will be no soloist. This will prob- ably be Conductor Muck's farewell ap- pearance here, as he will return to Ber- lin at the end of his current engagement.

PRESS

PHILA PA

MAR 15 1908

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The Boston Symphony Orchestra gave the fol- lowing program at its concerts last week:— Mill Balakiref ..... symphony in C major Ch. M. Loeffler ..... (First time.) Chabrier ..... "Pagan Poem" ..... overture, "Gwendoline"

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om STAATS ZEITUNG,

dress New York City.

te MAR 19

Dr. Muck's Abschied.

Von besonderer Bedeutung ist das am Freitag Abend vom Bostoner Symphonie- Orchester unter den Auspicien des In- stituts für Künste und Wissenschaften im Baptist Temple gegebene Konzert, weil mit demselben der geniale Leiter der Ka- pelle, Dr. Karl Muck, Abschied vom Brooklyner Publikum nimmt. Dr. Muck hat sich in den beiden Saisons, in welch- er an der Spitze der „Bostoner" steht, wie in den anderen amerikanischen Groß- städten auch in Brooklyn zahlreiche Be- wunderer und Freunde erworben, die ihm morgen Abend wahrscheinlich den Abschied schwer machen werden. Das morgige Programm umfaßt Piecen von Haendel, Haydn und Mozart.

From GLOBE & COMMERCIAL ADVERTISER

Address New York City.

Date 1908

DR. KARL MUCK.

He makes his farewell appearances in New York to-night and Saturday after- noon.

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PHILADELPHIA, PA

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BOSTON ORCHESTRA

Last Local Concert for Current Season

The last local concert for the season of the Boston Symphony Orchestra took place at the Academy of Music last even- it does not call for extended com- ent. Of the three numbers which com- ed the program the most important the sixth, or "Pastoral" symphony thoven, and as of all the great more considerable works this the most suffered from the usury any other of the nine would en more welcome. When it writing program music the men leave the classical composers and the "Pastoral" symphony, is program music pure and simple, from the comparisons which it

her two things played were Mac- graceful and melodious "In- suite which it was a pleasure to and which revived one's regret at ted musician's untimely and end, and a clever set of on Spanish themes by Rimsky- As Mr. Carl Muck is to re- to Berlin at the close of the pres- season, last night's was his farewell here, but he is such an un- program maker that so far delphia is concerned his depar- ll hardly be greatly mourned. e who can offer the patrons of Symphony Orchestra a menu consisting on its instrumental Bizet's Ballet variations and the el" thing is what Voltaire prophet Habbakuk, "capable may be hoped that Mr. r, who comes next, will treat

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PHILADELPHIA PA

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MAR 18 1908

MUCK FAREWELL CONCERT

The last Boston Symphony concert of the winter will be given in the Academy of Music tomorrow evening. This concert is additionally interesting because, it is the last appearance in Philadelphia of Dr. Karl Muck, who for the past two years has been at the head of the Boston Or- chestra, and with it has accomplished splendid artistic results. Everywhere the orchestra has gone Doctor Muck has made friends, and it is with sincere regret on the part of all music lovers that condi- tions in Berlin do not admit of his stay- ing longer in America. Doctor Muck leaves with regret all the more keen because he is just getting thoroughly in touch with conditions in this country, and it seems a pity that he cannot continue his work among us. It is the general opinion in Boston that he leaves the orchestra in a higher state of efficiency even than it attained in the past.

His last programme for Philadelphia of- fers no novelty. The first work will be Beethoven's "Pastoral" symphony. The second will be MacDowell's Indian suite, which is among the highest American achievement in orchestral music. The third and last number will be Rimsky- Korsakoff's brilliant "Caprice on Spanish Airs."

om PHILADELPHIA PA

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te MAR 14

The last Boston Symphony Concert of the season will be given at the Academy of Music next Monday evening. It will also be the last appearance here of Con- ductor Karl Muck, whom Emperor Wil- liam refuses to release for another sea- son.

His last programme for Philadelphia offers no novelty. The first work will be Beethoven's "Pastoral" symphony. The second will be McDowell's Indian Suite, which is perhaps the highest American achievement in orchestral music. The third and last number will be Rimsky-Norsa- koff's diabolically clever Caprice on Span- ish airs, a work which has placed this Russian among the first masters of the art of orchestration.

Max Fiedler will succeed Dr. Muck as conductor of the orchestra. He is said to be a man of great catholicity of taste in music, and is particularly favorable to the modern school.

From BULLETIN

Address PHILADELPHIA PA

Date MAR 14 1908

The final concert of the season by the Boston Symphony Orchestra, at which Dr. Karl Muck will make his last appearance in Philadelphia as conductor, will occur at the Academy of Music next Monday evening. The program, on which there will be no soloist, offers nothing in the way of novelty, but is attractive in its presen- tation of favorite compositions. These in- clude Beethoven's "Pastoral" symphony, MacDowell's "Indian Suite," and Rimsky- Korsakoff's "Caprice on Spanish Airs."

om EVENING TELEGRAPH

ddress NEW YORK CITY

SYMPHONY ORCHESTRA.

MacDowell's Orchestral Suite Chief Number on Programme.

The Boston Symphony Orchestra gave its fifth and last evening concert at Car- negie Hall last night. MacDowell's Orchestral Suite in E Minor, No. 2, In- dian Op. 48, was the chief number on the programme.

The others were Converse's "Jeanne d'Arc," Op. 28, and Loeffler's "Pagan Poem," Op. 14, for orchestra, pianoforte, English horn and three trumpets obli- gati. Dr. Karl Muck conducted.

MUCK'S FAREWELL

The Well-known Leader of the Boston Orchestra Heard in Final Concert.

Dr. Carl Muck, after two seasons with the Boston Symphony Orchestra, appeared for the last time with this famous organization at the Academy of Music last evening. As a sort of concession to the conservatives the program was headed with Beethoven's very naive Pastoral Symphony No. 6, in F major, while a compliment to a great American was suggested in the choice of McDowell's Indian suite in E minor, and as a sort of musical dessert, Rimsky-Korsakoff's brilliantly colored "Caprice on Spanish Themes" was given for the first time in Philadelphia.

Dr. Muck perhaps came wearied overmuch with well doing; or perhaps two years with a virtuoso band that can do anything, whisper softly as a Summer breeze or strike like a thunderbolt—not a very violent clap last night—has led him into such gentle ways that the old resoluteness and spirit are sublimated. At all events, a more tame, parlor-like, after-dinner chamber music interpretation has rarely been heard of the Pastorale, very sotto voce, much drawn out with even the mutter of thunder afraid to utter its fierceness. Of course, the finesse was there, the exquisite tone, the delicacy of scarcely audible phrase and the unity of interpretation, but really a farewell symphony might have been made of sterner stuff.

In the Indian suite, the rhythmic swing and piquancy of tune were revealed and the Rimsky-Korsakoff caprice glowed with barbaric beauty, and the tameness of the F major symphony was redeemed. Evidently though, Dr. Muck is a man of many moods, and his farewell to an enthusiastic house had its somnolent as well as its soul-storming side. The reception he received was most gratifying and worthy of his high position. Indeed at the close he received an ovation in the fullest meaning of this much-abused term. Madame Muck was present as the guest of Mrs. Herman V. Hilprecht, and among others in the audience was Mr. Carl Busch, the composer of the "Four Winds" and an "Indian Suite" of great charm, who like MacDowell handles Indian themes not raw-handed, but with grace and skill.

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BOSTON ORCHESTRA

Its Last Local Concert for Current Season

The last local concert for the season of the Boston Symphony Orchestra took place at the Academy of Music last evening. It does not call for extended comment. Of the three numbers which comprised the program the most important was the sixth, or "Pastoral" symphony of Beethoven, and as of all the great master's more considerable works this has the most suffered from the usury of time, any other of the nine would have been more welcome. When it comes to writing program music the modern men leave the classical composers far behind and the "Pastoral" symphony, which is program music pure and simple, suffers from the comparisons which it evokes.

The other two things played were MacDowell's graceful and melodious "Indian" suite, which it was a pleasure to hear and which revived one's regret at this gifted musician's untimely and melancholy end, and a clever set of variations on Spanish themes by Rimsky-Korsakoff. As Mr. Carl Muck is to return to Berlin at the close of the present season, last night's was his farewell appearance here, but he is such an unsatisfactory program maker that so far as Philadelphia is concerned his departure will hardly be greatly mourned.

Anyone who can offer the patrons of the Boston Symphony Orchestra a menu exclusively consisting on its instrumental side of Reger's Hille variations and the "Eulenspiegel" thing is what Voltaire said of the prophet Habbakuk, "capable tout." It may be hoped that Mr. Fiedler, who comes next, will treat

PHILADELPHIA RECORD

MAR 17 1908

DR. MUCK'S FAREWELL

Closing Concert of the Season of the Boston Symphony.

With last evening's concert at the Academy of Music the Boston Symphony Orchestra closed its twenty-third season in Philadelphia, the ocasion, too, being the last appearance of Dr. Karl Muck in this city as director of that organization. Although the concert was enjoyable the program was not extraordinary. The most interesting feature was the Orchestral Suite in E. Minor, No. 2, "Indian," by MacDowell, a work which shows what can be done with typical American themes by an American composer. Upon the melodic basis of simple Indian themes, MacDowell built an elaborate harmonic structure, full of instrumental beauty. The selection was played exquisitely by Dr. Muck's men. In a certain sense this suite is "program music," but the descriptive passages are much more subtle than those of the Pastoral Symphony, the Beethoven number which stood first on the program. This is not saying that MacDowell was greater than Beethoven, but merely calls attention to the fact that the American composer enjoyed a great advantage in having been born later than the German master.

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It is a thousand pities that we shall not have him with us longer.

The last of the season's Boston Symphony concerts will be given in the Academy of Music to-morrow evening. This concert marks the last appearance in Philadelphia of Dr. Karl Muck, who for the past two years has been at the head of the orchestra. Conditions in Berlin compel his return to that city and do not admit of his staying longer in America. It is generally admitted that he will leave the orchestra in a higher state of efficiency than it ever attained in the past.

His last program for Philadelphia offers no novelty. The first work will be Beethoven's "Pastoral" symphony. The second will be MacDowell's Indian Suite, which is, perhaps, the highest American achievement in orchestral music. The third and last number will be Rimsky-Korsakoff's caprice on Spanish airs.

Max Fiedler, who has been appointed conductor of the orchestra as successor to Dr. Muck, is a man of greatest catholicity of taste in music, and is particularly favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programs for the Philharmonic concerts in Hamburg shows that, while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times.

MAR 18 1908

MUCK FAREWELL CONCERT

The last Boston Symphony concert of the winter will be given in the Academy of Music tomorrow evening. This concert is additionally interesting because it is the last appearance in Philadelphia of Dr. Karl Muck, who for the past two years has been at the head of the Boston Orchestra, and with it has accomplished splendid artistic results. Everywhere the orchestra has gone Doctor Muck has made friends, and it is with sincere regret on the part of all music lovers that conditions in Berlin do not admit of his staying longer in America. Doctor Muck leaves with regret all the more keen because he is just getting thoroughly in touch with conditions in this country, and it seems a pity that he cannot continue his work among us. It is the general opinion in Boston that he leaves the orchestra in a higher state of efficiency even than it attained in the past.

His last programme for Philadelphia offers no novelty. The first work will be Beethoven's "Pastoral" symphony. The second will be MacDowell's Indian suite, which is among the highest American achievement in orchestral music. The third and last number will be Rimsky-Korsakoff's brilliant "Caprice on Spanish Airs."

BULLETIN

MAR 17

Max Fiedler has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Karl Muck, who is compelled to return to Germany. Mr. Fiedler is said to be a man of greatest catholicity of taste in music, and in particular favorably disposed toward modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory, it is said, have not developed in him any pedagogic or predantic tendencies, and while he pays due respect to the great ones of the past he has kept himself thoroughly abreast of the times. It is an interesting fact that Fiedler will be the first conductor the orchestra has had since Henschel who is better known in concert than in opera. Gericke came from the Vienna Opera House, with little or no concert experience; Nikisch and Paur were from the Municipal Opera in Leipsig, and Dr. Muck is from the Royal Opera in Berlin, and, while he has done considerable concert work during his career, was, until he became leader of the Boston organization, primarily an operatic conductor.

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The musical season of 1907-08 is rapidly drawing to a close and the first sign of the end is the announcement of the last of the Boston Symphony concerts of the Winter, which will be given in the Academy of Music to-morrow evening.

This concert takes on additional interest because it marks the last appearance in Philadelphia of Dr. Karl Muck, who for the past two years has been at the head of Boston's orchestra, and with it has accomplished such splendid artistic results.

His last program for Philadelphia offers no novelty. The first work will be Beethoven's "Pastoral" symphony. The second will be MacDowell's Indian suite, which is perhaps the highest American achievement in orchestral music. The third and last number will be Rimsky-Korsakoff's diabolically clever caprice on Spanish airs, a work which has placed this Russian among the first masters of the art of orchestration.

* * *

Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Karl Muck, is particularly favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programs for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. It is an interesting fact about Mr. Fiedler that he is the first conductor the orchestra has had since Henschel, who is better known in concert than in opera.

The last Boston Symphony Concert of the season will be given at the Academy of Music next Monday evening. It will also be the last appearance here of Conductor Karl Muck, whom Emperor William refuses to release for another season.

His last programme for Philadelphia offers no novelty. The first work will be Beethoven's "Pastoral" symphony. The second will be McDowell's Indian Suite, which is perhaps the highest American achievement in orchestral music. The third and last number will be Rimsky-Korsakoff's diabolically clever Caprice on Spanish airs, a work which has placed this Russian among the first masters of the art of orchestration.

Max Fiedler will succeed Dr. Muck as conductor of the orchestra. He is said to be a man of great catholicity of taste in music, and is particularly favorable to the modern school.

The final concert of the season by the Boston Symphony Orchestra, at which Dr. Karl Muck will make his last appearance in Philadelphia as conductor, will occur at the Academy of Music next Monday evening. The program, on which there will be no soloist offers nothing in the way of novelty, but is attractive in its presentation of favorite compositions. These include Beethoven's "Pastoral" symphony, MacDowell's "Indian Suite," and Rimsky-Korsakoff's "Caprice on Spanish Airs."

Boston Symphony Orchestra

The Boston Symphony Orchestra will give its last concert in Philadelphia for the present season at the Academy of Music tomorrow evening, when the program will include Beethoven's Pastoral symphony, MacDowell's Indian Suite and Rimsky-Korsakoff's Caprice on Spanish. There will be no soloist. This will probably be Conductor Muck's farewell appearance here, as he will return to Berlin at the end of his current engagement.

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* * *

The Boston Symphony Orchestra gave the following program at its concerts last week:—
Mili Balakireff ..... symphony in C major
Ch. M. Loeffler (First time.)
Chabrier ..... overture, "Gwendoline"
London ..... "Pagan Poem" 188

STAATS ZEITUNG,
New York City.

Dr. Muck's Abschied.

Von besonderer Bedeutung ist das am Freitag Abend vom Bostoner Symphonie-Orchester unter den Auspicien des Instituts für Künste und Wissenschaften im Baptist Temple gegebene Konzert, weil mit demselben der geniale Leiter der Kapelle, Dr. Karl Muck, Abschied vom Brooklyner Publikum nimmt. Dr. Muck hat sich in den beiden Saisons, in welchen er an der Spitze der „Bostoner" steht, wie in den anderen amerikanischen Großstädten auch in Brooklyn zahlreiche Bewunderer und Freunde erworben, die ihm morgen Abend wahrscheinlich den Abschied schwer machen werden. Das morgige Programm umfaßt Piecen von Haendel, Haydn und Mozart.

From GLOBE & COMMERCIAL ADVERTISER
Address New York City.
Date

DR. KARL MUCK.

He makes his farewell appearances in New York to-night and Saturday afternoon.

From
Address
Date

SYMPHONY ORCHESTRA.

MacDowell's Orchestral Suite Chief Number on Programme.

The Boston Symphony Orchestra gave its fifth and last evening concert at Carnegie Hall last night. MacDowell's Orchestral Suite in E Minor, No. 2, Indian Op. 48, was the chief number on the programme.

The others were Converse's "Jeanne d'Arc," Op. 23, and Loeffler's "Pagan Poem," Op. 14, for orchestra, pianoforte, English horn and three trumpets obligati. Dr. Karl Muck conducted.

MUSIC AND DRAMA

LOEFFLER'S AND CONVERSE'S MUSIC IN NEW YORK

"A Pagan Poem" and "Jeanne d'Arc" Played for the First Time There by the Symphony Orchestra — The Reviewers' Impressions—Dr. Muck Conducting Again —And Still Those Programmes—Mrs. Stevens's Recital — Miss Nethersole's Striking Magda—Ben Jonson's "Bartholomew Fair" to Be Acted Here Next Month—The Press Agent as Hero—Dr. Muck's Future—Other News of the Day

After reluctant absence in Baltimore and Washington, Dr. Muck was able to conduct again at the concert of the Symphony Orchestra last night in New York with the "All-American," and indeed "All-Bostonian," programme with which, seemingly he would compliment American composers and American audiences. It began with the "Dramatic Scenes" that Mr. Converse has rearranged and rewritten from his music for Percy MacKaye's play, "Jeanne d'Arc"; proceeded with Mr. Loeffler's "Pagan Poem," and ended with MacDowell's "Indian" suite. Mr. Loeffler's piece was played for the first time in New York; and Mr. Converse's has been heard there only in its original form of incidental music in the theatre and under the clouding conditions that dim such music there. MacDowell's suite, on the other hand, was altogether familiar and by no less than three repetitions in Carnegie Hall this very winter. As for Dr. Muck, hampered as he was by his neuritic right arm, the Sun says succinctly this morning: "The performance of the orchestra throughout the concert was superb, and Dr. Muck conducted with his customary insight. He was made to understand that the audience was sorry to part with him."

"Let us confess," the Sun proceeds, "to an inability to fathom the entire scheme of Mr. Loeffler's composition. There is a splendid display of sonorous orchestration, and the piano part is written in such a manner as to give it strong individuality and call for high skill on the part of the player. All the resources of modern dissonant harmony are called into use in the course of the piece, and the acrid chords of the dominant French school are heard in plenty. Nevertheless there are passages in which the old fashioned fundamentals of music are employed, and as usual in such cases these are the episodes which provide the most substantial pleasure to the hearer. The English horn sings the songs of the Thessalian girl with exquisite accents. Here indeed the composer has given us a mood both pastoral and archaic, an atmosphere at once tender and remote. The piano, we take it, represents the palpitating girl herself, while the three obbligato trumpets heard behind the scenes carry to us the voice of the distant and hesitating Daphnis. In his use of these three trumpets Mr. Loeffler has accomplished something delightful and has given us an uncommon musical effect. Last night the sounds of the instruments were conveyed into the auditorium through a telephone armed with a horn. The tonal result was something wonderfully beautiful. The distance was perfectly simulated and the voices of the brass instruments acquired a mysterious and mellow quality quite indescribable. But let us admit that in the portions of the composition which intervened between these episodes there was much that appeared inexplicable. The Thessalian girl seemed to be lost in a tremendous outpouring of orchestral splendor altogether modern in method and spirit. There was nothing of the soul of Virgil or his eclogue in these passages. They smacked rather of the French theatre of today."

"Of course, we must have the new," continues the Tribune, "and have them (sic) as Mr. Loeffler gave them (sic) to us last night in his 'Pagan Poem,' with its moments of exquisite imaginative as well as sensuous beauty. These moments, however, were episodic, and while listening to the composition, which we were invited to hear as music inspired by the eighth eclogue of Virgil, the conviction would not down that the piece had been laboriously built around the passage for three trumpets played in the distance, with its accompanying song from the English horn and pianoforte. That music sounded antique, if one must have it so, and sounded, moreover, like the evocation of an enchanter's wand, but much of that with which it is associated must wait till Debussy has completed his education of the Philistines before it can boast of being understood and admired."

Of Mr. Converse's "Dramatic Scenes," the Sun says: "Joan of Arc has been a source of inspiration to artists in many lands. That she might find a fitting apostrophizer in music was undoubtedly the hope of those who sat them down last night to listen to the suite of Mr. Converse. The first movement, indeed, promised well. It is a gay and gallant movement in which the happy freedom of the peasantry is fairly well depicted by musical means not unfamiliar to the experienced concertgoer, but none the less skilfully employed. There is a serious contrasting theme in this movement, afterward heard in some carefully prepared developments which undoubtedly signify the ardent devotion of the inspired maid. After that the flight of Mr. Converse's muse was close to old mother earth. Except in the use of the archaic hymn, 'Veni Creator,' there was nothing to breathe the spirit of the early fifteenth century, nothing to paint the sorrows of downtrodden France, nothing to chant the pride of perfidious Albion. The reverie might have been a comforting visitant to one of Millet's peasants as well as to Joan of Arc. The battle scene was just a musical hurly burly of the conventional sort, and by no means effective at that. The visions were slumbrous enough, and the summary of the maid's career in the last movement breathed nothing of that rare spirit which vowed that her life work was none of her own choosing, but was to be done in obedience to the call of the Most High.

If the emotional scheme of an artistic embodiment of the Maid of Orleans admits of anything at all, it certainly admits of the voicing of that celestial rapture which made her death glorious. But it is impossible to avoid the conclusion that Mr. Converse found his inspiration in Mr. MacKaye's play and not in one of the most singular and characteristic individual survivals of the spirit which swept through Europe in the tumultuous passion of the Crusades. There is good scoring in Mr. Converse's composition, but in these days that is expected of every man who employs the orchestra for the expression of his ideas. The work is not at all absorbing to the thoughtful hearer, whether regarded as the expression of a great idea or as mere music. Mr. Converse has written things that will probably wear longer than this."

The Tribune adds of the same piece: "Mr. Converse's suite was obviously made to save his music from the fate of Mr. MacKaye's play. We fear that it will not prove an exception to the rule which time seems to have established for music of its character. Some of it—the second movement, for instance—has independent beauty whose appreciation does not call for the exercise of a fancy warmed by the incidents of the drama or the familiar tale of the Maid of Orleans; some of it will appeal in vain in spite of its dramatic or poetic association. What may be said of it in general in the way of approbation applies to its naturalness—conventionality, if the extremists prefer the word—of utterance at a time when there is a prevalent notion that the only new music worth listening to is that which subjects the old and accepted elements of the art to violence. Yet there are those—and they are not necessarily all Philistines (though the apellation is coming into good repute) who think with Selden and Goldsmith that many old things are most worthy of affection—old scales, old harmonies, old instrumental combinations even."

Dr. Muck and His Programmes

To the Editor of the Transcript:

It seems to me that your two correspondents of recent date who have written about Dr. Muck's programmes overlook the fact that the purpose of the Boston Symphony Orchestra is not to furnish a maximum of pleasure to "nine-tenths of the audience," but to afford a medium for the cultivation of a liberal and catholic taste, for the acquaintance of worthy music by contemporaries of acknowledged capacity; to help on the progress of music, as well as to nurture respect and admiration for the classics. It is a comparatively easy task to please an audience; to elevate or educate it is not only ungrateful but thankless. Dr. Muck, as is well known, is not in sympathy with much of modern music. All honor to him, therefore, in that his sense of impartiality and of educational necessity has had more weight with him than his personal predilections.

MUSIC LOVER

March 20.

In view of the speculation about Dr. Muck's future, with which various newspapers in other cities are amusing themselves and their readers, it is only the truth to say that the conductor returns to Berlin to fulfill the long contract under which he is engaged at the opera house there; and that no human being knows or can foretell, what he will do after the distant expiration of that contract. Other than this contract, there are no "understandings" of any sort as to his future in Germany or in America, but the probability is, if the German newspapers speak truly, that next year, besides his work at the opera house, he will succeed the departed Weingartner as the conductor of the symphony concerts of the Court Orchestra.

Mr. Wendling, the concert-master of the Symphony Orchestra, was well received by the audiences at Washington and Baltimore when he conducted on Tuesday and Wednesday at the concerts there of the Boston Orchestra. By all critical accounts, moreover, he acquitted himself well in a task that was almost new to him.

From NEW YORK HERALD,
Address New York City.
Date MAR

'BOSTON SYMPHONY" IN AMERICAN MUSIC

Closing the present evening series, a concert was given by the Boston Symphony Orchestra in Carnegie Hall last night. It was also one of the farewells of Dr. Karl Muck, conductor of the orchestra. His final farewell will take place at the Saturday matinee concert of the orchestra here.

Furthermore, last night's programme was devoted to American composers and contained two novelties and one old favorite. It began with a novelty, Mr. Frederick S. Converse's "Jeanne d'Arc," a suite of five dramatic scenes. This music was composed as incidental to Mr. Percy Mackaye's drama, "Jeanne d'Arc," but the composer amplified and revamped it until it assumed its present shape. It is disappointing music. The chief interest lies in the beginning, and then it drags its way rather slowly through the four remaining movements. It sounds like music that might pass muster in a theatre, backed by scenery and flanked by action and dialogue, but in the concert hall it will scarcely earn for its composer everlasting fame.

Then came Mr. Charles Martin Loeffler's "Pagan Poem," a work also new to New York. It was inspired by some verses in the eighth Eclogue of Virgil, but the composition does not follow the text save in a free trend. The music is wonderfully poetic and admirably effective.

To give the trumpet players off stage the proper cue a telephone was hung on the wall at the side and a paper funnel, resembling a megaphone, was inserted as a mouthpiece. This composition enlists the services of a pianist, which was ably assumed by Mr. Heinrich Gebhard.

The final number was McDowell's "Indian Suite," a composition popular and well beloved. The playing of the orchestra was again above reproach and Dr. Muck was warmly applauded by an enormous audience. He received as a present a wreath, which he blushingly carried off

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TIMES,
New York City.
MAR 20 1908

THE BOSTON ORCHESTRA.

A Programme of American Music at the Last Evening Concert.

The Boston Symphony Orchestra comes now on its last visit this season, and the two concerts—that of last evening and that of to-morrow afternoon—are the last that Dr. Muck will conduct here. There was recognition of this fact in the prolonged applause that greeted him as he appeared upon the platform last evening, and again after the first number, when a large wreath was handed up to him. The concert was devoted to the works of American composers, two of which were played for the first time in New York. These were F. S. Converse's "Jeanne d'Arc," dramatic scenes for orchestra, Opus 28, and C. M. Loeffler's "Pagan Poem," Opus 14. The programme was completed by Edward MacDowell's "Indian" suite for orchestra, Opus 48.

It would be difficult to imagine from three compositions the characteristics of an "American school," so widely apart are they in aim and in execution. Yet they are all of a quality, even a distinction, that no American music lover need be ashamed of. Mr. Converse's music is a suite arranged from incidental music written for Percy Mackaye's play, "Jeanne d'Arc," yet it is much more than incidental music as that term is commonly used. There are leading motives, which represent different characters, situations, and emotional phases of the drama, to use his own words, and by their use he attempted to build up an artistic incidental music with a unity of purpose and expression entirely lacking in the fragmentary, unrelated, and often meaningless and irrelevant music that is used in theatrical representations. Such music should have substance and importance enough for performance by itself, and Mr. Converse's, in the form of the five "dramatic scenes" in which he presents it, has such substance and importance.

These are entitled, respectively, "In Domrémy," "Pastoral Reverie," "Battle Hymn," "Night Vision," "The Maid of God." The music is ingratiating, charming, largely pictorial in its purpose, yet potent in evoking moods and suggesting a spiritual sympathy with the dramatic scenes which it illustrates. Mr. Converse has an abundance of melodic invention and skill in the use of his material to develop an artistic fabric—skill not only in thematic treatment, but also in the use of the orchestra and of orchestral colors. He has made good use in heightening the suggestiveness of his music, of old French folk-song, and of the ancient hymn, "Veni creator spiritus." The former occurs in the first movement "In Domrémy," the latter in the stirring "Battle Hymn." This first movement and the last are the most elaborately developed of the five.

The "Pastoral Reverie" is a graceful elucidation of the idea signified in its title, with the pastoral tones of the English horn. The last, "The Maid of God," giving "an emotional résumé of her whole career," is the strongest portion of the work, and the climax to which it is developed, the martial strains of the pageantry of the King's coronation, is wrought with fine skill.

Mr. Loeffler's "Pagan Poem" is suggested by a portion of one of Virgil's Eclogues, a love song and a love incantation of a Thessalian maiden endeavoring to bring back her truant lover. Mr. Loeffler has reworked this composition a number of times, as he has so much else of his music that has had public performance. It was originally a piece for chamber music, was remolded and treated more symphonically, and finally attained its present shape, which is for orchestra with pianoforte, English horn, and three trumpets obbligati, the trumpets being heard at different distances off the stage, and only at the close with the rest of the orchestra.

This statement of the material means employed suggests that the composer has made elaborate experiments in instrumental timbres in the piece, and such is the case. The pianoforte part is difficult and elaborate, yet is treated essentially as a part of the ensemble. Most noteworthy is the use of the three distant trumpets playing in strange and dissonant harmonies faintly heard. With these has gone a marvelously skillful use of the orchestra, of all its colors and their combinations, and there are effects here that are of strange power and subtle effectiveness. The substance of Mr. Loeffler's music is surcharged with a high and fertile imagination. It is far from being an exact translation into tones of Virgil's poem.

The music has no servile dependence upon the literary programme, nor does it follow it page by page. It is, however, potent in suggestion of the poem, of the crying amorousness of the pagan maiden. There is a note of sensuousness in it. There are gloom and despair, and there is frantic, almost savage, rejoicing. Obviously pleasing in its material and substance the music is not.

There are passages that may well puzzle and baffle even the sympathetic listener on a first hearing. The harmonic structure that Mr. Loeffler has built up takes him into the strange and not always comfortable regions of dissonance to which all ears are not inured. His themes are not immediately to be grasped, nor are the skill and certainty of touch with which the contrapuntal structure to be at once fully appreciated, though they can hardly be overlooked by the attentive listener. That it is the work of a musician of consummate powers is evident, and there are pages of the keenest and most poignant beauty.

Dr. Muck played all this music, as well as MacDowell's Indian suite, familiar through repeated hearings in New York, with the utmost sincerity and enthusiasm. It is one of the traits of this remarkable master that he conducts everything as if it were for him, at this particular moment, the one thing he most believed in. The orchestra played superbly. In Mr. Loeffler's piece Mr. Heinrich Gebhard took the pianoforte obbligato with remarkable skill and insight. The other obbligato players were not mentioned, but Mr. Longy's performance on the English horn was unmistakable.

From GERMAN HERALD
NEW YORK CITY
Address
Date MAR 20 1908

Der beim gestrigen Abend in der Carnegie Hall stattgehabten letzten Concert des Bostoner Symphonie-Orchesters wurde Dr. Karl Muck, der berühmte Leiter desselben, durch Überreichung reichlicher Blumenspenden, sowie anderer Geschenke geehrt. Man bemerkte allgemein, daß der [illegible]

SUN,
New York City.
MAR 20 1908

[illegible] MUSIC FESTIVAL

BOSTON ORCHESTRA'S LAST EVENING CONCERT.

Frederick S. Converse Discourses in Many Tones of "Joan of Arc," and Charles Martin Loeffler Translates an Eclogue of Virgil—MacDowell's "Indian Suite."

Dr. Carl Muck, making his final appearance last night at an evening concert of the Boston Symphony Orchestra in Carnegie Hall, elected to present three compositions by American composers. These were Frederick S. Converse's dramatic scenes for orchestra entitled "Jeanne d'Arc," Charles Martin Loeffler's "Pagan Poem," for orchestra, piano, English horn and three trumpets obligati, and Edward MacDowell's "Indian Suite." The first two were new to local music lovers, but the last is an old friend.

Mr. Converse's music was made originally in 1906 for small orchestra and was intended for performance with the play of "Percy Mackaye," enacted by Mr. Sothern, Miss Marlowe and their associates. In the winter of 1906 and 1907 Mr. Converse rewrote this music for large orchestra and last summer he rewrote it again. It is in the general form of a suite and has five movements, with these titles, "In Domremy," "Pastoral Reverie," "Battle Hymn," "Night Visions" and "The Maid of God."

Joan of Arc has been a source of inspiration to artists in many lands. That she might find a fitting apostrophizer in music was undoubtedly the hope of those who sat them down last night to listen to the suite of Mr. Converse. The first movement, indeed, promised well. It is a gay and gallant movement in which the happy freedom of the peasantry is fairly well depicted by musical means not unfamiliar to the experienced concertgoer but none the less skilfully employed. There is a serious contrasting theme in this movement, afterward heard in some carefully prepared developments which undoubtedly signify the ardent devotion of the inspired maid.

After that the flight of Mr. Converse's muse was close to old mother earth. Except in the use of the archaic hymn "Veni Creator" there was nothing to breathe the spirit of the early fifteenth century, nothing to paint the sorrows of downtrodden France, nothing to chant the pride of perfidious Albion. The reverie might have been a comforting visitant to one of Millet's peasants as well as to Joan of Arc.

The battle scene was just a musical hurly burly of the conventional sort, and by no means effective at that. The visions were slumbrous enough, and the summary of the maid's career in the last movement breathed nothing of that rare spirit which vowed that her life work was none of her own choosing, but was to be done in obedience to the call of the Most High.

If the emotional scheme of an artistic embodiment of the Maid of Orleans admits of anything at all, it certainly admits of the voicing of that celestial rapture which made her death glorious. But it is impossible to avoid the conclusion that Mr. Converse found his inspiration in Mr. Mackaye's play and not in one of the most singular and characteristic individual survivals of the spirit which swept through Europe in the tumultuous passion of the Crusades.

There is good scoring in Mr. Converse's composition, but in these days that is expected of every man who employs the orchestra for the expression of his ideas. The work is not at all absorbing to the thoughtful hearer, whether regarded as the expression of a great idea or as mere music. Mr. Converse has written things that will probably wear longer than this.

Mr. Loeffler's work is an attempt to reproduce in music something of the feeling of certain lines in the eighth eclogue of Virgil. It was first conceived as a piece of chamber music in 1901. Afterward it was remade for two pianos and three trumpets and finally took its present form. The poetry on which it is founded represents a Thessalian girl endeavoring to lure back her lover and the key of the whole is found in the refrain, "Draw from the city, my songs, draw Daphnis home."

Let us confess to an inability to fathom the entire scheme of this composition. There is a splendid display of sonorous orchestration, and the piano part is written in such a manner as to give it strong individuality and call for high skill on the part of the player. All the resources of modern dissonant harmony are called into use in the course of the composition and the acrid chords of the dominant French school are heard in plenty. Nevertheless there are passages in which the old fashioned fundamentals of music are employed, and as usual in such cases these are the episodes which provide the most substantial pleasure to the hearer.

The English horn sings the songs of the Thessalian girl with exquisite accents. Here indeed the composer has given us a mood both pastoral and archaic, an atmosphere at once tender and remote. The piano, we take it, represents the palpitating girl herself, while the three obbligato trumpets heard behind the scenes carry to us the voice of the distant and hesitating Daphnis.

In his use of these three trumpets Mr. Loeffler has accomplished something delightful and has given us an uncommon musical effect. Last night the sounds of the instruments were conveyed into the auditorium through a telephone armed with a horn. The tonal result was something wonderfully beautiful. The distance was perfectly simulated and the voices of the brass instruments acquired a mysterious and mellow quality quite indescribable. But let us admit that in the portions of the composition which intervened between these episodes there was much that appeared inexplicable. The Thessalian girl seemed to be lost in a tremendous outpouring of orchestral splendor altogether modern in method and spirit. There was nothing of the soul of Virgil or his eclogue in these passages. They smacked rather of the French theatre of today."

"Of course, we must have the new," continues the Tribune, "and have them (sic) as Mr. Loeffler gave them (sic) to us last night in his 'Pagan Poem,' with its moments of exquisite imaginative as well as sensuous beauty. These moments, however, were episodic, and while listening to the composition, which we were invited to hear as music inspired by the eighth eclogue of Virgil, the conviction would not down that the piece had been laboriously built around the passage for three trumpets played in the distance, with its accompanying song from the English horn and pianoforte. That music sounded antique, if one must have it so, and sounded, moreover, like the evocation of an enchanter's wand, but much of that with which it is associated must wait till Debussy has completed his education of the Philistines before it can boast of being understood and admired."

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There is good scoring in Mr. Converse's composition, but in these days that is expected of every man who employs the orchestra for the expression of his ideas. The work is not at all absorbing to the thoughtful hearer, whether regarded as the expression of a great idea or as mere music. Mr. Converse has written things that will probably wear longer than this."

Mr. Loeffler's work is an attempt to reproduce in music something of the feeling of certain lines in the eighth eclogue of Virgil. It was first conceived as a piece of chamber music in 1901. Afterward it was remade for two pianos and three trumpets and finally took its present form. The poetry on which it is founded represents a Thessalian girl endeavoring to lure back her lover and the key of the whole is found in the refrain, "Draw from the city, my songs, draw Daphnis home."

Let us confess to an inability to fathom the entire scheme of this composition. There is a splendid display of sonorous orchestration, and the piano part is written in such a manner as to give it strong individuality and call for high skill on the part of the player. All the resources of modern dissonant harmony are called into use in the course of the composition and the acrid chords of the dominant French school are heard in plenty. Nevertheless there are passages in which the old fashioned fundamentals of music are employed, and as usual in such cases these are the episodes which provide the most substantial pleasure to the hearer.

The English horn sings the songs of the Thessalian girl with exquisite accents. Here indeed the composer has given us a mood both pastoral and archaic, an atmosphere at once tender and remote. The piano, we take it, represents the palpitating girl herself, while the three obbligato trumpets heard behind the scenes carry to us the voice of the distant and hesitating Daphnis.

In his use of these three trumpets Mr. Loeffler has accomplished something delightful and has given us an uncommon musical effect. Last night the sounds of the instruments were conveyed into the auditorium through a telephone armed with a horn. The tonal result was something wonderfully beautiful. The distance was perfectly simulated and the voices of the brass instruments acquired a mysterious and mellow quality quite indescribable. But let us admit that in the portions of the composition which intervened between these episodes there was much that appeared inexplicable. The Thessalian girl seemed to be lost in a tremendous outpouring of orchestral splendor altogether modern in method and spirit. There was nothing of the soul of Virgil or his eclogue in these passages. They smacked rather of the French theatre of today."

TRANSCRIPT, FRIDAY, MARCH 20, 1908

MUSIC AND DRAMA

LOEFFLER'S AND CONVERSE'S MUSIC IN NEW YORK

"A Pagan Poem" and "Jeanne d'Arc" Played for the First Time There by the Symphony Orchestra — The Reviewers' Impressions—Dr. Muck Conducting Again —And Still Those Programmes—Mrs. Stevens's Recital — Miss Nethersole's Striking Magda—Ben Jonson's "Bartholomew Fair" to Be Acted Here Next Month—The Press Agent as Hero—Dr. Muck's Future—Other News of the Day

After reluctant absence in Baltimore and Washington, Dr. Muck was able to conduct again at the concert of the Symphony Orchestra last night in New York with the "All-American," and indeed "All-Bostonian," programme with which, seemingly he would compliment American composers and American audiences. It began with the "Dramatic Scenes" that Mr. Converse has rearranged and rewritten from his music for Percy MacKaye's play, "Jeanne d'Arc"; proceeded with Mr. Loeffler's "Pagan Poem," and ended with MacDowell's "Indian" suite. Mr. Loeffler's piece was played for the first time in New York; and Mr. Converse's has been heard there only in its original form of incidental music in the theatre and under the clouding conditions that dim such music there. MacDowell's suite, on the other hand, was altogether familiar and by no less than three repetitions in Carnegie Hall this very winter. As for Dr. Muck, hampered as he was by his neuritic right arm, the Sun says succinctly this morning: "The performance of the orchestra throughout the concert was superb, and Dr. Muck conducted with his customary insight. He was made to understand that the audience was sorry to part with him."

"Let us confess," the Sun proceeds, "to an inability to fathom the entire scheme of Mr. Loeffler's composition. There is a splendid display of sonorous orchestration, and the piano part is written in such a manner as to give it strong individuality and call for high skill on the part of the player. All the resources of modern dissonant harmony are called into use in the course of the piece, and the acrid chords of the dominant French school are heard in plenty. Nevertheless there are passages in which the old fashioned fundamentals of music are employed, and as usual in such cases these are the episodes which provide the most substantial pleasure to the hearer. The English horn sings the songs of the *Thessalian girl with* exquisite accents. Here indeed the *composer has* given us a mood both pastoral and archaic, an atmosphere at once tender and remote. The piano, we take it, represents the palpitating girl herself, while the three obbligato trumpets heard behind the scenes carry to us the voice of the distant and hesitating Daphnis. In his use of these three trumpets Mr. Loeffler has accomplished something delightful and has given us an uncommon musical effect. Last night the sounds of the instruments were conveyed into the auditorium through a telephone armed with a horn. The tonal result was something wonderfully beautiful. The distance was perfectly simulated and the voices of the brass instruments acquired a mysterious and mellow quality quite indescribable. But let us admit that in the portions of the composition which intervened between these episodes there was much that appeared inexplicable. The Thessalian girl seemed to be lost in a tremendous outpouring of orchestral splendor altogether modern in method and spirit. There was nothing of the soul of Virgil or his eclogue in these passages. They smacked rather of the French theatre of today."

"Of course, we must have the new," continues the Tribune, "and have them (sic) as Mr. Loeffler gave them (sic) to us last night in his 'Pagan Poem,' with its moments of exquisite imaginative as well as sensuous beauty. These moments, however, were episodic, and while listening to the composition, which we were invited to hear as music inspired by the eighth eclogue of Virgil, the conviction would not down that the piece had been laboriously built around the passage for three trumpets played in the distance, with its accompanying song from the English horn and pianoforte. That music sounded antique, if one must have it so, and sounded, moreover, like the evocation of an enchanter's wand, but much of that with which it is associated must wait till Debussy has completed his education of the Philistines before it can boast of being understood and admired."

Of Mr. Converse's "Dramatic Scenes," the Sun says: "Joan of Arc has been a source of inspiration to artists in many lands. That she might find a fitting apostrophizer in music was undoubtedly the hope of those who sat them down last night to listen to the suite of Mr. Converse. The first movement, indeed, promised well. It is a gay and gallant movement in which the happy freedom of the peasantry is fairly well depicted by musical means not unfamiliar to the experienced concertgoer, but none the less skilfully employed. There is a serious contrasting theme in this movement, afterward heard in some carefully prepared developments which undoubtedly signify the ardent devotion of the inspired maid. After that the flight of Mr. Converse's muse was close to old mother earth. Except in the use of the archaic hymn, 'Veni Creator,' there was nothing to breathe the spirit of the early fifteenth century, nothing to paint the sorrows of downtrodden France, nothing to chant the pride of perfidious Albion. The reverie might have been a comforting visitant to one of Millet's peasants as well as to Joan of Arc. The battle scene was just a musical hurly burly of the conventional sort, and by no means effective at that. The visions were slumbrous enough, and the summary of the maid's career in the last movement breathed nothing of that rare spirit which vowed that her life work was none of her own choosing, but was done in obedi[ence] to the call of the Most High. [em]bodiment of the Maid of Orleans admits of anything at all, it certainly admits of the voicing of that celestial rapture which made her death glorious. But it is impossible to avoid the conclusion that Mr. Converse found his inspiration in Mr. MacKaye's play and not in one of the most singular and characteristic individual survivals of the spirit which swept through Europe in the tumultuous passion of the Crusades. There is good scoring in Mr. Converse's composition, but in these days that is expected of every man who employs the orchestra for the expression of his ideas. The work is not at all absorbing to the thoughtful hearer, whether regarded as the expression of a great idea or as mere music. Mr. Converse has written things that will probably wear longer than this."

The Tribune adds of the same piece: "Mr. Converse's suite was obviously made to save his music from the fate of Mr. MacKaye's play. We fear that it will not prove an exception to the rule which time seems to have established for music of its character. Some of it—the second movement, for instance—has independent beauty whose appreciation does not call for the exercise of a fancy warmed by the incidents of the drama or the familiar tale of the Maid of Orleans; some of it will appeal in vain in spite of its dramatic or poetic association. What may be said of it in general in the way of approbation applies to its naturalness—conventionality, if the extremists prefer the word—of utterance at a time when there is a prevalent notion that the only new music worth listening to is that which subjects the old and accepted elements of the art to violence. Yet there are those—and they are not necessarily all Philistines (though the apellation is coming into good repute) who think with Selden and Goldsmith that many old things are most worthy of affection—old scales, old harmonies, old instrumental combinations even."

Dr. Muck and His Programmes

To the Editor of the Transcript:

It seems to me that your two correspondents of recent date who have written about Dr. Muck's programmes overlook the fact that the purpose of the Boston Symphony Orchestra is not to furnish a maximum of pleasure to "nine-tenths of the audience," but to afford a medium for the cultivation of a liberal and catholic taste, for the acquaintance of worthy music by contemporaries of acknowledged capacity; to help on the progress of music, as well as to nurture respect and admiration for the classics. It is a comparatively easy task to please an audience; to elevate or educate it is not only ungrateful but thankless. Dr. Muck, as is well known, is not in sympathy with much of modern music. All honor to him, therefore, in that his sense of impartiality and of educational necessity has had more weight with him than his personal predilections.

MUSIC LOVER

March 20.

In view of the speculation about Dr. Muck's future, with which various newspapers in other cities are amusing themselves and their readers, it is only the truth to say that the conductor returns to Berlin to fulfill the long contract under which he is engaged at the opera house there; and that no human being knows or can foretell, what he will do after the distant expiration of that contract. Other than this contract, there are no "understandings" of any sort as to his future in Germany or in America, but the probability is, if the German newspapers speak truly, that next year, besides his work at the opera house, he will succeed the departed Weingartner as the conductor of the symphony concerts of the Court Orchestra.

Mr. Wendling, the concert-master of the Symphony Orchestra, was well received by the audiences at Washington and Baltimore when he conducted on Tuesday and Wednesday at the concerts there of the Boston Orchestra. By all critical accounts, moreover, he acquitted himself well in a task that was almost new to him.

From NEW YORK HERALD,

Address New York City.

Date

'BOSTON SYMPHONY" IN AMERICAN MUSIC

Closing the present evening series, a concert was given by the Boston Symphony Orchestra in Carnegie Hall last night. It was also one of the farewells of Dr. Karl Muck, conductor of the orchestra. His final farewell will take place at the Saturday matinee concert of the orchestra here.

Furthermore, last night's programme was devoted to American composers and contained two novelties and one old favorite. It began with a novelty, Mr. Frederick S. Converse's "Jeanne d'Arc," a suite of five dramatic scenes. This music was composed as incidental to Mr. Percy Mackaye's drama, "Jeanne d'Arc," but the composer amplified and revamped it until it assumed its present shape. It is disappointing music. The chief interest lies in the beginning, and then it drags its way rather slowly through the four remaining movements. It sounds like music that might pass muster in a theatre, backed by scenery and flanked by action and dialogue, but in the concert hall it will scarcely earn for its composer everlasting fame.

Then came Mr. Charles Martin Loeffler's "Pagan Poem," a work also new to New York. It was inspired by some verses in the eighth Eclogue of Virgil, but the composition does not follow the text save in a free trend. The music is wonderfully poetic and admirably effective.

To give the trumpet players off stage the proper cue a telephone was hung on the wall at the side and a paper funnel, resembling a megaphone, was inserted as a mouthpiece. This composition enlists the services of a pianist, which was ably assumed by Mr. Heinrich Gebhard.

The final number was McDowell's "Indian Suite," a composition popular and well beloved. The playing of the orchestra was again above reproach and Dr. Muck was warmly applauded by an enormous audience. He received as a present a wreath, which he blushingly carried off the stage.

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TIMES,

New York City.

MAR 20 1908

THE BOSTON ORCHESTRA.

A Programme of American Music at the Last Evening Concert.

The Boston Symphony Orchestra comes now on its last visit this season, and the two concerts—that of last evening and that of to-morrow afternoon—are the last that Dr. Muck will conduct here. There was recognition of this fact in the prolonged applause that greeted him as he appeared upon the platform last evening, and again after the first number, when a large wreath was handed up to him. The concert was devoted to the works of American composers, two of which were played for the first time in New York. These were F. S. Converse's "Jeanne d'Arc," dramatic scenes for orchestra, Opus 23, and C. M. Loeffler's "Pagan Poem," Opus 14. The programme was completed by Edward MacDowell's "Indian" suite for orchestra, Opus 48.

It would be difficult to imagine from three compositions the characteristics of an "American school," so widely apart are they in aim and in execution. Yet they are all of a quality, even a distinction, that no American music lover need be ashamed of. Mr. Converse's music is a suite arranged from incidental music written for Percy Mackaye's play, "Jeanne d'Arc," yet it is much more than incidental music as that term is commonly used. There are leading motives, which represent different characters, situations, and emotional phases of the drama, to use his own words, and by their use he attempted to build up an artistic incidental music with a unity of purpose and expression entirely lacking in the fragmentary, unrelated, and often meaningless and irrelevant music that is used in theatrical representations. Such music should have substance and importance enough for performance by itself, and Mr. Converse's, in the form of the five "dramatic scenes" in which he presents it, has such substance and importance.

These are entitled, respectively, "In Domrémy," "Pastoral Reverie," "Battle Hymn," "Night Vision," "The Maid of God." The music is ingratiating, charming, largely pictorial in its purpose, yet potent in evoking moods and suggesting a spiritual sympathy with the dramatic scenes which it illustrates. Mr. Converse has an abundance of melodic invention and skill in the use of his material to develop an artistic fabric—skill not only in thematic treatment, but also in the use of the orchestra and of orchestral colors. He has made good use in heightening the suggestiveness of his music, of old French folk-song, and of the ancient hymn, "Veni creator spiritus." The former occurs in the first movement "In Domrémy," the latter in the stirring "Battle Hymn." This first movement and the last are the most elaborately developed of the five.

The "Pastoral Reverie" is a graceful elucidation of the idea signified in its title, with the pastoral tones of the English horn. The last, "The Maid of God," giving "an emotional résumé of her whole career," is the strongest portion of the work, and the climax to which it is developed, the martial strains of the pageantry of the King's coronation, is wrought with fine skill.

Mr. Loeffler's "Pagan Poem" is suggested by a portion of one of Virgil's Eclogues, a love song and a love incantation of a Thessalian maiden endeavoring to bring back her truant lover. Mr. Loeffler has reworked this composition a number of times, as he has so much else of his music that has had public performance. It was originally a piece for chamber music, was remolded and treated more symphonically, and finally attained its present shape, which is for orchestra with pianoforte, English horn, and three trumpets obbligati, the trumpets being heard at different distances off the stage, and only at the close with the rest of the orchestra.

This statement of the material means employed suggests that the composer has made elaborate experiments in instrumental timbres in the piece, and such is the case. The pianoforte part is difficult and elaborate, yet is treated essentially as a part of the ensemble. Most noteworthy is the use of the three distant trumpets playing in strange and dissonant harmonies faintly heard. With these has gone a marvelously skillful use of the orchestra, of all its colors and their combinations, and there are effects here that are of strange power and subtle effectiveness. The substance of Mr. Loeffler's music is surcharged with a high and fertile imagination. It is far from being an exact translation into tones of Virgil's poem.

The music has no servile dependence upon the literary programme, nor does it follow it page by page. It is, however, potent in suggestion of the poem, of the crying amorousness of the pagan maiden. There is a note of sensuousness in it. There are gloom and despair, and there is frantic, almost savage, rejoicing. Obviously pleasing in its material and substance the music is not.

There are passages that may well puzzle and baffle even the sympathetic listener on a first hearing. The harmonic structure that Mr. Loeffler has built up takes him into the strange and not always comfortable regions of dissonance to which all ears are not inured. His themes are not immediately to be grasped, nor are the skill and certainty of touch with which the contrapuntal structure to be at once fully appreciated, though they can hardly be overlooked by the attentive listener. That it is the work of a musician of consummate powers is evident, and there are pages of the keenest and most poignant beauty.

Dr. Muck played all this music, as well as MacDowell's Indian suite, familiar through repeated hearings in New York, with the utmost sincerity and enthusiasm. It is one of the traits of this remarkable master that he conducts everything as if it were for him, at this particular moment, the one thing he most believed in. The orchestra played superbly. In Mr. Loeffler's piece Mr. Heinrich Gebhard took the pianoforte obbligato with remarkable skill and insight. The other obbligato players were not mentioned, but Mr. Longy's performance on the English horn was unmistakable.

From

Address

Date MAR 30 1908

Bei dem gestern Abend in der Carnegie Hall stattgehabten letzten Concert des Bostoner Symphonie-Orchesters wurde Dr. Karl Muck, der berühmte Leiter desselben, durch Ueberreichung reichlicher Blumenspenden, sowie anderer Geschenke geehrt. Man bedauerte es allgemein, daß der illustre Musiker Amerika schon so rasch verläßt; er schiffte sich bereits heute Mittag auf dem Hamburger Dampfer [illegible]

SUN,

New York City.

MAR 20 1908

AMERICAN MUSIC PERFORMED

BOSTON ORCHESTRA'S LAST EVENING CONCERT.

Frederick S. Converse Discourses in Many Tones of "Joan of Arc," and Charles Martin Loeffler Translates an Eclogue of Virgil—MacDowell's "Indian Suite."

Dr. Carl Muck, making his final appearance last night at an evening concert of the Boston Symphony Orchestra in Carnegie Hall, elected to present three compositions by American composers. These were Frederick S. Converse's dramatic scenes for orchestra entitled "Jeanne d'Arc," Charles Martin Loeffler's "Pagan Poem," for orchestra, piano, English horn and three trumpets obligati, and Edward MacDowell's "Indian Suite." The first two were new to local music lovers, but the last is an old friend.

Mr. Converse's music was made originally in 1906 for small orchestra and was intended for performance with the play of "Percy Mackaye," enacted by Mr. Sothern, Miss Marlowe and their associates. In the winter of 1906 and 1907 Mr. Converse rewrote this music for large orchestra and last summer he rewrote it again. It is in the general form of a suite and has five movements, with these titles, "In Domremy," "Pastoral Reverie," "Battle Hymn," "Night Visions" and "The Maid of God."

Joan of Arc has been a source of inspiration to artists in many lands. That she might find a fitting apostrophizer in music was undoubtedly the hope of those who sat them down last night to listen to the suite of Mr. Converse. The first movement, indeed, promised well. It is a gay and gallant movement in which the happy freedom of the peasantry is fairly well depicted by musical means not unfamiliar to the experienced concertgoer but none the less skilfully employed. There is a serious contrasting theme in this movement afterward heard in some carefully prepared developments which undoubtedly signify the ardent devotion of the inspired maid.

After that the flight of Mr. Converse's muse was close to old mother earth. Except in the use of the archaic hymn "Veni Creator" there was nothing to breathe the spirit of the early fifteenth century, nothing to paint the sorrows of downtrodden France, nothing to chant the pride of perfidious Albion. The reverie might have been a comforting visitant to one of Millet's peasants as well as to Joan of Arc.

The battle scene was just a musical hurly burly of the conventional sort, and by no means effective at that. The visions were slumbrous enough, and the summary of the maid's career in the last movement breathed nothing of that rare spirit which vowed that her life work was none of her own choosing, but was to be done in obedience to the call of the Most High.

If the emotional scheme of an artistic embodiment of the Maid of Orleans admits of anything at all, it certainly admits of the voicing of that celestial rapture which made her death glorious. But it is impossible to avoid the conclusion that Mr. Converse found his inspiration in Mr. Mackaye's play and not in one of the most singular and characteristic individual survivals of the spirit which swept through Europe in the tumultuous passion of the Crusades.

There is good scoring in Mr. Converse's composition, but in these days that is expected of every man who employs the orchestra for the expression of his ideas. The work is not at all absorbing to the thoughtful hearer, whether regarded as the expression of a great idea or as mere music. Mr. Converse has written things that will probably wear longer than this.

Mr. Loeffler's work is an attempt to reproduce in music something of the feeling of certain lines in the eighth eclogue of Virgil. It was first conceived as a piece of chamber music in 1901. Afterward it was remade for two pianos and three trumpets and finally took its present form. The poetry on which it is founded represents a Thessalian girl endeavoring to lure back her lover and the key of the whole is found in the refrain, "Draw from the city, my songs, draw Daphnis home."

Let us confess to an inability to fathom the entire scheme of this composition. There is a splendid display of sonorous orchestration, and the piano part is written in such a manner as to give it strong individuality and call for high skill on the part of the player. All the resources of modern dissonant harmony are called into use in the course of the composition and the acrid chords of the dominant French school are heard in plenty. Nevertheless there are passages in which the old fashioned fundamentals of music are employed, and as usual in such cases these are the episodes which provide the most substantial pleasure to the hearer.

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It will not be difficult for any experienced ... goer to understand that the ad... music of Mr. MacDowell's "Indian ..." was heard to great advantage after ... two uncertain works. The perfor... of the orchestra throughout the ... was superb and Dr. Muck con... with his customary insight. He ... made to understand that the audience ... sorry to part with him.

STAATS ZEITUNG,

New York City.

Press

MAR 20 1908

Bostoner Symphonie-Orchester.

Die Bostoner kamen uns gestern amerikanisch. Sie führten uns drei Tondichtungen vor, die auf amerikanischem Boden entstanden sind und Amerikaner — mit und ohne Bindestrich — zu Vätern haben. Der Amerikaner „mit" ist der Elsässer Charles Martin Loeffler, der sich als Geiger einen Namen gemacht hat und eine Zeitlang der stellvertretende Dirigent des Bostoner Symphonie-Orchesters gewesen ist; heute lebt er in Medfield, Mass. Die beiden „waschechten" Amerikaner sind der unlängst verstorbene Edward MacDowell und Frederick S. Converse, der gleich Loeffler dem „Bay-State"-zur Zierde gereicht.

Converse's Werk, das die Bostoner gestern zum ersten Male spielten, betitelt sich „Jeanne d'Arc" und führt den Untertitel: Dramatische Scenen für Orchester. Ursprünglich als Begleitmusik zum gleichnamigen Drama von Percy Mackaye geschrieben, arbeitete der Komponist später das Werk in eine Suite um und richtete es für großes Orchester ein. In dieser Form gelangte es vor etwa einem Jahre zur Uraufführung. Seitdem wurde die Partitur einer Revision unterzogen und so ausgestaltet, wie wir sie gestern interpretirt bekamen. In fünf Abtheilungen zieht das Leben der Heldenjungfrau an unserem Ohre vorüber. Zuerst die Idylle der in Domremy verbrachten Jugendzeit. Wir hören die Vesper-Musik, wir hören Johanna's Traum, ein Liebeslied, gesungen von einem stillen Verehrer des Mädchens, klingt hinein, auch ein altes Lothringer Volkslied taucht auf in diesem Präludium, das man auch eine Ouverture nennen kann, da in den stillen Frieden aus der Ferne gedämpfter Kriegslärm schallt. Ganz Idylle und Träumerei und Hirtenleben ist der zweite Theil. Im dritten aber geht's ernstlich los.

Unter den Klängen des kirchlichen Hymnus „Veni Creator" zieht man kampfgemuth in die Schlacht, deren Getöse das fromme Lied übertönt, bis endlich der Sieg errungen ist und die Trompeten jubelnd und triumphirend der alten Weise wieder zu ihrem Rechte verhelfen. No. 4: Nacht-Vision. Die Jungfrau von Orleans schläft auf mondbeglänzter Flur, unbestimmte Geräusche der Nacht bringen aus dem nahen Lager herüber. Es schleicht sich der Herzog von Alençon an das heimlich geliebte Mündel heran und küßt voll Inbrunst die Hand der müden Heldin. Aber St. Michael, der wehrhafte Erzengel, erscheint dem Liebesbedürftigen und giebt ihm zu verstehen, daß die Jungfrau im Schutze des Himmels steht — und betrübt, aber als Sieger über den Versucher, zieht der Herzog sich zurück. Im letzten Bilde sehen wir Johanna als die zum Flammentod Verurtheilte. Die Priester beten für das Heil ihrer armen Seele, und nochmals zieht das Leben der Aermsten in Tönen, bald sanft, bald kriegerisch, an uns vorüber bis zum Klimax, dem höchsten Momente in der Karriere der Jungfrau: der Krönung des Königs von Frankreich in Rheims. Aber der Traum geht zu Ende, die brechliche Wirklichkeit ist wieder da. Während die Priester das Kyrie Eleison singen, vollzieht sich der Schlußakt der Tragödie. Den Leib der Befreierin Frankreich's haben die lodernden Flammen verzehrt, ihre reine Seele aber fliegt empor zum himmlischen Vaterlande.

Dem Gesagten brauchen wir wohl nicht ausdrücklich hinzuzufügen, daß Converse zu den Programmmusikern gehört, und zwar zu jener Abart, die es nicht verschmäht, ab und zu eine ausgiebige Anleihe bei Vorgängern aufzunehmen. Aber er schöpft auch aus Eigenem und bemüht sich ehrlich, originell zu sein, wobei es ihm allerdings passirt, daß er manchmal des Guten zu viel thut und bizarr wirkt. Allerlei ...liche Instrumente, wie Glockenspiel, ..., Glocken, Triangel und anderes ...zeug führt er in's Treffen, um ...ordentliche Effekte zu erzielen, viel... es aber beim guten Wollen, und ... zeigt sich nur in den ..., die durch ...

Sang) nennt Loeffler sein Werk, das gestern ebenfalls zum erstenmale in New York aufgeführt worden ist. Er hat es dem Andenken des verstorbenen Herrn Gustav Schirmer gewidmet. Ursprünglich war es als Kammermusik gedacht, nachträglich aber erhielt es sein jetziges Gepräge, das von der Schablone der üblichen Orchestrirung insoferne abweicht, als Pianoforte, Englisch Horn und drei Trompeten obligat sind. Die Verwendung des Klaviers im Orchester erinnert an d'Indy. Der Komponist hat die Anregung zu dieser Arbeit aus der achten Ekloge Vergil's erhalten; das Liebeslied der thessalischen Maid hat es ihm besonders angethan und ihn inspirirt. Aber er verwahrt sich gegen die Unterstellung, als hätte er die Verse Vergil's in Musik umsetzen wollen.

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Address New York City.

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Converse, Loeffler and MacDowell Represented by Compositions.

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Much as the distinguished German must be admired as a conductor, his judgment in the selection of programmes is not infallible. Last night, by including Mr. Loeffler's so-called "Pagan Poem" in his scheme he bored his audience and did little to advance the cause of our American musicians.

It is unjust to the memory of the great poet to pretend (as Mr. Loeffler does) that his composition was inspired by Virgil. There is no inspiration of any kind in the work, which, except for a few moments here and there, is insufferably pretentious, and, on a first hearing, appears meaningless.

The tone coloring, the harmonic combinations, in this "poem" at moments suggested that Mr. Loeffler had paid considerable attention to Debussy. But Debussy is eloquent. He is expressive. He really is what Mr. Loeffler hopes to be, a poet, who at moments can be pagan.

In this "poem" Mr. Loeffler is bewildering when he is not blatant.

There was more poetry and more pagan sentiment in the beautiful "Pastoral Reverie" of Mr. Converse (forming part of the five scenes from his "Jeanne d'Arc" music) than in the whole of Mr. Loeffler's work. How Mr. Converse came to put paganism into a composition connected with the most Christian heroine is a mystery. But it is there. And it is in his "Battle Hymn." The "Jeanne d'Arc" music is not all as charming as that "Pastoral Reverie."

MacDowell's well-known "Indian" suite brought the concert to an enjoyable end.

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Dr. Muck, who has led the orchestra all through the season, will sail for Germany after the last matinee to-day. On account of an injury to his right arm he has been compelled to wield the baton in his left hand during the New York concerts.

[173]

NEW YORK PRESS,

New York City.

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MAYBE LOEFFLER GAVE SCARE

New Yorkers Not Used to New Man's New Music—Fine Playing in Carnegie Hall.

American music apparently does not exert a great attraction on friends of the Boston Symphony Orchestra. Last night, at the season's final evening concert of our neighborly band, Dr. Muck offered a whole programme of music by so-called Americans, yet the audience in Carnegie Hall was not as large as usual. What can this mean? Are American music lovers in New York prejudiced against the creations of their own countrymen? Or can it be the audiences of the Boston Symphony are composed for the most part of men and women of foreign blood?

It is possible persons were scared away by the announcement of a new work by Loeffler, who shared the programme with Converse and MacDowell. This remarkable composer has found little favor with the cultured supporters of the Kneisel Quartet, so maybe the Symphony audiences uptown, just as gentle and proper and well-behaved and fashionably dressed, surely, as the lovers of salon classics in Mendelssohn Hall, also are mentally puckered by Loeffler's instrumental alum. Why, even the noble sonorites of Anton Bruckner, one of the really great in music, irritated the nerves of those good citizens whom Gericke, always perfectly proper, taught how to listen to music!

How absurd, though, to call Loeffler musically an American. As if a decade or so spent in this country, as if citizenship, or even language, signifies in art! Blood alone counts, and Charles Martin Loeffler was born in 1861 in Alsace. Loeffler is no more an American that Debussy.

There was no sensible or valid reason for putting the Alsatian's "Pagan Poem" on the same programme with Converse's dramatic scenes, "Jeanne d'Arc," and MacDowell's "Indian" suite. There was ample intrinsic reason, however, for producing the work here, and one may hope that there will be further opportunities to listen to its message. A single hearing gives only a scant idea of a composition made for orchestra, pianoforte, English horn and three trumpets obligato.

Loeffler's "Pagan Poem" originally was written for pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola and double bass. Five years after its creation he remodeled and amplified it, treating it more symphonically. The tone-poem was inspired by verses from the eighth Eclogue of Virgil, particularly those lines which tell in the fantastic imagery of the poet, of "the love incantations of a Thessalian, who by the aid of magical spells endeavors to bring back to her cottage her truant wooer."

While Loeffler does not follow literally Virgil's verse, he gives an exceedingly imaginative, poetically conceived and finely wrought impressionist picture of such reflected feelings and moods as might be aroused in tones by the reading of it. Of melody in the conventional sense there is, of course, little if any. The thematic material is significant rather through its harmonic flavor and instrumental coloring than through beauty of melodic line. Naturally, there is not the dramatic strength and biting force of "The Death of Tintagiles," which still holds its own among Loeffler's works for originality and inspiration.

There is, on the other hand, a more refined interpretation of abstract and impalpable sensations and a greater fertility and refinement in instrumentation. The piano part, played excellently by Heinrich Gebhardt, is woven beautifully into the orchestral web. Frequently, however, it seems to replace merely the harp. The effect of the trumpets behind the scenes, proclaiming "The burden of the sorceress," "Draw from the city, my songs, draw Daphnis home," was beautiful in effect.

There will be better opportunities, no doubt, to gauge the value of "A Pagan Poem," its strong leaning upon Debussy, however, its unmistakable affinities to "Pelleas et Melisande"; its application even of the French composer's mannerisms, are not in its favor. It is considered by Loeffler enthusiasts his most successful work. Little doubt it is his most mature orchestral message. Yet to us it lacks the spontaneity, the directness, the convincing power of a truly vital utterance. A welcome work; an exceedingly interesting one. But not the inspiration of genius.

In Converse's music there is not much to arouse enthusiasm. The themes have little distinction or originality; the workmanship has little of compensatory value. The fourth movement, "Night Vision," is orchestrated effectively. The final movement, "The Maid of God," has a few good moments. On the whole, these scenes, originally composed as incidental music for Mackaye's drama, "Jeanne d'Arc," give a weak description of the subject. Of the MacDowell music it is unnecessary to speak at this time. The orchestra played exceedingly well under the guidance of Muck, who conducted with his left hand for a large part of the evening.

From EVENING TELEGRAM,

Address New York City.

MAR 20 1908

Boston Symphony at Carnegie

FOR his final appearance in New York at an evening concert with the Boston Symphony, Dr. Muck was given a veritable ovation by an enthusiastic audience in Carnegie Hall last night. The great band from Boston has seldom played more brilliantly than it did last night under Dr. Muck's leadership.

The programme was devoted entirely to modern music. Converse's "Jeanne d'Arc," originally written for Mackaye's play of that name, has since been amplified into five dramatic scenes. Of these the first and second, depicting the Maid of God in her early days at Domremy, were the most appealing.

Loeffler's "Pagan Poem," built on an episode from Virgil, and MacDowell's familiar Indian suite completed the pro-

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Newspaper Cutting Bureau

BOSTON SYMPHONY ORCHESTRA

Last Concert of Season Led by Karl Wendling, Concert Master.

When programs were opened by the large audience that packed the New National Theater yesterday afternoon to hear the last concert of the season by the Boston Symphony Orchestra little slips fluttered to the floor. They bore the legend "Dr. Muck is indisposed. Mr. Wendling will conduct." It was learned that Dr. Muck's indisposition arose from trouble with the nerves of his right arm. Mr. Wendling, who is concert master and first violin of the orchestra, is by no means unaccustomed to conducting the organization, and he filled Dr. Muck's place most acceptably. The audience was naturally disappointed, since the occasion would have been otherwise in the nature of a farewell to the retiring conductor, who is about to return to Germany, his two years' engagement terminating.

Beethoven's Fourth Symphony in B flat, opus 60, as announced in Sunday's Star, was the foundation of the afternoon's music, although by some error the program had the sixth symphony listed, with a long analysis, which kept some of the audience watching for a tremendous thunderstorm, which never came, although every time the kettle drummer became more than usually busy the tiptoes of expectation were put to work. The symphony, with its quaint and sometimes plaintive melodies, was beautifully interpreted by Mr. Wendling. This composition, though obscured somewhat by the fame of its magnificent brethren, is charming, and has a grandeur also, though different in kind from that of the more majestic productions of Beethoven.

The fanciful Strauss composition, "Till Eulenspiegel's Merry Pranks," was the second number. This familiar work was selected, possibly, to show off the paces of the orchestra. If so, it was successful, for the music went with a verve and dash which would have pleased the madcap scamp himself. Chabrier's overture to "Gwendoline," an opera in Wagnerian form with a libretto by Catulle Mendes, who imitated the Wagnerian plots—or borrowed from a similar source—closed the program. One comment on the overture was that Chabrier shows all the faults of Wagner and not much of his dignity and splendor, but the composition is, at least, distinctive, though it be of a school. The closing passages elicited great applause.

During its season—the twenty-seventh in Washington—the orchestra has played, in addition to yesterday's program, two symphonies, Brahms No. 2 and Mendelssohn No. 3, with d'Indy's "Wallenstein" trilogy and Chadwick's "Symphonic Sketches." Three concertos have been given—McDowell's No. 2 in D minor, Mendelssohn's in E minor and Rubinstein's No. 4 in D minor. The overtures have been those to Humperdinck's "The Forced Marriage," Lalo's "The King of Ys" and Schumann's "Genoveva." Other composers represented were Bach and Rimsky-Korsakoff. The soloists were Paderewski, Kreisler and Mme. Carreno.

Newspaper Cutting Bureau

BULLETIN

From

Address

Date

BOSTON SYMPHONY

Final Concert This Season and Dr. Muck's Last Appearance.

The Boston Symphony Orchestra brought its twenty-third season in Philadelphia to a brilliant close last night. With no soloist on the program as an extraneous drawing card, the large audience which filled the Academy of Music was a tribute pure and simple to this admirably-balanced compact, skillful and unisonous body of instrumentalists and their conductor, Dr. Karl Muck. Dr. Muck, because of a painful attack of neuritis in his right forearm, was suffering considerable pain and was forced to wield his baton for the most part with his left hand.

The program, while an exceedingly interesting one, was not as well "built" with regard to contrast as might have been wished, McDowell's "Indian Suite" and a "Caprice on Spanish Themes," by Rimsky-Korsakoff, being highly characteristic music which had better been placed farther apart. These and the symphony, Beethoven's "Pastoral," were played in a fashion made possible only through that sufficiently long association by which this famous corps of musicians have acquired a well-nigh perfect unison of spirit, intuition, feeling and expression in orchestral artistry. The familiar "Pastoral" symphony (No. 6), with which the concert opened, was beautifully interpreted. In the "Indian Suite," which followed, the lamented Edward Alexander MacDowell's marvellous capabilities in depicting moods and expressing a poem in sound were most artistically illustrated by the orchestra, which played with vigor and vividness the variants of Indian melodies which appealed so powerfully to MacDowell's imaginative temperament the love song, the story of war, the dirge and the village festival of the American aborigines, and at its conclusion Dr. Muck and his musicians were applauded until the entire body of arists arose and bowed in acknowledgement. The Spanish Caprice was a succession of characteristic dances and songs, with varying fervor, animation and daintiness and throughout producing fine colorful effects.

...tonal result was some... wonderfully beautiful. The distance ... perfectly simulated and the voices ... brass instruments acquired a mys... and mellow quality quite indescriba...

But let us admit that in the portions of the composition which intervened between these episodes there was much that appeared inexplicable. The Thessalian girl seemed to be lost in a tremendous outpouring of orchestral splendor altogether modern in method and spirit. There was nothing of the soul of Virgil or his eclogue in these passages. They smacked rather of the French theatre of to-day.

It will not be difficult for any experienced concert goer to understand that the admirable music of Mr. MacDowell's "Indian Suite" was heard to great advantage after these two uncertain works. The performance of the orchestra throughout the concert was superb and Dr. Muck conducted with his customary insight. He was made to understand that the audience was sorry to part with him.

From STAATS ZEITUNG,

Address New York City.

Bostoner Symphonie-Orchester.

Die Bostoner kamen uns gestern amerikanisch. Sie führten uns drei Tondichtungen vor, die auf amerikanischem Boden entstanden sind und Amerikaner — mit und ohne Bindestrich — zu Vätern haben. Der Amerikaner „mit" ist der Elsässer Charles Martin Loeffler, der sich als Geiger einen Namen gemacht hat und eine Zeitlang der stellvertretende Dirigent des Bostoner Symphonie-Orchesters gewesen ist; heute lebt er in Medfield, Mass. Die beiden „waschechten" Amerikaner sind der unlängst verstorbene Edward MacDowell und Frederick S. Converse, der gleich Loeffler dem „Bay-State"-zur Zierde gereicht.

Converse's Werk, das die Bostoner gestern zum ersten Male spielten, betitelt sich „Jeanne d'Arc" und führt den Untertitel: Dramatische Scenen für Orchester. Ursprünglich als Begleitmusik zum gleichnamigen Drama von Percy Mackaye geschrieben, arbeitete der Komponist später das Werk in eine Suite um und richtete es für großes Orchester ein. In dieser Form gelangte es vor etwa einem Jahre zur Uraufführung. Seitdem wurde die Partitur einer Revision unterzogen und so ausgestaltet, wie wir sie gestern interpretirt bekamen. In fünf Abtheilungen zieht das Leben der Heldenjungfrau an unserem Ohre vorüber. Zuerst die Idylle der in Domremy verbrachten Jugendzeit. Wir hören die Vesper-Musik, wir hören Johanna's Traum, ein Liebeslied, gesungen von einem stillen Verehrer des Mädchens, klingt hinein, auch ein altes Lothringer Volkslied taucht auf in diesem Präludium, das man auch eine Ouverture nennen kann, da in den stillen Frieden aus der Ferne gedämpfter Kriegslärm schallt. Ganz Idylle und Träumerei und Hirtenleben ist der zweite Theil. Im dritten aber geht's ernstlich los.

Unter den Klängen des kirchlichen Hymnus „Veni Creator" zieht man kampfgemuth in die Schlacht, deren Getöse das fromme Lied übertönt, bis endlich der Sieg errungen ist und die Trompeten jubelnd und triumphirend der alten Weise wieder zu ihrem Rechte verhelfen. No. 4: Nacht-Vision. Die Jungfrau von Orleans schläft auf mondbeglänzter Flur, unbestimmte Geräusche der Nacht dringen aus dem nahen Lager herüber. Es schleicht sich der Herzog von Alençon an das heimlich geliebte Mündel heran und küßt voll Inbrunst die Hand der müden Heldin. Aber St. Michael, der wehrhafte Erzengel, erscheint dem Liebesbedürftigen und giebt ihm zu verstehen, daß die Jungfrau im Schutze des Himmels steht — und betrübt, aber als Sieger über den Versucher, zieht der Herzog sich zurück. Im letzten Bilde sehen wir Johanna als die zum Flammentod Verurtheilte. Die Priester beten für das Heil ihrer armen Seele, und nochmals zieht das Leben der Aermsten in Tönen, bald sanft, bald kriegerisch, an uns vorüber bis zum Klimax, dem höchsten Momente in der Karriere der Jungfrau: der Krönung des Königs v. Frankreich in Rheims. Aber der Traum geht zu Ende, die tödtliche Wirklichkeit ist wieder da. Während die Priester das Kyrie Eleison singen, vollzieht sich der Schlußakt der Tragödie. Den Leib der Befreierin Frankreich's haben die lodernden Flammen verzehrt, ihre reine Seele aber fliegt empor zum himmlischen Vaterlande.

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There is, on the other hand, a more refined interpretation of abstract and impalpable sensations and a greater fertility and refinement in instrumentation. The piano part, played excellently by Heinrich Gebhardt, is woven beautifully into the orchestral web. Frequently, however, it seems to replace merely the harp. The effect of the trumpets behind the scenes, proclaiming "the burden of the sorceress," "Draw from the city, my songs, draw Daphnis home," was beautiful in effect.

There will be better opportunities, no doubt, to gauge the value of "A Pagan Poem." Its strong leaning upon Debussy, however; its unmistakable affinities to "Pelleas et Melisande"; its application even of the French composer's mannerisms, are not in its favor. It is considered by Loeffler enthusiasts his most successful work. Little doubt it is his most mature orchestral message. Yet to us it lacks the spontaneity, the directness, the convincing power of a truly vital utterance. A welcome work; an exceedingly interesting one. But not the inspiration of genius.

In Converse's music there is not much to arouse enthusiasm. The themes have little distinction or originality; the workmanship has little of compensatory value. The fourth movement, "Night Vision," is orchestrated effectively. The final movement, "The Maid of God," has a few good moments. On the whole, these scenes, originally composed as incidental music for Mackaye's drama, "Jeanne d'Arc," give a weak description of the subject. Of the MacDowell music it is unnecessary to speak at this time. The orchestra played exceedingly well under the guidance of Muck, who conducted with his left hand for a large part of the evening.

From EVENING TELEGRAM,

Address New York City.

Boston Symphony at Carnegie

FOR his final appearance in New York at an evening concert with the Boston Symphony, Dr. Muck was given a veritable ovation by an enthusiastic audience in Carnegie Hall last night. The great band from Boston has seldom played more brilliantly than it did last night under Dr. Muck's leadership.

The programme was devoted entirely to modern music. Converse's "Jeanne d'Arc," originally written for Mackaye's play of that name, has since been amplified into five dramatic scenes. Of these, the first and second, depicting the Maid of God in her early days at Domremy, were the most appealing.

Loeffler's "Pagan Poem," built on an episode from Virgil, and MacDowell's familiar Indian suite completed the programme.

Newspaper Cutting Bureau in the world

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BOSTON SYMPHONY ORCHESTRA

Last Concert of Season Led by Karl Wendling, Concert Master.

When programs were opened by the large audience that packed the New National Theater yesterday afternoon to hear the last concert of the season by the Boston Symphony Orchestra little slips fluttered to the floor. They bore the legend "Dr. Muck is indisposed. Mr. Wendling will conduct." It was learned that Dr. Muck's indisposition arose from trouble with the nerves of his right arm. Mr. Wendling, who is concert master and first violin of the orchestra, is by no means unaccustomed to conducting the organization, and he filled Dr. Muck's place most acceptably. The audience was naturally disappointed, since the occasion would have been otherwise in the nature of a farewell to the retiring conductor, who is about to return to Germany, his two years' engagement terminating.

Beethoven's Fourth Symphony in B flat, opus 60, as announced in Sunday's Star, was the foundation of the afternoon's music, although by some error the program had the sixth symphony listed, with a long analysis, which kept some of the audience watching for a tremendous thunderstorm, which never came, although every time the kettle drummer became more than usually busy the tiptoes of expectation were put to work. The symphony, with its quaint and sometimes plaintive melodies, was beautifully interpreted by Mr. Wendling. This composition, though obscured somewhat by the fame of its magnificent brethren, is charming, and has a grandeur also, though different in kind from that of the more majestic productions of Beethoven.

The fanciful Strauss composition, "Till Eulenspiegel's Merry Pranks," was the second number. This familiar work was selected, possibly, to show off the paces of the orchestra. If so, it was successful, for the music went with a verve and dash which would have pleased the madcap scamp himself. Chabrier's overture to "Gwendoline," an opera in Wagnerian form with a libretto by Catulle Mendes, who imitated the Wagnerian plots—or borrowed from a similar source—closed the program. One comment on the overture was that Chabrier shows all the faults of Wagner and not much of his dignity and splendor, but the composition is, at least, distinctive, though it be of a school. The closing passages elicited great applause.

During its season—the twenty-seventh in Washington—the orchestra has played, in addition to yesterday's program, two symphonies, Brahms No. 2 and Mendelssohn No. 3, with d'Indy's "Wallenstein" trilogy and Chadwick's "Symphonic Sketches." Three concertos have been given—McDowell's No. 2 in D minor, Mendelssohn's in E minor and Rubinstein's No. 4 in D minor. The overtures have been those to Humperdinck's "The Forced Marriage," Lalo's "The King of Ys" and Schumann's "Genoveva." Other composers represented were Bach and Rimsky-Korsakoff. The soloists were Paderewski, Kreisler and Mme. Carreno.

Newspaper Cutting Bureau in the world

From

Address

Date

BOSTON SYMPHONY

Final Concert This Season and Dr. Muck's Last Appearance.

The Boston Symphony Orchestra brought its twenty-third season in Philadelphia to a brilliant close last night. With no soloist on the program as an extraneous drawing card, the large audience which filled the Academy of Music was a tribute pure and simple to this admirably-balanced compact, skillful and unisonous body of instrumentalists and their conductor, Dr. Karl Muck. Dr. Muck, because of a painful attack of neuritis in his right forearm, was suffering considerable pain and was forced to wield his baton for the most part with his left hand.

The program, while an exceedingly interesting one, was not as well "built" with regard to contrast as might have been wished. McDowell's "Indian Suite" and a "Caprice on Spanish Themes," by Rimsky-Korsakoff, being highly characteristic music which had better been placed farther apart. These and the symphony, Beethoven's "Pastoral," were played in a fashion made possible only through that sufficiently long association by which this famous corps of musicians have acquired a well-nigh perfect unison of spirit, intuition, feeling and expression in orchestral artistry. The familiar "Pastoral" symphony (No. 6), with which the concert opened, was beautifully interpreted. In the "Indian Suite," which followed, the lamented Edward Alexander MacDowell's marvellous capabilities in depicting moods and expressing a poem in sound were most artistically illustrated by the orchestra, which played with vigor and vividness the variants of Indian melodies which appealed so powerfully to MacDowell's imaginiative temperament the love song, the story of war, the dirge and the village festival of the American aborigines, and at its conclusion Dr. Muck and his musicians were applauded until the entire body of arists arose and bowed in acknowledgement. The Spanish Caprice was a succession of characteristic dances and songs, with varying fervor, animation and daintiness and throughout producing fine colorful effects.

EVENING WORLD,
New York City.
MAR

Boston Symphony Orchestra Gives American Programme

Works by Converse, Loeffler and MacDowell, Two Unfamiliar, Splendidly Played by Dr. Muck and His Men.

DR. KARL MUCK led the Boston Symphony Orchestra at Carnegie Hall last night largely with his left hand. He is suffering from neuritis. With the concert on Saturday afternoon the New York season of the Boston band comes to an end, and Dr. Muck is to say a final farewell to us. He will carry back with him to Berlin the respect and admiration of American music lovers. Last night's audience, which was a large and brilliant one, showed unmistakably by fervent applause and many recalls at the close of the concert the regret it felt.

As a parting compliment Dr. Muck had made his programme all American. It began with Frederick S. Converse's "Jeanne D'Arc," dramatic scenes for orchestra, which the composer has built up from an overture and incidental music that he wrote for Percy Mackaye's drama on the subject. In its present form it is new here. It made no deep impression, although it had moments of charm. "The "Pastoral Reverie" and the "Battle Hymn," the second and third movements of the five, were the most effective. The latter has for its foundation the mediaeval hymn "Veni Creator."

Then followed Charles Martin Loeffler's "A Pagan Poem," suggested by certain verses of Virgil, also unfamiliar. The composition has much of the modern elusive spirit, some stirring passages and not a little noise. Effective use is made of three trumpets behind the scenes. To keep them properly in touch with the orchestra a telephone with a big cone attachment was used last night. The piano is an important integral factor in the work. It was played last night effectively by Heinrich Gebhard.

MacDowell's familiar "Indian" suite was the final number. To all three compositions Dr. Muck and his splendid musicians did complete justice. They played at their best. Everybody knows how good is that best.

SUN
BALTIMORE, MD
MAR 19 1908

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To Baltimoreans the absence of Dr. Muck was felt all the more keenly since it was to have been his last appearance here prior to his departure for Europe and before the end of his connection with the Boston Symphony Orchestra, which ceases at the conclusion of the present series.

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Aside from this, however, it may be said that the performance proved almost a double disappointment—the absence of Dr. Muck being one and the presentation of a program considerably different from the usual standard being the other. Lately novelties seem to have become a habit with the Boston Symphony Orchestra—at least, so far as Baltimore is concerned. This does not suit many Baltimoreans who have attended the concerts for many years and have heretofore found in the dignified, classical performances genuine interest and delight.

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From TIMES,
Address New York City.
Date MAR 22 1908

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[illegible] Bureau of the World

TIMES,
MAR 19 1908

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Selections of Much Lighter Vein Than Heretofore Presented.

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Beethoven's Symphony in M major, No. 6, "Pastoral," op. 68, in four movements, opened the performance. It was followed by Richard Strauss' "Till Eulenspiegel's Merry Pranks," op. 28. Chabrier's overture, "Gwendoline," was the concluding number.

The selection of the program for this concert gave the audience compositions of a much lighter vein than heretofore presented by the Boston Symphony, and with the exception of the Chabrier overture, each has been heard here several times by different organizations.

The Strauss number was the best on the program, and was given a far better reading by the conductor than that of the Beethoven Symphony.

The entire concert, however, was not of the usual brilliancy followed by so excellent an organization as the Boston Symphony Orchestra.

TRANSCRIPT, SATURDAY
, MARCH 21, 1908

A new Norwegian composer, Johan Halvorsen, hitherto barely known here by his "March of the Boyars" at summer concerts, has a place on the programme of the next pair of Symphony Concerts on Friday afternoon and Saturday evening of the coming week. Halvorsen, a violinist and a conductor of distinction, has charge of the music at the principal theatre in Christiania. There he has written incidental music to various poetic plays, and in particular to a fantastic piece, "Fossegrimen." Later he arranged an orchestral suite from that music, and Dr. Muck and the band will play it next Friday for the first time in America. Some years ago Mr. Strube, one of the violinists of the orchestra and of the conductors at the summer concerts, wrote a "poem" for orchestra with viola obbligata, "Longing." More recently he has written another and very different piece for orchestra and viola, a "Fantastic Dance." The two will be played together next week, with Mr. Férir taking the viola part, and giving one of the rare opportunities to hear it as a distinctive instrument. The concert will end with Beethoven's first symphony, the eighth of the nine that Dr. Muck has played in his stay here. On the score of Beethoven, at least, the conservatives may not justly grumble.

NEW YORK AMERICAN,
New York City.
MAR 22 1908

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Haydn, Mozart and Beethoven Are Represented in Programme.

Yesterday afternoon for the last time during his present experience in America, Dr. Muck appeared with the admirable Boston Symphony Orchestra at Carnegie Hall. There was a large audience.

The programme, which was strictly classical, included Haydn's well-known "Surprise" Symphony, the overture to "The Marriage of Figaro," and, as a parting gift, Beethoven's Fourth Symphony, which had been performed last Sunday by Mr. Damrosch's orchestra.

Since he first conducted here Dr. Muck has won the respect and admiration of New York. His departure will be widely and [illegible]

[174]

Max Fiedler to succeed Dr. Muck.

It is reported from Boston that the management of the Boston Symphony Orchestra has engaged Max Fiedler of Hamburg as conductor of the orchestra, to succeed Dr. Karl Muck, who, being unable to obtain further leave of absence from the Royal Opera in Berlin, will return to his duties there after the close of this season.

MAX FIEDLER.

August Max Fiedler has an excellent reputation as a conductor in Germany, and he is also known in that capacity in New York; for he was one of the "guest conductors" who came over to conduct for the Philharmonic Society in their period of interregnum. He conducted the third public rehearsal and concert of the Society in the season of 1905-6, on December 16 and 17, 1905. At that time, the "New York Times" spoke of him thus:

"Max Fiedler of Hamburg has a substantial reputation in Europe, but it has not been widely extended in this country. Mr. Fiedler, indeed, has none of the attributes of the 'virtuoso conductor' in the less desirable sense. But his performance with the orchestra yesterday showed him to be a highly accomplished director of remarkable skill, routine, overflowing vitality, and imperious authority. He is evidently something of a martinet, and the qualities of a martinet are what the Philharmonic Society needs at all times, in addition to all the others that go to make a conductor who can interpret great music in a way to hold the attention of such an audience as the Philharmonic's.

"Mr. Fiedler has much more; but he obtained, first of all, a performance of excellent ensemble, precision and brilliancy, such as few of the men who have preceded him with greater reputation have surpassed. He is not a poet, either in appearance or in manner, nor does he see visions of the unattainable things. He is not a revolutionary and is not bent on finding what none have found before him in the music he plays. Still less is he concerned with the exploitation of himself. Mr. Fiedler's demonstrations are all for the benefit of the orchestra and not at all for the audience. They are unmistakable and decisive and they have their results."

In Beethoven's Fifth Symphony, "all was sane, wholesome and well ordered." The prelude to "Die Meistersinger" was "most broadly read and played with splendid vigor, and while Mr. Fiedler took the tempi with elasticity, he found occasion for nothing that disturbed well-known and well-beloved conceptions of the music."

Mr. Fiedler is now the conductor of the Philharmonic Orchestra of Hamburg. He has won honors outside of his own country, for besides his single pair of concerts in New York, he has conducted with success in Paris and Madrid, and for a number of years has conducted a series of concerts in St. Petersburg. He was born in Zittau, Saxony, in 1859. He studied the piano with his father, who was a local music teacher. From 1877 to 1880 he was a scholarship pupil at the Leipzig Conservatory, where he distinguished himself as a pianist. He was engaged as instructor at the Hamburg Conservatory, of which he is now artistic director. His first essays as a conductor date from 1894. Fiedler has also made a name as a composer. He has produced a symphony, a piano quintet, a string quartet, and several songs and piano pieces. As conductor of the Hamburg Philharmonic, he succeded Richard Barth.

In addition to having a new conductor next season, the Boston Symphony Orchestra will have a new concert master and a new second concert master in place of Mr. Carl Wendling and Mr. Richard Czerwonky. Mr. Wendling has decided that he will not stay in America longer than the present season, and in this decision he has been moved solely by family reasons. He has a wife and some young children in Stuttgart, his home, and he does not feel that it would be wise to bring them to America, so at the end of the present season he will return to resume his position as concert master in Stuttgart. He expects next summer to be at the Wagner Festival in Bayreuth, but this will depend entirely upon his health. Recently he has had some trouble with the nerves of his left arm, and for this reason was unable to play with the orchestra for a week or two. If he recovers from this he will play in Bayreuth. Otherwise he will rest during the summer. Mr. Czerwonky leaves the orchestra in order to pursue the career of a virtuoso, for which he thinks himself better fitted than for orchestra work. The successors of these gentlemen have not yet been chosen, and probably will not be until later in the spring.

For the immediate present the position of conductor of the Boston Symphony Orchestra has been filled. Official announcement was made that the man to succeed Dr. Muck will be Max Fiedler, of Hamburg.

But that disposes of the question of the Boston Symphony conductorship only for the present. Is Max Fiedler engaged for longer than one year? And if not, then is Dr. Muck to return to the orchestra after a year and is he then to become its permanent conductor? These are interesting questions which time and the management of the Boston Symphony Orchestra will answer.

From STAATS ZEITUNG,
New York City.
Address
MAR

Dr. Karl Muck's Abschied.

Gestern Nachmittag gab das „Boston Symphony Orchester" in Carnegie Hall sein letztes Konzert in dieser Saison. Und sein Leiter Dr. Karl Muck nahm Abschied von den New Yorkern, die ihn sobald wohl nicht mehr sehen werden, da man ihm von Berlin aus keinen weiteren Urlaub gewähren will. Dr. Muck hat in den zwei Jahren seiner Thätigkit als Dirignt den hohen Standard der vornehmsten und leistungsfähigsten musikalischen Organisation Amerika's zu erhalten gewußt und uns durch die Eigenart seiner Interpretirung klassischer und anderer Musik viel Freude bereitet. Es hat manche sehr interessante Aufführungen gegeben, manchmal aber vermochte er nicht alle Zuhörer zu überzeugen, daß seine Auffassung die alleinig richtige sei. Zumal dann nicht, wenn er beim Bestreben, einzelne Schönheiten des Werkes plastisch herauszuarbeiten, feine Ciselirarbeit zu liefern, durch Verschleppen der Tempi die Wirkung des Ganzen beeinträchtigte. Großzügigkeit in der Auffassung schien uns nicht seine Hauptstärke zu sein, wohl aber war er ein Meister der Kleinkunst, wie selten einer da war. Man wird ihm ein freundliches Andenken bewahren. — Zum Abschiednehmen war zwar gestern nicht das rechte Wetter im Scheffel'schen Sinne, denn der Frühlingsanfang hatte uns auch einen Frühlingswetter beschert, aber mit dem heiteren Wetter standen die Darbietungen des Programmes dieses Abschieds-Konzertes im vollsten Einklange. Es gab die Symphonie in G-dur — die „mit dem Pautenschlag" — von Haydn, ferner die Ouverture zu Mozart's „Die Hochzeit des Figaro" und endlich Beethoven's vierte Symphonie, lauter Sachen, also, die Frische, Fröhlichkeit und Behagen ausströmen. Trotzdem, und obwohl sehr gut und besonders sehr korrekt gespielt wurde, blieb das Publikum merkwürdig kühl. Zum Schlusse allerdings setzte es einen dreimaligen Herausruf für den Scheidenden, aber man konnte sich des Eindruckes nicht erwehren, daß es sich mehr um die Erfüllung einer konventionellen Pflicht, als um eine aus dem Herzen kommende Huldigung handelte. Womit natürlich nichts Abfälliges über die Leistung des Orchesters und seines Leiters gesagt sein soll. Aber das Publikum scheint — was wir ihm wahrhaftig nicht verdenken können — konzertmüde zu sein. Denn der letzten Saison Qual war groß und man sehnt sich ernstlich nach Ruhe nach all' den Genüssen, die uns seit fünf Monaten in fast ununterbrochener Reihenfolge so verschwenderisch zuteil [illegible]

SUN,
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New York City.

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A Calling Bureau in the World

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August Max Fiedler has an excellent reputation as a conductor in Germany, and he is also known in that capacity in New York; for he was one of the "guest conductors" who came over to conduct for the Philharmonic Society in their period of interregnum. He conducted the third public rehearsal and concert of the Society in the season of 1905-6, on December 16 and 17, 1905. At that time, the "New York Times" spoke of him thus:

"Max Fiedler of Hamburg has a substantial reputation in Europe, but it has not been widely extended in this country. Mr. Fiedler, indeed, has none of the attributes of the 'virtuoso conductor' in the less desirable sense. But his performance with the orchestra yesterday showed him to be a highly accomplished director of remarkable skill, routine, overflowing vitality, and imperious authority. He is evidently something of a martinet, and the qualities of a martinet are what the Philharmonic Society needs at all times, in addition to all the others that go to make a conductor who can interpret great music in a way to hold the attention of such an audience as the Philharmonic's.

"Mr. Fiedler has much more; but he obtained, first of all, a performance of excellent ensemble, precision and brilliancy, such as few of the men who have preceded him with greater reputation have surpassed. He is not a poet, either in appearance or in manner, nor does he see visions of the unattainable things. He is not a revolutionary and is not bent on finding what none have found before him in the music he plays. Still less is he concerned with the exploitation of himself. Mr. Fiedler's demonstrations are all for the benefit of the orchestra and not at all for the audience. They are unmistakable and decisive and they have their results."

In Beethoven's Fifth Symphony, "all was sane, wholesome and well ordered." The prelude to "Die Meistersinger" was "most broadly read and played with splendid vigor, and while Mr. Fiedler took the tempi with elasticity, he found occasion for nothing that disturbed well-known and well-beloved conceptions of the music."

Mr. Fiedler is now the conductor of the Philharmonic Orchestra of Hamburg. He has won honors outside of his own country, for besides his single pair of concerts in New York, he has conducted with success in Paris and Madrid, and for a number of years has conducted a series of concerts in St. Petersburg. He was born in Zittau, Saxony, in 1859. He studied the piano with his father, who was a local music teacher. From 1877 to 1880 he was a scholarship pupil at the Leipzig Conservatory, where he distinguished himself as a pianist. He was engaged as instructor at the Hamburg Conservatory, of which he is now artistic director. His first essays as a conductor date from 1894. Fiedler has also made a name as a composer. He has produced a symphony, a piano quintet, a string quartet, and several songs and piano pieces. As conductor of the Hamburg Philharmonic, he succeeded Richard Barth.

In addition to having a new conductor next season, the Boston Symphony Orchestra will have a new concert master and a new second concert master in place of Mr. Carl Wendling and Mr. Richard Czerwonky. Mr. Wendling has decided that he will not stay in America longer than the present season, and in this decision he has been moved solely by family reasons. He has a wife and some young children in Stuttgart, his home, and he does not feel that it would be wise to bring them to America, so at the end of the present season he will return to resume his position as concert master in Stuttgart. He expects next summer to be at the Wagner Festival in Bayreuth, but this will depend entirely upon his health. Recently he has had some trouble with the nerves of his left arm, and for this reason was unable to play with the orchestra for a week or two. If he recovers from this he will play in Bayreuth. Otherwise he will rest during the summer. Mr. Czerwonky leaves the orchestra in order to pursue the career of a virtuoso, for which he thinks himself better fitted than for orchestra work. The successors of these gentlemen have not yet been chosen, and probably will not be until later in the spring.

For the immediate present the position of conductor of the Boston Symphony Orchestra has been filled. Official announcement was made that the man to succeed Dr. Muck will be Max Fiedler, of Hamburg.

But that disposes of the question of the Boston Symphony conductorship only for the present. Is Max Fiedler engaged for longer than one year? And if not, then is Dr. Muck to return to the orchestra after a year and is he then to become its permanent conductor? These are interesting questions which time and the management of the Boston Symphony Orchestra will answer.

From STAATS ZEITUNG,
New York City.

Dr. Karl Muck's Abschied.

Gestern Nachmittag gab das „Boston Symphony Orchester" in Carnegie Hall sein letztes Konzert in dieser Saison. Und sein Leiter Dr. Karl Muck nahm Abschied von den New Yorkern, die ihn sobald wohl nicht mehr sehen werden, da man ihm von Berlin aus keinen weiteren Urlaub gewähren will. Dr. Muck hat in den zwei Jahren seiner Thätigkit als Dirignt den hohen Standard der vornehmsten und leistungsfähigsten musikalischen Organisation Amerika's zu erhalten gewußt und uns durch die Eigenart seiner Interpretirung klassischer und anderer Musik viel Freude bereitet. Es hat manche sehr interessante Aufführungen gegeben, manchmal aber vermochte er nicht alle Zuhörer zu überzeugen, daß seine Auffassung die alleinig richtige sei. Zumal dann nicht, wenn er beim Bestreben, einzelne Schönheiten des Werkes plastisch herauszuarbeiten, feine Ciselirarbeit zu liefern, durch Verschleppen der Tempi die Wirkung des Ganzen beeinträchtigte. Großzügigkeit in der Auffassung schien uns nicht seine Hauptstärke zu sein, wohl aber war er ein Meister der Kleinkunst, wie selten einer da war. Man wird ihm ein freundliches Andenken bewahren. — Zum Abschiednehmen war zwar gestern nicht das rechte Wetter im Scheffel'schen Sinne, denn der Frühlingsanfang hatte uns auch echtes Frühlingswetter beschert, aber mit dem heiteren Wetter standen die Darbietungen des Programmes dieses Abschieds-Konzertes im vollsten Einklange. Es gab die Symphonie in G-dur — die „mit dem Paukenschlag" — von Haydn, ferner die Ouverture zu Mozart's „Die Hochzeit des Figaro" und endlich Beethoven's vierte Symphonie, lauter Sachen, also, die Frische, Fröhlichkeit und Behagen ausströmen. Trotzdem, und obwohl sehr gut und besonders sehr korrekt gespielt wurde, blieb das Publikum merkwürdig kühl. Zum Schlusse allerdings setzte es einen dreimaligen Herausruf für den Scheidenden, aber man konnte sich des Eindruckes nicht erwehren, daß es sich mehr um die Erfüllung einer konventionellen Pflicht, als um eine aus dem Herzen kommende Huldigung handelte. Womit natürlich nichts Abfälliges über die Leistung des Orchesters und seines Leiters gesagt sein soll. Aber das Publikum scheint — was wir ihm wahrhaftig nicht verdenken können — konzertmüde zu sein. Denn der letzten Saison Qual war groß, und man sehnt sich ernstlich nach Ruhe nach all' den Genüssen, die uns seit fünf Monaten in fast ununterbrochener Reihenfolge so verschwenderisch zugedacht waren.

SUN,
New York City.

MAR 22 1908

The Boston Symphony Orchestra.

The last afternoon concert of the Boston Symphony Orchestra took place yesterday at Carnegie Hall. The programme consisted of Hadyn's "Surprise" symphony, the overture to Mozart's "Marriage of Figaro" and Beethoven's fourth symphony. There was some doubt as to whether Dr. Karl Muck would be able to conduct, as he has been suffering from neuritis, and Concert Master Wendling had to conduct in Brooklyn on Friday night. Mr. Wendling discharged his duties capably and doubtless all would have gone well under his direction yesterday. But Dr. Muck was able to direct and the concert went according to programme. The playing of the orchestra was up to its customary standard, and the large audience was enthusi-

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SUN.
rom New York City.
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[illegible] afternoon's concert of [illegible] Symphony Orchestra in Carnegie Hall terminated so far as New York is concerned the activities of Karl Muck. He has endeared himself to the musical public of this city by qualities of the finest kind. Not only has he shown himself to be a musician of the most profound scholarship but also of the widest and most polished taste. His veneration for the classics is equalled by his enthusiasm for the writers of to-day. He has directed with superb skill compositions by the old masters and the progressists of the current time. He has demonstrated in every instance his right to the title of interpreter.

He has proved that an orchestra can be splendidly conducted without excitable gesticulation, but with repose and dignity. He has shown too that there were resources in the Boston Symphony Orchestra not previously disclosed. The tonal beauty of the playing of the organization has not diminished under his guidance, but it has gained in brilliancy and sonority. The orchestra was never before at such a high pitch of excellence as that at which he leaves it.

It is a loss to music in this country to have him go away. But the German Emperor, it seems, is unwilling to do without him any longer. For this we surely cannot blame his imperial Majesty. If this writer were an Emperor and had a conductor, like Dr. Muck he would keep him at home no matter how anxious Boston might be to borrow him for a year or two.

Dr. Muck's successor, Max Fiedler, will undoubtedly have an uncomfortable beginning, for although he made a distinctly favorable impression when he conducted the Philharmonic Society on December 15 and 16, 1905, the public can hardly be expected to recall it now. THE SUN at the time noted with satisfaction that Mr. Fiedler was not disposed to display himself as the author of new and important readings but that at the same time his conducting was lacking in neither spirit nor individuality. It was infused with a strong and communicative temperament. He delivered himself of the "Meistersinger" prelude with much glory, making the whole composition luminous and vital. He directed the "Don Juan" of Richard Strauss with authority and with enthusiasm. He led the players also in a performance of Beethoven's fifth symphony, and this is what THE SUN said about it:

"He showed complete respect for the purpose of the composer. His tempo in the first movement was a mere trifle quicker than that used by many other conductors, yet it had much to commend it, especially in the potent message of the working out.

"The slow movement Mr. Fiedler read exquisitely and his nice sense of tonal balance, manifested throughout the afternoon, made the generally buried bass variation come out beautifully. The trio of the scherzo was given with uncommon vigor and the finale was read most brilliantly. Altogether it was a fine interpretation of the great symphony, and the audience was quick to discern its value.

"From the point of view of the orchestra Mr. Fiedler is a most satisfactory conductor. He is very demonstrative and his beat is pantomimic in its variety of gesture. Perhaps some of this conveys more to the public eye than is necessary for the correct guidance of the musicians, but on the other hand the care with which every entrance and nuance was indicated must have given the players a comforting sense of security, and certainly prevented any possibility of their forgetting anything imparted to them at the rehearsals."

It is hardly likely that Mr. Fiedler will be as captivating to the public eye as Dr. Muck, for after all the appearance of a conductor has something to do with his popularity. But it is pretty safe to indulge in the hope that the sound musicianship and enthusiasm of the new conductor will win for him the esteem of the local public, which dearly loves the orchestra from Boston.

W. J. HENDERSON.

EVENING WORLD,
New York City.
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DR. KARL MUCK BIDS FAREWELL TO NEW YORK.

Dr. Karl Muck took his leave of New York at the last concert of the season by the Boston Symphony Orchestra in Carnegie Hall on Saturday afternoon. The large audience showed unmistakably its regret. He came into direction of this orchestra two years ago in succession to Mr. Gericke, who had refined it to the highest degree. He leaves it to return to Berlin at the command of the German Emperor without any impairment of its universally acknowledged excellence and with some added strength. The programme was classical. It consisted of Haydn's symphony in G major, Mozart's overture to "The Marriage of Figaro" and Beethoven's fourth symphony, all admirably [illegible] played.

om Daily Eagle,
dress [illegible], N. Y.
te MAR 21 1908

BOSTON SYMPHONY CONCERT.

Dr. Muck Ill and Mr. Wendling Led the Orchestra for "Dr. Muck's Farewell" to Brooklyn.

Brooklyn did not have a chance to extend its farewell greetings to Dr. Karl Muck, leader of the Boston Symphony Orchestra, at the Baptist Temple last evening. A great audience had assembled, quite prepared to let Dr. Muck know that Brooklyn liked him better than any conductor the orchestra has had since Arthur Nikisch, and that it was exceedingly sorry that the German Emperor would not loan him to us longer. But just when the leader was expected a man, who gave an unfortunately English twist to Dr. Muck's name, announced that the leader was confined to his hotel with an attack of ptomaine poisoning and that Carl Wendling, the concert master, would lead the programme.

Disappointment at the absence of the conductor whom Brooklyn has learned to admire did not prevent the audience from giving Mr. Wendling a hearty welcome when he came forward, and the programme went on as if the leader had been present. Of course, the real work of conducting an orchestra is done at rehearsals, and the Boston Orchestra is so thoroughly rehearsed that the men could play in public without any baton at all. Mr. Wendling brought much nervous energy and the sharp rhythmic emphasis which Dr. Muck insists upon to his task, and the programme flowed peacefully and gracefully on with the delicacy of shading and the perfection of tone which has made this band famous.

In fact Dr. Muck had set himself, for his farewell to Brooklyn, a task like to that of putting the fabled hatched chick back into the egg. He had selected a programme of Handel, Haydn and Mozart, and proposed to carry a twentieth century audience, which has learned to love the glorious sonorities of Wagner, which has opened its heart to the black tragedy of Tschaikowsky, has puzzled over the metaphysics of Strauss and has listened with sympathetic curiosity, at least, to the Frenchmen whose specialty is getting off the whole bunch of keys, back to a time when music meant peace and joy and lightheartedness, and above everything else profound respect for all the constituted authorities and all the social and artistic precedents.

Of course, neither Dr. Muck nor anybody else can make us of to-day eighteenth century in our spirit. We can't think Handel "noisy," as some of his contemporaries did; and that we cannot get up more than an amused and consciously prepared shock over "Papa Haydn's" iconoclastic use of the bass drum in his "surprise" symphony. The most we can do is to conjure ourselves into an appreciative sympathy to watch the old-fashioned procession pass by, to enjoy the pretty tunes and to marvel at the strictly formal manner in which they were decked forth.

For that purpose the programme last night was excellently chosen. The Handel concerto for strings and two wind orchestras had some curious combinations of oboes and horns with the strings. But above everything else, for modern ears, it had the Handelian spirit, the runs and roulades, written this time for the wind choir, which we find in his oratories for voices, and played last night by the members of the orchestra with great elegance and smoothness. The "surprise" symphony of Haydn surprised rather by the perennial freshness of its melodies than by the tang of its drum beats. It is the joyous music of a childhood which, like Peter Pan, refused to grow up. In contrast to our bigger, sadder world and its sadder music, this simple music, with its clearly cut, happy rhythms, is a perpetual delight.

After Handel and Haydn the Mozart Symphony in D major sounded almost modern. Mozart was a child of the sun, too, but the modern ear detects, or fancies, something deeper than gayety under his perfect finish and his springing melodies. Just as his "Don Giovanni" holds its place in our modern opera houses where Wagner and Debussy are sung, so would this Symphony in D, with its heavenly andante, make itself a welcome in a programme with Beethoven or Schumann or Brahms. Last night it actually sounded as if we had got almost home from a long journey strange voices for to hear.

For once the experiment of an eighteenth century programme was interesting, but let us hope that Dr. Muck's successor does not repeat it too often. The old forms are better as decorations and reliefs to a modern feast, for modern ears. But if the Boston Symphony audience, the most representative company regularly assembled in Brooklyn, could not say farewell to Dr. Muck it did say good-by to the Baptist Temple as its place of assemblage. The first concert next November will be held in the new Academy of Music. With all due appreciation of the public spirit of the officers and congregation of the Temple in throwing their auditorium open when otherwise Brooklyn must have gone without large concerts, the concert audiences will not be sorry to meet in the Academy. Everything has been done at the Temple that could be done to make the concert audiences welcome and the concerts there agreeable, but all the good will in the world does not alter the fact that the Temple was built for preaching while the Academy has been built for music. Both services will probably be more pleasantly conducted now that their enforced association has come to an end. But nevertheless gratitude and appreciation are due to the officers of the Temple for permitting the larger forms of music to be continued in Brooklyn during the inconvenient hiatus between the old Academy and the new.

Brooklyn, N. Y.
MAR 21 1908

MUSICAL.

Boston Orchestra Gives Last Concert of Season and Last in Baptist Temple.

Conditions affecting the giving of concerts in Brooklyn contributed to make a concert last night by the Boston Symphony Orchestra an occasion of conspicuous sentimental interest. It was the last concert of the present season by this orchestra in Brooklyn, it was their last appearance at the Baptist Temple, for the new Academy will be ready for service next fall, and it was to be the farewell to Brooklyn of Dr. Carl Muck, who returns to Germany after two years' work with the orchestra. In this latter respect the concert was a disappointment, for Dr. Muck is ill with ptomaine poisoning in a Manhattan hotel, and was unable to lead last night. Possibly the concert did not suffer to any appreciable extent from his absence, as the music was not of a character to seriously test the powers of the players, and Concert Master Wendling put them through their allotted task with an apparent knowledge of the precise requirements.

Besides this disappointment the programme was scarcely as interesting as it might have been. The music was all of a time-honored character, genial and pleasant, but was not calculated to lend any sentimental eclat to the concert as a brilliantly eloquent finale which, in the minds of many, may have appeared appropriate and particularly timely. But programme-making conductors such as conform to the policy of the Boston Orchestra are not given to taking much account of sentimental considerations, and it would be far from the purpose of a conductor of Dr. Muck's culture and good taste to frame a programme with the object of making a grand-stand finish to his work in Brooklyn. Still the programme could have offered more contrast without giving the impression suggested.

A representative audience filled the Temple and while the concert cannot be said to have fully gratified the local feeling of interest in the occasion it is worth mentioning that, barring one or two picturesque exits which are so carefully timed toward the close of each of these concerts as to claim some attention, the big gathering of listeners was courteously attentive to the end. Three composers of the old school contributed the music, and there was no soloist. This latter circumstance is mentioned only as a matter of record, and not of regret, for Brooklyn has come well out into that larger, intelligent appreciation which can enjoy an exclusively orchestral concert as a distinct musical entity of individual musical worth. Handel was represented by his Concerto in F major for strings and wood-wind instruments, arranged in five movements by Gustav F. Kogel; Haydn was on the list for his Symphony in G, called "The Surprise," and from Mozart there was the Symphony in D major (Kochel, No. 504).

The Handel work is a modern arrangement and was given for the first time here. It can hardly be said, however, that it offers any significant disclosure of Handel's powers not already familiar. Composed, so far as can be learned, just before the "Messiah," it contains thematic material which the composer has evidently made more notable use of in his famous oratorio. In phraseology and cadence it abounds with hints of the composer's better-known vocal works. Definitely apparent in this respect is the fragment of melody set to the words of the chorus "For Unto Us a Child Is Born," and there is quite a pronounced foreshadowing of the well-known Pastoral Symphony. The Haydn and Mozart symphonies are standard types in this form, as it was known at the end of the eighteenth century. Both are delightfully characteristic specimens of their respective composers, the one showing the dainty, lucid, charming frankness of "Papa" Haydn, and the other expressing the grace and formal elegance for which Mozart is noted.

For four years, since the old Academy was destroyed by fire in November, 1903, these concerts have been given in the Baptist Temple, which has served the purpose as well as could be expected, under the circumstances, but, which has never proved an altogether satisfactory substitute for a suitable concert hall. This has been quite well understood and considering this it is the more creditable to local interest in music that the concerts have been well supported during these four years.

om STAATS ZEITUNG,
New York City.
dress
te MAR 21 1908

Bostoner Symphonie-Konzert.

Heute Nachmittag findet in Carnegie Hall das letzte diesjährige Symphonie-Konzert der Bostoner unter Leitung von Dr. Karl Muck statt, welcher damit von New York künstlerisch Abschied nimmt.

EVENING POST,
ss New York City.

MUSIC AND DRAMA.

Dr. Muck's American Programme.

There is a story of a musician who, in talking with another passenger on a transatlantic steamer, boasted that he was the best horn player in the world. "How do you prove it?" asked the other man, and the player responded: "I don't prove it; I admit it."

One could not but think of this episode on reading the programme book printed for last night's concert of the Boston Symphony Orchestra. On one of its pages Mr. Philip Hale quotes what Mr. Converse wrote about his "dramatic scenes for orchestra" entitled "Jeanne d'Arc," which was the first piece played. Originally, this music was composed to accompany Percy Mackaye's drama "Jeanne d'Arc," with Julia Marlowe and E. H. Sothern in the leading parts. This is what Mr. Converse wrote about it on the occasion of this production:

While the music follows somewhat the lines of incidental music written by Mendelssohn for "A Midsummer Night's Dream," by Bizet for "L'Arlésienne," and by Grieg for "Peer Gynt," it is more modern in treatment and style.

It approaches the problem of dramatic expression from a broader and more highly organized standpoint, and uses to a certain extent the "leading motive" plan which obtains in modern opera. Although there are several independent ballads, choruses, and chants, drawn mostly from mediæval French folk-song and Gregorian ritual chants suitable to the nature of the play, the music is, as a whole, built upon original themes, which represent different characters, situations, and emotional phases of the drama. Among them may be mentioned the Jeanne motive, the vesper motive, the pastoral, vision, and battle motives, all of which occur in varied and characteristic guises, suitable to the situations which they underlie and typify.

These musical thoughts are worked and woven, in overture and entr'actes, into orchestral pieces which bridge over the pauses between the acts in such a way as to hold the mood of the listener and prepare the mind for what is to follow upon the stage.

In this way a complete musical drama accompanies in emotional progress the development of the play itself. The whole is organically built up, and has a unity of purpose and expression which is entirely lacking in the fragmentary, unrelated, and often meaningless and irrelevant music which is usually played in our theatres.

The last statement is doubtless true; but, as for the first statement: that this music is "more modern in treatment and style" than the work of Mendelssohn, Bizet, and Grieg referred to, we must say that Mr. Converse does not prove it; he admits it. The three works referred to are among the immortal masterpieces of genius; they were modern in treatment and style when written, they are modern today and will be modern a century hence. For their purposes they could not be improved on; and the only point in which they may seem less "modern"—in the present sense, alas! of modernity—is in their wealth of invention. In inventive power Mr. Converse is weak, like most composers of our time; the lack of individuality in the themes made each of his numbers seem too long. Yet there is evidence of sound musicianship on every page; the orchestration is excellent, and the harmonization never degenerates into discordization (we need the word). There is more substance to this music than to those awful variations of Max Reger which the same orchestra played here a few weeks ago. The best thing about Mr. Converse's score is his skill in creating atmosphere. This is particularly noticeable in the fourth scene, entitled "Night Vision"—the wearied Jeanne sleeping in the woods. Here the silvery shimmer of the moon is admirably translated into tones.

Atmosphere, also, is the best thing about the second piece on last night's programme, Mr. Loeffler's "Pagan Poem," an orchestral fantasy, inspired by the reading of certain verses in the eighth Eclogue of Virgil telling of the love incantation of a Thessalian girl, who, by the aid of magical spells, endeavors to bring back to her cottage her truant lover, Daphnis. Trumpets placed behind the scenes play the incantation: "Draw from the city, my songs, draw Daphnis home." In the mixing of colors, Mr. Loeffler is a master. In all other respects his music is tiresome, being entirely devoid of genuine melody, while his harmonies, when they attract attention, nearly always suggest his model Debussy, whom he imitates with truly Handelian boldness.

After these two pieces the last number, MacDowell's Indian Suite, seemed doubly inspired. Dr. Muck and his men gave it a performance that brought out its moments of exultation, as well as its exquisite tenderness and lovely orchestral coloring.

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SUN,
rom New York City.
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27, 1908

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In fact Dr. Muck had set himself, for his farewell to Brooklyn, a task like to that of putting the fabled hatched chick back into the egg. He had selected a programme of Handel, Haydn and Mozart, and proposed to carry a twentieth century audience, which has learned to love the glorious sonorities of Wagner, which has opened its heart to the black tragedy of Tschaikowsky, has puzzled over the metaphysics of Strauss and has listened with sympathetic curiosity, at least, to the Frenchmen whose specialty is getting off the whole bunch of keys, back to a time when music meant peace and joy and lightheartedness, and above everything else profound respect for all the constituted authorities and all the social and artistic precedents.

Of course, neither Dr. Muck nor anybody else can make us of to-day eighteenth century in our spirit. We can't think Handel "noisy," as some of his contemporaries did; and that we cannot get up more than an amused and consciously prepared shock over "Papa Haydn's" iconoclastic use of the bass drum in his "surprise" symphony. The most we can do is to conjure ourselves into an appreciative sympathy to watch the old-fashioned procession pass by, to enjoy the pretty tunes and to marvel at the strictly formal manner in which they were decked forth.

For that purpose the programme last night was excellently chosen. The Handel concerto for strings and two wind orchestras had some curious combinations of oboes and horns with the strings. But above everything else, for modern ears, it had the Handelian spirit, the runs and roulades, written this time for the wind choir, which we find in his oratories for voices, and played last night by the members of the orchestra with great elegance and smoothness. The "surprise" symphony of Haydn surprised rather by the perennial freshness of its melodies than by the tang of its drum beats. It is the joyous music of a childhood which, like Peter Pan, refused to grow up. In contrast to our bigger, sadder world and its sadder music, this simple music, with its clearly cut, happy rhythms, is a perpetual delight.

After Handel and Haydn the Mozart Symphony in D major sounded almost modern. Mozart was a child of the sun, too, but the modern ear detects, or fancies, something deeper than gayety under his perfect finish and his springing melodies. Just as his "Don Giovanni" holds its place in our modern opera houses where Wagner and Debussy are sung, so would this Symphony in D, with its heavenly andante, make itself a welcome in a programme with Beethoven or Schumann or Brahms. Last night it actually sounded as if we had got almost home from a long journey strange voices for to hear.

For once the experiment of an eighteenth century programme was interesting, but let us hope that Dr. Muck's successor does not repeat it too often. The old forms are better as decorations and reliefs to a modern feast, for modern ears. But if the Boston Symphony audience, the most representative company regularly assembled in Brooklyn, could not say farewell to Dr. Muck it did say good-by to the Baptist Temple as its place of assemblage. The first concert next November will be held in the new Academy of Music. With all due appreciation of the public spirit of the officers and congregation of the Temple in throwing their auditorium open when otherwise Brooklyn must have gone without large concerts, the concert audiences will not be sorry to meet in the Academy. Everything has been done at the Temple that could be done to make the concert audiences welcome and the concerts therein agreeable, but all the good will in the world does not alter the fact that the Temple was built for preaching while the Academy has been built for music. Both services will probably be more pleasantly conducted now that their enforced association has come to an end. But nevertheless gratitude and appreciation are due to the officers of the Temple for permitting the larger forms of music to be continued in Brooklyn during the inconvenient hiatus between the old Academy and the new.

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s Brooklyn, N. Y.
MAR 21 1908

MUSICAL.

Boston Orchestra Gives Last Concert of Season and Last in Baptist Temple.

Conditions affecting the giving of concerts in Brooklyn contributed to make a concert last night by the Boston Symphony Orchestra an occasion of conspicuous sentimental interest. It was the last concert of the present season by this orchestra in Brooklyn, it was their last appearance at the Baptist Temple, for the new Academy will be ready for service next fall, and it was to be the farewell to Brooklyn of Dr. Carl Muck, who returns to Germany after two years' work with the orchestra. In this latter respect the concert was a disappointment, for Dr. Muck is ill with ptomaine poisoning in a Manhattan hotel, and was unable to lead last night. Possibly the concert did not suffer to any appreciable extent from his absence, as the music was not of a character to seriously test the powers of the players, and Concert Master Wendling put them through their allotted task with an apparent knowledge of the precise requirements.

Besides this disappointment the programme was scarcely as interesting as it might have been. The music was all of a time-honored character, genial and pleasant, but was not calculated to lend any sentimental eclat to the concert as a brilliantly eloquent finale which, in the minds of many, may have appeared appropriate and particularly timely. But programme-making conductors such as conform to the policy of the Boston Orchestra are not given to taking much account of sentimental considerations, and it would be far from the purpose of a conductor of Dr. Muck's culture and good taste to frame a programme with the object of making a grand-stand finish to his work in Brooklyn. Still the programme could have offered more contrast without giving the impression suggested.

A representative audience filled the Temple and while the concert cannot be said to have fully gratified the local feeling of interest in the occasion it is worth mentioning that, barring one or two picturesque exits which are so carefully timed toward the close of each of these concerts as to claim some attention, the big gathering of listeners was courteously attentive to the end. Three composers of the old school contributed the music, and there was no soloist. This latter circumstance is mentioned only as a matter of record, and not of regret, for Brooklyn has come well out into that larger, intelligent appreciation which can enjoy an exclusively orchestral concert as a distinct musical entity of individual musical worth. Handel was represented by his Concerto in F major for strings and wood-wind instruments, arranged in five movements by Gustav F. Kogel; Haydn was on the list for his Symphony in G, called "The Surprise," and from Mozart there was the Symphony in D major (Kochel, No. 504).

The Handel work is a modern arrangement and was given for the first time here. It can hardly be said, however, that it offers any significant disclosure of Handel's powers not already familiar. Composed, so far as can be learned, just before the "Messiah," it contains thematic material which the composer has evidently made more notable use of in his famous oratorio. In phraseology and cadence it abounds with hints of the composer's better-known vocal works. Definitely apparent in this respect is the fragment of melody set to the words of the chorus "For Unto Us a Child Is Born," and there is quite a pronounced foreshadowing of the well-known Pastoral Symphony. The Haydn and Mozart symphonies are standard types in this form, as it was known at the end of the eighteenth century. Both are delightfully characteristic specimens of their respective composers, the one showing the dainty, lucid, charming frankness of "Papa" Haydn, and the other expressing the grace and formal elegance for which Mozart is noted.

For four years, since the old Academy was destroyed by fire in November, 1893, these concerts have been given in the Baptist Temple, which has served the purpose as well as could be expected, under the circumstances, but, which has never proved an altogether satisfactory substitute for a suitable concert hall. This has been quite well understood and considering this it is the more creditable to local interest in music that the concerts have been well supported during these four years.

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om STAATS ZEITUNG,
New York City.
dress
te MAR 21 1908

Bostoner Symphonie-Konzert.

Heute Nachmittag findet in Carnegie Hall das letzte diesjährige Symphonie-Konzert der Bostoner unter Leitung von Dr. Karl Muck statt, welcher damit von New York künstlerisch Abschied nimmt.

EVENING POST,
ss New York City.

MUSIC AND DRAMA.

Dr. Muck's American Programme.

There is a story of a musician who, in talking with another passenger on a transatlantic steamer, boasted that he was the best horn player in the world. "How do you prove it?" asked the other man, and the player responded: "I don't prove it; I admit it."

One could not but think of this episode on reading the programme book printed for last night's concert of the Boston Symphony Orchestra. On one of its pages Mr. Philip Hale quotes what Mr. Converse wrote about his "dramatic scenes for orchestra" entitled "Jeanne d'Arc," which was the first piece played. Originally, this music was composed to accompany Percy Mackaye's drama "Jeanne d'Arc," with Julia Marlowe and E. H. Sothern in the leading parts. This is what Mr. Converse wrote about it on the occasion of this production:

While the music follows somewhat the lines of incidental music written by Mendelssohn for "A Midsummer Night's Dream," by Bizet for "L'Arlésienne," and by Grieg for "Peer Gynt," it is more modern in treatment and style.

It approaches the problem of dramatic expression from a broader and more highly organized standpoint, and uses to a certain extent the "leading motive" plan which obtains in modern opera. Although there are several independent ballads, choruses, and chants, drawn mostly from mediæval French folk-song and Gregorian ritual chants suitable to the nature of the play, the music is, as a whole, built upon original themes, which represent different characters, situations, and emotional phases of the drama. Among them may be mentioned the Jeanne motive, the vesper motive, the pastoral, vision, and battle motives, all of which occur in varied and characteristic guises, suitable to the situations which they underlie and typify.

These musical thoughts are worked and woven, in overture and entr'actes, into orchestral pieces which bridge over the pauses between the acts in such a way as to hold the mood of the listener and prepare the mind for what is to follow upon the stage.

In this way a complete musical drama accompanies in emotional progress the development of the play itself. The whole is organically built up, and has a unity of purpose and expression which is entirely lacking in the fragmentary, unrelated, and often meaningless and irrelevant music which is usually played in our theatres.

The last statement is doubtless true; but, as for the first statement: that this music is "more modern in treatment and style" than the work of Mendelssohn, Bizet, and Grieg referred to, we must say that Mr. Converse does not prove it; he admits it. The three works referred to are among the immortal masterpieces of genius; they were modern in treatment and style when written, they are modern today and will be modern a century hence. For their purposes they could not be improved on; and the only point in which they may seem less "modern"—in the present sense, alas! of modernity—is in their wealth of invention. In inventive power Mr. Converse is weak, like most composers of our time; the lack of individuality in the themes made each of his numbers seem too long. Yet there is evidence of sound musicianship on every page; the orchestration is excellent, and the harmonization never degenerates into discordization (we need the word). There is more substance to this music than to those awful variations of Max Reger which the same orchestra played here a few weeks ago. The best thing about Mr. Converse's score is his skill in creating atmosphere. This is particularly noticeable in the fourth scene, entitled "Night Vision"—the wearied Jeanne sleeping in the woods. Here the silvery shimmer of the moon is admirably translated into tones.

Atmosphere, also, is the best thing about the second piece on last night's programme, Mr. Loeffler's "Pagan Poem," an orchestral fantasy, inspired by the reading of certain verses in the eighth Eclogue of Virgil telling of the love incantation of a Thessalian girl, who, by the aid of magical spells, endeavors to bring back to her cottage her truant lover, Daphnis. Trumpets placed behind the scenes play the incantation: "Draw from the city, my songs, draw Daphnis home." In the mixing of colors, Mr. Loeffler is a master. In all other respects his music is tiresome, being entirely devoid of genuine melody, while his harmonies, when they attract attention, nearly always suggest his model Debussy, whom he imitates with truly Handelian boldness.

After these two pieces the last number, MacDowell's Indian Suite, seemed doubly inspired. Dr. Muck and his men gave it a performance that brought out its moments of exultation, as well as its exquisite tenderness and lovely orchestral coloring.

From EVENING SUN,
New York City.
Address
Date

MUSIC AND MUSICIANS

BOSTON LEADER SAYS GOODBY AS PLAIN AMERICAN.

Philadelphia Goes Madly Riotting Down Locust and Broad Streets' Classic Shades After Tetrazzini and Hammerstein—Twenty Weeks of Metropolitan Opera Again Next Season, the Old Subscribers Are Told—Emma Eames Out of "Trovatore"—Rubelik Heard in Brooklyn—First "Fidelio" and Farewell "Pelleas" To-night.

Dr. Karl Muck's best audience in this town tried hard last night to kill him with kindness. But musicians as a race always did die hard. Even with his nerve-racked right arm, that had laid him up at Washington this week, the man was bound and determined to see all the fun there was coming to him at his round-up of New York farewells. He survived the heavy green wreath that was hurled upon Carnegie Hall's stage after the first musical number last evening. He would have sidestepped so weighty a prize. But the mighty dean of ushers, Tom Holahan, waved the offering at his feet until this frail and delicate musician stooped down, executed a dexterous "left hook" that we commend to the emulation of strenuous greatness at Berlin or elsewhere, and carried off the honors of the night with a crook of his uninjured elbow and a smile.

An all-American programme was Muck's parting bit of pleasantry that will be kindly remembered here. The "Jeanne d'Arc" of Converse was put forward modestly as curtain-raiser. Barring its ancient battle hymn of "Veni, Creator Spiritus," it was little better than theatre music in concert. It could only have been worse as absolute music in the theatre play it was written for. That, at least, we were spared. But those who wanted to applaud the conductor could not wait for firmer ground.

It was Georges Longy, the big oboe, who, in the intermission after the next number, walked slowly off stage with a comically pensive air of "Where have I heard that tune before?" C. M. Loeffler came from Boston to hear his own "Pagan Poem." In its present new version, for orchestra, it is dedicated to the memory of a Christian gentleman. If we mistake not, the old version, for a handful of wind instruments, was once played here by the Longy Club.

Thanks to a telephone company that had some music in the place where its soul ought to be, and in this case it was its president who was invoked, there had been installed, in a matter of two hours or so, a telephone from the stage to an inner room. Manager Louis Salter was proud of the job.

Three trumpets and their assistant conductor, behind two sets of closed doors, played the soft airs of the absent Roman lover. A piano in the hands of H. Gebhardt, who used to look like a civilized human being before he grew his hair, represented the amateur sorceress and siren of Vergilian eclogue.

When the full orchestra went mad in modern idioms, you forgot whether it was Vergil or Loeffler "made Rome howl, sir!" but you were perfectly sure the fair Miss *Simætha*, of old Syracuse far away, had heard the errant *Daphnis* at last, "drawn by my songs," on his homeward way.

And then, O rare Edward MacDowell, there was such a setting forth of the best of "Indian Suites," in conclusion, as New York has not heard and will not hear in countless memorials. It wasn't Indian any more than Dvorak's "New World" is negro, save in themes. But there are pages of MacDowell as ringing as the rhapsodies of older lands.

Muck led with that cynical delight of his in making the fleeting moment fair with instant vision. To-night in Brooklyn his programme is of Handel, Haydn and Mozart; to-morrow, at the last matinée, it will be Haydn, Mozart and Beethoven.

Two classic symphonies in both bills will be about enough, thank you. Dr. Muck did not "lead with his left hand" last evening, as reported, and he is not "sailing for Europe to-morrow." He has weeks of service in Boston yet.

From EVENING MAIL,
New York City.
Address
Date MAR 20 1908

MUCK'S LAST CONCERTS IN NEW YORK

Conductor of the Boston Symphony Receives an Ovation at Carnegie Hall—Is Obliged to Return to Germany.

The Boston Symphony concert given last night at Carnegie hall marked another milestone in the musical history of this country, and while enjoyment and appreciation were lavished upon the offerings of Dr. Muck, there were many who felt above all else a personal grief that this should have been the last evening of his sojourn here.

It is not strange that Germany should ask for the return of such a noted and notable conductor, and instead of resenting this desire on the part of his country to have him back, there should be only gratitude that instead of one season he should have been permitted to absent himself two seasons in our favor.

He has never been heard at the greatest possible advantage until very recently on account of the partial reorganizing of the orchestra which took place this season, and the point to which he has brought it within this short space of time proves the rapidity and the thoroughness in the work which is done behind the curtains, as it were.

Instead of a tribute offered to Dr. Muck by America upon the occasion of his last concert the order has been reversed and he paid a rare tribute to this country in the programme he offered, and in so doing planted himself inefaceably in the heart of every American who loves and who believes in the musical possibilities of this country.

The programme comprised "Jeanne d'Arc," a series of dramatic pictures by Frederic Converse, "a Pagan Poem" by Charles Martin Loeffler and MacDowell's "Indian" suite.

Mr. Converse was born at Newton, Mass., and is now living in a Boston suburb. Mr. Loeffler is an Alsatian, but he has been a resident of Boston for nearly twenty-five years and was formerly one of the great and vital forces of the orchestra which played so marvelously his work last night.

Mr. Converse's work is divided into five movements under subtitles of "In Domremy," "Pastoral Reverie," "Battle Hymn," "Night Vision" and "The Maid of God." The music, while not theatrical, is music for the theatre—it was originally written for the production of Percy Mackaye's drama, which was played last season by Mr. Sothern and Miss Marlowe. Mr. Converse has enlarged its form and has orchestrated it far beyond its original condition.

The writer has not attempted to keep aloof from melody for the sake of being "modern," and throughout it has beautiful themes which he has handled in an interesting and able manner. It is strongly rhythmic and well balanced. The "Battle Hymn" is frank realism, of the sort, however, which reveals what Mr. Converse could do did he elect to write an opera. The "Night Vision" is in admirable contrast and in its original form must have been of more intimate beauty than in this work, which is somewhat thickly orchestrated for the filmy material of which the movement is built.

The inclusion of Loeffler's composition upon what purported to be an all-American programme will no doubt bring forth the eternal discussion which will forever resolve itself into the question—Does blood or environment establish the nationality? This for those who interest themselves in the study of races, heredity and kindred subjects, but as a musical work, this latest creation from the pen of this man of genius is the message from the world and for the world unbounded by nationality or condition. It is the sort of work which one takes as one takes Brahms, or Strauss, or Debussy, and it is in the school of the latter that Loeffler finds his closest approach.

He is of the mind material of Maeterlinck, Debussy and one or two others, which for the lack of a more tangible name we call "mystics," or according to his own confession in tones, is he a pagan? He is certainly a musical heretic, but there is in this heresy much of wondrous beauty. "The Pagan Poem" is built upon suggestion of the Virgil poem, "The Sorceress," without following it as to framework.

Indeed, although Loeffler is an acknowledged devotee to programme music, the work heard last night can clearly stand alone; the deeply emotional context, the dim shifting of tonalities and the rarely beautiful orchestration carrying an intrinsic message, a message of music, definable and undefinable as well. The pianoforte obligato was played by Heinrich Gebhard with excellent taste and with strong feeling

...requirements ... artistic to efface ... the effect of the whole.

The programme closed with MacDowell's "Indian" suite, which is not new to the Boston Symphony audiences, but which was played last night with exquisite qualities and which made its own eloquent appeal.

Dr. Muck was accorded a very affectionate reception and was presented with a laurel wreath. The last matinee and final concert will occur Saturday.

GLOBE & COMMERCIAL ADVERTISER,
New York City.
MAR 20 1908

THE BOSTON ORCHESTRA.

At the local concerts of the Boston Symphony Orchestra this week Dr. Karl Muck is making his farewell appearances in New York. For the concert at Carnegie Hall last night he chose a programme of American music. "Jeanne d'Arc," a suite of "dramatic scenes for orchestra," by Frederick S. Converse, C. M. Loeffler's "Pagan Poem," and MacDowell's "Indian" suite were the pieces selected. And yet it is not quite accurate to describe this programme as American. Mr. Loeffler is a native of Alsace and belongs in sympathies and manner to the modern French school of composition. Only by accident of residence is he an American.

The first number on the programme, Mr. Converse's "Jeanne d'Arc," is a suite arranged from incidental music written by Mr. Converse for Percy Mackaye's play, "Jeanne d'Arc," which Miss Marlowe and Mr. Sothern produced last season. Mr. Converse himself described the music for the play in part as follows:

"While the music follows somewhat the lines of incidental music written by Mendelssohn for 'A Midsummer Night's Dream,' by Bizet for 'L'Arlésienne,' and by Grieg for 'Peer Gynt,' it is more modern in treatment and style. It approaches the problem of dramatic expression from a broader and more highly organized standpoint, and uses to a certain extent the 'leading motive' plan which obtains in modern opera."

Mendelssohn, Bizet, Grieg, Converse. In spite of the advantages of a "more modern treatment and style," and "a broader and more highly organized standpoint," even as a table land to a church spire, Mr. Converse may consider himself lucky if his suite interests for as many years as the music of Mendelssohn, Bizet, and Grieg. Last night it was mainly impressive for its length, which to some hearers seemed interminable.

The feature of the concert was Mr. Loeffler's "Pagan Poem." "This tone poem," says Mr. Hale's programme note, "was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil, which is sometimes known as 'Pharmaceutria' (the Sorceress). The Eclogue, dedicated to Pollio, was written probably in 39 B. C. It consists of two love songs—that of Damon and that of Alphesiboeus. Each song has ten parts, and these parts are divided by a recurring burden, or refrain. Alphesiboeus tells of the love incantation of a Thessalian girl, who by the aid of magical spells endeavors to bring back to her cottage her truant lover, Daphnis.

"Mr. Loeffler does not intend to present in this music a literal translation of Virgil's verse into tones. The poem is a fantasy, inspired by the verses. The chief themes, with the possible exception of one, are not typical; they are only of musical significance. The refrain—'Ducite ab urbe domum, mea carmina, ducite Daphnim'—is used sparingly, and is given to three trumpets behind the scenes, until Daphnis nears the doors of the sorceress, when the final refrain, 'Parcite, ab urbe venit, jam parcite, carmina, Daphnis,' is suggested by the fanfare of three trumpets on the stage."

Without undue subservience to the verses Mr. Loeffler has written in this tone poem music of absorbing interest, of irresistible emotional appeal. Passion, despair, hope, and an exultation that is fairly barbaric speak in tones of an original and penetrating beauty. The forsaken woman, the spell she casts, her triumph in the return of her lover, these are wonderfully suggested rather than too literally portrayed. It is music that one cannot grasp in entirety at a single hearing, for Mr. Loeffler is a radical, and his idiom is the strange and fascinating language that emulators of Debussy employ. It is regrettable that a work of such importance, of such originality, is not to be heard again Saturday afternoon.

The "Pagan Poem" is scored for modern orchestra with piano, English horn, and three trumpets obbligati. The performance under the direction of Dr. Muck was one of superb intensity. Heinrich Gebhard performed the piano part with great skill, and Mr. Longy was unmistakable as the player of the English horn. The trumpet refrain played off the stage was conveyed into the audience room by a telephone arrangement with megaphone attachment.

The concert closed with MacDowell's "Indian" suite, which may well take its place as a classic of American music. Here, too, the performance of the orchestra was superlatively excellent. Dr. Muck is evidently leaving a host of admirers in New York. After the first number he was presented with a large wreath, and at the end of the concert he was recalled again and again.

Newspaper Cutting Bureau of the World
NEW YORK CITY
MAR 22 1908

Dr. Karl Muck wieder wohl.

Dr. Karl Muck, der Leiter des Bostoner Symphonie-Orchesters, der an Ptomaine-Vergiftung leicht erkrankt war, ist fast vollständig wiederhergestellt.

From Standard Union,
Brooklyn, N. Y.
MAR 21 1908

BOSTON SYMPHONY.

The fifth and last concert of the twentieth season of the Boston Symphony Orchestra in Brooklyn was given last night at the Baptist Temple, and it was also to be the farewell appearance here of Dr. Karl Muck as conductor. As last night marked the close of the season, it was the intention of Brooklyn music lovers to tender him a farewell, but, unfortunately, Dr. Muck was attacked by ptomaine poisoning yesterday afternoon and so sick it was impossible for him to conduct the concert. His place was filled by Carl Wendling, the concert master of the orchestra. The programme selected for last evening was very classical, interesting and consisted of the following works of Handel, Haydn and Mozart:

Concerto in M major for strings and two wind orchestras (edition of Gustav F. Kogel). First time in Brooklyn.....Handel
I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

Symphony in G major, "The Surprise" (B. & H. No. 6).....Haydn
I. Adagio cantabile; Vivace assai.
II. Andante.
III. Menuetto: Allegro molto; Trio.
IV. Allegro di molto.

Symphony in D major (K. 504).....Mozart
I. Adagio; Allegro.
II. Andante.
III. Finale: Presto.

The concerto of Handel is supposed to have been one of his later-day works, and is exceptionally beautiful. It was magnicently played by the orchestra. Prof. Wendling proved himself a master leader, had the orchestra well in hand, and every movement was given with wonderful precision. The second number, the Symphony in G major, called "The Surprise," of Haydn, was the most delightful and enjoyable part of the programme, especially so the second movement, andante with its simpleness and charming tunefulness, also the third movement, the Menuetto, the music of which was entrancing. The concert closed with Mozart's Symphony in D major. This was one of the forty-nine symphonies Mozart composed in his short life of thirty-five years, and, like all the music of that wonderful and gifted man, its harmonies and melodies are most brilliant. The most beautiful part of this symphony is the second movement, and in this is contained an example of the charm and grace of Mozart's compositions that has made his music loved so much. During the concert and at its close the audience was enthusiastic in its applause, and the good work of Prof. Wendling was liberally rewarded with hand-clapping. He was compelled to bow his acknowledgements repeatedly.

TIMES,
New York City.
MAR 22 1908

LAST SYMPHONY CONCERT.

Boston Orchestra Ends Its New York Season—Dr. Muck's Great Success.

The Boston Symphony Orchestra finished its New York season yesterday afternoon with a concert in Carnegie Hall devoted to the elder classics—to Haydn's "Surprise" symphony, Mozart's overture to "The Marriage of Figaro," and Beethoven's Fourth Symphony. In this concert Dr. Muck took leave of New York, for his engagement with the Boston Symphony Orchestra ends with the season in Boston, and he must return to Berlin. His admirers—and they must surely number all who have heard his concerts in the two seasons he has conducted the Boston Orchestra here—will hope that his absence will be but for a time.

That is for the future to determine. But music lovers of New York will have a keen regret in losing a conductor with gifts so remarkable as Dr. Muck has shown himself to be. He took up, to be sure, in the Boston Orchestra, an instrument brought to the highest perfection by his predecessor, Mr. Gericke, whose memory is still fragrant. Without sacrificing any of this perfection he has swayed the orchestra with his own spirit and made its playing the absolute expression of his own purposes. And it is giving Dr. Muck the highest praise as a conductor to say that those purposes are always those of the composer. His stay with the Boston Orchestra has maintained the standard and the traditions of that organization, and has been a benefit and a stimulus.

Of the performance yesterday there is little to say. Dr. Muck conducts the music of the classical masters not only with devotion and reverence, but also with zest and with a keen perception that it is alive and that it lives because it has vital qualities with which its interpretation is to be infused. He conducted yesterday under a double disadvantage due to the affection of the arm that caused him to spare it noticeably on Thursday night, and to an added indisposition that laid him low on the following day.

However, these personal ailments were not reflected in his performance of the music, which was well-nigh flawless. All three of the compositions played were light-hearted in character and congruous with the Spring day outside. The "Surprise Symphony" was played with delicacy, lightness, and grace. Seldom has the "Figaro" overture shimmered so dazzlingly. Taken at a swift tempo the inherent joy of the music was wonderfully expressed. Beethoven's Fourth Symphony, which followed the intermission, if more serious in tone, is quite as pleasant melody as the numbers which came before.

The audience was loath to let Dr. Muck go, and after the concert he was recalled to the platform many times.

...m ...FOLK
...dress ...YORK CITY
...te ...MAR 15 1908

— Dr. Karl Muck, der ausgezeichnete Dirigent des Bostoner Symphonie-Orchesters, erkrankte gestern urplötzlich so heftig, daß er sich sofort in ärztliche Pflege begeben mußte. Glücklicherweise ist sein Leiden nicht ernster Natur; bereits am gestrigen Abende konnten die Aerzte erklären, daß es sich nur um einen akuten Anfall einer sehr leichten Ptomainvergiftung handelte und während der Nacht besserte sich Muck's Befinnden derart, daß begründete Aussicht vorhanden ist, der vielbewährte Musiker werde schon morgen wieder „allright" sein.

From EVENING SUN, New York City.

Address

MUSIC AND MUSICIANS

BOSTON LEADER SAYS GOODBY IN PLAIN AMERICAN.

Philadelphia Goes Madly Rioting Down Locust and Broad Streets' Classic Shades After Tetrazzini and Hammerstein—Twenty Weeks of Metropolitan Opera Again Next Season, the Old Subscribers Are Told—Emma Eames Out of "Trovatore"—Kubelik Heard in Brooklyn—First "Fidelio" and Farewell "Pelleas" To-night.

Dr. Karl Muck's best audience in this town tried hard last night to kill him with kindness. But musicians as a race always did die hard. Even with his nerve-racked right arm, that had laid him up at Washington this week, the man was bound and determined to see all the fun there was coming to him at his round-up of New York farewells. He survived the heavy green wreath that was hurled upon Carnegie Hall's stage after the first musical number last evening. He would have sidestepped so weighty a prize. But the mighty dean of ushers, Tom Holahan, waved the offering at his feet until this frail and delicate musician stooped down, executed a dexterous "left hook" that we commend to the emulation of strenuous greatness at Berlin or elsewhere, and carried off the honors of the night with a crook of his uninjured elbow and a smile.

An all-American programme was Muck's parting bit of pleasantry that will be kindly remembered here. The "Jeanne d'Arc" of Converse was put forward modestly as curtain-raiser. Barring its ancient battle hymn of "Veni, Creator Spiritus," it was little better than theatre music in concert. It could only have been worse as absolute music in the theatre play it was written for. That, at least, we were spared. But those who wanted to applaud the conductor could not wait for firmer ground.

It was Georges Longy, the big oboe, who, in the intermission after the next number, walked slowly off stage with a comically pensive air of "Where have I heard that tune before?" C. M. Loeffler came from Boston to hear his own "Pagan Poem." In its present new version, for orchestra, it is dedicated to the memory of a Christian gentleman. If we mistake not, the old version, for a handful of wind instruments, was once played here by the Longy Club.

Thanks to a telephone company that had some music in the place where its soul ought to be, and in this case it was its president who was invoked, there had been installed, in a matter of two hours or so, a telephone from the stage to an inner room. Manager Louis Salter was proud of the job.

Three trumpets and their assistant conductor, behind two sets of closed doors, played the soft airs of the absent Roman lover. A piano in the hands of H. Gebhardt, who used to look like a civilized human being before he grew his hair, represented the amateur sorceress and siren of Vergilian eclogue.

When the full orchestra went mad in modern idioms, you forgot whether it was Vergil or Loeffler "made Rome howl, sir!" but you were perfectly sure the fair Miss *Simaetha*, of old Syracuse far away, had heard the errant *Daphnis* at last, "drawn by my songs," on his homeward way.

And then, O rare Edward MacDowell, there was such a setting forth of the best of "Indian Suites," in conclusion, as New York has not heard and will not hear in countless memorials. It wasn't Indian any more than Dvorak's "New World" is negro, save in themes. But there are pages of MacDowell as ringing as the rhapsodies of older lands.

Muck led with that cynical delight of his in making the fleeting moment fair with instant vision. To-night in Brooklyn his programme is of Handel, Haydn and Mozart; to-morrow, at the last matinée, it will be Haydn, Mozart and Beethoven.

Two classic symphonies in both bills will be about enough, thank you. Dr. Muck did not "lead with his left hand" last evening, as reported, and he is not "sailing for Europe to-morrow." He has weeks of service in Boston yet.

From

Address

Date

— Dr. Karl Muck, der ausgezeichnete Dirigent des Bostoner Symphonie-Orcheiters, erkrankte gestern urplötzlich so heftig, daß er sich sofort in ärztliche Pflege begeben mußte. Glücklicherweise ist sein Leiden nicht ernster Natur; bereits am gestrigen Abende konnten die Ärzte im Manhattan Hotel pflegenden ihn im Manhattan Hotel pflegenden Ärzte erklären, daß es sich nur um einen akuten Anfall einer sehr leichten Ptomainvergiftung handelte und während der Nacht besserte sich Muck's Befinnden derart, daß begründete Aussicht vorhanden ist, der vielbewährte Musiker werde schon morgen wieder „allright" sein.

, 18

From EVENING MAIL, New York City.

Address

Date MAR

MUCK'S LAST CONCERTS IN NEW YORK

Conductor of the Boston Symphony Receives an Ovation at Carnegie Hall — Is Obliged to Return to Germany.

The Boston Symphony concert given last night at Carnegie hall marked another milestone in the musical history of this country, and while enjoyment and appreciation were lavished upon the offerings of Dr. Muck, there were many who felt above all else a personal grief that this should have been the last evening of his sojourn here.

It is not strange that Germany should ask for the return of such a noted and notable conductor, and instead of resenting this desire on the part of his country to have him back, there should be only gratitude that instead of one season he should have been permitted to absent himself two seasons in our favor.

He has never been heard at the greatest possible advantage until very recently on account of the partial reorganizing of the orchestra which took place this season, and the point to which he has brought it within this short space of time proves the rapidity and the thoroughness in the work which is done behind the curtains, as it were.

Instead of a tribute offered to Dr. Muck by America upon the occasion of his last concert the order has been reversed and he paid a rare tribute to this country in the programme he offered, and in so doing planted himself ineffaceably in the heart of every American who loves and who believes in the musical posssibilities of this country.

The programme comprised "Jeanne d'Arc," a series of dramatic pictures by Frederic Converse, "a Pagan Poem" by Charles Martin Loeffler and MacDowell's "Indian" suite.

Mr. Converse was born at Newton, Mass., and is now living in a Boston suburb. Mr. Loeffler is an Alsatian, but he has been a resident of Boston for nearly twenty-five years and was formerly one of the great and vital forces of the orchestra which played so marvelously his work last night.

Mr. Converse's work is divided into five movements under subtitles of "In Domremy," "Pastoral Reverie," "Battle Hymn," "Night Vision" and "The Maid of God." The music, while not theatrical, is music for the theatre—it was originally written for the production of Percy Mackaye's drama, which was played last season by Mr. Sothern and Miss Marlowe. Mr. Converse has enlarged its form and has orchestrated it far beyond its original condition.

The writer has not attempted to keep aloof from melody for the sake of being "modern," and throughout it has beautiful themes which he has handled in an interesting and able manner. It is strongly rhythmic and well balanced. The "Battle Hymn" is frank realism, of the sort, however, which reveals what Mr. Converse could do did he elect to write an opera. The "Night Vision" is in admirable contrast and in its original form must have been of more intimate beauty than in this work, which is somewhat thickly orchestrated for the filmy material of which the movement is built.

The inclusion of Loeffler's composition upon what purported to be an all-American programme will no doubt bring forth the eternal discussion which will forever resolve itself into the question—Does blood or environment establish the nationality? This for those who interest themselves in the study of races, heredity and kindred subjects, but as a musical work, this latest creation from the pen of this man of genius is the message from the world and for the world unbounded by nationality or condition. It is the sort of work which one takes as one takes Brahms, or Strauss, or Debussy, and it is in the school of the latter that Loeffler finds his closest approach.

He is of the mind material of Maeterlinck, Debussy and one or two others, which for the lack of a more tangible name we call "mystics," or according to his own confession in tones, is he a pagan? He is certainly a musical heretic, but there is in this heresy much of wondrous beauty. "The Pagan Poem" is built upon suggestion of the Virgil poem, "The Sorceress," without following it as to framework.

Indeed, although Loeffler is an acknowledged devotee to programme music, the work heard last night can clearly stand alone, the deeply emotional context, the dim shifting of tonalities and the rarely beautiful orchestration carrying an intrinsic message, a message of music, definable and undefinable as well. The pianoforte obligato was played by Heinrich Gebhard with excellent taste and with strong feeling and [illegible]

[illegible] is sufficiently artistic to efface self for the effect of the whole.

The programme closed with MacDowell's "Indian" suite, which is not new to the Boston Symphony audiences, but which was played last night with exquisite qualities and which made its own eloquent appeal.

Dr. Muck was accorded a very affectionate reception and was presented with a laurel wreath. The last matinee and final concert will occur Saturday.

* * *

GLOBE & COMMERCIAL ADVERTISER, New York City.

THE BOSTON ORCHESTRA.

AT the local concerts of the Boston Symphony Orchestra this week Dr. Karl Muck is making his farewell appearances in New York. For the concert at Carnegie Hall last night he chose a programme of American music. "Jeanne d'Arc," a suite of "dramatic scenes for orchestra," by Frederick S. Converse, C. M. Loeffler's "Pagan Poem," and MacDowell's "Indian" suite were the pieces selected. And yet it is not quite accurate to describe this programme as American. Mr. Loeffler is a native of Alsace and belongs in sympathies and manner to the modern French school of composition. Only by accident of residence is he an American.

The first number on the programme, Mr. Converse's "Jeanne d'Arc," is a suite arranged from incidental music written by Mr. Converse for Percy Mackaye's play, "Jeanne d'Arc," which Miss Marlowe and Mr. Sothern produced last season. Mr. Converse himself described the music for the play in part as follows:

"While the music follows somewhat the lines of incidental music written by Mendelssohn for 'A Midsummer Night's Dream,' by Bizet for 'L'Arlésienne,' and by Grieg for 'Peer Gynt,' it is more modern in treatment and style. It approaches the problem of dramatic expression from a broader and more highly organized standpoint, and uses to a certain extent the 'leading motive' plan which obtains in modern opera."

Mendelssohn, Bizet, Grieg, Converse. In spite of the advantages of a "more modern treatment and style," and "a broader and more highly organized standpoint," even as a table land to a church spire, Mr. Converse may consider himself lucky if his suite interests for as many years as the music of Mendelssohn, Bizet, and Grieg. Last night it was mainly impressive for its length, which to some hearers seemed interminable.

The feature of the concert was Mr. Loeffler's "Pagan Poem." "This tone poem," says Mr. Hale's programme note, "was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil, which is sometimes known as 'Pharmaceutria' (the Sorceress). The Eclogue, dedicated to Pollio, was written probably in 39 B. C. It consists of two love songs—that of Damon and that of Alphesibœus. Each song has ten parts, and these parts are divided by a recurring burden, or refrain. Alphesibœus tells of the love incantation of a Thessalian girl, who by the aid of magical spells endeavors to bring back to her cottage her truant lover, Daphnis.

"Mr. Loeffler does not intend to present in this music a literal translation of Virgil's verse into tones. The poem is a fantasy, inspired by the verses. The chief themes, with the possible exception of one, are not typical; they are only of musical significance. The refrain—'Ducite ab urbe domum, mea carmina, ducite Daphnim'—is used sparingly, and is given to three trumpets behind the scenes, until Daphnis nears the doors of the sorceress, when the final refrain, 'Parcite, ab urbe venit, jam parcite, carmina, Daphnis,' is suggested by the fanfare of three trumpets on the stage."

Without undue subservience to the verses Mr. Loeffler has written in this tone poem music of absorbing interest, of irresistible emotional appeal. Passion, despair, hope, and an exultation that is fairly barbaric speak in tones of an original and penetrating beauty. The forsaken woman, the spell she casts, her triumph in the return of her lover, these are wonderfully suggested rather than too literally portrayed. It is music that one cannot grasp in entirety at a single hearing, for Mr. Loeffler is a radical, and his idiom is the strange and fascinating language that emulators of Debussy employ. It is regrettable that a work of such importance, of such originality, is not to be heard again Saturday afternoon.

The "Pagan Poem" is scored for modern orchestra with piano, English horn, and three trumpets obbligati. The performance under the direction of Dr. Muck was one of superb intensity. Heinrich Gebhard performed the piano part with great skill, and Mr. Longy was unmistakable as the player of the English horn. The trumpet refrain played off the stage was conveyed into the audience room by a telephone arrangement with megaphone attachment.

The concert closed with MacDowell's "Indian" suite, which may well take its place as a classic of American music. Here, too, the performance of the orchestra was superlatively excellent. Dr. Muck is evidently leaving a host of admirers in New York. After the first number he was presented with a large wreath, and at the end of the concert he was recalled again and again.

Newspaper Cutting Bureau in the World

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MAR 23 1908

Dr. Karl Muck wieder wohl.

Dr. Karl Muck, der Leiter des Bostoner Symphonie-Orchesters, der an Ptomaine-Vergiftung leicht erkrankt war, ist fast vollständig wiederhergestellt.

[176]

Union, Brooklyn, N. Y.

ess

MAR 21 1908

BOSTON SYMPHONY.

The fifth and last concert of the twentieth season of the Boston Symphony Orchestra in Brooklyn was given last night at the Baptist Temple, and it was also to be the farewell appearance here of Dr. Karl Muck as conductor. As last night marked the close of the season, it was the intention of Brooklyn music lovers to tender him a farewell, but, unfortunately, Dr. Muck was attacked by ptomaine poisoning yesterday afternoon and so sick it was impossible for him to conduct the concert. His place was filled by Carl Wendling, the concert master of the orchestra. The programme selected for last evening was very classical, interesting and consisted of the following works of Handel, Haydn and Mozart:

Concerto in M major for strings and two wind orchestras (edition of Gustav F. Kogel). First time in Brooklyn.....Handel
I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

Symphony in G major, "The Surprise" (B. & H. No. 6).....Haydn
I. Adagio cantabile; Vivace assai.
II. Andante.
III. Menuetto: Allegro molto; Trio.
IV. Allegro di molto.

Symphony in D major (K. 504).....Mozart
I. Adagio; Allegro.
II. Andante.
III. Finale: Presto.

The concerto of Handel is supposed to have been one of his later-day works, and is exceptionally beautiful. It was magnicently played by the orchestra. Prof. Wendling proved himself a master leader, had the orchestra well in hand, and every movement was given with wonderful precision. The second number, the Symphony in G major, called "The Surprise," of Haydn, was the most delightful and enjoyable part of the programme, especially so the second movement, andante with its simpleness and charming tunefulness, also the third movement, the Menuetto, the music of which was entrancing. The concert closed with Mozart's Symphony in D major. This was one of the forty-nine symphonies Mozart composed in his short life of thirty-five years, and, like all the music of that wonderful and gifted man, its harmonies and melodies are most brilliant. The most beautiful part of this symphony is the second movement, and in this is contained an example of the charm and grace of Mozart's compositions that has made his music loved so much. During the concert and at its close the audience was enthusiastic in its applause, and the good work of Prof. Wendling was liberally rewarded with hand-clapping. He was compelled to bow his acknowledgements repeatedly.

TIMES, New York City.

te MAR 22 1908

LAST SYMPHONY CONCERT.

Boston Orchestra Ends Its New York Season—Dr. Muck's Great Success.

The Boston Symphony Orchestra finished its New York season yesterday afternoon with a concert in Carnegie Hall devoted to the elder classics—to Haydn's "Surprise" symphony, Mozart's overture to "The Marriage of Figaro," and Beethoven's Fourth Symphony. In this concert Dr. Muck took leave of New York, for his engagement with the Boston Symphony Orchestra ends with the season in Boston, and he must return to Berlin. His admirers—and they must surely number all who have heard his concerts in the two seasons he has conducted the Boston Orchestra here—will nope that his absence will be but for a time.

That is for the future to determine. But music lovers of New York will have a keen regret in losing a conductor [illegible] gifts so remarkable as Dr. Muck has shown himself to be. He took up, to be sure, in the Boston Orchestra, an instrument brought to the highest perfection by his predecessor, Mr. Gericke, whose memory is still fragrant. Without sacrificing any of this perfection he has swayed the orchestra with his own spirit and made its playing the absolute expression of his own purposes. And it is giving Dr. Muck the highest praise as a conductor to say that those purposes are always those of the composer. His stay with the Boston Orchestra has maintained the standard and the traditions of that organization, and has been a benefit and a stimulus.

Of the performance yesterday there is little to say. Dr. Muck conducts the music of the classical masters not only with devotion and reverence, but also with zest and with a keen perception that it is alive and that it lives because it has vital qualities with which its interpretation is to be infused. He conducted yesterday under a double disadvantage due to the affection of the arm that caused him to spare it noticeably on Thursday night, and to an added indisposition that laid him low on the following day.

However, these personal ailments were not reflected in his performance of the music, which was well-nigh flawless. All three of the compositions played were light-hearted in character and congruous with the Spring day outside. The "Surprise Symphony" was played with delicacy, lightness, and grace. Seldom has the "Figaro" overture shimmered so dazzlingly. Taken at a swift tempo, the inherent joy of the music was wonderfully expressed. Beethoven's Fourth Symphony, which followed the intermission, if more serious in tone, is quite as pleasant melody as the numbers which came before.

The audience was loath to let Dr. Muck go, and after the concert he was recalled to the platform many times.

From TRIBUNE

Address New York City.

Date MAR 22 1908

MUSIC.

DR. MUCK'S FAREWELL.

It was with Beethoven that Dr. Karl Muck began here, two seasons ago, his ministrations as conductor of the Boston Symphony Orchestra, and with Beethoven, again, he elected to make his farewell at yesterday afternoon's final concert of the winter's New York series of the Boston organization. Other orchestral leaders have done likewise in this city's musical experience, and since Beethoven is various enough to provide characteristic modes of expression for nearly any temperament likely to be found in serious musicians, the choice is easily understood. Dr. Muck's selection of the joyous fourth symphony yesterday was altogether felicitous, not only as bringing to a happy culmination a programme beginning with Haydn's "Surprise" symphony and the overture to Mozart's "Marriage of Figaro," but in a more personal sense, as fitting singularly well his own artistic make-up. So far as his deeply interesting activities have revealed Dr. Muck's musical individuality to New York concert audiences, his natural utterance leans rather toward what is poised and balanced and restrained than toward the broadly heroic style. There have been evidences in plenty of his readiness to give reasonable rein to the heroic elements in music both old and new, but it is scarcely by his interpretation of grandiose emotional communications that Dr. Muck will be remembered here. Rather will grateful lovers of musical art recall such spirited and brilliant achievements as his recent performance of Max Reger's variations and fugue, or, to look further and higher, Dr. Muck's memorable and uplifting presentation of the Brahms symphony in C minor, at the outset of his New York doings. This latter proclamation, indeed, could not be easily forgotten by any sensitive hearer who had the good fortune to share in its enjoyment. And there might be many other occasions cited here wherein general delight was taken at the time, due largely to the sane, appreciative and penetrating musicianship of this Berlin conductor, and to his unfailing determination to find and disclose the essential beauty and meaning of what he played

In accepting the leadership of the Boston Symphony Orchestra, Dr. Muck acquired command of a noble instrument of artistic expression. It is part of his two years' record in America that he has used this instrument with rare skill and keen sympathy in furtherance of high ideals. He leaves it, moreover, in as superlative a state of efficiency as when he took it up. Listening yesterday to the clean-cut precision, the delicate nuancing and the fine muscularity of this orchestra, which is forceful but never ponderous, one may well believe that Dr. Muck relinquishes with regret his privileged post as its leader, even to return to his aristocratic Berlin duties.

Some notion of the regard in which conductor and orchestra are held in this city was given by the size and attitude of yesterday's audience.

Though there was no singer or pianist to be heard alone, and though the programme contained only the three classic compositions already mentioned, all of them familiar for longer, probably, than any of yesterday's hearers could remember, Carnegie Hall was thronged with eager listeners, and at the end there were sincere and hearty recalls for the departing musician. Dr. Muck's memory of American appreciation of his work will be based on substantial and gratifying evidence.

From WORLD,

Address New York City.

Date MAR 22 1908

BOSTON SYMPHONY CLOSES ITS SEASON.

The Boston Symphony Orchestra yesterday afternoon, at Carnegie Hall, gave its closing concert of the season and Dr. Muck played his farewell to New York.

The rather severely classical programme, Haydn's "Surprise" or "Drum Beat" symphony, Mozart's "Figaro" overature and Beethoven's fourth symphony, because the latter work was heard last Sunday at the third concert of the Beethoven Cycle, gave an opportunity for comparison at short range between the Boston and New York Symphony Orchestras which was instructive.

While the one is a single magnificent instrument an orchestral personality with a characteristic compact tone, the other, as yet, is an excellent body of musicians playing more or less well together but without distinctive individuality.

I have heard the Boston Orchestra play more precisely than in the first movement of the Haydn symphony, but the andante containing the "Surprise" and the pianissimo preceding the famous drum beat was exquisite. Wonderful the art in interpretation that can make the simplicity of Haydn so vital and full of color and contrast. The Mozart overture was another example of clear, balanced and rarely finished orchestral work hard to excel.

The Beethoven symphony closed an unusually short programme. Dr. Muck views his Beethoven romantically, pictorially. The symphonic picture fairly glowed with varied tints, and the work took on new form and meaning from his highly thoughtful and polished reading. The orchestral voices in answering phrases seemed to speak almost in words the poetic message of the composer. The andante was pure romance and poetry; the finale masterly.

From NEW YORK PRESS,

Address New York City.

Date MAR 22 190

[illegible] Waves Sunday to New York.

Though suffering severely from the effects of poisoning, which on Friday evening had prevented him from conducting the Brooklyn concert of the Boston Symphony Orchestra, Dr. Muck appeared with his band of virtuosos yesterday afternoon in Carnegie Hall to make his final bow to New Yorkers. Extreme pallor was the only visible sign of the great leader's indisposition. In his conducting there was not the slightest token of limpness or fatigue.

Haydn's symphony in G major, generally known as the "Surprise" symphony, was given with a fine attention to expressive shading and with great rhythmical spirit. It was a reading containing much that was modern in dynamic contrast and phrasing, but taking no unwarranted liberties. Mozart's overture to "The Marriage of Figaro" was performed with much spirit.

Beethoven's Fourth Symphony, which closed the concert, revealed Muck again as a Beethoven conductor of the highest attainments. At the end of the concert Dr. Muck was recalled repeatedly. A pity that the Emperor of Germany craves his services. With Dr. Muck's departure Americans will lose one of the most satisfactory conductors who has visited this country in many years.

From EVENING MAIL,

New York City.

MAR 21 1908

TELEPHONE HELPED KEEP THE PITCH

At the Boston Symphony concert at Carnegie hall Thursday night Dr. Muck secured highly successful results in the trumpet obligati when Loeffler's "Pagan Poem" was given, the trumpets being played behind the stage. As music lovers are aware, there is very often failure to maintain harmony of pitch and rhythm between an orchestra and instruments when the latter are in use behind the stage.

Thursday night this lack of harmony was entirely overcome. There was placed near the wall, so that the trumpets could catch through it every strain of the orchestral music, a telephone. Over the transmitter was fitted a large megaphone. By this means the trumpets were enabled to keep perfect pitch and rhythm with the orchestra, and to the audience it seemed as if the players were on the stage and not hidden behind the wall.

From NEWS

BALT.

DR. MUCK UNABLE TO APPEAR

Is Suffering From Injury To Arm—Was To Have Made Farewell To Baltimore This Evening.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, is suffering from an injury to the nerves of his right arm, and will not be able to appear this evening at the Lyric, when the great Orchestra gives its last concert of the present season. It is stated that Dr. Muck's injury, while not serious, makes it impossible for him to wield the baton. Carl Wendling, the orchestra's concertmeister, will occupy Dr. Muck's place at the conductor's desk.

Peculiar regret will be felt in Baltimore at the announcement that Dr. Muck cannot conduct because he would have made his farewell appearance in this city this evening. His connection with the Boston Orchestra ends at the close of the present season, and he will return to Germany.

Dr. Muck was unable to conduct at the concert in Washington last night, but said yesterday that he thought he would be able to appear in Baltimore this evening. He sent a telegram to Mr. F. F. Comee, business manager of the Orchestra, today, however, saying that he found himself still too much crippled to attempt to lead the orchestra.

The programme of this evening's concert includes Haendel's Concerto for the two wind choirs and orchestra, Reger's variations and fugue on a merry theme, and Rimsky-Korsakoff's Spanish Caprice.

From EVENING POST,

New York City.

MAR 21 1908

Max Fiedler, who has been chosen successor of Dr. Muck as conductor of the Boston Symphony Orchestra, will be a stranger to Bostonians, but he is known to concert-goers in this city, as he was one of the "guest conductors" of the Philharmonic Society in 1905. He is at present conductor of the Hamburg Philharmonic, and has also won fame in Paris, Madrid, and St. Petersburg. He was born in Zittau, Saxony, in 1859. From 1877 to 1880 he was a scholarship pupil at the Leipsic Conservatory. He first wielded the conductor's baton in 1894. He has also composed a symphony, some chamber music, songs, and pianoforte pieces. Concerning his doings at the Philharmonic concert on December 15, 1905, the *Evening Post* said among other things:

Max Fiedler is a man of authority, a born commander. . . . He had a remarkably firm grip on his players, compelling them, though they had never seen him till a week ago, to do his every bidding, to play with remarkable precision, and follow his nuances with promptness. . . . He evidently has a fine sense of tempo, and of the frequent but slight modifications of it called for in Wagner's later works. The strings, under his command, revealed a splendid sonority, the woodwind played their finely interwoven melodies beautifully, and the brasses played with a pomp that made one fancy the curtain was up, and the Mastersingers marching in solemn procession. It was most enjoyable, and the audience was stirred to such enthusiasm that one might have fancied Safonoff was there conducting Tchaikovsky's "Pathétique." An excellent performance was also given of R. Strauss's "Don Juan." . . . In the Beethoven symphony (No. 5) there was nothing new to reveal. The hundred or so previous performances of it in Carnegie Hall had pretty well exhausted all possible interpretations. . . . Mr. Fiedler's was far from being metronomic, yet it avoided all eccentricities of reading. The slow movement was applauded with special cordiality.

Bizet not only left an immortal opera, but a son, who may or may not share the fame of "Carmen." His name is Jacques. . . . has written an opera libretto, based on "Küfner von Nürnberg."

From NEW YORK HERALD,

New York City.

MAR 22 [illegible]

DR. KARL MUCK'S FAREWELL CONCERT

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, said goodby yesterday afternoon to a large audience assembled at Carnegie Hall. It was the final concert here this season of this orchestra and it was also the last concert which Dr. Muck is announced to conduct here. He goes to Boston to complete his work there, and then leaves for Europe to take up his post at the Berlin Royal Opera again. His successor, Mr. Fiedler, has already been engaged, and it is not stated by those in authority whether Dr. Muck will return to Boston or not after a year abroad.

When Dr. Muck appeared on the platform yesterday he was warmly greeted, and at the close of the concert the audience remained and applauded him until he appeared and bowed again and again. The orchestra players also arose and bowed. There were no official ceremonies. It is whispered that Dr. Muck will return to become the permanent conductor of the Boston Symphony in a year.

The concert was an enjoyable one, even if it was not a remarkably brilliant programme for a farewell occasion. It consisted of three numbers, all classics, and contained no soloist. The opening number was Haydn's "Surprise" Symphony, then followed Mozart's "The Marriage of Figaro" Overture, and the concluding work was Beethoven's lovely Fourth Symphony. The work of the orchestra was almost impeccable, and Dr. Muck led with fine spirit.

Newspaper Cutting Bureau in the World

From HERALD

Address [illegible]

Date MAR 18 1908

LAST CONCERT OF THE SEASON

Boston Symphony Orchestra Gives Fifth Performance.

Mr. Wendling Conducts—No Soloist and Programme Light in Motifs.

The Boston Symphony Orchestra concluded its series of concerts for this season yesterday afternoon, giving the fifth performance at the National Theater before a large and enthusiastic audience.

As is customary at its first and last concert, there was no soloist. In the absence of Dr. Carl Muck, who was indisposed and unable to appear, Mr. Wendling conducted the orchestra, maintaining the standard of excellence which has long characterized the work of these musicians.

The programme varied in many ways from those the orchestra has given during the season, and might be designated as symphonic sketches of pastoral themes, so light and free from serious motifs was the entire programme.

Beethoven's Symphony in M major, No. 6, "Pastoral," op. 68, in four movements, opened the performance. It was followed by Richard Strauss' "Till Eulenspiegel's Merry Pranks," op. 28. Chabrier's overture, "Gwendoline," concluded the performance.

Special Clipping Bureau of The World

From [illegible]

Address [illegible]

Date MAR 18 1908

BOSTON SYMPHONY [illegible]

Carl Wendling Conducts in Place of Dr. Muck, Who Is Ill.

Leader's Reading of Strauss' Number More Satisfactory Than Interpretation of Beethoven.

Dr. Carl Muck, whose final appearance in Washington was announced for yesterday afternoon at the last of the Boston Symphony Orchestra concerts, was unable to conduct. He was suffering acutely from an injury to the nerves of his right arm, and not caring to direct with his left, the concert at the National Theater was given under the direction of the concert master, Carl Wendling. The programme included Beethoven's symphony No. 4 in B flat, opus 60, dedicated to Count Oppersdorf; "Till Eulenspiegel's Merry Pranks," Richard Strauss, opus 28, and the overture to the opera "Gwendoline," by Emmanuel Chabrier, the French composer.

During the two years of Dr. Muck's conductorship in this country he has come to know the tastes of the American audience, and this season the Washington programmes have evidenced a discrimination and forethought of which no other visiting conductor of recent years, with the exception of Fritz Scheel, has seemed to think us worthy. The Beethoven symphony selected for performance yesterday is very seldom heard. It was performed in this city by the Georgetown Orchestra on April 13, 1885, and by the Boston Symphony Orchestra, under the direction of Emil Paur, March 26, 1894, and doubtless there may have been a few other renditions of it here at long intervals. But the musical world has come to hold the third, the fifth, and those symphonies following the fifth who so much favor that this one has almost dropped out of the prevailing concert repertoire.

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Here he has forgotten momentarily the problem of life and death, has pushed aside shadowy Fate, which is knocking at the door, and has become an everyday mortal, reveling in the small talk and friendly gossip of his friends. In the last movement, the busy hum of strings in the lower voices tells of lightsome chatter, and even the bassoon lays aside his uncouth manners, assumes a polish quite unnatural to one so gruff and dictatorial, and does not forget to bid adieu to his hostess, with Chesterfieldian suavity and graciousness. The melodies carried by the string section in the second movement are quaint in the simplicity of their scoring, and the whole composition breathes the spirit of femininity, of brightness, happiness, and good cheer.

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BERENICE THOMPSON.

From TARG[illegible]

[illegible]

MAR 19 1908

Madame Olga Samaroff, after a long burnee through the Middle West and Southwest, is returning East, primarily to play a number of times with the Boston Symphony Orchestra and the Kneisel Quartet. With the latter organization she has already played in Buffalo and St. Louis, and with it she is to play in Cambridge, Boston, New York and Chicago [illegible] next month, and early in May she will sail for Europe, where she will stay at least a year.

From TRIBUNE

Address New York City.

Date MAR 2 1908

MUSIC.

DR. MUCK'S FAREWELL.

It was with Beethoven that Dr. Karl Muck began here, two seasons ago, his ministrations as conductor of the Boston Symphony Orchestra, and with Beethoven, again, he elected to make his farewell at yesterday afternoon's final concert of the winter's New York series of the Boston organization. Other orchestral leaders have done likewise in this city's musical experience, and since Beethoven is various enough to provide characteristic modes of expression for nearly any temperament likely to be found in serious musicians, the choice is easily understood. Dr. Muck's selection of the joyous fourth symphony yesterday was altogether felicitous, not only as bringing to a happy culmination a programme beginning with Haydn's "Surprise" symphony and the overture to Mozart's "Marriage of Figaro," but in a more personal sense, as fitting singularly well his own artistic make-up. So far as his deeply interesting activities have revealed Dr. Muck's musical individuality to New York concert audiences, his natural utterance leans rather toward what is poised and balanced and restrained than toward the broadly heroic style. There have been evidences in plenty of his readiness to give reasonable rein to the heroic elements in music both old and new, but it is scarcely by his interpretation of grandiose emotional communications that Dr. Muck will be remembered here. Rather will grateful lovers of musical art recall such spirited and brilliant achievements as his recent performance of Max Reger's variations and fugue, or, to look further and higher, Dr. Muck's memorable and uplifting presentation of the Brahms symphony in C minor, at the outset of his New York doings. This latter proclamation, indeed, could not be easily forgotten by any sensitive hearer who had the good fortune to share in its enjoyment. And there might be many other occasions cited here wherein general delight was taken at the time, due largely to the sane, appreciative and penetrating musicianship of this Berlin conductor, and to his unfailing determination to find and disclose the essential beauty and meaning of what he played

In accepting the leadership of the Boston Symphony Orchestra, Dr. Muck acquired command of a noble instrument of artistic expression. It is part of his two years' record in America that he has used this instrument with rare skill and keen sympathy in furtherance of high ideals. He leaves it, moreover, in as superlative a state of efficiency as when he took it up. Listening yesterday to the clean-cut precision, the delicate nuancing and the fine muscularity of this orchestra, which is forceful but never ponderous, one may well believe that Dr. Muck relinquishes with regret his privileged post as its leader, even to return to his aristocratic Berlin duties.

Some notion of the regard in which conductor and orchestra are held in this city was given by the size and attitude of yesterday's audience.

Though there was no singer or pianist to be heard alone, and though the programme contained only the three classic compositions already mentioned, all of them familiar for longer, probably, than any of yesterday's hearers could remember, Carnegie Hall was thronged with eager listeners, and at the end there were sincere and hearty recalls for the departing musician. Dr. Muck's memory of American appreciation of his work will be based on substantial and gratifying evidence.

From EVENING POST.

Address New York City.

Date MAR 21 1908

Max Fiedler, who has been chosen successor of Dr. Muck as conductor of the Boston Symphony Orchestra, will be a stranger to Bostonians, but he is known to concert-goers in this city, as he was one of the "guest conductors" of the Philharmonic Society in 1905. He is at present conductor of the Hamburg Philharmonic, and has also won fame in Paris, Madrid, and St. Petersburg. He was born in Zittau, Saxony, in 1859. From 1877 to 1880 he was a scholarship pupil at the Leipsic Conservatory. He first wielded the conductor's bâton in 1894. He has also composed a symphony, some chamber music, songs, and pianoforte pieces. Concerning his doings at the Philharmonic concert on December 15, 1905, the *Evening Post* said among other things:

Max Fiedler is a man of authority, a born commander. . . . He had a remarkably firm grip on his players, compelling them, though they had never seen him till a week ago, to do his every bidding, to play with remarkable precision, and follow his nuances with promptness. . . . He evidently has a fine sense of tempo, and of the frequent but slight modifications of it called for in Wagner's later works. The strings, under his command, revealed a splendid sonority, the woodwind played their finely interwoven melodies beautifully, and the brasses played with a pomp that made one fancy the curtain was up, and the Mastersingers marching in solemn procession. It was most enjoyable, and the audience was stirred to such enthusiasm that one might have fancied Safonoff was there conducting Tchaikovsky's "Pathétique." An excellent performance was also given of R. Strauss's "Don Juan." . . . In the Beethoven symphony (No. 5) there was nothing new to reveal. The hundred or so previous performances of it in Carnegie Hall had pretty well exhausted all possible interpretations. . . . Mr. Fiedler's was far from being metronomic, yet it avoided all eccentricities of reading. The slow movement was applauded with special cordiality.

Bizet not only left an immortal opera, but a son, who may or may not share the fate of "Carmen." His name is Jacques, and he has written an opera libretto, based on Hoffmann's "Küfner von Nürnberg."

From WORLD.

Address New York City.

Date MAR 22 1908

BOSTON SYMPHONY CLOSES ITS SEASON.

The Boston Symphony Orchestra yesterday afternoon, at Carnegie Hall, gave its closing concert of the season and Dr. Muck played his farewell to New York.

The rather severely classical programme, Haydn's "Surprise" or "Drum Beat" symphony, Mozart's "Figaro" overature and Beethoven's fourth symphony, because the latter work was heard last Sunday at the third concert of the Beethoven Cycle, gave an opportunity for comparison at short range between the Boston and New York Symphony Orchestras which was instructive.

While the one is a single, magnificent instrument, an orchestral personality with a characteristic compact tone, the other, as yet, is an excellent body of musicians playing more or less well together but without distinctive individuality.

I have heard the Boston Orchestra play more precisely than in the first movement of the Haydn symphony, but the andante containing the "Surprise" and the pianissimo preceding the famous drum beat was exquisite. Wonderful the art in interpretation that can make the simplicity of Haydn so vital and full of color and contrast. The Mozart overture was another example of clear, balanced and rarely finished orchestral work hard to excel.

The Beethoven symphony closed an unusually short programme. Dr. Muck views his Beethoven romantically, pictorially. The symphonic picture fairly glowed with varied tints, and the work took on new form and meaning from his highly thoughtful and polished reading. The orchestral voices in answering phrases seemed to speak almost in words the poetic message of the composer. The andante was pure romance and poetry; the finale masterly.

EVENING MAIL,

New York City.

MAR 21 1908

TELEPHONE HELPED KEEP THE PITCH

At the Boston Symphony concert at Carnegie hall Thursday night Dr. Muck secured highly successful results in the trumpet obligati when Loeffler's "Pagan Poem" was given, the trumpets being played behind the stage. As music lovers are aware, there is very often failure to maintain harmony of pitch and rhythm between an orchestra and instruments when the latter are in use behind the stage.

Thursday night this lack of harmony was entirely overcome. There was placed near the wall, so that the trumpets could catch through it every strain of the orchestral music, a telephone. Over the transmitter was fitted a large megaphone. By this means the trumpets were enabled to keep perfect pitch and rhythm with the orchestra, and to the audience it seemed as if the players were on the stage and not hidden behind the wall.

NEW YORK HERALD,

New York City.

DR. KARL MUCK'S FAREWELL CONCERT

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, said goodby yesterday afternoon to a large audience assembled at Carnegie Hall. It was the final concert here this season of this orchestra and it was also the last concert which Dr. Muck is announced to conduct here. He goes to Boston to complete his work there, and then leaves for Europe to take up his post at the Berlin Royal Opera again. His successor, Mr. Fiedler, has already been engaged, and it is not stated by those in authority whether Dr. Muck will return to Boston or not after a year abroad.

When Dr. Muck appeared on the platform yesterday he was warmly greeted, and at the close of the concert the audience remained and applauded him until he appeared and bowed again and again. The orchestra players also arose and bowed. There were no official ceremonies. It is whispered that Dr. Muck will return to become the permanent conductor of the Boston Symphony in a year.

The concert was an enjoyable one, even if it was not a remarkably brilliant programme for a farewell occasion. It consisted of three numbers, all classics, and contained no soloist. The opening number was Haydn's "Surprise" Symphony, then followed Mozart's "The Marriage of Figaro" Overture, and the concluding work was Beethoven's lovely Fourth Symphony. The work of the orchestra was almost impeccable, and Dr. Muck led with fine spirit.

From NEW YORK PRESS,

Address New York City.

Date MAR 22 1908

Muck Waves Goodby to New York.

Though suffering severely from the effects of poisoning, which on Friday evening had prevented him from conducting the Brooklyn concert of the Boston Symphony Orchestra, Dr. Muck appeared with his band of virtuosos yesterday afternoon in Carnegie Hall to make his final bow to New Yorkers. Extreme pallor was the only visible sign of the great leader's indisposition. In his conducting there was not the slightest token of limpness or fatigue.

Haydn's symphony in G major, generally known as the "Surprise" symphony, was given with a fine attention to expressive shading and with great rhythmical spirit. It was a reading containing much that was modern in dynamic contrast and phrasing, but taking no unwarranted liberties. Mozart's overture to "The Marriage of Figaro" was performed with much spirit.

Beethoven's Fourth Symphony, which closed the concert, revealed Muck again as a Beethoven conductor of the highest attainments. At the end of the concert Dr. Muck was recalled repeatedly. A pity that the Emperor of Germany craves his services. With Dr. Muck's departure Americans will lose one of the most satisfactory conductors who has visited this country in many years.

NEWS

DR. MUCK UNABLE TO APPEAR

Is Suffering From Injury To Arm—Was To Have Made Farewell To Baltimore This Evening.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, is suffering, from an injury to the nerves of his right arm, and will not be able to appear this evening at the Lyric, when the great Orchestra gives its last concert of the present season. It is stated that Dr. Muck's injury, while not serious, makes it impossible for him to wield the baton. Carl Wendling, the orchestra's concertmeister, will occupy Dr. Muck's place at the conductor's desk.

Peculiar regret will be felt in Baltimore at the announcement that Dr. Muck cannot conduct because he would have made his farewell appearance in this city this evening. His connection with the Boston Orchestra ends at the close of the present season, and he will return to Germany.

Dr. Muck was unable to conduct at the concert in Washington last night, but said yesterday that he thought he would be able to appear in Baltimore this evening. He sent a telegram to Mr. F. F. Comee, business manager of the Orchestra, today, however, saying that he found himself still too much crippled to attempt to lead the orchestra.

The programme of this evening's concert includes Haendel's Concerto for the two wind choirs and orchestra, Reger's variations and fugue on a merry theme, and Rimsky-Korsakoff's Spanish Caprice.

Newspaper Cutting Bureau in the World

LAST CONCERT OF THE SEASON

Boston Symphony Orchestra Gives Fifth Performance.

Mr. Wendling Conducts—No Soloist and Programme Light in Motifs.

The Boston Symphony Orchestra concluded its series of concerts for this season yesterday afternoon, giving the fifth performance at the National Theater before a large and enthusiastic audience.

As is customary at its first and last concert, there was no soloist. In the absence of Dr. Carl Muck, who was indisposed and unable to appear, Mr. Wendling conducted the orchestra, maintaining the standard of excellence which has long characterized the work of these musicians.

The programme varied in many ways from those the orchestra has given during the season, and might be designated as symphonic sketches of pastoral themes, so light and free from serious motifs was the entire programme.

Beethoven's Symphony in M major, No. 6, "Pastoral," op. 68, in four movements, opened the performance. It was followed by Richard Strauss' "Till Eulenspiegel's Merry Pranks," op. 28. Chabrier's overture, "Gwendoline," concluded the performance.

Paper Cutting Bureau in the World

8 1908

BOSTON SYMPHONY HEARD

Carl Wendling Conducts in Place of Dr. Muck, Who Is Ill.

Leader's Reading of Strauss' Number More Satisfactory Than Interpretation of Beethoven.

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During the two years of Dr. Muck's conductorship in this country he has come to know the tastes of the American audience, and this season the Washington programmes have evidenced a discrimination and forethought of which no other visiting conductor of recent years, with the exception of Fritz Scheel, has seemed to think us worthy. The Beethoven symphony selected for performance yesterday is very seldom heard. It was performed in this city by the Georgetown Orchestra on April 13, 1885, and by the Boston Symphony Orchestra, under the direction of Emil Paur, March 26, 1894, and doubtless there may have been a few other renditions of it here at long intervals. But the musical world has come to hold the third, the fifth, and those symphonies following the fifth with so much favor that this one has almost dropped out of the prevailing concert repertoire.

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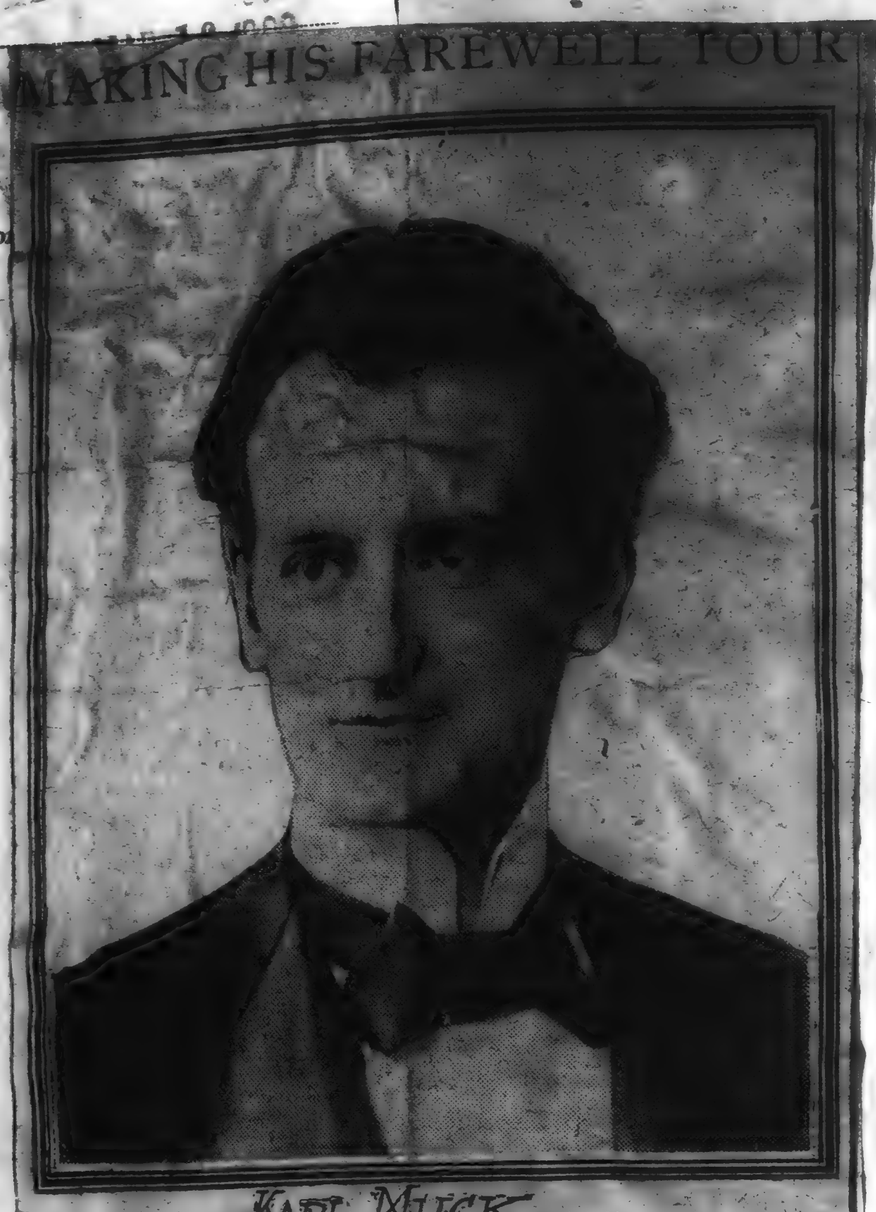
Clipping Bureau in the ...
NEW ...
...LYORE, MD
MAR 19 1908

MAKING HIS FAREWELL TOUR



KARL MUCK

Dr. Muck will be seen in Baltimore on next Wednesday night for the last time as the leader of the Boston Symphony Orchestra. His final tour is proving a tremendous success. Great audiences have greeted him and the Orchestra, and the performances have been marked by extraordinary enthusiasm.

N. Y. Tribune - Mar 20

THE BOSTON SYMPHONY ORCHESTRA.

New and Old American Compositions.

Dr. Muck paid tribute to American music at the last of the evening concerts which he is to conduct here at Carnegie Hall last night. He made up his programme of compositions by Frederick S. Converse, Charles Martin Loeffler and Edward A. MacDowell. The first two were new, the last the "Indian Suite" which had figured on three or four schemes by local orchestras this season. Special interest in it was therefore enlisted only by its superior performance by the men from Boston and the obvious sympathy which Dr. Muck exhibited in its interpretation. If there were more of that aboriginal spirit in the composition which its title, the sub-titles over its various movements and its employment of a few Indian themes suggest, it would be a pleasant duty to discuss the reading given to it by the conductor; but Mr. MacDowell made no study of the characteristics of the musical idiom of the Indians, so far as their own performances are concerned, and Dr. Muck could not go beyond the printed page. All that can be said of last night's performance of the suite, therefore, is a word of praise for the brilliant quality of the band's playing and the completeness with which it performed its task.

Mr. Converse's contribution to the evening was a suite put together from the incidental music composed for Mr. Percy Mackaye's drama, "Jeanne d'Arc." The suite was obviously made to save the music from the fate of the play. We fear that it will not prove an exception to the rule which time seems to have established for music of its character. Some of it—the second movement, for instance—has independent beauty whose appreciation does not call for the exercise of a fancy warmed by the incidents of the drama or the familiar tale of the Maid of Orleans; some of it will appeal in vain in spite of its dramatic or poetic association. What may be said of it in general in the way of approbation applies to its naturalness—conventionality, if the extremists prefer the word—of utterance at a time when there is a prevalent notion that the only new music worth listening to is that which subjects the old and accepted elements of the art to violence. Yet there are those—and they are not necessarily all Philistines (though the appellation is coming into good repute), who think with Selden and Goldsmith that many old things are most worthy of affection—old scales, old harmonies, old instrumental combinations even. Of course, we must have the new, and have them as Mr. Loeffler gave them to us last night in his "Pagan Poem," with its moments of exquisite imaginative as well as sensuous beauty. These moments, however, were episodic, and while listening to the composition, which we were invited to hear as music inspired by the eighth eclogue of Virgil, the conviction would not down that the piece had been laboriously built around the passage for three trumpets played in the distance, with its accompanying song from the English horn and pianoforte. That music sounded antique, if one must have it so, and sounded, moreover, like the evocation of an enchanter's wand, but much of that with which it is associated must wait till Debussy has completed his education of the Philistines before it can boast of being understood and admired. It was brilliantly played, of course, though it wrenched the neuritic right arm of Dr. Muck, which he spared as much as possible in conducting Mr. Converse's music and called for a telephone to aid the conductor off the stage, who had to give the cues to the hidden trumpeters.

H. E. K.

MUSIC AND DRAMA

DR. MUCK'S LEAVE-TAKING IN NEW YORK

The Reviewers' Eulogies—More Letters About His Programmes—Mr. de Pachmann as an "Eccentric Entertainer"—The First Original American Play to Be Performed Throughout Europe—Mr. Fitch's "The Truth" Already Acted in Hungary, Italy, Germany and England, and to Be Mounted in France—An Interesting Note from the Playwright—Mr. Wendling to Conduct at the Symphony Concerts This Week with a New Programme—"The Thief" for Boston Next Autumn—Mr. Schroeder's Plans in America Next Year—Henry James's New Play to Be Acted This Week

On Saturday afternoon, at the final concert for the current season of the Symphony Orchestra in New York, Dr. Muck made his last appearance there as a conductor. All the pieces on his programme were classics—Haydn's "Surprise" symphony of the sudden drumbeat, Beethoven's fourth symphony and Mozart's overture to "Figaro's Wedding," as yet unplayed here under Dr. Muck. All three "numbers" are familiar; there was no assisting virtuoso, and thus the concert was practically Dr. Muck's own. Plainly it was for him that the audience filled Carnegie Hall and received and sped him with very hearty applause. Naturally, the reviewers of the New York newspapers use the occasion for general comment on Dr. Muck's conducting and the appreciation that it has won there in the past two years. Says the Sun, for example: "With yesterday afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall terminated, so far as New York is concerned, the activities of Karl Muck. He has endeared himself to the musical public of this city by qualities of the finest kind. Not only has he shown himself to be a musician of the most profound scholarship, but also of the widest and most polished taste. His veneration for the classics is equalled by his enthusiasm for the writers of today. He has directed with superb skill compositions by the old masters and the progressists of the current time. He has demonstrated in every instance his right to the title of interpreter.

"He has proved that an orchestra can be splendidly conducted without excitable gesticulation, but with repose and dignity. He has shown, too, that there were resources in the Boston Symphony Orchestra not previously disclosed. The tonal beauty of the playing of the organization has not diminished under his guidance, but it has gained in brilliancy and sonority. The orchestra was never before at such a high pitch of excellence as that at which he leaves it. It is a loss to music in this country to have him go away. But the German emperor, it seems, is unwilling to do without him any longer. For this we surely cannot blame his Imperial Majesty. If this writer were an emperor and had a conductor like Dr. Muck he would keep him at home, no matter how anxious Boston might be to borrow him for a year or two more."

The Times continues: "Music lovers of New York will have a keen regret in losing a conductor of gifts so remarkable as Dr. Muck has shown himself to be. He took up, to be sure, in the Boston orchestra, an instrument brought to the highest perfection by his predecessor, Mr. Gericke, whose memory is still fragrant. Without sacrificing any of this perfection he has swayed the orchestra with his own spirit and made its playing the absolute expression of his own purposes. And it is giving Dr. Muck the highest praise as a conductor to say that those purposes are always those of the composer. His stay with the Boston orchestra has maintained the standard and the traditions of that organizations, and has been a benefit and a stimulant. Of the performance yesterday there is little to say. Dr. Muck conducts the music of the classical masters not only with devotion and reverence, but also with zest and with a keen perception that it is alive and that it lives because it has vital qualities with which its interpretation is to be infused. The "Surprise Symphony" was played with delicacy, lightness and grace. Seldom has the "Figaro" overture shimmered so dazzlingly. Taken at a swift tempo, the inherent joy of the music was wonderfully expressed. Beethoven's fourth symphony, which followed the intermission, if more serious in tone, is quite as pleasant melody as the numbers which came before. The audience was loth to let Dr. Muck go, and after the concert he was recalled to the platform many times."

The Tribune adds: "So far as his deeply interesting activities have revealed Dr. Muck's musical individuality to New York concert audiences, his natural utterance leans rather toward what is poised and balanced and restrained than toward the broadly heroic style. There have been evidences in plenty of his readiness to give reasonable rein to the heroic elements in music both old and new, but it is scarcely by his interpretation of grandiose emotional communications that Dr. Muck will be remembered here. Rather will grateful lovers of musical art recall such spirited and brilliant achievements as his recent performance of Max Reger's variations and fugue, or, to look further and higher, Dr. Muck's memorable and uplifting presentation of the Brahms symphony in C minor, at the outset of his New York doings. This latter proclamation, indeed, could not be easily forgotten by any sensitive hearer who had the good fortune to share in its enjoyment. And there might be many other occasions cited here wherein general delight was taken at the time, due largely to the sane, appreciative and penetrating musi[illegible] this Berlin conductor, and to

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Our Programmes Again

To the Editor of the Transcript:

Without in any way wishing to enter into a controversy on Dr. Muck's programmes I would like to say a few words in reply to what "Music Lover" wrote in your issue of Friday. I am quite aware of the educational interest of the Symphony concerts, but cannot help reminding him that in the modern method the exhibition of the frightful example and also punishment are eliminated. It can hardly be necessary for such an audience to be subjected to listening to such compositions as Bischoff's Symphony twice over, to convince them that the Germany of the twentieth century is in music, as in all the fine arts, painting, sculpture or architecture, at a lower level than it has been for centuries.

SEASON TICKET HOLDER.

March 21.

To the Editor of the Transcript:

I would hereby second the motion made by a writer in this column of your issue of the 16th, regarding a change in the programmes of the Symphony concerts for the rest of the season. I can also testify that the superabundance of "first time" compositions, and bombastic efforts that we have had thrust upon us this winter are far from satisfying or enjoyable to myself, as well as to many others who are regular attendants upon the concerts and we long for a return to the grand and beautiful works of the old masters whose compositions have stood the test of time; and we feel this is due to our true music lovers.

ANOTHER SYMPHONY PA[illegible]

March 22.

From TRIBUNE

Address New York City.

MAR 21 1908

DR. KARL MUCK INDISPOSED.

Brooklyn friends of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, were much disappointed last night on the occasion of the fifth and last concert of the organization given at the Baptist Temple, Third avenue and Schermerhorn street, by the announcement of the illness of Dr. Muck. He is recovering at the Hotel Manhattan from a slight attack of ptomaine poisoning. Carl Wendling, the concert master of the orchestra, conducted in his place.

GLOBE & COMMERCIAL ADVERTISER

ess New York City.

MAR 23 1908

DR. MUCK'S FAREWELL.

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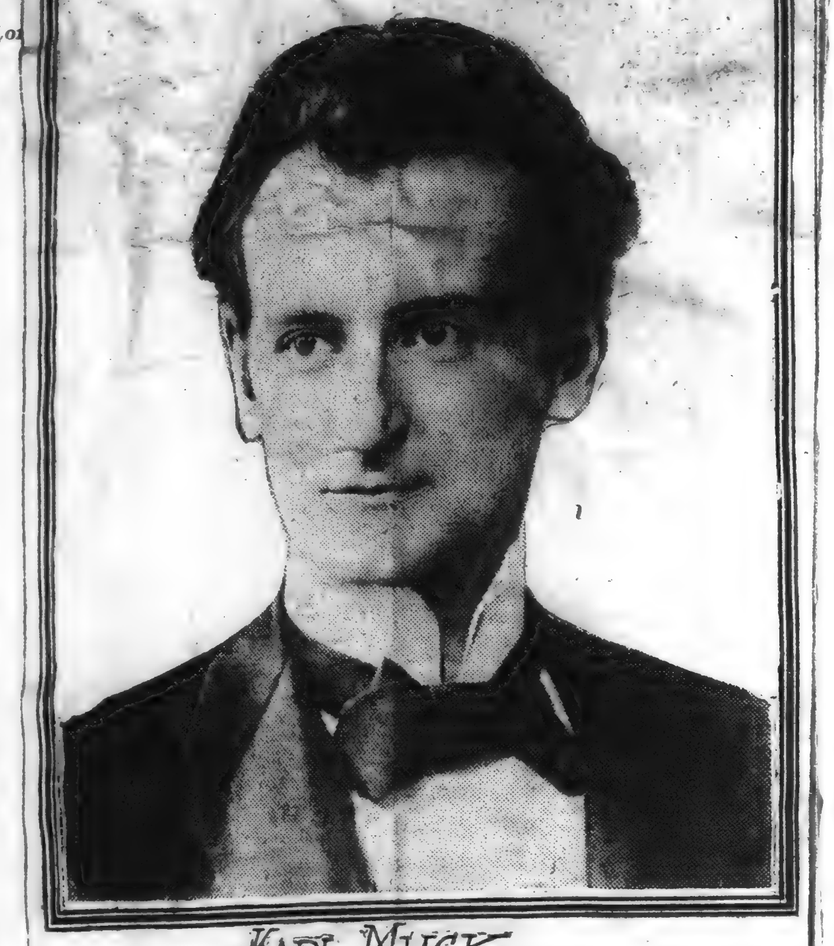
Cutting Bureau in the World

MAKING HIS FAREWELL TOUR



KARL MUCK

Dr. Muck will be seen in Baltimore on next Wednesday night for the last time as the leader of the Boston Symphony Orchestra. His final tour is proving a tremendous success. Great audiences have greeted him and the Orchestra, and the performances have been marked by extraordinary enthusiasm.

N. Y. Tribune. - Mar 28

THE BOSTON SYMPHONY ORCHESTRA.

New and Old American Compositions.

Dr. Muck paid tribute to American music at the last of the evening concerts which he is to conduct here at Carnegie Hall last night. He made up his programme of compositions by Frederick S. Converse, Charles Martin Loeffler and Edward A. MacDowell. The first two were new, the last the "Indian Suite" which had figured on three or four schemes by local orchestras this season. Special interest in it was therefore enlisted only by its superior performance by the men from Boston and the obvious sympathy which Dr. Muck exhibited in its interpretation. If there were more of that aboriginal spirit in the composition which its title the sub-titles over its various movements and its employment of a few Indian themes suggest, it would be a pleasant duty to discuss the reading given to it by the conductor; but Mr. MacDowell made no study of the characteristics of the musical idiom of the Indians, so far as their own performances are concerned, and Dr. Muck could not go beyond the printed page. All that can be said of last night's performance of the suite, therefore, is a word of praise for the brilliant quality of the band's playing and the completeness with which it performed its task.

Mr. Converse's contribution to the evening was a suite put together from the incidental music composed for Mr. Percy Mackaye's drama, "Jeanne d'Arc." The suite was obviously made to save the music from the fate of the play. We fear that it will not prove an exception to the rule which time seems to have established for music of its character. Some of it—the second movement, for instance—has independent beauty whose appreciation does not call for the exercise of a fancy warmed by the incidents of the drama or the familiar tale of the Maid of Orleans; some of it will appeal in vain in spite of its dramatic or poetic association. What may be said of it in general in the way of approbation applies to its naturalness—conventionality, if the extremists prefer the word—of utterance at a time when there is a prevalent notion that the only new music worth listening to is that which subjects the old and accepted elements of the art to violence. Yet there are those—and they are not necessarily all Philistines (though the appellation is coming into good repute), who think with Selden and Goldsmith that many old things are most worthy of affection—old scales, old harmonies, old instrumental combinations even. Of course, we must have the new, and have them as Mr. Loeffler gave them to us last night in his "Pagan Poem," with its moments of exquisite imaginative as well as sensuous beauty. These moments, however, were episodic, and while listening to the composition, which we were invited to hear as music inspired by the eighth eclogue of Virgil, the conviction would not down that the piece had been laboriously built around the passage for three trumpets played in the distance, with its accompanying song from the English horn and pianoforte. That music sounded antique, if one must have it so, and sounded, moreover, like the evocation of an enchanter's wand, but much of that with which it is associated must wait till Debussy has completed his education of the Philistines before it can boast of being understood and admired. It was brilliantly played, of course, though it wrenched the neuritic right arm of Dr. Muck, which he spared as much as possible in conducting Mr. Converse's music and called for a telephone to aid the conductor off the stage, who had to give the cues to the hidden trumpeters.

H. E. K.

TRANSCRIPT MONDAY MARCH 23 1908

MUSIC AND DRAMA

DR. MUCK'S LEAVE-TAKING IN NEW YORK

The Reviewers' Eulogies—More Letters About His Programmes—Mr. de Pachmann as an "Eccentric Entertainer"—The First Original American Play to Be Performed Throughout Europe—Mr. Fitch's "The Truth" Already Acted in Hungary, Italy, Germany and England, and to Be Mounted in France—An Interesting Note from the Playwright—Mr. Wendling to Conduct at the Symphony Concerts This Week with a New Programme—"The Thief" for Boston Next Autumn—Mr. Schroeder's Plans in America Next Year—Henry James's New Play to Be Acted This Week

On Saturday afternoon, at the final concert for the current season of the Symphony Orchestra in New York, Dr. Muck made his last appearance there as a conductor. All the pieces on his programme were classics—Haydn's "Surprise" symphony of the sudden drumbeat, Beethoven's fourth symphony and Mozart's overture to "Figaro's Wedding," as yet unplayed here under Dr. Muck. All three "numbers" are familiar; there was no assisting virtuoso, and thus the concert was practically Dr. Muck's own. Plainly it was for him that the audience filled Carnegie Hall and received and sped him with very hearty applause. Naturally, the reviewers of the New York newspapers use the occasion for general comment on Dr. Muck's conducting and the appreciation that it has won there in the past two years. Says the Sun, for example: "With yesterday afternoon's concert of the Boston Symphony Orchestra in Carnegie Hall terminated, so far as New York is concerned, the activities of Karl Muck. He has endeared himself to the musical public of this city by qualities of the finest kind. Not only has he shown himself to be a musician of the most profound scholarship, but also of the widest and most polished taste. His veneration for the classics is equalled by his enthusiasm for the writers of today. He has directed with superb skill compositions by the old masters and the progressists of the current time. He has demonstrated in every instance his right to the title of interpreter.

"He has proved that an orchestra can be splendidly conducted without excitable gesticulation, but with repose and dignity. He has shown, too, that there were resources in the Boston Symphony ~~O~~rchestra not previously disclosed. The tonal beauty of the playing of the organization has not diminished under his guidance, but it has gained in brilliancy and sonority. The orchestra was never before at such a high pitch of excellence as that at which he leaves it. It is a loss to music in this country to have him go away. But the German emperor, it seems, is unwilling to do without him any longer. For this we surely cannot blame his Imperial Majesty. If this writer were an emperor and had a conductor like Dr. Muck he would keep him at home, no matter how anxious Boston might be to borrow him for a year or two more."

The Times continues: "Music lovers of New York will have a keen regret in losing a conductor of gifts so remarkable as Dr. Muck has shown himself to be. He took up, to be sure, in the Boston orchestra, an instrument brought to the highest perfection by his predecessor, Mr. Gericke, whose memory is still fragrant. Without sacrificing any of this perfection he has swayed the orchestra with his own spirit and made its playing the absolute expression of his own purposes. And it is giving Dr. Muck the highest praise as a conductor to say that those purposes are always those of the composer. His stay with the Boston orchestra has maintained the standard and the traditions of that organizations, and has been a benefit and a stimulant. Of the performance yesterday there is little to say. Dr. Muck conducts the music of the classical masters not only with devotion and reverence, but also with zest and with a keen perception that it is alive and that it lives because it has vital qualities with which its interpretation is to be infused. The "Surprise Symphony" was played with delicacy, lightness and grace. Seldom has the "Figaro" overture shimmered so dazzlingly. Taken at a swift tempo, the inherent joy of the music was wonderfully expressed. Beethoven's fourth symphony, which followed the intermission, if more serious in tone, is quite as pleasant melody as the numbers which came before. The audience was loth to let Dr. Muck go, and after the concert he was recalled to the platform many times."

The Tribune adds: "So far as his deeply interesting activities have revealed Dr. Muck's musical individuality to New York concert audiences, his natural utterance leans rather toward what is poised and balanced and restrained than toward the broadly heroic style. There have been evidences in plenty of his readiness to give reasonable rein to the heroic elements in music both old and new, but it is scarcely by his interpretation of grandiose emotional communications that Dr. Muck will be remembered here. Rather will grateful lovers of musical art recall such spirited and brilliant achievements as his recent performance of Max Reger's variations and fugue, or, to look further and higher, Dr. Muck's memorable and uplifting presentation of the Brahms symphony in C minor, at the outset of his New York doings. This latter proclamation, indeed, could not be easily forgotten by any sensitive hearer who had the good fortune to share in its enjoyment. And there might be many other occasions cited here wherein general delight was taken at the time, due largely to the sane, appreciative and penetrating musicianship of this Berlin conductor, and to

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his unfailing determination to find and disclose the essential beauty and meaning of what he played.

"In accepting the leadership of the Boston Symphony Orchestra, Dr. Muck acquired command of a noble instrument of artistic expression. It is part of his two years' record in America that he has used this instrument with rare skill and keen sympathy in furtherance of high ideals. He leaves it, moreover, in as superlative a state of efficiency as when he took it up. Listening yesterday to the clean-cut precision, the delicate nuancing and the fine muscularity of this orchestra, which is forceful but never ponderous, one may well believe that Dr. Muck relinquishes with regret his privileged post as its leader, even to return to his aristocratic Berlin duties. Dr. Muck's memory of American appreciation of his work will be based on substantial and gratifying evidence."

Our Programmes Again

To the Editor of the Transcript:

Without in any way wishing to enter into a controversy on Dr. Muck's programmes, I would like to say a few words in reply to what "Music Lover" wrote in your issue of Friday. I am quite aware of the educational interest of the Symphony concerts, but cannot help reminding him that in the modern method the exhibition of the frightful example and also punishment are eliminated. It can hardly be necessary for such an audience to be subjected to listening to such compositions as Bischoff's Symphony twice over, to convince them that the Germany of the twentieth century is in music, as in all the fine arts, painting, sculpture or architecture, at a lower level than it has been for centuries.

SEASON TICKET HOLDER

March 21.

To the Editor of the Transcript:

I would hereby second the motion made by a writer in this column of your issue of the 16th, regarding a change in the programmes of the Symphony concerts for the rest of the season. I can also testify that the superabundance of "first time" compositions, and "bombastic efforts" that we have had thrust upon us this winter are far from satisfying or enjoyable to myself, as well as to many others who are regular attendants upon the concerts and we long for a return to the grand and beautiful works of the old masters whose compositions have stood the test of time; and we feel this is due to our true music lovers.

ANOTHER SYMPHONY PATRON

March 22.

From TRIBUNE

Address New York City.

DR. KARL MUCK INDISPOSED.

Brooklyn friends of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, were much disappointed last night on the occasion of the fifth and last concert of the organization given at the Baptist Temple, Third avenue and Schermerhorn street, by the announcement of the illness of Dr. Muck. He is recovering at the Hotel Manhattan from a slight attack of ptomaine poisoning. Carl Wendling, the concert master of the orchestra, conducted in his place.

GLOBE & COMMERCIAL ADVERTISER

ess New York City.

MAR 23 1908

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Paper Cutting Bureau in ... for
BALTIMORE, MD
MAR 19 1908

WENDLING DOES WELL IN MUCK'S ABSENCE

BOSTON ORCHESTRA GIVES SEASON'S LAST CONCERT.

Injury To Noted Conductor Robs Evening Of Much Of Its Pleasure. A Programme Of Novelties.

The Boston Symphony Orchestra's last concert of the season at the Lyric last night should have been Dr. Muck's farewell to Baltimore, but the great conductor was ill and unable to lead. The performance was ably directed by Herr Wendling, the concert-master.

In his two years in America Dr. Muck has shown himself possessed of many professional virtues and one weakness. The first named are more than usually luxuriant in his case, and partially blind the public to his critical fault. Dr. Muck's virtues are comprehensive knowledge of all which is great in life (whether musical or otherwise), intuitive comprehension of tonal subtleties, a perfect sense of proportion in adjusting details or perspectives, absolute self-control and self-abnegation, magnetic control of those looking to him for direction and becoming modesty of gesture or while conducting. Dr. Muck's weakness is programme making. Boston, with her 20 yearly concerts, has been somewhat restive under his almost uninterrupted doses of novelties. We, with our five concerts, have had still greater cause for dissatisfaction. There have been some programmes during the two seasons which were so entirely experimental that they aroused a feeling of irritation in the hearers. Excepting this misjudgment in making selections, Dr. Muck has proved himself a master of masters—quite worthy of association with Nikisch, Hans Richter, Gericke and Colonne. These men all stand on a plane so high that the assertion of their musical ego, through superfluous motions while conducting, would be impossible.

Dr. Muck Earns Regards.

Mr. Gericke had endeared himself to the Baltimore public, and we all felt a painful wrench when he left us. Dr. Muck has not had so many years, nor the intimate intercourse, still his quiet, unostentatious masterfulness and refined gentility have earned the warm regard of all artistic natures. We shall miss him, however capable Max Fiedler may prove.

The following selections were presented last evening:

Concerto in F Major for Strings and Two Wind Orchestras (edition of Gustav F. Kogel. First time in Baltimore) ..... Haendel
- Pompeso.
- Allegro.
- A tempo ordinario.
- Largo.
- Allegro.

Variations and Fugue on a Merry Theme of J. A. Hiller (1770), Op. 100. (First time in Baltimore.) ..... Reger

Caprice on Spanish Themes. Op. 34. (First time in Baltimore) ..... Rimsky-Korsakoff
- Alborada.
- Variations.
- Alborada.
- Scene and Gipsy Song.
- Fandango of the Asturias.

Concerto Was Interesting.

The Haendel Concerto was interesting in its entirety and beautiful in spots. "Fatal facility," which today exerts a baneful influence on some composers—at times crowding the imagination out of the creative field—was a power to be feared, even in the Eighteenth Century. Bach was less often a sufferer from this debilitating malady than was Haendel; indeed, in the great cantor's work facility is made more entirely subservient to conception than it is in that of any other master. This concerto contains episodes which fell from the point of the pen and then again fascinating moments. The virtuosity of the wood-wind in the performance of this work was simply marvelous. The distinguishing feature of the Boston Symphony Orchestra is that whatever instrument or group of instruments is made to assume prominence during a performance, one feels the virtuoso's touch, and there is no feature of this great organization which so distinguishes it from all others as the playing of its eight contrabassi. Nothing like the violin playing of these men upon their big instruments can be heard elsewhere.

Max Reger has been a bone of contention for the past six years. His adherents, of whom there are many, would have him accepted as the composer of his generation; but the mass of the world's musicians and musical connoisseurs has arrived at no verdict as to his genius. Reger's audacity and contrapuntal skill are dazzling, but the harmonics and methods are too unconventional to be readily convincing. These "Variations and Fugue" have been played everywhere in Europe, and they have never failed to arouse active controversy as to their merits. Reger is certainly not a modest flower, to fade and die unnoticed. He will, if permitted, occupy the centre of the stage. As these Variations had been so much discussed, there was some justification for their performance here, but it would have been more agreeable had the balance of the programme been familiar music.

Variations Give Fine Practice.

The variation form affords students fine practice, for in it they are supposed to take a theme and use it as a lay figure upon which to drape all styles of work; endeavoring through this manipulation of externals to create contrasting phases. It is, however, a style of work better designed for the schoolroom than for the studio. Reger's redundant situations and moments of monotony in his [illegible] are not, however, caused by [illegible]

[illegible] Rimsky-Korsakoff's Caprice is unimportant as far as thematic material is concerned, but its diction is transparent and its instrumentation is beautiful.

Herr Wendling showed himself very resourceful, and the attitude of the orchestra toward him in his trying situation was delightful to see. The audience took pleasure in recognizing Herr Wendling's services. Dr. Muck's departure without a farewell is indeed sad.

O. B. B.

[illegible] with the orchestra at the concerts of next week promptly for her last appearances here before her departure to Europe for the long tour she purposes to make there next autumn. For the first time, moreover, in Boston, she will undertake Schumann's concerto.

EVENING MAIL,
From
Address New York City.
Date MAR 23 1908

Notable among the Saturday musical events was the final Boston Symphony concert. Those present did not know how close to a tragic finale was the concert of Thursday night. After the concert Dr. Muck was poisoned at an informal supper, most simple in nature. Three doctors worked over the eminent conductor all night, and although he did not direct the concert in Brooklyn, he was determined to pull together long enough to take his formal leave of the New York public in a programme which consisted entirely of classics. These were Haydn's Surprise symphony and Beethoven's Fourth symphony, between which the overture to Mozart's "Marriage of Figaro" was given. A large audience was present.

From ...ATION.
NEW YORK CITY
Address
Date ...R 19 1908

Particular interest attaches to the last concerts to be given at Carnegie Hall this evening and Saturday afternoon by the Boston Symphony Orchestra. They will mark the last appearances of Dr. Karl Muck, who has won many admirers here, but who is obliged to resume his duties as principal conductor of the Berlin Royal Opera. *k, 1*

NEWS
BALTIMORE, MD
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DR. MUCK IS WELL AGAIN

Was Able To Conduct Symphony Concert In Gotham Last Night—Presented A Wreath.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who was prevented by an injury to his right arm from conducting at the last Baltimore concert of the present season at the Lyric on Wednesday evening, was able to resume his baton at last night's concert in New York.

Dr. Muck presented the New Yorkers a programme of American music, including Converse's "Jeanne D'Arc" suite, Loeffler's "Pagan Poem" and MacDowell's "Indian Suite." He was given a wreath by admirers in the audience.

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PHILADELPHIA, PA
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Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Karl Muck, is particularly favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programs for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. It is an interesting fact about Mr. Fiedler that he is the first conductor the orchestra has had since Henschel; who is better known in concert [illegible] *, 1*

GLOBE & COMMERCIAL ADVERTISER
New York City.
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MAR 24 1908

DR. MUCK had this to say in the Boston Post last week in regard to his successor with the Boston Symphony Orchestra, Max Fiedler, who was a fellow student with him in Leipzig from 1878 to 1880:

"Of Mr. Fiedler's personality I can tell you little. When we were students together in Leipsic he was a quiet, reserved, very earnest, and ambitious worker. As you know, he was at that time very frail in appearance, and we feared that he would die of consumption. Though there were the most friendly relations between us all he had few intimates. He was always studying and was a prodigious pianist at that time. He rarely joined in our larks, and we saw little of him save in the class room, and occasionally, when he, a quiet observer, was present in the evening at some house.

"Neither he nor I conducted at the time. He is a self-made man in this respect as in others. It was later that he sprang into prominence in this capacity, by himself organizing and conducting a series of orchestral concerts in Hamburg. Since then his fame has spread with remarkable rapidity until there is now no conductor more well known in Europe. I know him to be a broad and most extensively educated musician, one well grounded in the classics, but a very ardent disciple of the [illegible] school. Of his characteristics as a [illegible] you [illegible]

TRANSCRIPT, WEDNESDAY, MARCH 25, 1908

DR. MUCK'S PROGRAMMES FIND DEFENDERS

Today's Letters Give a New Turn to the Debate—Mme. Kalich Acts Her New Part in New York—A Pretty Theatrical Quarrel in Paris with the Academy, the Comedie-Francaise and the Government All Involved—Dr. Muck's Neuritis—Plays for the Hollis and the Colonial in May—Rudolf Ganz's Departure and Germaine Schnitzer's Return—Theatrical News of the Day

The Other Side Speaks

To the Editor of the Transcript:

We cannot hope to change the conservative attitude of your two correspondents of March 23, towards Dr. Muck's programme, but we trust their advice will not be followed. There are many conductors who are able to give us traditional interpretation of well-known music, but there are few who can reveal to us the new as well as glorify the old. While we have such a one let us appreciate the privilege, and make the most of it. The compositions of our own day may not be as universally enjoyable and inspiring as are the great works of the past which have "stood the test of time," but let us not refuse to put the work of our own day to a similar test, and let us be glad of an occasional opportunity to judge for ourselves as to its significance and worth without leaving it to future generations.

ANOTHER MUSIC LOVER

March 24.

To the Editor of the Transcript:

In re Dr. Muck's programmes, may it be permitted me to speak who would fain be numbered with the "younger set" but am constrained by the length of regular attendance, extending over nearly twenty years, at the Saturday evening concerts. I am, notwithstanding, delighted every time I note a "first time" upon a promised programme. Sibelius, Mahler, Strauss, Puccini, Jacques-Dalcroze, d'Indy, Elgar, Loeffler—are not the names and the more or less individualized schools and trends of thought they represent—are not the very nationalities that unconsciously to the hearer form a background to their music—are not their efforts to create something different in art, sufficient to whet a musical curiosity, to justify listening from the intellectual standpoint alone? All this apart from the question of individual appreciation. Granted an overwhelming majority in the audience of those whose pleasurable feelings are destroyed by consecutive fifths, unresolved sevenths, inexperienced progressions and all the stock damnanda, one could forego a personal delight in rich and strange orchestration, in strange and symbolic "atmospheres," in symbolic and fascinating rhythms. I had rather hear our Symphony Orchestra "tune up" than listen to most so-called "music" or not go at all.

But why draw this hard and fast line between the old and the new? My musical enjoyment is very keen when I hear good plain song. It is very high when I have the privilege of a Beethoven symphony. It is very eager while I listen to the "incantations" of Melisande. Why may we not enjoy a "Catholic Revival" in music, and are not Dr. Muck's programmes good material ad propagandam fidem—a catholicity literally comprehensive, not arrogated as a title by one line of tradition?

CAMBRIDGE

March 24.

To the Editor of the Transcript:

As one of the nine out of ten people who are dissatisfied with the programmes of the Symphony Concerts, I wish to offer a suggestion. If we are to have again Bischoff's symphony or other similar works, would it not add mightily to the cheerfulness of the evening if the programme were to state "Probably last time in Boston?" I feel that my greatest limitation in attempting to understand the present situation lies in the fact that I have never met the one man in ten who enjoys the recent programmes. It is my belief that he is more rare than is commonly supposed, and is, indeed, no other than

"The man that hath no music in himself,
Nor is not moved by concord of sweet sounds."

ANOTHER SYMPHONY PATRON

March 25.

Hugo Wolf's tone-poem, "Penthesilea," will not be played, after all, at the Symphony Concerts of Friday and Saturday. To add it to Brahms's fourth symphony, Berlioz's overture, "Benvenuto Cellini," and Mr. Strube's two pieces for viola and orchestra, made the programme too long. Therefore "Penthesilea" goes over to a later pair of concerts. Dr. Muck, meanwhile, has fully recovered from the nervous strain of the trip to other cities last week; but the neuritis persists in his right arm; and he must rest it at least a week before he can use it again in conducting.

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THE SYMPHONY [illegible]

Mr. Wendling Conducts Capably, Interestingly, and the Orchestra Him to the Utmost—Brahms [illegible] to Begin and to End the Programme with Mr. Strube's Little Tone-Poems for Viola and Orchestra Between—The [illegible] "Fantastic Dance"

A ripple of applause welcomed Mr. Wendling when he appeared first yesterday afternoon to conduct, in Dr. Muck's absence, at the Symphony Concert. At the close of each movement of Brahms's symphony in E-minor, with which the programme began, it waxed heartier, and from a departing audience, it was unusually warm at the end of the whole concert. An experienced concert-master though he is, Mr. Wendling is almost new to conducting; Dr. Muck's neuritis first disabled him in Washington and Baltimore last week; all unexpectedly Mr. Wendling had then to take the orchestra and perform, modestly, but no less heroically, the feat of leading it through Reger's tortuous Variations and Rimsky-Korsakoff's exacting "Spanish Caprice" without rehearsals—and with effect. Here at least he had his share in the choice of the pieces to be performed and opportunity to rehearse the orchestra in them. The men—quick and shrewd judges of a conductor suddenly set over them—had answered to him in Baltimore and Washington and done all that they might to aid.

They were not less responsive and helpful yesterday, and the esprit du corps of the whole band was good to feel. Sometimes we listeners are prone to forget that the Symphony Orchestra is a living institution in its men as well as its conductor, and that at need they can bear their part in an emergency and bear it heartily and well. They made the path of Mr. Wendling as easy as they could, and, doing so, they were loyal to their work, the orchestra and themselves.

Moreover, the major piece on the programme—Brahms's symphony in E [illegible] —happened to suit Mr. Wendling's [illegible] admirably. Last autumn, when as a new violinist, he played Brahms's concerto, he showed both sympathy and aptitude for the composer's music, and yesterday his conducting of the symphony confirmed both. He read the music [illegible] but never as so much dry exposition of certain melodic ideas. He threaded [illegible] the mazes of the finale, and yet in his pursuit of them he did not forget to make the entrance of the trombones the stirring beginning of a climax that rose steadily to the end. He read the symphony as music [illegible] has no other appeal than its own quality and its own processes; but he did not forget that in them are the emotions of thought imaginative, beautiful and ordered so. He kept Brahms continent and contained as he should be, but he nowhere made him austere. In particular he gained the rich instrumental coloring in which Brahms delighted—notably in the serener passages of the first movement and in the varied song of the andante. Here and there the music might have been more emphatic; once again the ear and the fancy missed a stroke that they expected; the rare eloquence with which now and then an exceptional conductor can lift Brahms to something close to majesty was indeed lacking. Mr. Wendling let the composer speak for himself, but kept him, so to say, speaking truly. And at the end of the concert he was no less sympathetic and understanding toward the very different music of the Berlioz of the overture to "Benvenuto Cellini." Like most of Berlioz's music it needs performance up to the hilt. In an ideal musical world an orchestra of Berliozes should perform it. As it is in this nearer and more material world, it is a long-standing tour de force of our orchestra. The men, no less than the conductor, seemed to come eagerly to it yesterday, and it "sounded" with all Berlioz's breadth of energy of voice, his amplitude and richness of instrumental coloring, his sharpness of dramatic accent, his abrupt intensities of [illegible] Equally the men and Mr. Wendling made it true and stirring Berlioz.

Between Brahms and Berlioz came Mr. Strube's two pieces for orchestra and viola, with Mr. Férir to play the solo part and the composer to conduct, with the man [illegible] loyally eager to do his will and catch the vein and voice of the music to the utmost as they had been with Mr. Wendling. One of the pieces, "Longing," a tone-poem in little, was played at the Symphony Concerts three years ago; the contrasting second, "A Fantastic Dance," came newly to performance yesterday. The suggestion and the background of both are poems by Mr. William Lyman Johnson—the one the voice of longing for the peace of night and solitude after the tumult of the day and the world; the other a picture of a mystic and purifying dance that clears and scatters the earth's accumulated sorrow by the whirl and passion of its own wildness. Mystical verse in spirit under all its rather rhetorical rush of words, and it is the spirit that Mr. Strube has caught and reflected in his music and given it a mystic withal that is of his own imagination kindled.

Throughout the two tone-poems—for they really are in little—are music of shadowy, remote, fitful and vaporous suggestion. It is the echo, now harsh and shivering, and now faint and far, of the turbulent day that makes the [illegible] background of "Longing." It is the clamorous echo of the wild dance rather than the din of it that runs through the second piece. And the voice of the [illegible] ing viola in the first is a gentle, brooding, musing voice, speaking in subtle intensities. In the dance, in turn, the viola speaks the secret of the [illegible] rite—the weariness of spirit, the [illegible] of the sorrow that the wild [illegible] lifting, the longing, again, for the [illegible] that is to come. The plaintive [illegible] the viola is a familiar thing, but the poignancy of its voice is an old one in instrumental expression. Mr. Strube found the suggestion of mystery also in its tones and made it [illegible] Imaginings. Yet he has kept the solo instrument; he has [illegible] sadness, and still [illegible]

spaper Cutting Bureau in the World

[illegible] MD
MAR 1? 1908

WENDLING DOES WELL IN MUCK'S ABSENCE

BOSTON ORCHESTRA GIVES SEASON'S LAST CONCERT.

Injury To Noted Conductor Robs Evening Of Much Of Its Pleasure. A Programme Of Novelties.

The Boston Symphony Orchestra's last concert of the season at the Lyric last night should have been Dr. Muck's farewell to Baltimore, but the great conductor was ill and unable to lead. The performance was ably directed by Herr Wendling, the concert-master.

During his two years in America Dr. Carl Muck has shown himself possessed of many professional virtues and one weakness. The first named are more than usually luxuriant in his case, and they partially blind the public to his cardinal fault. Dr. Muck's virtues are comprehensive knowledge of all which is vital in life (whether musical or otherwise), intuitive comprehension of tonal subtleties, a perfect sense of proportion in adjusting details or perspectives, absolute self-control and self-abnegation, magnetic control of those looking to him for direction and becoming modesty of demeanor while conducting. Dr. Muck's weakness is programme making. Boston, with her 20 yearly concerts, has been somewhat restive under his almost uninterrupted doses of novelties. We, with our five concerts, have had still greater cause for dissatisfaction. There have been some programmes during the two seasons which were so entirely experimental that they aroused a feeling of rebellion in the hearers. Excepting this misjudgment in making selections, Dr. Muck has proved himself a master of masters—quite worthy of association with Nikisch, Hans Richter, Gericke and Rothwell. These men all stand on a plane so high that the assertion of their physical ego, through superfluous motions while conducting, would be impossible.

Dr. Muck Earns Regards.

Mr. Gericke had endeared himself to the Baltimore public, and we all felt a painful wrench when he left us. Dr. Muck has not had so many years, nor the intimate intercourse, still his quiet, unostentatious masterfulness and refined gentility have earned the warm regard of all artistic natures. We shall miss him, however capable Max Fiedler may prove.

The following selections were presented last evening:

Concerto in F Major for Strings and Two Wind Orchestras (edition of Gustav F. Kogel. First time in Baltimore) .....Haendel
- Pomposo.
- Allegro.
- A tempo ordinario.
- Largo.
- Allegro.

Variations and Fugue on a Merry Theme of J. A. Hiller (1770), Op. 100. (First time in Baltimore.)....
.....Reger

Caprice on Spanish Themes. Op. 34. (First time in Baltimore).....
.....Rimsky-Korsakoff
- Alborada.
- Variations.
- Alborada.
- Scene and Gipsy Song.
- Fandango of the Asturias.

Concerto Was Interesting.

The Haendel Concerto was interesting in its entirety and beautiful in spots. "Fatal facility," which today exerts a strong influence on some composers—at time crowding the imagination out of the creative field—was a power to be feared, even in the Eighteenth Century. Bach was less often a sufferer from this debilitating malady than was Haendel; indeed, in the great cantor's work facility is made more entirely subservient to conception than it is in that of any other master. This concerto contains episodes which fell from the point of the pen and then again fascinating moments. The virtuosity of the wood-wind in the performance of this work was simply marvelous. The distinguishing feature of the Boston Symphony Orchestra is that whatever instrument or group of instruments is made to assume prominence during a performance, one feels the virtuoso's touch, and there is no feature of this great organization which so distinguishes it from all others as the playing of its eight contrabassi. Nothing like the violin playing of these men upon their big instruments can be heard elsewhere.

Max Reger has been a bone of contention for the past six years. His adherents, of whom there are many, would have him accepted as the composer of his generation; but the mass of the world's musicians and musical connoisseurs has arrived at no verdict as to his status. Reger's audacity and contrapuntal skill are dazzling, but the schemes and methods are too unconventional to be readily convincing. These "Variations and Fugue" have been played everywhere in Europe, and they have never failed to arouse active controversy as to their merits. Reger is certainly not a modest flower, to fade and die unnoticed. He will, if permitted, occupy the centre of the stage. As these Variations had been so much discussed, there was some justification for their performance here, but it would have been more agreeable had the balance of the programme been familiar music.

Variations Give Fine Practice.

The Variation form affords students fine practice, for in it they are supposed to take a theme and use it as a lay figure upon which to drape all styles of work; endeavoring through this manipulation of externals to create contrasting phases. It is, however, a style of work better designed for the schoolroom than for the studio. Reger's redundant situations and moments of monotony in his variations are not, however, caused by his fealty to his theme, which is extremely shadowy. The work contains [illegible] on Wednesday taken as a whole, the Variations are too long and are full of finical devices which fail to justify their employment. The first section of the Fugue is an astounding piece of contrapuntal writing. Its flow and ease have not been equaled in late years.

The Rimsky-Korsakoff Caprice is unimportant as far as thematic material is concerned, but its diction is transparent and its instrumentation is beautiful.

Herr Wendling showed himself very resourceful, and the attitude of the orchestra toward him in his trying situation was delightful to see. The audience took pleasure in recognizing Herr Wendling's services. Dr. Muck's departure without a farewell is indeed sad.

O. B. B.

Mme. Samaroff, the pianist, is to play with the Symphony Orchestra at the concerts of next week, probably for her last appearances here before her departure to Europe for the long tour she purposes to make there next autumn. For the first time, moreover, in Boston, she wil undertake Schumann's concerto.

EVENING MAIL,
From .....
Address New York City.
Date MAR 23 1908

TRANSCRIPT, WEDNESDAY, MARCH 25, 1908

DR. MUCK'S PROGRAMMES FIND DEFENDERS

Today's Letters Give a New Turn to the Debate—Mme. Kalich Acts Her New Part in New York—A Pretty Theatrical Quarrel in Paris with the Academy, the Comedie-Francaise and the Government All Involved—Dr. Muck's Neuritis—Plays for the Hollis and the Colonial in May—Rudolf Ganz's Departure and Germaine Schnitzer's Return—Theatrical News of the Day

The Other Side Speaks

To the Editor of the Transcript:

We cannot hope to change the conservative attitude of your two correspondents of March 23, towards Dr. Muck's programme, but we trust their advice will not be followed. There are many conductors who are able to give us traditional interpretation of well-known music, but there are few who can reveal to us the new as well as glorify the old. While we have such a one let us appreciate the privilege, and make the most of it. The compositions of our own day may not be as universally enjoyable and inspiring as are the great works of the past which have "stood the test of time," but let us not refuse to put the work of our own day to a similar test, and let us be glad of an occasional opportunity to judge for ourselves as to its significance and worth without leaving it to future generations.

ANOTHER MUSIC LOVER

March 24.

To the Editor of the Transcript:

In re Dr. Muck's programmes, may it be permitted me to speak who would fain be numbered with the "younger set" but am constrained by the length of regular attendance, extending over nearly twenty years, at the Saturday evening concerts. I am, notwithstanding, delighted every time I note a "first time" upon a promised programme. Sibelius, Mahler, Strauss, Puccini, Jacques-Dalcroze, d'Indy, Elgar, Loeffler—are not the names and the more or less individualized schools and trends of thought they represent—are not the very nationalities that unconsciously to the hearer form a background to their music—are not their efforts to create something different in art, sufficient to whet a musical curiosity, to justify listening from the intellectual standpoint alone? All this apart from the question of individual appreciation. Granted an overwhelming majority in the audience of those whose pleasurable feelings are destroyed by consecutive fifths, unresolved sevenths, inexperienced progressions and all the stock damnanda, one could forego a personal delight in rich and strange orchestration, in strange and symbolic "atmospheres," in symbolic and fascinating rhythms. I had rather hear our Symphony Orchestra "tune up" than listen to most so-called "music" or not go at all.

But why draw this hard and fast line between the old and the new? My musical enjoyment is very keen when I hear good plain song. It is very high when I have the privilege of a Beethoven symphony. It is very eager while I listen to the "incantations" of Mélisande. Why may we not enjoy a "Catholic Revival" in music, and are not Dr. Muck's programmes good material ad propagandam fidem—a catholicity literally comprehensive, not arrogated as a title by one line of tradition?

CAMBRIDGE

March 24.

To the Editor of the Transcript:

As one of the nine out of ten people who are dissatisfied with the programmes of the Symphony Concerts, I wish to offer a suggestion. If we are to have again Bischoff's symphony or other similar works, would it not add mightily to the cheerfulness of the evening if the programme were to state "Probably last time in Boston?" I feel that my greatest limitation in attempting to understand the present situation lies in the fact that I have never met the one man in ten who enjoys the recent programmes. It is my belief that he is more rare than is commonly supposed, and is, indeed, no other than

"The man that hath no music in himself,
Nor is not moved by concord of sweet sounds."

ANOTHER SYMPHONY PATRON

March 25.

Hugo Wolf's tone-poem, "Penthesilea," will not be played, after all, at the Symphony Concerts of Friday and Saturday. To add it to Brahms's fourth symphony, Berlioz's overture, "Benvenuto Cellini," and Mr. Strube's two pieces for viola and orchestra, made the programme too long. Therefore "Penthesilea" goes over to a later pair of concerts. Dr. Muck, meanwhile, has fully recovered from the nervous strain of the trip to other cities last week; but the neuritis persists in his right arm; and he must rest it at least a week before he can use it again in conducting.

Notable among the Saturday musical events was the final Boston Symphony concert. Those present did not know how close to a tragic finale was the concert of Thursday night. After the concert Dr. Muck was poisoned at an informal supper, most simple in nature. Three doctors worked over the eminent conductor all night, and although he did not direct the concert in Brooklyn, he was determined to pull together long enough to take his formal leave of the New York public in a programme which consisted entirely of classics. These were Haydn's Surprise symphony and Beethoven's Fourth symphony, between which the overture to Mozart's "Marriage of Figaro" was given. A large audience was present.

From .....
Address .....
Date .....

Particular interest attaches to the last concerts to be given at Carnegie Hall this evening and Saturday afternoon by the Boston Symphony Orchestra. They will mark the last appearances of Dr. Karl Muck, who has won many admirers here, but who is obliged to resume his duties as principal conductor of the Berlin Royal Opera.

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DR. MUCK IS WELL AGAIN

Was Able To Conduct Symphony Concert In Gotham Last Night—Presented A Wreath.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who was prevented by an injury to his right arm from conducting at the last Baltimore concert of the present season at the Lyric on Wednesday evening, was able to resume his baton at last night's concert in New York.

Dr. Muck presented the New Yorkers a programme of American music, including Converse's "Jeanne D'Arc" suite, Loeffler's "Pagan Poem" and MacDowell's "Indian Suite." He was given a wreath by admirers in the audience.

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Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Karl Muck, is particularly favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programs for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. It is an interesting fact about Mr. Fiedler that he is the first conductor the orchestra has had since Henschel, who is better known in concert than in opera.

GLOBE & COMMERCIAL ADVERTISER
New York City.
is .....

DR. MUCK had this to say in the Boston Post last week in regard to his successor with the Boston Symphony Orchestra, Max Fiedler, who was a fellow student with him in Leipzig from 1878 to 1880:

"Of Mr. Fiedler's personality I can tell you little. When we were students together in Leipsic he was a quiet, reserved, very earnest, and ambitious worker. As you know, he was at that time very frail in appearance, and we feared that he would die of consumption. Though there were the most friendly relations between us all he had few intimates. He was always studying and was a prodigious pianist at that time. He rarely joined in our larks, and we saw little of him save in the class room, and occasionally, when he, a quiet observer, was present in the evening at some house.

"Neither he nor I conducted at the time. He is a self-made man in this respect as in others. It was later that he sprang into prominence in this capacity, by himself organizing and conducting a series of orchestral concerts in Hamburg. Since then his fame has spread with remarkable rapidity until there is now no conductor more well known in Europe. I know him to be a broad and most extensively educated musician, one well grounded in the classics, but a very ardent disciple of the modern school. Of his characteristics as a conductor I will tell you this—he is the right man for the position."

[179]

TRANSCRIPT, SA[illegible]
MARCH 28, 1908

THE SYMPHONY CONCERT

Mr. Wendling Conducts Capably and Interestingly, and the Orchestra [illegible] Him to the Utmost—Brahms and Berlioz to Begin and to End the Programme with Mr. Strube's Little Tone-Poems for Viola and Orchestra Between—The New "Fantastic Dance"

A ripple of applause welcomed Mr. Wendling when he appeared first yesterday afternoon to conduct, in Dr. Muck's absence, at the Symphony Concert. At the close of each movement of Brahms's symphony in E-minor, with which the programme began, it waxed heartier, and from a departing audience, it was unusually warm at the end of the whole concert. Experienced concert-master though he is, Mr. Wendling is almost new to conducting; Dr. Muck's neuritis first disabled him in Washington and Baltimore last week; all unexpectedly Mr. Wendling had then to take the orchestra and perform, modestly, but not less heroically, the feat of leading it through Reger's tortuous Variations and Rimsky-Korsakoff's exacting "Spanish Caprice" without rehearsals—and with effect. Here at least he had his share in the choice of the pieces to be performed and opportunity to rehearse the orchestra in them. The men—quick and shrewd judges of a conductor suddenly set over them—had answered to him in Baltimore and Washington and done all that they might to aid.

They were not less responsive and helpful yesterday, and the esprit du corps of the whole band was good to feel. Sometimes we listeners are prone to forget that the Symphony Orchestra is a living institution in its men as well as its conductor, and that at need they can bear their part in an emergency and bear it heartily and well. They made the path of Mr. Wendling as easy as they could, and, doing so, they were loyal to their work, the orchestra and themselves.

Moreover, the major piece on the programme—Brahms's symphony in E minor—happened to suit Mr. Wendling's traits admirably. Last autumn, when as a new violinist, he played Brahms's concerto, he showed both sympathy and aptitude for the composer's music, and yesterday his conducting of the symphony confirmed both. He read the music lucidly, but never as so much dry exposition of certain melodic ideas. He threaded clearly the mazes of the finale, and yet in his pursuit of them he did not forget to make the entrance of the trombones the stirring beginning of a climax that rose steadily to the end. He read the symphony as music that has no other appeal than its own quality and its own processes; but he did not forget that in them are the emotions of thought imaginative, beautiful and ordered soul. He kept Brahms continent and contained as he should be, but he nowhere made him austere. In particular he gained the daily instrumental coloring in which Brahms delighted—notably in the serener passages of the first movement and in the varied song of the andante. Here and there the music might have been more elastic; once again the ear and the fancy missed a stroke that they expected; the rare eloquence with which now and then an exceptional conductor can lift Brahms to something close to majesty was indeed lacking. Mr. Wendling let the composer speak for himself, but kept him, so to say, speaking truly. And at the end of the concert he was no less sympathetic and understanding toward the very different music of the Berlioz of the overture to "Benvenuto Cellini." Like most of Berlioz's music it needs performance up to the hilt. In an ideal musical world an orchestra of Berliozes should perform it. As it is in this nearer and more material world, it is a long-standing tour de force of our orchestra. The men, no less than the conductor, seemed to come eagerly to it yesterday, and it "sounded" with all Berlioz's breadth and energy of voice, his amplitude and richness of instrumental coloring, his sharpness of dramatic accent, his abrupt intensities of mood. Equally the men and Mr. Wendling made it true and stirring Berlioz.

Between Brahms and Berlioz came Mr. Strube's two pieces for orchestra and viola, with Mr. Férir to play the solo part and the composer to conduct, with the men as loyally eager to do his will and catch the vein and voice of the music to the utmost as they had been with Mr. Wendling. One of the pieces, "Longing," a tone-poem in little, was played at the Symphony Concerts three years ago; the contrasting second, "A Fantastic Dance," came newly to performance yesterday. The suggestion and the background of both are poems by Mr. William Lyman Johnson—the one the voice of longing for the peace of night and solitude after the tumult of the day and the world; the other a picture of a mystic and purifying dance that clears and scatters the earth's accumulated sorrow by the whirl and passion of its own wildness. Mystical verse in spirit under all its rather rhetorical rush of words, and it is also in spirit that Mr. Strube has caught and reflected in his music and given it a mystery withal that is of his own imagination kindled.

Throughout the two tone-poems—as they really are in little—are music of shadowy, remote, fitful and vaporous suggestion. It is the echo, now harsh and shivering, and now faint and far, of the turbulent day that makes the musical background of "Longing." It is the clamorous echo of the wild dance rather than the din of it that runs through the second piece. And the voice of the yearning viola in the first is a gentle, brooding, musing voice, speaking in subdued intensities. In the dance, in turn, the viola speaks the secret of the purifying rite—the weariness of spirit, the weight of the sorrow that the wild ceremony is lifting, the longing, again, for the peace that is to come. The plaintive [illegible] the viola is a familiar thing, but the poignancy of its voice is an old delight. Mr. Strube found the suggestion of mystery in its instrumental expression. He found the suggestion of mystery also in its tones and made it reflect imaginings. Yet he has kept the solo instrument; he has given it cadenza, and still held it [illegible]

JOURNAL—SATURDAY, MARCH [illegible], 1908.

SMART NEW GOWNS GRACE REHEARSAL OF SYMPHONY

Symphony Hall was crowded yesterday. It was the nineteenth rehearsal and the "full house" sign was put out early. A conspicuous feature of the audience was its gayety in attire, several hundred spring hats and smart new gowns being in evidence. Carl Wendling received a welcoming hand as he took Dr. Muck's place as temporary conductor.

Seen in the smart throng were Mrs. Edwin Upton Curtis (Margaret Waterman), with Mrs. William York Peters, both very handsomely gowned in gray, Mrs. Peters wearing a hat with blue plumes; Mrs. Frederick Warren, in black silk and ermine furs; Mrs. Neal Rantoul, Miss Grace Edwards in a black and white tailored gown and large gray hat with blue osprey plumes; her sister, Miss Edwards, Mrs. Thacher Loring, Mrs. George Cushing, Mrs. Arthur Astor Carey, Mrs. W. S. Fitz, Mrs. Nathan Matthews, very pretty in correct black; Mrs. George Lewis, now out of mourning and wearing a dark gray and one of the latest hats—a large black affair with tulle and a white pompon, her daughter, Marian Lewis, Mrs. J. J. Storrow, in pale gray crepe de chine; Mr. and Mrs. Wallace Goodrich, Mrs. Theodore P. Gooding, Mrs. De Ford Bigelow, Miss Fay, Miss Eleanor Cotton, Mr. and Mrs. Richard C. Dixey and their fetching daughter Rosamond, Miss Hellier, Mrs. Abby Linnell, Mr. and Mrs. Frederick Converse, Mrs. Martha Dana Shepard and others.

Musical Tastes

It is said that very likely Dr. Muck will some day return to Boston to resume charge of the Symphony Orchestra. The rumor is particularly interesting in view of the current discussion of the program he has offered audiences here and in other cities. Some would have it that he has leaned too far toward the modern schools and that many of the announcements "For the first time" should have read "For the first and last time." Just exactly what proportion of the Symphony patrons this sentiment represents is hard to ascertain; it may be large and it may be small; but, anyhow, it is vigorous and independent. On the other hand, it comes into collision, as it invariably must, with an equally vigorous element that has a liking for novelty. Nor is this liking by any means trivial or decadent. It takes into consideration the fact that newness is but the first stage of history; that even the classical symphonies were once novelties; that forms are ever changing, and that what was not enjoyed yesterday may be enjoyed today.

One of the New York critics, speaking the other day of the performance of Reger's "Variations and Fugue on a Merry Theme of J. A. Hiller," expressed the liberal tendencies in this way: "It has been remarked before on this page that such enterprise as Dr. Muck has shown, and as other conductors have shown, in making known here novelties of a like character is the kind of enterprise which must be unflaggingly persisted in if we are to avoid stagnation; better, it was said, the disclosure of repeated banalities, than the failure to uncover, through a drowsy complaisancy, even a minor masterpiece. Therefore it was well that Mr. Reger's piece should have been set before us."

The work in question everywhere proved one of the popular novelties of the season; and it was well to have it on the program. There are people who regard Reger as the greatest living composer. Probably they are extremists. But to exclude the Reger work would have been to put a premium on ignorance. Up to this week the season's programs are quite evenly balanced as regards old and new, classic and modern, pieces, and this would seem to be a happy proportion. While not forfeiting in the least his affection for the older masters, the true music lover may yet give hearing and encouragement to the composers of today. For without the opportunity thus afforded art could not exist.

Dr. Muck's arm is so slow in improving that under the advice of his physician he will not conduct the Symphony concerts of next week and Mr. Wendling will take his place once more. On this account the program as announced is to be changed. The correct program which Mr. Wendling will conduct for Friday afternoon, April 3, and Saturday evening, April 4, is as follows: Hugo Wolf, symphonic poem, "Penthesilea;" Liszt, concerto for piano in E flat major, No. 1; Tschaikowsky, Symphony No. 5, in E minor. The "Penthesilea" was originally put on this week's program, but Mr. Wendling decided to take it off, lest the concert be too long.

whole poetic scheme. With no less inventive resource and imaginative skill, he has made both pieces as truly symphonic in structure as though he were writing "absolute" music. He heeds form because he can make it serve his imaginative and expressive ends, without license and without defiance.

H. T. P.

HERALD—BOSTON, MARCH 29, 1908.

WENDLING CONDUCTS SYMPHONY CONCERT

New Orchestral Piece by Gustav Strube with Mr. Ferir as Viola Soloist.

By PHILIP HALE.

The 19th concert of the Boston Symphony orchestra took place last night in Symphony Hall. The programme was as follows:

Symphony in E minor, No. 4.....Brahms
Two symphonic poems for orchestra and viola solo, "Longing" and "Fantastic Dance".....Strube
Overture to "Benvenuto Cellini"....Berlioz

Mr. Wendling, the concert master, conducted. Dr. Muck's arm needs rest, and Mr. Wendling will conduct the public rehearsal and the concert of the orchestra this week.

Mr. Strube's symphonic poem "Longing" was produced at a Symphony concert about three years ago. The viola solo was then played by Mr. Ferir, who also played it beautifully last night. The "Fantastic Dance," heard last evening for the first time, was composed by Mr. Strube in 1906 as a companion piece. Verses by Mr. W. L. Johnson, the poet of "Longing," suggested the fantastical music to Mr. Strube, who endeavored, no doubt, to outvie the spirit of the poet's lines:

The whirling of this dance of earth,
Dislustered dance, and vague, importuned mirth,
'Gainst sorrow only can protest.

* * *

The sympathetic shriek of flaming continents,
The long, pale cry of quenched firmaments,
The wild, attritioned thoughts that in me clang and crash.

Whether Mr. Strube succeeded in being more fantastical than Mr. Johnson is after all a minor question. He certainly succeeded in producing an uncommon score as far as instrumentation is concerned. His use of instruments is masterly, and in this work he has found new combinations and contrasts of timbres, surprising and bizarre effects. In this respect Mr. Strube has indisputable talent; he has true orchestral imagination. Furthermore this dance in rondo form has inherent character without the aid of gorgeous or singular instrumental dress. Whether you like it or dislike it, there it is and it makes an impression.

It is not merely an experimental work, a study in the fantastical; it has well rounded form and substance; it has a logical flow of thought, a continuity that leads inevitably to the end. The piece is a brilliant one, and on the whole to be preferred to the earlier "Longing," which, although it contains passages of contemplative beauty and has mood, is nevertheless too discursive, and the sentiment is occasionally too near sentimentalism.

Mr. Ferir again gave pleasure by his wondrous tone, artistic phrasing and sympathetic interpretation. He and the composer, who conducted his pieces, were warmly applauded.

Brahms' symphony in E minor is the least impressive of the four. The austerity with which the composer has been reproached—in many instances unjustly—is here pronounced. The solidity of the structure may be admired, but the structure itself is granitic and unrelieved.

The symphony has not the epic grandeur of the first, the geniality of the second, the wealth of varied beauty that distinguishes the third, nor is there in the fourth anything that compares with the superb opening burst of its immediate predecessor.

The overture to "Benvenuto Cellini" is now 70 years old at least, and it is still effective, brilliant, exciting. The years go by and music that was once applauded is now utterly forgotten, and music that was once mocked and hissed is now honored and even listed as classic—if that term be a compliment. There is constant readjustment of values. This composer is asked to sit lower and that one is placed nearer the Muse herself. Berlioz is surely among the immortals.

If the composers of the 19th century be calmly examined, without favor, without prejudice, there is no greater force, no more striking individual influence in orchestral music than Hector Berlioz. He created the modern orchestra. However daring the ultra-modern may be in his orchestral writing, he owes a heavy debt to the man that without academic training, by sheer creative genius, taught the orchestral way to posterity and is still today in the front rank.

Mr. Wendling conducted with much energy. He knew what he wanted, and he was as a rule successful in obtaining it. His task in view of the circumstances was not an easy one, and he acquitted himself manfully.

STAR—BOSTON.

Carl Wendling, concert master, conducted the Boston Symphony Orchestra at its concerts in Boston on March 27 and 28, and will do so on April 3 and 4, for Dr. Muck's right arm is in such condition that he must give it a complete rest if he is to escape serious trouble. Last winter, when in Providence, in trying to open a carriage door, which stuck, he struck the back of his hand against the little button which holds down the curtain. It caused him some discomfort at the time, but he did not think very much of it, and did not take his physician's advice to rest his arm for a week. It seems that he had the misfortune to strike one of the long nerves that runs up the arm, with the result that for the past two or three weeks he has suffered much discomfort with it, and was able to conduct only a few of the

[illegible]

TRANSCRIPT, FRIDAY, MARCH 27, 1908

The Debate on the Programmes

To the Editor of the Transcript:

I have clung to a theory that none but the musically gifted had much right to opinions about the Symphony programmes, and that, although the rest of us might be bursting with comment we are "out of it," so to speak, through our own limitations. The talented and the taught are our lawful heads. We are the submerged tenth who inherit nothing and are trained to nothing. We are merely, in the most fruitless and irresponsible way, wakened to ecstatic tremors by sweet sounds the which we have no means of making for ourselves. Some of us cannot even sit down to a score, to read and remember.

But if they only guessed—the puissant They who reign over us—how we watch and listen a season through for a hint that the old, the immortally beautiful things are to be given—why, the very violins of the orchestra would jump out of their cases and begin playing to us before the concert begins! Dr. Muck himself could n't prevent it.

They tell us—again the Olympian They—that they have heard these things over and over, and they hint to us—at least by giving away their tickets on Beethoven nights—that they are tired of listening. But we are not tired! It seems not so long ago that we were sitting up nights over "Charles Auchester," and wondering, too, how a Beethoven symphony really sounded. We found out. It sounded like something as incredible and as certain as heaven, and like the world waking up in the spring. And we are not yet sated with spring nor the sunrise, though both come with regularity and, as some maintain, too often. Music is not a business with us. It is a means of being happy. And we humbly own that those to whom it is a serious occupation have their right to know what is doing in it all over the world and to hear when another Beethoven or a new Schumann is born; but we beg them to allow us turn and turn about. "Drink fair, Betsy!" If we go sweetly (if puzzled!) away, after "some new thing," let it be with the snug certainty that next night the table will be spread for us—it will be our programme.

ALICE BROWN

March 26.

To the Editor of the Transcript:

I was glad to see the two letters defending the Symphony programmes in your issue of March 25, and should be glad to tell "Another Symphony Patron," who is one of the nine out of ten dissatisfied with them, that there are 500 people at every rehearsal who wait two hours, and often much longer, for the chance of hearing the new music, as well as the old, of which Dr. Muck is such a sympathetic interpreter. This patron, who has never been fortunate enough to meet the "one man in ten," might be interested to go on a "rush seat" some day.

CONSTANT ATTENDANT

March 27.

It has been remarked before on this page that such enterprise as Dr. Muck has shown, and as other conductors have shown, in making known here novelties of a like character is the kind of enterprise which must be unflaggingly persisted in if we are to avoid stagnation; better, it was said, the disclosure of repeated banalities, than the failure to uncover, through a drowsy complaisancy, even a minor masterpiece. Therefore it was well that Mr. Reger's piece should have been set before us. [Harper's Weekly.

Perhaps it will aid our correspondents in the debate which they have begun and are continuing interestingly and informingly, and make the subject matter of it clearer to our readers in general, to print herewith a list of the pieces that Dr. Muck has put thus far on the programmes of the Symphony Concerts this season, with that of today included. To meet the course of the debate we have divided them roughly into a classic and a modern group, and placed in the former the music of composers modern by date but of established place as accepted classics—or something less. A star marks in both groups the pieces played for the first time in Boston.

THE CLASSICS

Bach: Suite in D major; Toccata and Fugue for Organ.
Beethoven: Symphonies No. 6, No. 4, No. 2; "Leonore" Overture No. 1.
Berlioz: Overture, "Benvenuto Cellini."
Bizet: Overture, "Patrie."
Brahms: Symphony, No. 2; No. 4; Concerto for Violin.
Dvorak: Overture, "Carneval."
Goetz: Symphony in F major.
Goldmark: Overture, "In the Spring."
Händel: Concerto for Wind Choirs and Strings.
Haydn: "Surprise" symphony.
Lalo: Overture to "Le Roi d'Ys." "Spanish Symphony" for Violin.
Liszt: Concerto for Piano, No. 2.
Mendelssohn: "Scotch" Symphony.
Mozart: Symphony in G minor; in D major; *Three German Dances.
Rheinberger: Concerto for Organ.
Rubinstein: Concerto for Piano, No. 4.
Schumann: Overture to "Genoveva;" Overture to "Manfred."
Wagner: Kaisermarsch."
In all, twenty-eight pieces.

THE MODERNS

D'Ambrosio: *Concerto for Violin.
Balakireff: *Symphony in C major.
Bischoff: *Symphony in E major.
Boehe: *Tone-Poem "Taormina."
Bossi: *"Intermezzi Goldoniani."
Bruckner: Symphony in D minor.
Chabrier: "España;" Overture to "Gwendoline."
Chadwick: Symphonic Sketches.
Chausson: *Tone-Poem, "Viviane."
Converse: "Jeanne d'Arc."
Dohnanyi: *Concert-Piece for 'Cello.
Franck: *Tone-Poem, "The Redemption."
Hinton: *Concerto for Piano.
Humperdinck: *Overture to "The Forced Marriage."
D'Indy: *"Wallenstein."
Loeffler: *"A Pagan Poem."
MacDowell: "Woodland" Suite; "Indian" Suite; Concerto for Piano, No. 2.
Pfitzner: *Overture to "The Little Christ-Elf."
Reger: *Variations and Fugue.
Resnicek: *Two Movements of "Symphonic Suite."
Rimsky-Korsakoff: *"Spanish Caprice."
Schilling: *Fantastic Suite.
Schjelderup: *Two Orchestral Pieces.
Strauss: "Till Eulenspiegel."
Strube: Two Pieces—one *new—for Viola and Orchestra.
In all, twenty-eight pieces.

Clearly the balance is even—much evener than some of the disputants have believed.

[illegible] in Boston

Dr. Muck's neuritis still hampers him in the use of his right arm; rest for it, says his doctor, is the only cure; therefore he will not conduct for yet another week, and Mr. Wendling will take the concerts of Friday and Saturday, April 3 and 4. Accordingly, Paul Ertel's new piece, "The Midnight Review," described yesterday in this place, goes over to a subsequent pair of concerts.

POST, MARCH 29, 1908

SYMPHONY CONCERT

Dr. Muck Temporarily Disabled—Mr. Wendling Conducts—Mr. Ferir Plays Compositions by Strube

A slight accident which occurred to Dr. Muck's arm some weeks ago was disregarded at the time, and the continual strain on that member in the course of many rehearsals has ultimately resulted in its temporary disablement. The conductor's place was taken by Mr. Wendling, the concert-meister, who had also conducted a number of the concerts during the last tour of the orchestra.

As a result of these conditions the programme that had been announced was altered, and the works given were these: Brahms' Symphony in E minor, No. 4; Two Symphonic Poems for viola and orchestra, "Longing" and "Fantastic Dance" (first time), after poems by W. L. Johnson of Boston, by Gustave Strube; Overture to the opera, "Benvenuto Cellini," Berlioz. Mr. E. Ferir, the first viola player, interpreted the viola part in the performance of Mr. Strube's compositions. The men of the orchestra might truly be said to be responsible for this programme.

Mr. Strube's "Longing" was first given at a memorable concert in the spring of 1905, when Paderewski played the Chopin F minor concerto and Cesar Franck's symphony that towers so high among the greatest masterpieces of modern music was given an unforgettable performance. Since that time the composer has made some slight revisions in the score.

The impressions received at the first performance were renewed on this occasion. Mr. Strube writes with unusual clearness and distinction, with melodic charm, and he employs an atmospheric harmonic background. He is rarely felicitous in the treatment of the solo instrument, and the finely-wrought orchestration is an achievement of ingenuity and good taste. He has given us a beautiful nocturne, a poetic nucleus of the poem that inspired its creation.

The "Fantastic Dance" was composed in 1906. It was conceived as a companion piece to the "Longing" written a year previously. The poem that gave rise to this composition deals, we are told, "with an ancient, sacred rite of relieving the earth of its accumulated sorrow." There are lines that deserve quotation, if only to elucidate the motives of the music. The main motive might be said to consist in the first quotation that Mr. Strube makes:

"Whirl! wild, bewildering dance,
With crash and blur of dissonance."

Two moods are contrasted, the first following the lines:

"Oh, I am weary, weary; let me rest!" etc.

The second is thus described:

"No! No! I cannot rest. The dance, the dance—
Once more the drums and crashing dissonance,
The beat of drums, the cymbals' metal crash,
The sympathetic shriek of flaming continents,
The long, pale cry of quenched firmaments,
The wild, attritioned thoughts that in me clang and clash."

This is a terrible fellow! Mr. Strube's music is free and rhapsodical in content, if not in form. Though there is some finely dissonant harmony he has fortunately not seen fit to literally reproduce either the "sympathetic shriek of flaming continents," or the "long, pale cry of quenched firmaments." Neither has he endeavored to philosophize in a wild and attritioned manner. There is an introduction which is as an invocation, a summons to the spirit dance. There is resourceful and original handling of material. Again there is masterly scoring, orchestration that is at once clear and refined, brilliant and incisive, an orchestral idiom that stands by itself in these days of wonderful instrumentation, that is essentially and entirely Mr. Strube's own. The composer conducted the performances of his own compositions, which were warmly received.

Mr. Wendling conducted in a manner deserving of the highest praise. He displayed not only the solid musicianship that we might with reason expect of the man who gave such a thoughtful and sincere interpretative reading of the Brahms concerto earlier in the season, but he had his forces under good control, and he evidenced the most sensitive appreciation of the inmost characteristics of the two very different compositions which came under his baton. Mr. Wendling is no doubt a keen admirer of Brahms, and seldom has the E minor symphony been more strongly and sanely presented, with more just regard for its structural symmetry and the absolute, impersonal character of the music. Yet, it is not given to every conductor to turn from this noble and eternal work and give the glowing performance of Berlioz's striving overture that took place yesterday evening.

Mr. Wendling is at present expected to conduct the rehearsal and concert of next week. The programme will consist of Hugo Wolf's Symphonic Poem, "Penthesilea"; Liszt's E flat piano concerto, and Tchaikowsky's Symphony in E minor, No. 5.

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HARPER'S WEEKLY
NEW YORK
MAR 28 1908

Music and the Opera

A DELIVERANCE BY MR. REGER

By LAWRENCE GILMAN

THE more one hears of the new music that is being put forth by Germany the stronger grows one's conviction of the paucity of any genuine creative impulse in that country to-day, with a single commanding exception; and that exception is, of course, the phenomenal Richard Strauss. It is doubtless a little unreasonable to expect to be able to agree in this matter with the amiable lady who told Matthew Arnold that she liked to feel that esthetic excellence was "common and abundant." As the sagacious Arnold pointed out, it is not in the nature of esthetic excellence that it should be "common and abundant"; on the contrary, he observed, excellence dwells among rocks hardly accessible, and a man must almost wear his heart out before he can reach her. All of this is quite unanswerable; yet, so far as musical Germany is concerned, is not the situation rather singular? There are in France to-day at least three men who produce music that is both original and important; in Italy there are two whose individuality is marked; Russia has three music-makers whose artistic profiles are of salient character; contemporary England is, so far as we are concerned, a musical *terra incognita*, but in these despised United States there is at least one creative musician who is producing work of a commanding quality. Yet Germany—the Germany which yielded the royal line founded by Bach and continued by Mozart, Beethoven, Schubert, Schumann, and Wagner—can show us to-day, save for the productions of the unique Strauss, only such things as the "Taormina" of Mr. Boehe, upon which we commented in this place not many weeks ago, the pompous and futile symphony by Hermann Bischoff recently performed here under Dr. Muck, and the Variations and Fugue by the much-discussed Max Reger, made known a little later under the same brilliant auspices—which forms the particular text for these sombre reflections.

It has been remarked before on this page that such enterprise as Dr. Muck has shown, and as other conductors have shown in making known here novelties of a like character, is the kind of enterprise which must be unflaggingly persisted in if we are to avoid stagnation: better, it was said, the disclosure of repeated banalities, than the failure to uncover, through a drowsy complaisancy, even a minor masterpiece. Therefore it was well that Mr. Reger's piece should have been set before us.

Reger is regarded by many in Germany with sincere veneration. He is held to be not only a master of the architectonics of his art, but a creator of rich inventive powers, a radical in the matter of harmonic effect, a music-maker of pith and learning,—altogether a man of mark. Timid souls have gasped at his daring in the use of strange and unprecedented effects, and he has said to have stupefied the philistines and enraged the conservatives by his Olympian disregard of the rules of the game. And yet—and yet—we have listened with infinite respect and incorrigible patience to Mr. Reger's latest and (presumably) most justly representative composition, his Variations and Fugue on a theme by Hiller, opus 100,—the work played by Dr. Muck and the Boston virtuosi,—and we are obliged to confess a complete inability to perceive any reason for the breathless excitement which Mr. Reger's lucubrations are alleged to have caused in his native land. These Variations have for their theme a tune by Johann Adam Hiller, and that most dauntless and resourceful of annotators, Mr. Philip Hale, has identified this tune as one from "The Harvest Wreath" *(Der Aerndtekranz)*, an operetta published in 1771. In itself, it is trivial and unimportant enough, but it has served well as a stalking-horse for Mr. Reger's technical ingenuity, which is truly extraordinary. The several variations which it has germinated are remarkable for their complexity and variety of structure, for the admirable and superbly confident skill with which they are carried through. They have, too, at moments, a certain impressiveness, a certain firmness and dignity of line, which make their effect. But of the originality, the harmonic ferocity, the ruthless and iconoclastic innovations which we had been led to expect from Mr. Reger there is not a trace. This music roars very gently indeed, and it is almost as innocent of new and pregnant ideas as, in its own day, was the music of the lamented Hiller. It is not devoid of something which approaches beauty of a conventional and wholly normal kind, and it is, as has been said, extremely ingenious—masterly, indeed—in *facture*. But that, alas, is not the end of the praise with which one had hoped to greet Mr. Reger's deliverance.

Dr. Karl Muck

THE ADMIRABLE CONDUCTOR WHOSE CONNECTION WITH THE BOSTON SYMPHONY ORCHESTRA COMES TO AN END THIS SEASON

JOURNAL—MONDAY, MARCH 30, 1908.

STRUBE AND FERIR REAP SYMPHONY HONORS

Viola Soloist Gives Delightful Rendering of First Violinst's Compostion, and Both Are Repeatedly Recalled.

As usual, there was a novelty at the Symphony concert Saturday night. This time it was a symphonic poem for orchestra and viola solo, by Gustav Strube, who has been one of the first violins in the orchestra since 1891. The piece, bearing the title of "Fantastic Dance," was suggested to Mr. Strube by some lines dealing "with an ancient, sacred rite of relieving the earth of its accumulated sorrow." The composition was enthusiastically received. Mr. Strube and Mr. Ferir, the viola player, were recalled again and again. Mr. Ferir also played the solo part in another symphonic poem by Mr. Strube, "Longing," which was first heard at the Symphony Hall three years ago.

Dr. Muck being still disabled by neuritis, Mr. Wendling led the orchestra through the Brahms symphony in E minor and the Berlioz overture to "Benvenuto Cellini." Both numbers were brilliantly played. The orchestra never gives finer proof of its stability and artistry than on such occasions.

Mme. Samaroff will be the soloist at this week's concert. She will play the Liszt concerto in E flat major. There are few more delightful pianists than this young American. The orchestra, with Mr. Wendling again leading, will play Tschaikowsky's E minor symphony and Hugo Wolf's symphonic poem "Penthesilea."

Newspaper Cutting Bureau in the World
From JOURNAL
Address

Max Fiedler, who has been appointed conductor of the Boston Symphony orchestra as successor to Dr. Karl Muck, is a man of greatest catholocity of taste in music, and is particularly favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programs for the Philharmonic concerts in Hamburg, shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. It is an interesting fact about Mr. Fiedler, that he is the first conductor the orchestra has had since Henschel, who is better known in concert than in opera. Gorricke came from the Viennn Opera house, with little or no concert experience.

It is Mr. Fiedler's reputation for breadth of view which had much to do with his choice as Dr. Muck's successor.

From COURANT.
HARTFORD, CONN
Address
1908

Boston Symphony Orchestra.

Next Monday evening at Foot Guard Hall the Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, will give a choice program, the first number of which is Beethoven's beautiful "Pastoral Symphony." This work was written just 100 years ago, and is reminiscent of the composer's life in the country. The third movement of the symphony, practically a scherzo, is descriptive music of the first order. The playing of a small band of village musicians is [illegible] thunder storm, a wonderfully free piece of tone painting. The work as a whole is one of the most delightful creations of Beethoven's genius. Heinrich Gebhard will play Liszt's "Second Concerto in [illegible] for piano and orchestra. [illegible] on sale at John

Newspaper Cutting Bureau in the World
From COURANT.
Address HARTFORD, CONN
MAR 27 1908

Boston Symphony Concert.

For several seasons the concert-going public has liberally patronized three entertainments by the famous Boston Symphony Orchestra, and while Hartford has been favored with many musical attractions, the only appearance of the Boston Symphony Orchestra at Foot Guard Hall on Monday evening, April 6, will doubtless be the musical event of the year. Dr. Karl Muck will return to royal opera at Berlin May 1 and this will be his last appearance outside of Boston. Mr. Gebhardt, who will play a piano concerto (to be announced later) with the orchestra, is so well and favorably known that comment on his ability is unnecessary. The sale of seats is in progress at Gallup & Co.'s music store.

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Boston Symphony.

Owing to the indisposition of [illegible] Carl Wendling [illegible] concert of the 18th symphony [illegible] and Gustav Strube, [illegible] of the orchestra, [illegible] fellow-players through his two symphonic poems. These were "Longing" and a companion piece, "A Fantastic Dance," which was played here for the first time. The poems are written for orchestra and viola solo, the latter bringing forward Mr E. Ferir as soloist. Brahm's fourth symphony opened the concerts and Berlioz' overture, "Benvenuto Cellini," completed the four selections.

Mr Wendling led the orchestra admirably through devious musical ways that were quite familiar to the men and Brahms and Berlioz each received adequate interpretation. The players had no difficulty in following Mr Wendling's desires and their responses to his baton were prompt and evidently in accordance with his ideas.

There is so much of somber hue in the trial coloring of the Brahms composition that it is rather difficult to avoid monotony in parts of the first and finale movements, but Mr Wendling succeeded well in steering clear of this pitfall and the orchestra gave a perfectly smooth performance. In the Berlioz overture there were even better results, the more brilliant and pompous nature of the work seeming to be more effective in its appeal to players as well as the audience.

Mr Strube in his two poems gives the viola prominence as a solo instrument, and Mr Ferir showed that it can be made quite effective in this somewhat infrequent position. "Longing" represents a peaceful night with fitful moments of disturbance, the composition running mainly in legato passages. The solo viola by its depth of tone carries out well the idea of theme and Mr Ferir played the music with fine, expressive significance.

The soloist in the newer poem, the dance, gave further evidence of artistic ability, for the wild, weird, discordant measures were of the most extravagant modern type, calling for dash and brilliancy in execution. All this was vividly set forth by the soloist, Mr Strube has handled his scheme skilfully, his instrumental juggling is sufficiently non-melodic and ear-piercing at times to suit the most ultra-modern musical enthusiast, and the performance under his baton was as stirring as one could reasonably desire. Composer and soloist were liberally applauded.

Dr Muck's arm is so slow in improving that under the advice of his physician he will not conduct the symphony concerts this week, and Mr Wendling will take his place once more. On this account the program is as follows: Hugo Wolf symphonic poem, "Penthesilea"; Liszt concerto for piano in E flat major, No. 1; Tschaikowsky symphony No. 5, in E minor. Mme Olga Samaroff will be the soloist.

—The mild weather on Friday brought out a number of spring hats at the Symphony rehearsal, the very large straw ones being the style that seemed to be most popular with the young women. Miss Ethel Barrymore, who was present, wore a severe tailor gown of hydrangea blue cloth and a large hat of the same color, with touches of brown velvet. Mrs Francis Peabody Jr was in gray serge and a blue plumed hat; Miss Helen Prince, who was with her aunt, Mrs Philip Wheatland, wore silver gray serge and a toque of coral red straw; Mrs John S. Curtis, black and white shepherd's check, a black and white ostrich boa, and black hat with black plumes; Miss Elinor Quincy, champagne cloth and a plumed hat of the same tone; her sister, Mrs F. R. Nourse, wore black broadcloth and a red straw hat with white roses and foliage; Mrs Arthur Astor Carey, blue serge and a blue hat with blue malines; Miss Grace and Miss Annie Edwards; Mrs Robert A. Bolt, black voile and a black hat with touches of silver; her daughter, Miss Alice Bolt, wore gray broadcloth and a gray hat with pheasant plumes; Mrs Warren Weeks, violet broadcloth and a black-plumed hat; Mrs S. H. Wolcott, gray and black striped cheviot and a large hat of red straw with black and white wings; Mrs J. H. Parker, black cloth and an ecru straw hat with black paradise plumes; Mrs Thomas Thacher, Mrs George Cushing, Miss Emily Reed, Mrs W. Scott Fitz, Mrs H. S. Grew, Mrs William Y. Peters, Mrs Edwin U. Curtis; Mrs Charles G. Weld, violet cloth and a black-plumed hat; Miss Elizabeth Harrington, dark blue serge and a blue hat; Miss Dorothea Davenport, brown cloth and a large green hat; Miss Elisabeth Gray, dark blue cloth and a black-plumed hat; Mr and Mrs Richard C. Dixey and Miss Rosamond Dixey, Mr and Mrs Wallace Goodrich, Mr Frederick Converse, Mrs George Mumford, Mr Hamilton Perkins and his daughter, Mrs Charles P. Greenough 2d; Mrs George Lewis, silver gray cloth and a black hat with white feathers; Miss Julia Coolidge, black and white striped cloth and a blue toque with blue feathers; Mrs J. J. Storrow, gray voile and a long wrap of sable and ermine; Mrs H. H. Fay, Mrs R. D. Sears, Miss Rosamond and Miss Alice Fay, Miss Jessie Sherman, Mrs Edward N. Fenno; Miss Louise Hellier, tan broadcloth and a white hat with tan plumes; Miss Juliet Higginson, Mrs Albert Harding and her daughter, Mrs W. DeFord Bigelow; Mrs Matthew Luce, Mrs N. Hugh Cotton and her daughter, Miss Lillian Cotton.

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Music and the Opera

A DELIVERANCE BY MR. REGER

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THE more one hears of the new music that is being put forth by Germany the stronger grows one's conviction of the paucity of any genuine creative impulse in that country to-day, with a single commanding exception; and that exception is, of course, the phenomenal Richard Strauss. It is doubtless a little unreasonable to expect to be able to agree in this matter with the amiable lady who told Matthew Arnold that she liked to feel that esthetic excellence was "common and abundant." As the sagacious Arnold pointed out, it is not in the nature of esthetic excellence that it should be "common and abundant"; on the contrary, he observed, excellence dwells among rocks hardly accessible, and a man must almost wear his heart out before he can reach her. All of this is quite unanswerable; yet, so far as musical Germany is concerned, is not the situation rather singular? There are in France to-day at least three men who produce music that is both original and important; in Italy there are two whose individuality is marked; Russia has three music-makers whose artistic profiles are of salient character; contemporary England is, so far as we are concerned, a musical *terra incognita*, but in these despised United States there is at least one creative musician who is producing work of a commanding quality. Yet Germany—the Germany which yielded the royal line founded by Bach and continued by Mozart, Beethoven, Schubert, Schumann, and Wagner—can show us to-day, save for the productions of the unique Strauss, only such things as the "Taormina" of Mr. Boehe, upon which we commented in this place not many weeks ago, the pompous and futile symphony by Hermann Bischoff recently performed here under Dr. Muck, and the Variations and Fugue by the much-discussed Max Reger, made known a little later under the same brilliant auspices—which forms the particular text for these sombre reflections.

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As usual, there was a novelty at the Symphony concert Saturday night. This time it was a symphonic poem for orchestra and viola solo, by Gustav Strube, who has been one of the first violins in the orchestra since 1891. The piece, bearing the title of "Fantastic Dance," was suggested to Mr. Strube by some lines dealing "with an ancient, sacred rite of relieving the earth of its accumulated sorrow." The composition was enthusiastically received. Mr. Strube and Mr. Ferir, the viola player, were recalled again and again. Mr. Ferir also played the solo part in another symphonic poem by Mr. Strube, "Longing," which was first heard at the Symphony Hall three years ago.

Dr. Muck being still disabled by neuritis, Mr. Wendling led the orchestra through the Brahms symphony in E minor and the Berlioz overture to "Benvenuto Cellini." Both numbers were brilliantly played. The orchestra never gives finer proof of its stability and artistry than on such occasions.

Mme. Samaroff will be the soloist at this week's concert. She will play the Liszt concerto in E flat major. There are few more delightful pianists than this young American. The orchestra, with Mr. Wendling again leading, will play Tschaikowsky's E minor symphony and Hugo Wolf's symphonic poem "Penthesilea."

Dr. Karl Muck

THE ADMIRABLE CONDUCTOR WHOSE CONNECTION WITH THE BOSTON SYMPHONY ORCHESTRA COMES TO AN END THIS SEASON

Newspaper Cutting Bureau in the World

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Max Findler, who has been appointed conductor of the Boston Symphony orchestra as successor to Dr. Karl Muck, is a man of greatest catholocity of taste in music, and is particularly favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programs for the Philharmonic concerts in Hamburg, shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. It is an interesting fact about Mr. Fiedler, that he is the first conductor the orchestra has had since Henschel, who is better known in concert than in opera. Goricke came from the Viennn Opera house, with little or no concert experience.

It is Mr. Fiedler's reputation for breadth of view which had much to do with his choice as Dr. Muck's successor.

From .....

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Boston Symphony Orchestra.

Next Monday evening at Foot Guard Hall the Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, will give a choice program, the first number of which is Beethoven's beautiful "Pastoral Symphony." This work was written just 100 years ago, and is reminiscent of the composer's life in the country. The third movement of the symphony, practically a scherzo, is descriptive music of the first order. The playing of a small band of village musicians is [illegible] thunder storm, a wonderfully free piece of tone painting. The work as a whole is one of the most delightful creations of Beethoven's genius. Heinrich Gebhard will play Liszt's "Second Concerto in A Major" for piano and orchestra. Reserved seats are on sale at John M. Gallup & Co.'s music store.

Newspaper Cutting Bureau in the World

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Boston Symphony Concert.

For several seasons the concert-going public has liberally patronized three entertainments by the famous Boston Symphony Orchestra, and while Hartford has been favored with many musical attractions, the only appearance of the Boston Symphony Orchestra at Foot Guard Hall on Monday evening, April 6, will doubtless be the musical event of the year. Dr. Karl Muck will return to royal opera at Berlin May 1 and this will be his last appearance outside of Boston. Mr. Gebhardt, who will play a piano concerto (to be announced later) with the orchestra, is so well and favorably known that comment on his ability is unnecessary. The sale of seats is in progress at Gallup & Co.'s music store.

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Boston Symphony Concerts.

Owing to the indisposition of Dr Muck concert-master Carl Wending conducted two numbers of the 12th symphony programs, and Gustav Strube, another member of the orchestra, guided his fellow-players through his two symphonic poems. These were "Longing" and a companion piece, "A Fantastic Dance," which was played here for the first time. The poems are written for orchestra and viola solo, the latter bringing forward Mr E. Ferir as soloist. Brahm's fourth symphony opened the concerts and Berlioz' overture "Benvenuto Cellini," completed the four selections.

Mr Wendling led the orchestra admirably through devious musical ways that were quite familiar to the men and Brahms and Berlioz each received adequate interpretation. The players had no difficulty in following Mr Wendling's desires and their responses to his baton were prompt and evidently in accordance with his ideas.

There is so much of somber hue in the trial coloring of the Brahms composition that it is rather difficult to avoid monotony in parts of the first and finale movements, but Mr Wendling succeeded well in steering clear of this pitfall and the orchestra gave a perfectly smooth performance. In the Berlioz overture there were even better results, the more brilliant and pompous nature of the work seeming to be more effective in its appeal to players as well as the audience.

Mr Strube in his two poems gives the viola prominence as a solo instrument, and Mr Ferir showed that it can be made quite effective in this somewhat infrequent position. "Longing" represents a peaceful night with fitful moments of disturbance, the composition running mainly in legato passages. The solo viola by its depth of tone carries out well the idea of theme and Mr Ferir played the music with fine, expressive significance.

The soloist in the newer poem, the dance, gave further evidence of artistic ability; for the wild, weird, discordant measures were of the most extravagant modern type, calling for dash and brilliancy in execution. All this was vividly set forth by the soloist. Mr Strube has handled his scheme skilfully, his instrumental juggling is sufficiently non-melodic and ear-piercing at times to suit the most ultra-modern musical enthusiast, and the performance under his baton was as stirring as one could reasonably desire. Composer and soloist were liberally applauded.

Dr Muck's arm is so slow in improving that under the advice of his physician he will not conduct the symphony concerts this week, and Mr Wendling will take his place once more. On this account the program is as follows: Hugo Wolf symphonic poem, "Penthesilea"; *Liszt* concerto for piano in E flat major, No. 1; Tschaikowsky symphony No. 5, in E minor. Mme Olga Samaroff will be the soloist.

—The mild weatner on Friday brought out a number of spring hats at the Symphony rehearsal, the very large straw ones being the style that seemed to be most popular with the young women. Miss Ethel Barrymore, who was present, wore a severe tailor gown of hydrangea blue cloth and a large hat of the same color, with touches of brown velvet. Mrs Francis Peabody Jr was in gray serge and a blue plumed hat; Miss Helen Prince, who was with her aunt, Mrs Philip Wheatland, wore silver gray serge and a toque of coral red straw; Mrs John S. Curtis, black and white shepherd's check, a black and white ostrich boa, and black hat with black plumes; Miss Elinor Quincy, champagne cloth and a plumed hat of the same tone; her sister, Mrs F. R. Nourse, wore black broadcloth and a red straw hat with white roses and foliage; Mrs Arthur Astor Carey, blue serge and a blue hat with blue maline; Miss Grace and Miss Annie Edwards; Mrs Robert A. Boit, black voile and a black hat with touches of silver; her daughter, Miss Alice Boit, wore gray broadcloth and a gray hat with pheasant plumes; Mrs Warren Weeks, violet broadcloth and a black-plumed hat; Mrs S. H. Wolcott, gray and black striped cheviot and a large hat of red straw with black and white wings; Mrs J. H. Parker, black cloth and an ecru straw hat with black paradise plumes; Mrs Thomas Thacher, Mrs George Cushing, Miss Emily Reed, Mrs W. Scott Fitz, Mrs H. S. Grew, Mrs William Y. Peters, Mrs Edwin U. Curtis; Mrs Charles G. Weld, violet cloth and a black-plumed hat; Miss Elizabeth Harrington, dark blue serge and a blue hat; Miss Dorothea Davenport, brown cloth and a large green hat; Miss Elizabeth Gray, dark blue cloth and a black-plumed hat; Mr and Mrs Richard C. Dixey and Miss Rosamond Dixey, Mr and Mrs Wallace Goodrich, Mr Frederick Converse, Mrs George Mumford, Mr Hamilton Perkins and his daughter, Mrs Charles P. Greenough 2d; Mrs George Lewis, silver gray cloth and a black hat with white feathers; Miss Julia Coolidge, black and white striped cloth and a blue toque with blue feathers; Mrs J. J. Storrow, gray voile and a long wrap of sable and ermine; Mrs H. H. Fay, Mrs R. D. Sears, Miss Rosamond and Miss Alice Fay, Miss Jessie Sherman, Mrs Edward N. Fenno; Miss Louise Hellier, tan broadcloth and a white hat with tan plumes; Miss Juliet Higginson, Mrs Albert Harding and her daughter, Mrs W. DeFord Bigelow; Mrs Matthew Luce, Mrs N. Hugh Cotton and her daughter, Miss Lillian Cotton.

HALL'S REVIEW
NEW YORK CITY
APR 4 - 1908

Music and the Opera

AN "AMERICAN" CONCERT

By LAWRENCE GILMAN

DR. KARL MUCK did an amiable thing when he placed upon the programme of the Boston Symphony Orchestra at its last New York appearances of the season three works by composers living in America. The occasion thus brought about was described in the preliminary announcements as "an American concert." It would be idle to quarrel with the designation on the score of the dubious Americanism of one of the composers represented, though it would as certainly be vain to regard the concert as in any important sense a demonstration of musical nationalism. Dr. Muck chose for performance a suite, "Jeanne d'Arc," by Mr. Frederick S. Converse, the "Pagan Poem" of Mr. Charles Martin Loeffler, and the "Indian" suite of MacDowell. Mr. Converse is indubitably an American; so, of course, was MacDowell; Mr. Loeffler was born at Mühlhausen, Alsace; he studied composition both in Germany and in France, and now lives in Medfield, Massachusetts; he has been a naturalized citizen of the United States for almost a quarter of a century. Mr. Converse in his music displays eclecticism; he writes at times like a Frenchman of to-day, at times like a German of the day that followed Wagner. What little there is of external influence in the musical personality of MacDowell suggests Scandinavia and the Germany of Wagner. As for Mr. Loeffler, he is in his music scarcely less French than the French, though there is a richer and stronger fibre in the substance of his thought than there would be if he were merely Gallic.—So again is one baffled in one's search for a unifying Americanism in the interesting exhibit arranged by Dr. Muck. One can fancy that excellent foreigner pondering the questions, "What constitutes an American? And what is American music?" Doubtless Mr. Converse is as American as may be, though it is a little difficult to trace any characteristic in his music which invites the exacerbating adjective. Doubtless, too, MacDowell was unimpeachably an American, and he wrote music that is saturated with individual flavor; but is there anything American in its mysticism, its bardic fervor, its poetic glamour? And coming again to the cosmopolitan Mr. Loeffler, is it possible to call his music American for any reason save that it was written within the bounds of Mr. Roosevelt's empire? So let us, in this matter, emulate the attitude assumed by Dr. Johnson upon a certain occasion. A lady had been discussing with the omniscient Doctor the question of a future state. "She seemed desirous of knowing more," relates the delectable Boswell, "but he left the question in obscurity." So, therefore, may we. It will be more profitable to consider briefly the actual quality of the musical exhibit so beguilingly displayed by Dr. Muck.

Mr. Converse's suite, which he describes as a series of "dramatic scenes," is a concert arrangement of the incidental music which the composer wrote for Mr. Percy Mackaye's play, "Jeanne d'Arc," performed in New York last winter by Miss Marlowe and Mr. Sothern. It then shared the fate which in this country awaits all serious and ambitious music composed for use in connection with the spoken drama. That is to say, it had to suffer performance by an inadequate orchestra, and those portions of it which were designed to be played while the curtain was down were simply not listened to at all. In other words, Mr. Converse and the managers who commissioned his music were taught by melancholy experience the lesson which has so often been inculcated—that American playgoers are not prepared to listen to, and do not care to hear, serious incidental music in the theatre. To write and to perform it is a sheer waste of energy, time, and money.

Mr. Converse's "Jeanne d'Arc" music is therefore, in its concert form, virtually a new thing. It is presented in five movements, bearing these titles: (1) "In Domrémy"; (2) "Pastoral Reverie"; (3) "Battle Hymn"; (4) "Night Vision"; (5) "The Maid of God." The music, completed—as to its present form—in 1907, is the latest that Mr. Converse has put forth. It cannot be said that it reflects credit upon its composer. We have before, and at some length, considered in this place the qualities which make Mr. Converse a conspicuous figure among composers living and writing in America. He has much skill, he has fervor, he has a sense of backgrounds and atmospheres, and he has poetic instinct. In his "Mystic Trumpeter," after Whitman, there are splendid moments, there are freedom and virility, a large and impressive sincerity. But one feels always with him that he is too hospitable to the casual idea, the inferior inspiration. His creative instinct is not fine enough, not scrupulous or suspicious enough. Thus it happens that his "Jeanne d'Arc" music, for example, has often the quality which Mr. Meredith had in mind when he characterized certain worthy sentiments as "platitudes under halos." Mr. Converse has obviously been moved and stirred by the noble and exalted implications of his subject; he has put down his meditations concerning them in music which is undoubtedly sincere, but which is grievously far from being eloquent or just. It is not telling in ideas, it is not marked or individual in its physiognomy, and it often verges upon something which, in a less responsible music-maker than Mr. Converse, would be called sheer commonness. One striking virtue it has: it is poetically and ingeniously scored, though it does not betray a particularly original method.

Mr. Loeffler's "Pagan Poem" is in a different case. It was inspired by a portion of the Eighth Eclogue of Virgil, and its burden is the longing of a Thessalian girl who, deserted by her lover, seeks by magic rites and incantations to lure him back to her. When Mr Loeffler's music was performed for the first time in Boston, on November 23 of last year, it was reviewed on this page, and a deliberate opinion of it was set down. It will therefore suffice to say now that the impressions recorded four months ago were confirmed by the first New York performance of this extraordinary work. We said then, and we say now, that in originality and imagination this tone-poem has not been surpassed by any piece of orchestral writing that has come out of America. It is music which, because of its path-breaking qualities, its utter freedom and independence of style, will be long in compelling any general recognition of its importance. This is music of to-morrow. Let there be noted here simply a conviction of its great beauty, its superb and victorious artistry, its engrossing eloquence.

Mr. Heinrich Gebhard

MR. GEBHARD PLAYED THE IMPORTANT AND DIFFICULT PIANO PART IN LOEFFLER'S "PAGAN POEM" AT ITS FIRST NEW YORK PERFORMANCE

Concerning the "Indian" suite of the lamented MacDowell, there is nothing to say that has not been said repeatedly by those who rightly value this noble and deeply affecting score. The suite is now sixteen years old, and it has been known to our concert rooms since 1896; yet its beauty and its nobility do not seem less potent and actual with the passage of time; rather does the music seem more deeply impressive, more certain of perpetuity, with the advancing years. And it will not be inapt to remark here that the music is most valuable in those portions of it which are of MacDowell's own invention. The themes of avowedly Indian origin upon which he founded the work give it an unquestionable pungency, a characteristic flavor; but the less sedulously aboriginal the composer is here the more memorable and consequential is the result. The themes which are of his own creation are, paradoxically enough, not only more musically seizing and potent, but more truly indicative of the essential mood, the fundamental intent, of the work. The fact is significant,—and, it may be ventured, worthy of consideration by those who hold a brief for aesthetic "nationalism."

It remains to be said that Dr. Muck, one of the greatest of living conductors, read each of these works with astonishing insight, with unflagging sympathy, with exquisite discrimination and notable authority: with the skill and clairvoyance of a master. The orchestra—an orchestra that for more than a quarter of a century has been an honor to art in America—played as it always plays: incomparably. It is certain that this remarkable body of virtuosi has never in its history played with so harmonious a blend of technical adroitness and expressional variety—it has never been at once so perfect and so eloquent an instrument.

JOURNAL APRIL 4, 1908.

BOSTON SYMPHONY ORCHESTRA CONCERT

It is uncertain yet whether Dr. Muck will resume his work as conductor of the Symphony concerts next week. His arm has shown very considerable improvement, but he is under strict orders not to use it until it is quite well. At any rate, whether he or Mr. Wendling conducts, the twenty-first program will be as follows:

Overture to Figaro's Wedding.....Mozart
Symphony in E flat major, No. 2.....Ph. Em. Bach
Overture, "Coriolanus".....Beethoven
Symphony, No. 3.....Henry K. Hadley

Mr. Hadley's new symphony, which is to be played, is looked forward to with much interest, for none of the younger American composers have made more rapid progress in their art than he. Last year the patrons of the Symphony concerts heard his symphonic poem, "Salome," which made a most favorable impression and showed a very considerable advance over anything he had done before that time. The new symphony in B minor which is to be played has been received with great favor in [illegible] and other German cities, where [illegible]

From Daily Times,
Address Brooklyn, N. Y
Date APR - 4 1908

Max Fiedler, who will be the conductor of the Boston Symphony Orchestra next year, has been winning unusual praise in Berlin, where he conducted recently one of the concerts of the Wagner Association of that city. On his programme among other things were the funeral music from "Gotterdammerung" and "Heldenleben" of Richard Strauss. Mr. Fiedler evidently does not share the prejudice of Dr. Muck against the performance of excerpts from the Wagner music dramas in concert, and the audience of the Boston Symphony will probably hear more Wagner than they have during the incumbency of Dr. Muck. It is an interesting fact that the only music Wagner played at a symphony concert by Dr. Muck during the present year, was the [illegible]

symphonies in the full meaning of the word. If in this fifth symphony, Tschaikowski has departed somewhat from the strict letter of the symphony, it nevertheless remains a work of great individuality of sentiment, masterly technical treatment, and profoundly human emotion.

Mr. Wendling must gain the respect of his audience for the capable manner in which he again carried through a programme under conditions that well might prove harassing to many. He accompanied Madame Samaroff with precision and elasticity in a concerto that makes many demands upon the conductor. His interpretation of the symphony was distinguished by conspicuous breadth and temperamental warmth.

H. H.

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THE SYMPHONY

Mr. Wendling conducted the [illegible] rehearsal in the present season of the Boston Symphony Orchestra, as Dr. Muck is still in need of rest. The programme was as follows:

Symphonic Poem "Penthesilea".....Hugo Wolf
Concerto No. 1 in E-flat.....Liszt
Symphony No. 5 in E minor.....Tschaikowsky

Mme. Olga Samaroff was the soloist.

The fame of Hugo Wolf undoubtedly will rest chiefly upon his marvellous fertility as a song writer, in spite of his opera, "Der Corregidor" and other works, for the list of his lyrics reaches the total of five hundred or more. No less an authority than Mr. Ernest Newman, who is not given to reckless or intemperate utterance, has pronounced him the greatest song composer in the history of music. Songs by Wolf have figured occasionally upon the programmes of Mme. Sembrich, Mr. Francis Rogers and Mr. Eliot Hubbard, while Mr. Bispham sang a long group of them at a recent recital. This ill-fated composer is also remembered by his "Italian Serenade," a work of charm and fancy, played here by the Boston Symphony Orchestra in 1905, and also in a version for string quartet by the Kneisel Quartet in the preceding year. The symphonic poem "Penthesilea," which appears to be his only published work for large orchestra, was given under Gericke in the autumn of 1904. It is hardly surprising that the history of this celebrated Amazon should have tempted Wolf. For in spite of its abnormal character, there is abundant opportunity for the delineation of vivid incident, the picturesque and sensuous contrast of the Feast of Roses, the wild conflict between warlike and human propensities precipitating a tragic conclusion. Moreover, Wolf was directly incited to the composition of "Penthesilea" by Hermann von Kleist's drama of the same name, which had affected the composer with unspeakable vividness. The music was composed when he was but twenty-three years old, although he worked at it many years later after his reason had given way. When the score was published in 1903, it was revised in some respects by Joseph Hellmesberger. As a whole this poem shows traces of immaturity and inexperience, although the first impression is one of surprise at the positive excellence of its descriptive verity. In spite of the vigor of the first section depicting the departure of the Amazons for Troy, there are traces of the tentative and the experimental; the fanfares illustrative of the march of the Amazons is somewhat conventional and verging upon crudity. With the episode treating of the Feast of Roses, comes a revelation of imagination, of emotional fancy that is far more convincing. While the sensuousness of this scene is somewhat restrained, it remains alluring to the fancy, and captivating by reason of its intrinsic musical beauty. If the section of conflict also seems somewhat tame in comparison with such more unforgettable combats as in Strauss's "Heldenleben," it must be remembered that Strauss had won his technical independence by a long list of orchestral works of progressive scopes in descriptive ambition, and that "Penthesilea" was virtually a first attempt seventeen years before, a long time in the ultra-rapid development of modern music. Furthermore the closing portions of the poems describing Penthesilea's death contain much of touching pathos and genuinely tragic simplicity. All in all, a remarkable if youthful work which interests not only by its native qualities, but on account of the promise which was destined to remain unfulfilled.

Liszt's E-flat concerto, long the subject of scurrilous criticism because forsooth a triangle was indicated in the score, has long been the virtuoso concerto par excellence. But its virtuosity is of an unusual order. It does not display its innate quality to the precise and composed technician, it cannot be played complacently or casually. It demands an audacious, unhesitating bravura, large rhetorical phrases, bold accents, and a careless contempt for its difficulties. Its octave cadenzas suggest the remorseless dash of the eagle upon its prey. Madame Samaroff is known in Boston as a pianist of uncommon fleetness of touch, of rippling and precise passage work, of clean-cut phrase in which the note of passion is conspicuously absent. Neither by temperament nor technical capacity is she the pianist for the first two sections of this concerto. The absolute domination of the piano was missing; she does not possess the brute strength, the fulness of tone, the heroic accent to do justice to the sentiment of the music. In the scherzo, however, her delicate tracery of passage work was all that could be desired and nothing could exceed the fascination of her shimmering virtuosity. If again in the opening octave cadenzas of the finale, the fiery bravura was again somewhat tempered, Mme. Samaroff carried all before her by the sheer velocity of the conclusion, a brilliant performance carried through with unfailing glitter and rhythmic incisiveness. It is surely no reproach that her singing phrases in the first portion and in the adagio were deficient in breadth of tone and rhetorical accent, for this is largely a matter of temperament, but the grace and verve of the scherzo and finale call for unusual and positive commendation. The audience in its enthusiasm recalled Mme. Samaroff again and again.

Tschaikovski's fifth symphony lacks something of that universality of appeal which threatens to make the "Pathetic" hackneyed and a by-word before its just time. But to the discriminating admirer of Tschaikovski it yields to [illegible] symphonies in charm and in [illegible] tion of his intimate individuality. The composer has been reproached for writing suites rather than symphonies, but he is surely not entitled to blame because the third movement is a [illegible] The departure from convention is a signal as Beethoven's replacing the time-honored minuet with a scherzo; moreover the way in which the theme of the introduction reappears in the [illegible] movement and finale is eminently symphonic. Furthermore the composers of other nations cannot be compelled to adhere strictly to the German notion of what constitutes a symphony. [illegible] not do this, neither [illegible] Saint-Saëns in [illegible]

NEW YORK
APR 4 1908

TRANSCRIPT, SATURDAY, APRIL 4,

Music and the Opera

AN "AMERICAN" CONCERT

By LAWRENCE GILMAN

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MR. GEBHARD PLAYED THE IMPORTANT AND DIFFICULT PIANO PART IN LOEFFLER'S "PAGAN POEM" AT ITS FIRST NEW YORK PERFORMANCE

Concerning the "Indian" suite of the lamented MacDowell, there is nothing to say that has not been said repeatedly by those who rightly value this noble and deeply affecting score. The suite is now sixteen years old, and it has been known to our concert rooms since 1896; yet its beauty and its nobility do not seem less potent and actual with the passage of time; rather does the music seem more deeply impressive, more certain of perpetuity, with the advancing years. And it will not be inapt to remark here that the music is most valuable in those portions of it which are of MacDowell's own invention. The themes of avowedly Indian origin upon which he founded the work give it an unquestionable pungency, a characteristic flavor; but the less sedulously aboriginal the composer is here the more memorable and consequential is the result. The themes which are of his own creation are, paradoxically enough, not only more musically seizing and potent, but more truly indicative of the essential mood, the fundamental intent, of the work. The fact is significant,—and, it may be ventured, worthy of consideration by those who hold a brief for aesthetic "nationalism."

It remains to be said that Dr. Muck, one of the greatest of living conductors, read each of these works with astonishing insight, with unflagging sympathy, with exquisite discrimination and notable authority: with the skill and clairvoyance of a master. The orchestra—an orchestra that for more than a quarter of a century has been an honor to art in America—played as it always plays: incomparably. It is certain that this remarkable body of virtuosi has never in its history played with so harmonious a blend of technical adroitness and expressional variety—it has never been at once so perfect and so eloquent an instrument.

THE SYMPHONY

Mr. Wendling conducted the twentieth rehearsal in the present season of the Boston Symphony Orchestra, as Dr. Muck is still in need of rest. The programme was as follows:

Symphonic Poem "Penthesilea".....Hugo Wolf
Concerto No. 1 in E-flat.....Liszt
Symphony No. 5 in E minor.....Tschaikowsky

Mme. Olga Samaroff was the soloist.

The fame of Hugo Wolf undoubtedly will rest chiefly upon his marvellous fertility as a song writer, in spite of his opera, "Der Corregidor" and other works, for the list of his lyrics reaches the total of five hundred or more. No less an authority than Mr. Ernest Newman, who is not given to reckless or intemperate utterance, has pronounced him the greatest song composer in the history of music. Songs by Wolf have figured occasionally upon the programmes of Mme. Sembrich, Mr. Francis Rogers and Mr. Eliot Hubbard, while Mr. Bispham sang a long group of them at a recent recital. This ill-fated composer is also remembered by his "Italian Serenade," a work of charm and fancy, played here by the Boston Symphony Orchestra in 1905, and also in a version for string quartet by the Kneisel Quartet in the preceding year. The symphonic poem "Penthesilea," which appears to be his only published work for large orchestra, was given under Gericke in the autumn of 1904. It is hardly surprising that the history of this celebrated Amazon should have tempted Wolf. For in spite of its abnormal character, there is abundant opportunity for the delineation of vivid incident, the picturesque and sensuous contrast of the Feast of Roses, the wild conflict between warlike and human propensities precipitating a tragic conclusion. Moreover, Wolf was directly incited to the composition of "Penthesilea" by Hermann von Kleist's drama of the same name, which had affected the composer with unspeakable vividness. The music was composed when he was but twenty-three years old, although he worked at it many years later after his reason had given way. When the score was published in 1903, it was revised in some respects by Joseph Hellmesberger. As a whole this poem shows traces of immaturity and inexperience, although the first impression is one of surprise at the positive excellence of its descriptive verity. In spite of the vigor of the first section depicting the departure of the Amazons for Troy, there are traces of the tentative and the experimental; the fanfares illustrative of the march of the Amazons is somewhat conventional and verging upon crudity. With the episode treating of the Feast of Roses, comes a revelation of imagination, of emotional fancy that is far more convincing. While the sensuousness of this scene is somewhat restrained, it remains alluring to the fancy, and captivating by reason of its intrinsic musical beauty. If the section of conflict also seems somewhat tame in comparison with such more unforgettable combats as in Strauss's "Heldenleben," it must be remembered that Strauss had won his technical independence by a long list of orchestral works of progressive scopes in descriptive ambition, and that "Penthesilea" was virtually a first attempt seventeen years before, a long time in the ultra-rapid development of modern music. Furthermore the closing portions of the poems describing Penthesilea's death contain much of touching pathos and genuinely tragic simplicity. All in all, a remarkable if youthful work which interests not only by its native qualities, but on account of the promise which was destined to remain unfulfilled.

Liszt's E-flat concerto, long the subject of scurrilous criticism because forsooth a triangle was indicated in the score, has long been the virtuoso concerto par excellence. But its virtuosity is of an unusual order. It does not display its innate quality to the precise and composed technician, it cannot be played complacently or casually. It demands an audacious, unhesitating bravura, large rhetorical phrases, bold accents, and a careless contempt for its difficulties. Its octave cadenzas suggest the remorseless dash of the eagle upon its prey. Madame Samaroff is known in Boston as a pianist of uncommon fleetness of touch, of rippling and precise passage work, of clean-cut phrase in which the note of passion is conspicuously absent. Neither by temperament nor technical capacity is she the pianist for the first two sections of this concerto. The absolute domination of the piano was missing; she does not possess the brute strength, the fulness of tone, the heroic accent to do justice to the sentiment of the music. In the scherzo, however, her delicate tracery of passage work was all that could be desired, and nothing could exceed the fascination of her shimmering virtuosity. If again in the opening octave cadenzas of the finale, the fiery bravura was again somewhat tempered, Mme. Samaroff carried all before her by the sheer velocity of the conclusion, a brilliant performance carried through with unfailing glitter and rhythmic incisiveness. It is surely no reproach that her singing phrases in the first portion and in the adagio were deficient in breadth of tone and rhetorical accent, for this is largely a matter of temperament, but the grace and verve of scherzo and finale call for unusual and positive commendation. The audience in its enthusiasm recalled Mme. Samaroff again and again.

Tschaikovski's fifth symphony lacks something of that universality of appeal which threatens to make the "Pathetic" hackneyed and a by-word before its just time. But to the discriminating admirer of Tschaikovski it yields to none of his symphonies in charm and in the revelation of his intimate individuality. The composer has been reproached for writing suites rather than symphonies, but he is surely not entitled to blame because the third movement is a waltz. The departure from convention is not so signal as Beethoven's replacing of the time-honored minuet with a scherzo, and moreover the way in which the theme of the introduction reappears in the slow movement and finale is eminently symphonic. Furthermore the composers of other nations cannot be compelled to adhere strictly to the German notion as to what constitutes a symphony. Liszt did not do this, neither did César Franck nor Saint-Saëns in his symphony in C minor, nor Vincent d'Indy in his instrumental masterpiece, the second symphony in B flat. Yet these works

JOURNAL, APRIL 4, 1908.

BOSTON SYMPHONY ORCHESTRA CONCERT

It is uncertain yet whether Dr. Muck will resume his work as conductor of the Symphony concerts next week. His arm has shown very considerable improvement, but he is under strict orders not to use it until it is quite well. At any rate, whether he or Mr. Wendling conducts, the twenty-first program will be as follows:

Overture to Figaro's Wedding.....Mozart
Symphony in E flat major, No. 2..Ph. Em. Bach
Overture, "Coriolanus".....Beethoven
Symphony, No. 3.....Henry K. Hadley

Mr. Hadley's new symphony, which is to be played, is looked forward to with much interest, for none of the younger American composers have made more rapid progress in their art than he. Last year the patrons of the Symphony concerts heard his symphonic poem, "Salome," which made a most favorable impression and showed a very considerable advance over anything he had done before that time. The new symphony in B minor which is to be played has been received with great favor in Berlin and other German cities, where it has been performed under the direction of the composer.

From Daily Times,
Address [illegible] N. Y.
Date APR - 4 1908

Max Fiedler, who will be the conductor of the Boston Symphony Orchestra next year, has been winning unusual praise in Berlin, where he conducted recently one of the concerts of the Wagner Association of that city. On his programme among other things were the funeral music from "Gotterdammerung" and "Heldenleben" of Richard Strauss. Mr. Fiedler evidently does not share the prejudice of Dr. Muck against the performance of excerpts from the Wagner music dramas in concert, and the audience of the Boston Symphony will probably hear more Wagner than they have during the incumbency of Dr. Muck. It is an interesting fact that the only music Wagner played at a symphony concert by Dr. Muck during the present year, was the "Kaisermarsch."

symphonies in the full meaning of the word. If in this fifth symphony, Tschaikovski has departed somewhat from the strict letter of the symphony, it nevertheless remains a work of great individuality of sentiment, masterly technical treatment, and profoundly human emotion.

Mr. Wendling must gain the respect of his audience for the capable manner in which he again carried through a programme under conditions that well might prove harassing to many. He accompanied Madame Samaroff with precision and elasticity in a concerto that makes many demands upon the conductor. His interpretation of the symphony was distinguished by conspicuous breadth and temperamental warmth.

E. B. H.

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APRIL 5 1908

Soloist

at the Symphony Concert.

Dr. Muck being ill with neuritis and unable to use his conducting arm, last night's symphony concert was conducted by Herr Carl Wendling, the concert master of the orchestra. Herr Wendling conducted splendidly, making somewhat hard work of it for himself, and at times apparently lifting the whole weight of the orchestra by his right arm. The players were with him all the way, and a person with poor eyesight would have been troubled to say whether Wendling or Muck held the baton.

The program began with Hugo Wolf's symphonic poem, "Penthesilea," which is based on the tragedy of the same name by Heinrich von Kleist; then came the Liszt concerto in E flat major, with Mme Olga Samaroff at the piano, and finally the Tschaikowsky symphony No. 5—a program impossible of different arrangement, yet having a curious effect in its sequence of a let-down from a great tension, and then a taking up of a tremendous emotional burden again. One was tired at the end; also the pianist suffered by the program arrangement, for one forgot her marvelous performance in the upheavals around it.

But Mme Samaroff's performance was no less than marvelous. She is exceedingly good to see at a piano; those long, wonderfully pliant hands that float or flicker over the keyboard; the modest yet confident reading of a childish, ungrateful composition, the lightning of her attack and the superb technic, all make her most pleasing to the appreciator of piano playing. Without the strength for the topmost hights of fortissimo, without the weight and crash of the masculine player—and at times almost drowned by an enthusiastic wind section—she made the concerto almost intelligible, and played the "motto theme" like a dancing will-o'-the-wisp.

The savage, terrible music of Hugo Wolf's setting to Kleist's tragedy, which opened the concert, has been played here before, the first time being in 1904. It was written shortly before Wolf was confined in a madhouse, and indeed when he was discharged for the last time Wolf himself, supposed to be cured, said: "It's a pity I ever wrote such trash." Nevertheless, and notwithstanding that at its first rehearsal in 1904 the orchestra laughed, there was no laughing at it as trash last night. It was a reading as fiery as Wolf's own imagination could have demanded, and was as moving emotionally as it was interesting. It is not a thing that will be played often.

The Tschaikowsky symphony most closely adheres of all his works to symphonic form. Yet, after hearing two performances of it, the composer regarded it as a failure. Certainly, as played last night, it did not take the hearer to the hights reached by the "Pathetic" symphony. It is dramatic, it is the movement of great qualities in contention, and it is tragic, even in the magnificent crimson of its finale. But the very thematic repetition which makes it a wonder of construction robs it of the chiefest characteristics of Tschaikowsky. The repeated climaxes of the first movement thrash emotion until it can bear no more.

The symphony was beautifully played; the ensembles were clear and the tempi where demanded flexible and wilful as the composer himself could have asked.

It is uncertain yet whether Dr Muck will resume his work as conductor of the Symphony concerts this week. At any rate, whether he or Mr Wendling conducts, the 21st program will be as follows: Overture to "Firgaro's Wedding," Mazort; symphony in E-flat major, No. 2, Ph Em Bach; overture, "Coriolanus," Beethoven; symphony No. 3, [illegible] Hadley.

Newspaper Cutting Bureau in the World

From TRIBUNE

Address

Date APR 5- 1908

The Boston Post published the following interesting little interview with Dr. Karl Muck, of the Boston Symphony orchestra, regarding his successor, Max Fiedler, of Hamburg:

"Dr. Muck, a fellow-student with Mr. Fiedler, the conductor of next season in Leipsig during the years of 1878-80, spoke interestingly of his recollections of the man concerning whom there is so much curiosity.

"'Of Mr. Fiedler's personality,' said he, 'I can tell you little. When we were students together in Leipsig he was a quiet, reserved, very earnest and ambitious worker. As you know, he was at that time very frail in appearance, and we feared that he would die of consumption. Though there were the most friendly relations between us all, he had few intimates. He was always studying and was a prodigious pianist at that time. He rarely joined our larks, and we saw little of him save in the classroom, and occasionally when he, a quiet observer, was present in the evening at some house.

"'Neither he nor I conducted at the time. He is a self-made man in this respect as in others. It was later that he sprang into prominence in this capacity by himself, organizing and conducting a series of orchestral concerts in Hamburg. Since then his fame has spread with remarkable rapidity, until there is now no conductor more well known in Europe. I know him to be a broad and most extensively educated musician, one well grounded in the classics, but a very ardent disciple of the modern school. Of his character as a conductor I will tell you this—he is the right man for the position.'"

SYMPHONY CONCERT

Mr. Wendling Again Conducts—Mme Samaroff Gives Brilliant Performance of Liszt's Concerto

Dr. Muck is as yet unable to use his arm, and Mr. Wendling was again called upon to conduct the 20th public rehearsal and concert of the Symphony orchestra, the programme consisting of Wolf's symphonic poem, "Penthesilea," Liszt's E flat piano concerto, and Tchaikowsky's fifth symphony. Mme. Olga Samaroff was soloist.

The "Penthesilea," when given for the first time at these concerts in 1904, disappointed many of the admirers of Wolf. It may be said at once that the composition falls short in more than a single instance, that it frequently fails to reach the dramatic heights of the poem which gave rise to its being.

It should also be remarked that there are few works by modern composers more truly indicative of a rich creative faculty, more painfully alive with only partially uttered thoughts of impressive daring and originality.

Wolf, whose enthusiasm amounted to madness, was a frenetic admirer of Heinrich von Kleist, after whose tragedy the work heard yesterday is modelled. This composition was written at a white heat by a youth and a genius of 23, a composer of fertile invention and towering imagination, fired with overpowering emotions of the intensely human drama of the woman who in perverse rage slew the object of her passion. Wolf had not at the time reached the zenith of his creative powers, nor was his technical mastery sufficient to cope with the task he had set himself. Indeed, it is a question whether his obsession—no lesser term would be sufficient—with his subject did not prove in some degree a stumbling block. Would not Berlioz's "Les Troyens," a gigantic inspiration, have been an achievement of more sustained strength if the composer had been capable of taking himself and his subject more calmly?

The opening pages of "Penthesilea" are vivid and effective. The amorous middle passage, or the passage which should be amorous—that suggested by the "Dream of the Feast of Roses"—is far less striking; but it is in the final section that one becomes most aware of a passionate voice choking for utterance, of a desire for expression so overmastering as to be partly defeated by its own vehemence and the tormenting consciousness of impotence to completely convey striving thoughts that must out. We are told that Wolf, dissatisfied with the latter portions of his work, rewrote them while in the Svetlin Asylum, in 1897, but that he later, in disgust, destroyed the new version.

Tschaikowsky, as he proceeded from his first to his sixth symphony, diverged further and further from the classical conception of the form. He became the more human and the less abstract as a musician. This fifth symphony, though conceived from a very personal standpoint, speaks of a theme that makes the whole world kin. No doubt as Beethoven, in his fifth—and one involuntarily makes comparisons that are disadvantageous to the work of the Russian—Tchaikowsky would also speak of fate, which knocks at the door, as he had previously done, in more pessimistic vein, in the fourth symphony.

In us all there is a fear which pursues and dogs our heels, a dweller on the threshold who must be conquered at every turn. So, with his darkly colored, fateful theme, whose inexorable presence persistently manifests itself in the restless, world-weary opening moment, in a romance that is all love-making and moonshine, that clouds the last measures of a doleful waltz, but finally emerges as a chant of triumph in the measures of as optimistic music as Tchaikowsky ever penned, does the composer speak, in tones that are naively frank and poignantly human, of the struggle through which all must pass.

So much for the motive of the symphony. How will it stand as a work of art? As a unit whose grand emotional content is eternally preserved by a structure the beauty and perfection of which will stay forever and appeal to each succeeding generation?

Since Mme. Samaroff first played the Liszt concerto in this city in 1906 she has materially strengthened her grip upon the piece. Her performance yesterday was very clean in execution and rhythm—in the latter respect it was almost overaccentuated—and her handling of the concerto was more authoritative than formerly. The self-control that this young artist manifests is always a matter of astonishment and admiration. In spite of the exhilarating speed at which the finale was taken there was always the feeling of reserve strength, and the pace was never such that a note was dropped or a theme entered unprepared. There was also a more sensuous quality of tone in the adagio, and the recitative passages in that movement were declaimed in a highly dramatic manner. Mme. Samaroff was repeatedly recalled.

Mr. Wendling we have to thank for a reading of Wolf's symphonic poem which said all that could be said for that composer, and for a very eloquent, if not entirely characteristic interpretation of Tschaikowsky's symphony.

The programme of next week will be as follows: Overture to "Figaro's Wedding," Mozart; symphony in E flat major, No. 2, Philip Emmanuel Bach; overture, "Coriolanus," Beethoven; symphony No. 3 (first time), Henry K. Hadley. Mr. Hadley's symphony is looked forward to with much interest, for he is one of the most promising and rapidly rising young American composers of today. The symphony, which is in the key of B minor, has been received with favor in Berlin and other German cities, where it has been performed under the direction of the composer.

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Wolf—"Penthesilia." Symphonic poem.
Liszt—Piano concerto in E flat.
Pianist, Mme. Olga Samaroff.
Tschaikowsky—Symphony No. 5, E minor.

Mr. Wendling conducted once more since Dr. Muck's arm is not yet well. Mr. Wendling is not as yet a graceful conductor, but he understands his score, he knows what he wants and he generally attains it. He has conducted but little heretofore and his virile readings augur well for his future in this field.

Poor Hugo Wolf! When one thinks upon his miserable life and many misfortunes one is apt to over-praise his musical creations. Yet there is no question but that he possessed the divine spark of genius, only it was revealed more clearly in his vocal than in his orchestral compositions. "Penthesilia" is more striking in its ideas than in its orchestration, but even these ideas are very unequal, at times furious, at times conventional.

The March of the Amazons is a strong feature of the work, yet we fancy that it might easily become as hackneyed, on repeated hearing, as Raff's "Lenore" parade. The bold beginning of the work is one of its strong features, so are the fanfares that summon the Amazons to their march to Troy. Best of all is the fiery ending, which lost nothing in Mr. Wendling's reading. The tender and tuneful "Dream of the Feast of Roses" is in effective contrast with the surrounding fury. In almost every part of the work one can find the impatience and unrestraint of an impetuous genius. It is easy to understand how the Brahmsites of Vienna may have attacked Wolf quite honestly, yet most unjustly. It seems as if criticism would never learn the lesson of studying carefully anything that is radically different from the school it loves best.

Liszt's favorite concerto is a free work, a rhapsody rather than a concerto, but it is popular and intelligible in the midst of all its abandon, in spite of the jesting words ("Das verstent ihr alle nicht") which the composer once attached to its chief figure. Mme. Samaroff has sprung into such prominence that she stands today as one of the world's famous female pianists. She is as reliable as a rock and has poetry and technique so well united that she is successful in almost everything she attempts.

Yet we did not find this concerto as rhapsodical as it might have been; we did not discern the leonine vein which D'Albert or Rosenthal would have given to it. There was more of suavity, more of elegance, than Liszt intended here. Nevertheless there was surety everywhere and excellent ensemble; there was great brilliancy too in her octave and chord work and the final march of triumph was so effective that a very great outburst of enthusiasm followed the close and Mme. Samaroff was recalled (unless we miscounted) six times!

Liszt's E flat concerto is always better received than his greater concerto in A. In just the same manner Tschaikowsky's "Pathetic" symphony always takes precedence of his nobler E minor symphony. If ever the Muscovite stood clearly revealed in tones it is in this symphony, and yet the Russians reproached Tschaikowsky with not being "national" enough in his music! The young Russians inscribed "Para Domoi" ("let us get home") upon their banners, but their idea of getting home seemed to be to confine themselves to a musical diet of Caviar only. Such a symphony as this in E minor does more to advance Russian music than all that the efforts towards nationalism that Balakireff, Cui, and the subsequent "reformers" could do.

The great mastery of the wood-wind which Tschaikowsky possessed was in evidence from the very beginning, and the bassoons especially did excellent work. Tschaikowsky's gloom is chiefly achieved by sending clarinettes down into the "chalumeau" register and causing bassoons and brasses to growl softly in the sub-cellar. The first movement ended in the depths and the second began there. In this latter movement the horn gave its beautiful theme in a flawless manner and the subsequent development of its chief figure in imitative counterpoint and with many other devices was very interesting. Again the clarinette went into its lowest register and its breadth in the ending deserves mention.

The Waltz movement is far less powerful than the rest of the work. Suddenly one is transported from Muscovite vigor and intensity to the Chesterfieldian suavity of a Parisian ball-room. The waltz does not admit of symphonic use as the minuet does. The minuet is marked, in music, with the same rhythm as the waltz, but while the minuet is a true ¾ rhythm, the waltz is in reality 6-4, a more soothing, swingy and monotonous effect. The transition from the minuet into the waltz can be studied best in some of the minuets of Schubert, which begin to tend towards a 6-4 swing.

The waltz in this symphony had much reiteration and was, in itself, too elegant for this fiery symphony, but it formed a good foil to the Finale, which was earnest from its very beginning. There was much of folk-song strength in this finale. The contrasts were effective and the climaxes full of energy and grandeur. The development is ingenious enough, contrapuntal skill is frequently displayed, and the movement is truly symphonic in its union of intellectuality and emotion. The lack of this equipoise in most modern orchestral music is the bane of the concert-programme today.

It is a far cry from Brahms to Tschaikowsky; they are almost opposites; they could not comprehend one another; yet both of them have proved, in different ways, that the symphonic well has not yet run dry. They have been vigorous and sturdy in expression, and absolutely sure of their effects, without becoming ascetic, ugly, puzzling or prolix. Would that our musical extremists would go and do likewise.

—H. C. Tolman.

Newspaper Cutting Bureau in the World

From

Address

Date APR 5- 1908

DR. MUCK DISABLED.

Mr. Carl Wendling, concert-master, conducted the Boston Symphony Orchestra at its concert in Boston on March 27 and 28, and will do so on April 3 and 4, for Dr. Muck's right arm is in such condition that he must give it a complete rest, if he is to escape serious trouble. Last winter when in Providence, in trying to open a carriage door which stuck, he struck the back of his hand against the little button which holds down the curtain. It caused him some discomfort at the time, but he did not think very much of it, and did not take his physician's advice to rest his arm for a week. It seems that he had the misfortune to strike one of the long nerves that runs up the arm, with the result that for the past two or three weeks, he has suffered much discomfort with it, and was able to conduct only a few of the concerts on the last trip of the orchestra. By giving his arm a complete rest now, there will be no danger of anything serious resulting from the injury. Mr. Wendling, who has been one of the most satisfactory concert-masters the orchestra has ever had, has won new laurels in the difficult position of conducting.

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From

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Mr. Max Fiedler, who will be the conductor of the Boston Symphony Orchestra next year, has been winning unusual praise in Berlin, where he conducted recently one of the concerts of the Wagner Association of that city. On his programme among other things were the Funeral Music from "Gotterdammerung," and "Heldenleben" of Richard Strauss. Mr. Fiedler evidently does not share the prejudice of Dr. Muck against the performance of excerpts from the Wagner music dramas in concert, and the audience of the Boston Symphony will probably hear more Wagner than they have during the incumbency of Dr. Muck. It is an interesting fact that the only music of Wagner played at a symphony concert by Dr. Muck during the present year was the "Kaisermarsch."

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Address New York City.

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...RIBE—APRIL 5, 1908. POST, APRIL 5, 1908

Olga Samaroff Soloist at the Symphony Concert.

Dr Muck being ill with neuritis and unable to use his conducting arm, last night's symphony concert was conducted by Herr Carl Wendling, the concert-master of the orchestra. Herr Wendling conducted splendidly, making somewhat hard work of it for himself, and at times apparently lifting the whole weight of the orchestra by his single arm. The players were with him all the way, and a person with poor eyesight would have been troubled to say whether Wendling or Muck held the baton.

The program began with Hugo Wolf's symphonic poem, "Penthesilea," which is based on the tragedy of the same name by Heinrich von Kleist; then came the Liszt concerto in E flat major, with Mme Olga Samaroff at the piano, and finally the Tschaikowsky symphony No. 5—a program impossible of different arrangement, yet having a curious effect in its sequence of a let-down from a great tension, and then a taking up of a tremendous emotional burden again. One was tired at the end; also the pianist suffered by the program arrangement, for one forgot her marvelous performance in the upheavals round it.

For Mme Samaroff's performance was no less than marvelous. She is exceedingly good to see at a piano; those long, wonderfully pliant hands that float or flicker over the keyboard; the modest yet confident reading of a freakish, ungrateful composition, the lightning of her attack and the superb technic, all make her most pleasing to the appreciator of piano playing. Without the strength for the topmost hights of fortissimo, without the weight and crash of the masculine player—and at times almost drowned by an enthusiastic wind section—she made the concerto almost intelligible, and played the "motto theme" like a dancing will-o'-the-wisp.

The savage, terrible music of Hugo Wolf's setting to Kleist's tragedy, which opened the concert, has been played here before, the first time being in 1904. It was written shortly before Wolf was confined in a madhouse, and indeed when he was discharged for the first time Wolf himself, supposed to be cured, said: "It's a pity I ever wrote such trash." Nevertheless, and notwithstanding that at its first rehearsal in 1886 the orchestra laughed, there was no laughing at it as trash last night. It had a reading as fiery as Wolf's own imagination could have demanded, and was as moving emotionally as it was interesting. It is not a thing that will be played often.

The Tschaikowsky symphony most nearly adheres of all his works to symphonic form. Yet, after hearing two performances of it, the composer regarded it as a failure. Certainly, as played last night, it did not take the hearer to the hights reached by the "Pathetic" symphony. It is dramatic, it is the movement of great qualities in contention, and it is tragic, even in the magnificent crimson of its finale. But the very thematic repetition which makes it a wonder of construction robs it of the chiefest characteristics of Tschaikowsky. The repeated climaxes of the first movement thrash emotion until it can bear no more.

The symphony was beautifully played; the ensembles were clear and the tempi where demanded flexible and wilful as the composer himself could have asked.

It is uncertain yet whether Dr Muck will resume his work as conductor of the Symphony concerts this week. At any rate, whether he or Mr Wendling conducts, the 21st program will be as follows: Overture to "Firgaro's Wedding," Mazort; symphony in E-flat major, No. 2, Ph Em Bach; overture, "Coriolanus," Beethoven; symphony No. 3, Henry K. Hadley.

Newspaper Cutting Bureau in the World
From ...
Address ...
Date ...

The Boston Post published the following interesting little interview with Dr. Karl Muck, of the Boston Symphony orchestra, regarding his successor, Max Fiedler, of Hamburg:

"Dr. Muck, a fellow-student with Mr. Fiedler, the conductor of next season in Leipsig during the years of 1878-80, spoke interestingly of his recollections of the man concerning whom there is so much curiosity.

"'Of Mr. Fiedler's personality,' said he, 'I can tell you little. When we were students together in Leipsig he was a quiet, reserved, very earnest and ambitious worker. As you know, he was at that time very frail in appearance, and we feared that he would die of consumption. Though there were the most friendly relations between us all, he had few intimates. He was always studying and was a prodigious pianist at that time. He rarely poined our larks, and we saw little of him save in the classroom, and occasionally when he, a quiet observer, was present in the evening at some house.

"'Neither he nor I conducted at the time. He is a self-made man in this respect as in others. It was later that he sprang into prominence in this capacity by himself, organizing and conducting a series of orchestral concerts in Hamburg. Since then his fame has spread with remarkable rapidity, until there is now no conductor more well known in Europe. I know him to be a broad and most extensively educated musician, one well grounded in the classics, but a very ardent disciple of the modern school. Of his character as a conductor I will tell you this—he is the right man for the position.'"

SYMPHONY CONCERT

Mr. Wendling Again Conducts—Mme. Samaroff Gives Brilliant Performance of Liszt's Concerto

Dr. Muck is as yet unable to use his arm, and Mr. Wendling was again called upon to conduct the 20th public rehearsal and concert of the Symphony orchestra, the programme consisting of Wolf's symphonic poem, "Penthesilea," Liszt's E flat piano concerto, and Tchaikowsky's fifth symphony. Mme. Olga Samaroff was soloist.

The "Penthesilea," when given for the first time at these concerts in 1904, disappointed many of the admirers of Wolf. It may be said at once that the composition falls short in more than a single instance, that it frequently fails to reach the dramatic heights of the poem which gave rise to its being.

It should also be remarked that there are few works by modern composers more truly indicative of a rich creative faculty, more painfully alive with only partially uttered thoughts of impressive daring and originality.

Wolf, whose enthusiasm amounted to madness, was a frenetic admirer of Heinrich von Kleist, after whose tragedy the work heard yesterday is modelled. This composition was written at a white heat by a youth and a genius of 23, a composer of fertile invention and towering imagination, fired with overpowering emotions of the intensely human drama of the woman who in perverse rage slew the object of her passion. Wolf had not at the time reached the zenith of his creative powers, nor was his technical mastery sufficient to cope with the task he had set himself. Indeed, it is a question whether his obsession—no lesser term would be sufficient—with his subject did not prove in some degree a stumbling block. Would not Berlioz's "Les Troyens," a gigantic inspiration, have been an achievement of more sustained strength if the composer had been capable of taking himself and his subject more calmly?

The opening pages of "Penthesilea" are vivid and effective. The amorous middle passage, or the passage which should be amorous—that suggested by the "Dream of the Feast of Roses"—is far less striking; but it is in the final section that one becomes most aware of a passionate voice choking for utterance, of a desire for expression so overmastering as to be partly defeated by its own vehemence and the tormenting consciousness of impotence to completely convey striving thoughts that must out. We are told that Wolf, dissatisfied with the latter portions of his work, rewrote them while in the Svetlin Asylum, in 1897, but that he later, in disgust, destroyed the new version.

Tschaikowsky, as he proceeded from his first to his sixth symphony, diverged further and further from the classical conception of the form. He became the more human and the less abstract as a musician. This fifth symphony, though conceived from a very personal standpoint, speaks of a theme that makes the whole world kin. No doubt as Beethoven, in his fifth—and one involuntarily makes comparisons that are disadvantageous to the work of the Russian—Tchaikowsky would also speak of fate, which knocks at the door, as he had previously done, in more pessimistic vein, in the fourth symphony.

In us all there is a fear which pursues and dogs our heels, a dweller on the threshold who must be conquered at every turn. So, with his darkly colored, fateful theme, whose inexorable presence persistently manifests itself in the restless, world-weary opening moment, in a romance that is all love-making and noonshine, that clouds the last measures of a doleful waltz, but finally emerges as a chant of triumph in the measures of as optimistic music as Tchaikowsky ever penned, does the composer speak, in tones that are naively frank and poignantly human, of the struggle through which all must pass.

So much for the motive of the symphony. How will it stand as a work of art? As a unit whose grand emotional content is eternally preserved by a structure the beauty and perfection of which will stay forever and appeal to each succeeding generation?

Since Mme. Samaroff first played the Liszt concerto in this city in 1906 she has materially strengthened her grip upon the piece. Her performance yesterday was very clean in execution and rhythm—in the latter respect it was almost overaccentuated—and her handling of the concerto was more authoritative than formerly. The self-control that this young artist manifests is always a matter of astonishment and admiration. In spite of the exhilarating speed at which the finale was taken there was always the feeling of reserve strength, and the pace was never such that a note was dropped or a theme entered unprepared. There was also a more sensuous quality of tone in the adagio, and the recitative passages in that movement were declaimed in a highly dramatic manner. Mme. Samaroff was repeatedly recalled.

Mr. Wendling we have to thank for a reading of Wolf's symphonic poem which said all that could be said for that composer, and for a very eloquent, if not entirely characteristic interpretation of Tschaikowsky's symphony.

The programme of next week will be as follows: Overture to "Figaro's Wedding," Mozart; symphony in E flat major, No. 2, Philip Emmanuel Bach; overture, "Coriolanus," Beethoven; symphony No. 3 (first time), Henry K. Hadley. Mr. Hadley's symphony is looked forward to with much interest, for he is one of the most promising and rapidly rising young American composers of today. The symphony, which is in the key of B minor, has been received with favor in Berlin and other German cities, where it has been performed under the direction of the composer.

ADVERTISER APRIL 5, 1908

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Wolf—"Penthesilia." Symphonic poem.
Liszt—Piano concerto in E flat.
Pianist, Mme. Olga Samaroff.
Tschaikowsky—Symphony No. 5, E minor.

Mr. Wendling conducted once more, since Dr. Muck's arm is not yet well. Mr. Wendling is not as yet a graceful conductor, but he understands his score, he knows what he wants and he generally attains it. He has conducted but little heretofore and his virile readings augur well for his future in this field.

Poor Hugo Wolf! When one thinks upon his miserable life and many misfortunes one is apt to over-praise his musical creations. Yet there is no question but that he possessed the divine spark of genius, only it was revealed more clearly in his vocal than in his orchestral compositions. "Penthesilia" is more striking in its ideas than in its orchestration, but even these ideas are very unequal, at times furious, at times conventional.

The March of the Amazons is a strong feature of the work, yet we fancy that it might easily become as hackneyed, on repeated hearing, as Raff's "Lenore" parade. The bold beginning of the work is one of its strong features, so are the fanfares that summon the Amazons to their march to Troy. Best of all is the fiery ending, which lost nothing in Mr. Wendling's reading. The tender and tuneful "Dream of the Feast of Roses" is in effective contrast with the surrounding fury. In almost every part of the work one can find the impatience and unrestraint of an impetuous genius. It is easy to understand how the Brahmsites of Vienna may have attacked Wolf quite honestly, yet most unjustly. It seems as if criticism would never learn the lesson of studying carefully anything that is radically different from the school it loves best.

Liszt's favorite concerto is a free work, a rhapsody rather than a concerto, but it is popular and intelligible in the midst of all its abandon, in spite of the jesting words ("Das versteht ihr alle nicht") which the composer once attached to its chief figure. Mme. Samaroff has sprung into such prominence that she stands today as one of the world's famous female pianists. She is as reliable as a rock and has poetry and technique so well united that she is successful in almost everything she attempts.

Yet we did not find this concerto as rhapsodical as it might have been; we did not discern the leonine vein which D'Albert or Rosenthal would have given to it. There was more of suavity, more of elegance, than Liszt intended here. Nevertheless there was surety everywhere and excellent ensemble; there was great brilliancy too in her octave and chord work and the final march of triumph was so effective that a very great outburst of enthusiasm followed the close and Mme. Samaroff was recalled (unless we miscounted) six times!

Liszt's E flat concerto is always better received than his greater concerto in A. In just the same manner Tschaikowsky's "Pathetic" symphony always takes precedence of his nobler E minor symphony. If ever the Muscovite stood clearly revealed in tones it is in this symphony, and yet the Russians reproached Tschaikowsky with not being "national" enough in his music! The young Russians inscribed "Para Domoi" ("let us get home") upon their banners, but their idea of getting home seemed to be to confine themselves to a musical diet of Caviar only. Such a symphony as this in E minor does more to advance Russian music than all that the efforts towards nationalism that Balakireff, Cui, and the subsequent "reformers" could do.

The great mastery of the wood-wind which Tschaikowsky possessed was in evidence from the very beginning, and the bassoons especially did excellent work. Tschaikowsky's gloom is chiefly achieved by sending clarinettes down into the "chalumeau" register and causing bassoons and brasses to growl softly in the sub-cellar. The first movement ended in the depths and the second began there. In this latter movement the horn gave its beautiful theme in a flawless manner and the subsequent development of its chief figure in imitative counterpoint and with many other devices was very interesting. Again the clarinette went into its lowest register and its breadth in the ending deserves mention.

The Waltz movement is far less powerful than the rest of the work. Suddenly one is transported from Muscovite vigor and intensity to the Chesterfieldian suavity of a Parisian ball-room. The waltz does not admit of symphonic use as the minuet does. The minuet is marked, in music, with the same rhythm as the waltz, but while the minuet is a true ¾ rhythm, the waltz is in reality 6-4, a more soothing, swingy and monotonous effect. The transition from the minuet into the waltz can be studied best in some of the minuets of Schubert, which begin to tend towards a 6-4 swing.

The waltz in this symphony had much reiteration and was, in itself, too elegant for this fiery symphony, but it formed a good foil to the Finale, which was earnest from its very beginning. There was much of folk-song strength in this finale. The contrasts were effective and the climaxes full of energy and grandeur. The development is ingenious enough, contrapuntal skill is frequently displayed, and the movement is truly symphonic in its union of intellectuality and emotion. The lack of this equipoise in most modern orchestral music is the bane of the concert-programme today.

It is a far cry from Brahms to Tschaikowsky; they are almost opposites; they could not comprehend one another; yet both of them have proved, in different ways, that the symphonic well has not yet run dry. They have been vigorous and sturdy in expression, and absolutely sure of their effects, without becoming ascetic, ugly, puzzling or prolix. Would that our musical extremists would go and do likewise.

Louis C. Elson.

Newspaper Cutting Bureau in the World
From ...
Address ...
Date APR 5- 1908

DR. MUCK DISABLED.

Mr. Carl Vendling, concert-master, conducted the Boston Symphony Orchestra at its concert in Boston on March 27 and 28, and will do so on April 3 and 4, for Dr. Muck's right arm is in such condition that he must give it a complete rest, if he is to escape serious trouble. Last winter when in Providence, in trying to open a carriage door which stuck, he struck the back of his hand against the little button which holds down the curtain. It seems that he had the misfortune to strike one of the long nerves that runs up the arm, with the result that for the past two or three weeks he has suffered much discomfort with it, and was able to conduct only a few of the concerts on the last trip of the orchestra. By giving his arm a complete rest now, there will be no danger of anything serious resulting from the injury. Mr. Wendling, who has been one of the most satisfactory concert-masters the orchestra has ever had, has won new laurels in the difficult position of conducting.

Newspaper Cutting Bureau in the World
From ...
Address ...
Date APR 5- 1908

Mr. Max Fiedler, who will be the conductor of the Boston Symphony Orchestra next year, has been winning unusual praise in Berlin, where he conducted recently one of the concerts of the Wagner Association of that city. On his programme among other things were the Funeral Music from "Gotterdammerung," and "Heldenleben" of Richard Strauss. Mr. Fiedler evidently does not share the prejudice of Dr. Muck against the performance of excerpts from the Wagner music dramas in concert, and the audience of the Boston Symphony will probably hear more Wagner than they have during the incumbency of Dr. Muck. It is an interesting fact that the only music of Wagner played at a symphony concert by Dr. Muck during the present year, was the "Kaisermarsch."

From WORLD,
Address New York City.
Date

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From TRIBUNE
Address New York City.
Date

MUSICAL GOSSIP.

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First Performance of Hadley's Symphony.

"Samson and Delilah" to be Sung by the Handel and Haydn.

People's Choral Union—Other Concerts.

The principal work performed at last night's symphony concert was Henry Hadley's third symphony, which was given for the first time in America. It was composed in the summer of 1906, partly in Italy and partly in Munich.

In the midst of much of the modern French and German compositions Mr Hadley's symphony stands forth clean, clear and simple. However, it raises no great emotions in the hearer; the audience is neither spellbound nor gasping at the close of any movement. It is color in tone, stirring only by moments, waking admiration, but rarely carrying the hearer to great hights. The composer said of it, "The work is in the usual form and is vigorous and buoyant." Perhaps no better description could be made. It begins with a bold theme, which might in extenso be noble, but it has the air of suggesting, of being only half given. All through the first movement of the symphony this theme returns, yet it never wakes one's soul nor wrings the heart.

The second movement (andante tranquillo) contains a passionate melody, all too short, over a "landscape" with tinkling church bells insisting unobtrusively, even through the dissonances. As the movement began at the Friday rehearsal, fire apparatus went by the hall on Massachusetts av, and it was ironical how the apparatus bells and whistles fell in with Mr Hadley's scheme, and the higher voices take it up, the oboe objecting with sudden malice. And the movement falls to a golden end.

The scherzo has a fantastic little quicksilver dance of a theme and is conventional in form, going through a trio—as if a Pierrot should dance a minuet.

The final movement (allegro) steps into a brilliant, warm B major march, chanted triumphantly, and except for some thickness in the scoring, some rather heavy writing of the inner notes which fogs it, a brilliant bit. It goes higher and higher in color, and ends in a shout.

Mr Hadley is infinitely nearer the heart than some of his contemporaries, but concerts of his works are no places for musical lightweights. Herr Carl Wendling conducted with immense spirit.

The program began happily enough last night with Mozart's overture to "The Marriage of Figaro," which Dr Muck conducted with his left hand, as he did also the Beethoven overture to "Coriolanus," with its tragic explosions and horror, and the No. 2 symphony of Carl Philip Emmanuel Bach, which was played for the first time in Boston. This symphony is in three movements, all joined together, and is very short. it delights in passages in octaves, in unisons of mixed tones, and in a robust heartiness which is good hearing in the midst of moderns. It is satisfying music, in a word, without calling up either pictures or emotions.

Friday of this week being Good Friday the regular rehearsal will be given on Thursday afternoon and the concert on Saturday evening. Harold Bauer, the pianist, will be the soloist. The program contains Beethoven's first symphony, Ertel's "Midnight Review," a pianoforte concerto by Emmanuel Moor and the overture to d'Albert's "Il Improvisatore." The second and third numbers are played for the first time in Boston.

HERALD—BOSTON, APRIL 12, 1908.

21ST SYMPHONY CONCERT GIVEN

First Performance of New Composition by Henry Hadley Takes Place.

The 21st Symphony concert was given last night in Symphony Hall. Dr. Muck, who was welcomed heartily, conducted the first three works: Overture to "The Marriage of Figaro," C. P. E. Bach's Symphony in E flat major, No. 2, and Beethoven's overture to "Coriolanus." Mr. Wendling, the concert master, conducted Henry Hadley's Symphony in B minor No. 3, which was performed for the first time in this country.

The overture to Mozart's opera—and there is not a more animated and sparkling prelude to a comedy—was played with delightful delicacy, the finest sense of proportion, and irresistible brio. The symphony by Bach was played here for the first time. It is one of four composed at Hamburg in 1776. The first of the set has been heard here. The second is in three movements, which are closely connected. The first is a lively allegro, which shows Bach's independence of formulas as they existed in his period. The free use of the wind instruments is also noticeable. The second movement is a short Larghetto, which is Mozartian both in mood and in form of expression. The third movement, an allegretto, is the least interesting of the three. As a whole the symphony is a charming little work that gave immediate pleasure and might well be repeated. Dr. Muck's reading of the noble "Coriolanus" overture was impressive.

There is natural interest here in Mr. Hadley's works, for he is a Somerville boy, he has indisputable talent, and as composer and conductor he is fast gaining an honorable reputation in Europe. This symphony, his third, was composed in Italy and at Munich in the summer of 1906. It was performed for the first time under the composer's direction at Berlin last December. The music is absolute, that is to say it has no programme, although Mr. Hadley writes that the second movement was suggested by hearing afternoons the bells from a distant church which he heard in a secluded spot in woods near Monza, where he worked out of doors.

The symphony is in the usual form. The first movement is not one of special distinction. The themes are fresh, but the development is conventional, although it is written by a practised hand, and the instrumentation is in no way remarkable. The two movements that follow have decided character. The Andante, with its suggestion of church bells, its suave chief melody, its romantic contrasting section, has real beauty, and the music is singularly euphonious through choice of harmonies and masterly instrumentation. Much may be justly expected of the man who has written this andante and the scherzo that follows. This scherzo, which is technically difficult, is original in conception and in the expression of thought. The finale is not on a level with the two preceding movements. The chief theme is rather ordinary, the treatment of the second reminds one of Puccini, and the movement as a whole is an example of routine facility.

The public rehearsal this week will be on Thursday afternoon.

TRANSCRIPT, SATURDAY, APRIL 11, 1908

Concerts Next Week

Dr. Muck will conduct as usual at the next pair of Symphony Concerts, but unusually the afternoon concert falls on Thursday instead of Friday—the annual exception of Holy Week—with the evening concert, of course, on Saturday. Beethoven's ninth symphony is impossible at the Symphony Concerts because there is no room on the stage for the chorus of the finale without the extension of the platform and the consequent removal of the rows of seats that are regularly occupied by subscribers. Seven of the remaining eight, Dr. Muck has already played, and next week he completes the series with the first and earliest of them all. Then for the middle pieces of the programme stand a new concerto for piano and orchestra by Emmanuel Moor with Mr. Bauer to play the solo part. Of Moor, a singular and little known composer, half English, half Hungarian, who has been writing rhapsodic music for twenty years and who now at last is beginning to find a few orchestras and virtuosi willing to perform it, we shall have more to say next Wednesday. Suffice it now that Mr. Bauer takes a discoverer's joy of the concerto and was eager to play it here for the first time in America. The other new piece is a tone-poem by Paul Ertel, composer and reviewer of Berlin—"The Midnight Review" of the ghosts of Napoleon's soldiers by the ghost of their summoning emperor. The fourth and last item on the programme is d'Albert's rich and brilliant overture to his opera, "The Improvisatore," and now "Tiefland" has made d'Albert an operatic composer worth the heeding.

THE SYMPHONY CONCERT

Dr. Muck Conducts Again—Two Classic Overtures, an Old Symphony by Emmanuel Bach and a New Symphony by Henry Hadley — The Progress of the Young Composer

Dr. Muck conducted the first three numbere on the programme of the twenty-first rehearsal, while Mr. Wendling conducted the new symphony by Hadley which he had rehearsed. The programme follows:

Overture, "The Marriage of Figaro".....Mozart
Symphony in D major.....Emanuel Bach
Overture, "Coriolanus".....Beethoven
Symphony No. 3, in B minor.....Henry Hadley

The ever-delightful Mozart overture, before which even the most lukewarm critic of Mozart must glow with enthusiasm, was played with contagious vivacity of spirit, remarkable precision and a fresh and piquant gayety. It is a matter of equal triumph for orchestra and conductor that its flowing passages came out with such fleet and yet clear velocity. Especially notable was the genuine simplicity which Dr. Muck gave to the piece without the slightest attempt at expressive modernization. His instinct might be relied upon to recognize that here such effort would be fruitless.

The Emanuel Bach symphony offers an unusual opportunity for the strings, and seldem has their precision of attack and warmth of color seemed more appealing. The chief characteristic of the music itself seems to be a dignified elegance rather than depth or incisive brilliance of expression. Emanuel Bach was unfortunate in possessing little of the marvellous contrapuntal dexterity and the universality of melodic expression which were the distinguishing traits of his father's art. Neither had he progressed far enough in the evolution of sonata or symphonic form which gave the conciseness and structural coherence which we find in the best symphonies and sonatas by Haydn and Mozart. Nor it must be confessed, is there any hint in the tentative experiments of this symphony of the grandeur and profound grasp of expression to be found in the chamber works, overtures and symphonies of Beethoven, Schumann and Brahms. Nevertheless the pioneer efforts of Emanuel Bach have their abiding tribute in the works of his immediate successors, and from the historic standpoint alone it was abundantly worth while that it should be heard. Moreover, by his careful and polished interpretation Dr. Muck gave the music its due value.

In the familiar overture to Coriolanus, Beethoven attains the eloquent expression of a tragic subject in his middle period. Here, also, Dr. Muck remained steadfast to the letter and the spirit of the composer's intention. Seldom has this overture been more brilliantly and flawlessly played, yet here it would seem as if something of the spirit of modernization might be justifiable; a slightly more definite contrast between first and second theme, and more insistence on the tragic nature of the conclusion. Yet after all Dr. Muck was more faithful to the purist's point of view.

Mr. Hadley has now been living for some years in Europe and there are tangible results to be seen in his music. His poem for orchestra on "Salome" showed greater warmth of expression, a more tangible realization of mood than in any of his previous works. There was an evident increase also in technical dexterity. Consequently there was an unusual curiosity and interest to compare his latest work in the symphonic form with its predecessor "The Four Seasons" composed in this country. In this latter work, which had the unusual distinction of gaining two prizes, its chief characteristics were an uncommon facility in technical treatment, as well as a distinct faculty for handling orchestral forces. Musically this symphony had less distinction, and the characterization of the contrasting seasons (a difficult subject at best), was inclined towards the commonplace, in spite of the correctness and by no means infrequent cleverness of expression. This facility of expression has hitherto remained virtually an obstacle to Mr. Hadley's evident and praiseworthy ambition, and the extent to which this quality would be evident in this new symphony was a matter for conjecture. Accordingly the first movements gives an impression of somewhat unsubstantial character theoretically.

The first theme is not particularly impressive, nor is its elaboration striking; the second theme is far more interesting, both melodically and harmonically. There is no definite sense of a clear and forceful coherence, yet there is more individuality of expression than in the corresponding movement of "The Four Seasons," a growth in depth of sentiment and a conspicuous skill in orchestral treatment. The second movement leaves a more tangible and convincing memory to the listener. It establishes a graceful and picturesque mood at once. The recurring bell phrase is woven subtlety into the development of the opening theme; there is variety and picturesqueness of treatment. If the middle episode is somewhat less persuasive, the return of the first mood and the conclusion are felicitous and poetic. The scherzo is decidedly bright and skilful in its contrast of rhythm, but the musical material is not on as high a level as the two preceding movements. The finale begins effectively, but its treatment is wanting in substantial development, in spite of a brilliant peroration and close. As a whole, a work in which interesting ideas and genuine fancy jostle those that are less worthy and more commonplace. Still, this symphony shows an indisputable advance both in musical substance and treatment, and the use of the orchestra throughout shows greater individuality of style, as well as a more precise command of the instrumental resources. Mr. Wendling carried through the performance as excellently, and he is much to be congratulated for his creditable work.

W. P. H.

JOURNAL—MONDAY, APRIL 13, 1908.

HADLEY'S SYMPHONY GIVEN FIRST READING

Henry Hadley's B minor symphony was performed for the first time in America by the Boston Symphony Saturday night at the twenty-first concert, Carl Wendling conducted. The work was written in 1906 in Italy and in Munich, and its initial performance was in Berlin last December under the composer's direction.

The symphony is not especially inspiring, being in the usual form with a first movement of little importance. The andante or second movement is a well painted town picture with a figure for church bells, with a romantic chief theme developed with scholarly skill. The scherzo is technically difficult and has an exquisite trio. The last movement possesses little to interest and is the weakest of the four. The symphony leaves behind the impression that Mr. Hadley was continually climbing, climbing, rising, rising, and getting nowhere. It was given a masterly reading.

Dr. Muck conducted Mozart's overture to "The Marriage of Figaro," C. P. E. Bach's E flat symphony and Beethoven's noble overture to "Coriolanus." He did not use a baton and conducted with his left hand. The Bach symphony was played for the first time in Boston.

POST, APRIL 12, 1908

BY OLIN DOWNES

HADLEY'S SYMPHONY HEARD FOR FIRST TIME IN AMERICA

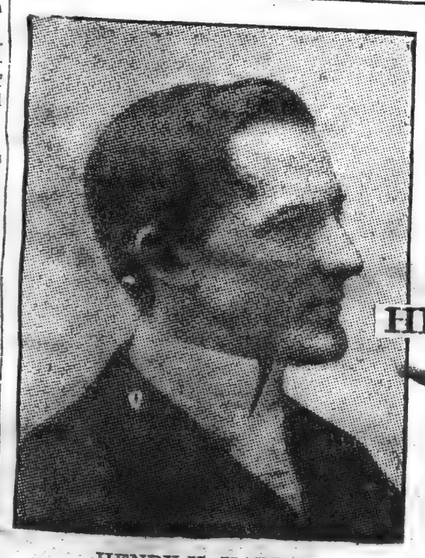
The programme of the 21st public rehearsal and concert of the Symphony Orchestra was as follows: Overture to "The Marriage of Figaro," Mozart; symphony in E flat major, No. 2, Philip Emannuel Bach; overture to Coriolanus, Beethoven; symphony No. 3 in B minor, Op. 60, Henry K. Hadley (first time in America).

Dr. Muck's arm was sufficiently recovered to permit of his conducting the performance of the first three numbers of the programme; Mr. Wendling conducted that of the symphony, which he had rehearsed.

It was very evident that Dr. Muck's temporary absence from rehearsals and concerts had not displaced him in the regard of his men, for they responded to his wishes with the utmost enthusiasm and alacrity. There were excellent performances of the two overtures and the Bach symphony.

The prelude by Mozart was taken at a very rapid tempo, its execution was wonderfully clean, and the quality of tone was light and clear and buoyant. But this overture is not by length or construction well adapted for the concert room. The Bach symphony, like the overture, is vigorous, beautiful, open-air music. It is good to have frequent reminders of the fact that Philip Emmanuel, though the son of his father, was a composer of uncommon originality and fertility of invention; but this symphony is not music of today, and it is to modern ears a trifle prolix. The Beethoven overture holds its place, a dramatic masterpiece of the highest order, and the performance was a convincing revelation of its inherent qualities.

It would not be well, after a single hearing, to make any conclusive remarks on the subject of Mr. Hadley's latest symphony, a symphony which is the work of a sincere and gifted composer who is continually gaining in mastership. Mr. Hadley, who was born at Somerville in 1871, is now meeting with much encouragement as a composer and conductor in Europe. The first three movements of the work heard yesterday were written in the months of June and July, 1906, in Italy, near Milan. "The second movement was suggested on hearing every afternoon the bells from a distant church, which were wafted across the fields to a secluded spot in the woods, where I worked out of doors." The final movement came into being at Munich the following August.



HENRY K. HADLEY
Of Somerville, whose third Symphony was given for the first time in America at the Symphony concerts of Friday and Saturday.

There is some good material in the first movement of the symphony, and some interesting moments, but though from a technical standpoint the section hangs together fairly well, from a musical standpoint it does not, on preliminary acquaintance. The ideas are not of a truly symphonic character; you do not feel the "long breath." The slow movement is a felicitous tone-sketch—it would be called by some "atmospheric." The scherzo seems at present the most vivid and original part of the work. The finale, while very evidently written in consonance with the spirit of the other sections, is disproportionately short, and it is as if the composer took up his pen in a different frame of mind, from that in which he had previously been writing. This movement, in itself, is concise and effective.

So much for impressions. Mr. Hadley writes sane, healthy music. He does not, happily, see fit to wallow in the slough of psychological despond, as so many young men of today are prone to do. If one compares this symphony to "The Four Seasons," heard here in 1905, a great advance is at once perceptible, an advance that gives brilliant promise for the future. This promise we feel the more faith in, inasmuch as Mr. Hadley is industrious and self-critical, and unquestionably working in the right direction.

Dr. Muck will conduct the entire programme of the concerts next week, which will take place on Thursday afternoon instead of Friday, and on Saturday night. The programme will be as follows: Symphony No. 1, Beethoven; "Midnight Review," Ertel; a piano concerto by Emmanuel Moor, and the overture to d'Albert's "Il Improvisatore." The second and third numbers will be given for the first time in Boston. Mr. Harold Bauer, pianist, will be soloist.

HERALD—TUESDAY, APRIL 14, 1908

HESS TO RETURN.

Will Resume Post of Concert Master of Symphony Orchestra.

The management of the Boston Symphony Orchestra makes the announcement that Mr. Willy Hess, who was granted, last spring, leave of absence for a year from his office of concert master, will retake his position at the beginning of next season. It has already been stated that Mr. Carl Wendling, who has been concert master this season, has decided to return to Stuttgart, his home, solely on account of family reasons.

Mr. Hess has filled a few solo engagements this winter in England and in cities of Germany. On his return he will establish with Mr. Alwin Schroeder a string quartet, but this quartet will not be connected in any manner whatever with the Boston Symphony Orchestra, nor will his duties as first violinist of this quartet conflict with his duties as concert master. It is stated that Mr. Schroeder will not return to the Boston Symphony Orchestra.

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MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Mozart. "Marriage of Figaro" Overture.
C. P. E. Bach. Symphony in E flat.
Beethoven. "Coriolanus" Overture.
Henry Hadley. Symphony in B minor. No. 3.

It was a very welcome symphonic dessert after a week of operatic feasting, and we had two conductors at the price of one, the first conducting with his left hand and the other with his right. Dr. Muck was welcomed with some effusion. His arm is not yet quite well, but he is such a born leader that we believe that he could conduct with both hands tied behind his back.

In connection with the various illnesses that seem to come to our modern conductors is it not possible that John Stuart Mill was quite right when he accused modern music of demanding more of the human brain than it could possibly furnish? Mill's remark applied to the musical auditor, but it fits with still greater force to the conductor. His brain is taxed in a superhuman manner, and nervous ailments crowd upon him. Poor Fritz Scheel lost his reason, Gericke was on the verge of physical break-down, Dr. Muck has had a species of neuritis,—to speak of American conductors only. Modern music instead of being a pleasure and an Art of beauty has become a dire and dangerous task-mistress.

Dr. Muck took the "Marriage of Figaro" overture at a furious pace. It is marked "Presto," but we hold that a Mozart "presto" is not faster than many a Liszt "Allegro." However, the strings were able to maintain the pace, in the scale-work of the chief theme and of the Coda, without blurring. We think that many modern conductors take this overture and that of "The Magic Flute" too rapidly for the best effect.

"Symphony" meant something very different in the days of Bach from what it does at present. The reviewer has in his library the first English Musical Dictionary, (1724) which defines the word as—"Airs in Two, Three, or Four Parts, for Instruments of any Kind; or the Instrumental Parts of Songs, Motets, Operas; or Concertos are so called."

J. S. Bach called his three-part Inventions "Symphonies." The symphony of this concert was of this kind but somewhat larger. Carl Philipp Emanuel Bach did not follow the sonata-allegro form of Corelli in his symphonies but indulged in strong contrasts and (for his time) good figure development. Dr. Muck took the work in strong and manly style and it made an excellent impression. It was an interesting specimen of a transition period.

C. P. E. Bach leaned far more towards the modern vein than his father did. Burney thought him greater than his father. That, of course, is absurd, but the gifted son proved that sometimes a talent can do as valuable work as a genius, for he became a chain linking the old to the new, and fulfilled a great task in the history of musical development. It was most interesting to listen to this single movement symphony in the antique form. The performance was excellent.

The two overtures of the programme were in great contrast. While the "Marriage of Figaro" overture is light and chattering, the "Coriolanus" is tragic and earnest. It received a noble reading. The strength of the Coriolanus theme was in exquisite contrast with the tenderness of the subordinate theme, which presumably represents the wife and mother. The syncopations and alterations of the theme on its return graphically suggest vacillation, irresolution, and finally Death. It must be remembered that it is not Shakespeare that is here represented, but Collin, the Austrian Secretary of War, who made a play upon the Roman subject. It is a pity that Beethoven never studied Shakespeare. He read a few of the plays in later life and marked the passage—

"How far that little candle throws his beams! So shines a good deed in this naughty world."

in his copy of "The Merchant of Venice," but never used it (or any Shakespearian theme) musically. The "Coriolanus" overture received much applause and Dr. Muck was recalled at its end with some enthusiasm.

Now the second conductor appeared. He conducted with his right hand—also with his left, his legs, his body and his face. We have already chronicled our high estimation of Mr. Carl Wendling as a conductor. He has had but little experience, yet he grasps the salient points of a work and he brings them out of the orchestra, too. But he is as vehement in motion as the operatic Hertz himself, of whom Heine might have written,—

"Was poch'st du denn so wunderlich, mein Hertz, mein Hertz?"

A little more repose in action would bring as good results.

The Hadley symphony is a good addition to the list of American classical works. It is not as remarkable as his "Salome," but it is above all of his other works with which we are acquainted. The first movement reminds somewhat of Mahler's style, in that it gives a very dramatic picture but calls it "absolute music," that is without any definite story. This we think is a mistaken policy. When we hear the vivid contrasts, the phrases "big with fate" and with brasses, the constant reiteration of a two-noted figure without much musical significance, we have a right to ask for an explanation of the mystery. Mahler's symphonies are also often tragedies with the plot omitted.

Nevertheless, we were much impressed with the poetic beauty and the admirable skill displayed all through this first movement. There was good form evident and the length was reasonable.

The second movement (Andante Tranquillo) was also a definite picture although the composer declined to call it "programme-music." It might well be entitled "Sunday Morning," or "Dimanche au Village," or something of that sort. It is chiefly founded on a recurring figure of three notes (a "ground") given on the Glockenspiel in imitation of distant church bells. It is very ingenious, very tranquil and very beautiful.

This making of a Carillon, or chime, the foundation of a movement, is not new. Bizet did it most effectively in his "Suite Arlesienne," and Massenet gave a touch of it in his "Angelus" in "Scenes Pittoresques." But the carillon itself is more original than these. The two composers above cited use a sort of "Three Blind Mice" figure for their bells ("Mi, re, do"), while Hadley employs B, C sharp and G sharp (dominant, submediant and mediant), a quaint succession which he makes splendidly effective. The melodies worked up against these notes are very charming and in good contrast with each other. At a first hearing this movement seemed the gem of the work.

The Scherzo was less marked in character, certainly less original and striking. The finale had some fine themes and sufficient figure treatment. Best of all, Mr. Hadley did not discard melody and did not indulge in that fearful prolixity which is dreaded every time that a modern composer writes a symphony. This is a work that will grow upon acquaintance and it deserves repetition at these concerts.

Louis C. Elson.

Paderewski Hears His Star Pupil

Interested Auditor at Symphony Rehearsal—Dr. Muck Given Warm Welcome.

Society did not forget that the Symphony rehearsal date was changed to yesterday and it turned out in large numbers. Quite the most distinguished auditor there was Paderewski, who arrived late, but in season to hear his star pupil, Harold Bauer, who was the soloist. Dr. Muck received an enthusiastic welcome as he resumed the baton, using it, however, in his left hand. Mrs. John L. Gardner was there and wore a long purple cloak over her black gown. Mrs. Gordon Abbott looked stunning in a trailing gown of golden brown and a big yellow hat with brown trimmings. Mabel Daniels, just home from a long stay abroad, looked well in a black and white cloth suit and blue hat.

Among the familiar faces were those of Mrs. Arthur Astor Carey, Mrs. George Shattuck, Mrs. William P. Fay, Mrs. Nathan Matthews, Mrs. Benjamin F. Pitman, Mr. and Mrs. Wallace Goodrich, Mrs. Charles Bird, the Misses Gladys and Elizabeth Green, Mrs. Abby Linnell, Mrs. John Devlin, Mrs. George W. Armstrong, Mrs. Richard Hamlin Jones, Mrs. Jean Fritch Forbes, Mr. Dana Estes, Mrs. James Jackson, Jr., Mr. and Mrs. Hauthaway, Mrs. Frederick P. Vinton, Mrs. William Ames, Mrs. George Lewis, Mrs. A. Forbes Conant, Mrs. John C. Phillips, Mrs. Lester Leland, Mrs. Henry L. Higginson, Mrs. George Cushing, Mrs. L. C. Fenno, Mrs. Frederick Warren and Mrs. T. P. Gooding.

Symphony To Give Chelsea Benefit

The members of the Boston Symphony Orchestra have offered their services for a concert to be given for the benefit of the Chelsea fire fund, and this concert will be given in Symphony Hall on Monday evening, April 27, at 8.15 o'clock.

It is a curious fact that on Sunday evening, April 29, 1906, the orchestra, under the leadership of Mr. Gericke, gave a very successful concert for the benefit of the San Francisco relief fund, and the sum of $2500 was realized, and turned over to the proper authorities. This year, with the disaster nearer home, it is expected that even more money can be realized for such a cause.

Harold Bauer, the pianist, has volunteered his services as soloist for this concert, as Madame Samaroff volunteered hers two years ago, and Dr. Muck has entered into the project with much enthusiasm. Seats will go on sale tomorrow morning at Symphony Hall.

BENEFIT CONCERT APRIL 27.

The members of the Boston Symphony Orchestra have offered their services for a ooncert to be given for the benefit of the Chelsea Fire Fund, and this concert will be given in Symphony Hall on April 27.

April 29, 1906, the orchestra gave a very successful concert for the benefit of the San Francisco Relief Fund, and $2500 was realized and turned over to the proper authorities. It is expected that even more money can be realized this year.

Mr. Harold Bauer, the pianist, has volunteered his services as soloist.

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Woodman and Mendelssohn.

—Dr. Karl Muck ends his tenure of office as conductor of the Boston Symphony Orchestra on Saturday evening, May 2. In the 48 programs he has made for Boston during the seasons of 1906-07 and 1907-08 he has presented 43 works new to the Boston public, and 24 of these were played for the first time in America.

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EMANUEL MOOR

AN UNKNOWN COMPOSER AND HIS WORK

An Example of His Music for the First Time at the Symphony Concert Tomorrow—A Note from Mr. Bauer as to the Man and His Work—The Long Obscurity That Has Hidden Him—What a Cursory Examination of His Published Pieces Discloses of His Traits—European Comment on His More Recent Pieces

BY EDWARD BURLINGAME HILL

While Emanuel Moor, whose name will figure for the first time on the programmes of the Boston Symphony Orchestra at its next concert, is virtually unknown in America, many of his works have been given in Europe, and in particular several of his concertos for various instruments have begun to attract the attention of virtuosi of the first rank. Nevertheless, the makers of the more important dictionaries of musical biography have not seen fit to include his name among the composers considered by them. Moreover, he seems to have escaped the notice of those journalists who are always ready to discover and exploit the virtues of "new men." Doubtless this is due in part to the extreme retirement of his life, and his utter concentration upon creative activity. The result is that the inquirer seeks almost in vain for any facts relating to his life and artistic career.

It is through the courtesy of Mr. Harold Bauer, who is to play Moor's piano concerto in D-flat, Op. 57, at his forthcoming appearance here, that the following statements regarding Moor and his works are presented to the readers of the Transcript. "Emanuel Moor was born in Hungary about 1862. Educated in Buda Pesth and Vienna, he came to America as accompanist for Lilli Lehmann sometime in the eighties. He was very poor and ambitious, he married an American woman of means and went to live in the country in England, when he practically disappeared from mortal ken for about fifteen years. During this time he wrote a vast quantity of music of all kinds, two operas, six symphonies, about five hundred songs, and several pieces of chamber music. He went to live in Switzerland some years ago, and while in Lausanne met some wandering musicians (Ysaye among others) who became intensely interested in his work. Since that time he has occupied himself principally in writing concertos for various instruments. He has written three concertos for violin, one of which has been played by Ysaye in London, Brussels and St. Petersburg; another by Thibaud in Leipsic, and the third by Marteau in Berlin; two 'cello concertos and one for two violoncellos, recently played in Paris by Casals and Madame Casals-Suggia; a triple concerto for piano, violin and violoncello, played by Cortot, Thibaud and Casals, and the piano concerto which I am to play, and which has hitherto only been played by Madame Marie Panthès, to whom it is dedicated, in Leipsic, Brussels and Amsterdam. His seventh symphony has recently been played at Ysaye's symphonic concerts in Brussels, and also by Mengelberg in Amsterdam."

Moor is described by a personal acquaintance as being a distinctly able man, of intelligence, education and brilliant cultivation, possessing imagination and a real literary talent. A great lover of nature, a man who penetrates to the bottom and root of things, and obviously a thinker. At this time he was composing a large choral work for which he had written the text.

As far as his artistic bent is revealed from works of his which are available for reference, Moor began with an evident distaste for the prevailing trend of modern music. He was not at all in sympathy with the subjective personalities who would subordinate considerations of form and style to the outpouring of individual emotion. Instead, he clung to the more abstract impersonal attitude, and for his models and the sources of musical development preferred to go directly to Bach, Haydn, Mozart and Beethoven. He wished to avoid anything even remotely resembling preoccupation for sensational effects, and deliberately chose the classical forms as his medium of expression. Among his early works, a piano concerto was played by Benno Schoenberger in London, and a 'cello sonata by Piatti at St. James's Hall. The concerto is a work on conventional lines, in which the influence of Beethoven and possibly Brahms may be discerned. From a casual examination it does not appear to possess much spontaneity or individuality of musical expression. His second symphony in C major dedicated to the memory of Kossuth was played by Mr. Georg Henschel at his Symphony Concerts in London in March, 1895. It is a work in which classic influence is paramount, but it attains far more vigor of expression, and positive excellence in workmanship than the concerto just mentioned. In the first movement there is real development of themes in the "working-out" section of the movement, not a skilful parade of passages and modulations. At the time of its performance the London Daily Telegraph had this to say of the symphony: "Mr. Moor takes very high ground indeed, and challenges criticism in its severe form by the very loftiness of his pretentions. For this is not only a symphony marked by fulness and elaboration, but also one dedicated to a great man and a noble patriot. It is the composer's tribute made fitting by its expression of the joys and sorrows, the sad recollections and glowing hopes of a nation which has struggled and suffered, but never despaired. The musician competent to such a work must be of no common order, and as in our opinion, Mr. Moor has proved his ability, he now stands in a position higher and more honorable than before.

Hearing the new symphony, it is not at all difficult to guess the master of whose spirit Mr. Moor has taken counsel. Beethoven, we venture to say is the god of his idolatry. He works on the expanded symphonic model of that composer, to whose influence he submits not only in affairs of form, but as regards spirit and expression. All the movements are marked by a dignity and earnestness becoming the purpose to which the symphony is applied, while so careful is Mr. Moor not to abate those qualities that he keeps his themes free from the peculiarities of gypsy music, which would have lent themselves readily to 'catchy' though cheap effects. Throughout the work therefore, the composer impresses us with a sense of elevated purpose and of that deep sincerity which must be at the root of all worthy deeds."

The orchestra in this second symphony is the classical orchestra of Beethoven, with no attempt at modernity of effect. In his third symphony in D minor, composed in 1895, the same conventional scheme is observable in the first movement; moreover the musical expression is not so forceful as in the corresponding movement of the second symphony. The slow movement attains more individuality, and here the composer adds an English horn, a bass clarinet and a third trumpet to the ordinary orchestral resources. The scherzo possesses distinct grace and more elaboration of development. Other works by Moor not mentioned specifically by Mr. Bauer are a sonata for piano, a sonata for violin and piano, a sonata for 'cello and piano, a string quartet, a piano concerto in C minor and some improvisations for orchestra. Moor's two operas, "La Pompadour" after de Musset, and "The Goldsmith of Paris," are short and slight in substance; they do not give the impression of being first of all dramatic in style. If Moor has resisted thus far successfully the seductions of ultra-modern style, with its accomplanying expressive standpoint, he has nevertheless evolved an individuality in treatment based upon his artistic convictions. He has always found a way to make his expression find its fittest medium. And in this consistency of attitude he is surely worthy of respect, aside from the musical value of his achievements.

Moor has thus far met with varying treatment at the hands of the public and the critics. It may, therefore, aid this necessarily incomplete sketch of him as a man and as a composer to transcribe a few extracts from reviews of his works. While some of these are brief and unanalytic, they may afford at least some opportunity for forming a judgment of his work. Thus, when Pablo Casals played his second violoncello concerto at Amsterdam, Die Musik says: "In spite of a brilliant interpretation this work gained no response from the public." Of his sixth symphony which has been given by Steinbach in Cologne, Vollmar Andrae at Zurich, Winderstein at Leipsic and Berlin, Mengelberg at Amsterdam, the same publication says: "Hans Winderstein at the head of his Leipsic orchestra gave a second concert (in Berlin) when the chief number was the sixth symphony in E minor by Emanuel Moor. It is an extraordinary work, without significant musical or thematic invention, yet full of varied and interesting tonal effects. It is gloomy in color, yet all four movements show much work. The beginning of the first movement attracts the attention through energy of expression; if in the adagio more gentle accents show signs of light, there is seldom an instance of repose. The heavy bass instruments are especially prominent, unthematic and ill-resolved dissonances are employed luxuriantly." A violin concerto (presumably the third) was played at a Philharmonic concert in Budapest, and was dismissed as follows: "Henri Marteau brought forth for the first time a violin concerto by Emanuel Moor. It is skilfully constructed, but poverty stricken in invention." On the contrary, his A major quartet when played for the first time in Paris impressed by its command of expression, and when given at Basle at a concert of the Swiss Composers Association, it was pronounced a very pleasing work, noteworthy for genuine beauty of expression and unified development of its underlying ideas." When Casals played the violoncello concerto Op. 61 at Leipsic, a reviewer decided that "in spite of bombastic and incoherent tutti-passages and solo episodes, the old-fashioned andantino and dramatically vivid finale offered the soloist new and idiomatic material for expression." When Marteau played the third violin concerto at the "Concerts Gaveau" in Paris, the critic of the Guide Musical wrote of it that "it is a work which is not without tedium and incoherence (as in the first movement), but one may say that it is constantly interesting, finished technically, firm and austere, suffused the more often with a melancholy grace, but sometimes happily varied in brilliance and picturesque verve. The first movement, in spite of the excess of its development and some inconsequent pedal points toward the end, presents some really harmonious pages, and arrives at a conclusion that is full of brilliance. The scherzo is a fantasia in Tsigan style, sparkling and gay, with an underlying note of dissonant melancholy. The adagio brings out still more strongly the poetic character of the work, with more penetrating expression, while the violin solo closes the movement as if lost in a sober and reflective dream. The impressions of melancholy reappear, here and there, in the whirling rapidity of the festive rhythms which characterize the fourth movement, only to mingle at last in the sonorous verve and brilliance of the fine conclusion." On the other hand the Mercure Musicale, which is generally receptive towards new works, takes a more gloomy view of Moor's seventh symphony and the concerto for two violoncellos, both recent works. "But what is to be said of the symphony in E major by Emanuel Moor, played for the first time at Brussels. Six other symphonies have come from the pen of this composer, and nevertheless one searches in vain for the trace of a formula, to fix the source of an inspiration, which is pleased to wander, and to the obstinately attentive ear renders a semblance of continuity only to fall back brusquely into a void. On the whole, certain characteristics may be perceived; a pretention to richness of ideas, which permits touching on all without insistence on any, the love of pathos, and in the orchestration, a search for brilliance and violent oppositions of timbres. It seems at times as if a hostile will paralyzed spontaneity of impulse; in this thorny bush some

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...nowers appear, strange in color and curious in effect."

...wan in this diversity of opinions one does not detect the sincere glow of eulogy, and only a grudging respect for evident command of workmanship. But conductors like Ysaye, Winderstein and Mengelberg do not "take up" works without cause, neither do artists like Ysaye, Thibaud, Marteau, Casals, and especially Harold Bauer, play works which do not possess genuine artistic merit. At all events Moor must at least be commended for his patience and indomitable perseverance in the face of somewhat scanty encouragement; for his courageous productivity and adherence to artistic beliefs which are not in accordance with the spirit of the day. At all events the performance of his concerto, with Mr. B... in the solo part, will be awaited with no little curiosity and interest.

THE SYMPHONY CONCERTS

D'Indy's "A Summer Day on the Mountain" to Be Played for the First Time Next Week, and a Forgotten Symphony by Schubert to Be Revived—A Student's Tone-Poem for the Final Cambridge Concert

At the Symphony Concerts of next week Dr. Muck and the Symphony Orchestra are to play d'Indy's tone-poem, "A Summer Day on the Mountain," for the first times here. It is at least two years since the piece was originally performed in Paris, and last winter both Mr. Damrosch in New York and Mr. Stock in Chicago put it on their programmes. When it was played in Chicago a long account of it was printed in this place, with the verses by the Provencal poet, de Pampelune, that suggested the pictures and the moods that Mr. d'Indy has woven into his music. He divides the tone-poem in three parts—the long crescendo of the dawn; afternoon, as the dreamer feels its brightness and heat and hears the distant sounds of the life of the valley as he lies outstretched under the great trees of the mountain; and last the fading day and the calm coming of the night. The music in matter and in manner is of Mr. d'Indy, austere, resourceful, and contemplative nativity. The tone-poem is a notable and interesting piece itself; and, its intrinsic merits aside, the distinction of Mr. d'Indy among French composers and among the composers in general of our time and the peculiar prestige he has enjoyed in Boston since he visited us in 1905, doubly warrant the performance of it. With Mr. d'Indy's tone-poem is to go an early symphony by Schubert that has not been played here within recollection. It is the fifth in the ordinary cataloguing of his symphonies; the key signature is B-flat; it was written in 1816; and it long lay unpublished. It runs in an allegro, an andante, a minuet and trio and a finale. The symphony is "full of Mozart," according to the all-knowing Grove; "and is as gay and untrammelled as all Schubert's orchestral music of that day." Curiously, he uses neither trumpets or drums in it. Another new piece that Dr. Muck will put on his programme in Cambridge for April 23 is a distinct innovation in the customs of the Symphony Concerts. Mr. A. T. Davison will take his doctor's degree next summer at Harvard. As his thesis, which academic rule requires for such a degree, has written a tone-poem, "Hero and Leander," after the old Greek legend, and Dr. Muck has undertaken to perform it, which is rare good fortune for Mr. ...

Here in Boston

It is definitely settled that Willy Hess is to return next autumn to his former post of concert-master in the Symphony Orchestra from which he was released last spring for a leave of absence of a year. There is, moreover, an explicit understanding that Mr. Hess's first concern shall be his regular work in the orchestra, and that he must keep his rehearsals and concerts with the projected Hess-Schroeder Quartet, his teaching and all his private engagements subordinate to it. With all Mr. Hess's ability and experience as a concert master, the drawback to his work here in previous years has been his preoccupation with other ventures and concerns that necessitated frequent absences or brought him back tired to the rehearsals and the concerts of the orchestra. The new arrangement presumably holds Mr. Hess strictly to his duties in the orchestra. But how will this requirement affect the fortunes of the new quartet that, according to the original statement of its plans, was to give concerts in many cities besides Boston? At least Mr. Schroeder has no intention to rejoin the S... Orchestra.

HERALD—FRIDAY, APRIL 17, 1908.

SYMPHONY TO PLAY.

Orchestra Volunteers for Benefit Performance April 27.

The members of the Boston Symphony orchestra have offered their services for a concert to be given for the benefit of the Chelsea fire fund, and this will be given in Symphony Hall on Monday evening, April 27.

It is a curious fact that on Sunday evening, April 29, 1906, the orchestra, under the leadership of Mr. Gericke, gave a very successful concert for the benefit of the San Francisco relief fund, and $2500 was realized and turned over to the proper authorities. This year, with the disaster nearer home, it is expected that even more money can be realized for such a cause.

Harold Bauer, the pianist, has volunteered his services as soloist for this concert, as Mme. Samaroff volunteered hers two years ago, and Dr. Muck has entered into the project with much enthusiasm.

The scale of prices will be 50 cents, $1 and $1.50, and the seats will go on sale tomorrow morning at Symphony Hall.

GLOBE—FRIDAY, APRIL 17

SYMPHONY VOLUNTEERS.

Concert Will Be Given by Boston Orchestra for Chelsea Fire Fund April 27.

The members of the Boston Symphony orchestra have offered their services for a concert to be given for the benefit of the Chelsea fire fund, and this concert will be given in Symphony hall Monday evening, April 27, at 8:15 o'clock.

It is a curious fact that on Sunday evening, April 29, 1906, the orchestra, under the leadership of Mr Gericke, gave a very successful concert for the benefit of the San Francisco relief fund, and the sum of $2500 was realized and turned over to the proper authorities. This year, with the disaster nearer home, it is expected that even more money can be realized for such a cause.

Mr Harold Bauer, the pianist, has volunteered his services as soloist for this concert, as Mme Samaroff volunteered hers two years ago, and Dr Muck has entered into the project with much enthusiasm.

The scale of prices will be 50 cents, $1 and $1.50, and the seats will go on sale Saturday morning at Symphony hall. The program will be announced within a day or two.

SYMPHONY ORCHESTRA.

Program Comprised Two New Pieces, with Harold Bauer as Solo Pianist in Moor's Concerto.

On account of today being Good Friday this week's Symphony rehearsal took place yesterday afternoon, with two novelties included in the four selections. Paul Ertel's symphonic poem, "The Midnight Review," and Emanuel Moor's piano concerto were the new pieces, Harold Bauer being the soloist. Beethoven's first symphony opened the program, D'Albert's overture, "The Improvisatore," was played for a finale.

Dr Muck, who led three numbers with his left hand, was relieved by Mr Wendling in the concerto, and from an inconspicuous seat near the double bass Paderewski was an interested auditor.

Moor's piano concerto, coming after Ertel's strenuous and phantom-like "poem," probably lost some of its effectiveness, for despite the evident interpretative skill displayed by Mr Bauer, the first part of the work seemed to be vague and monotonous in matter and arrangement, leading up to more brilliant episodes, principally given to the soloist.

And these were ephemeral in character, for there was a constant variation in rhythm and key which the soloist and orchestra, thanks to their abilities, set forth with commendable unanimity of purpose under the guidance of Mr Wendling.

"The Midnight Review" illustrates a phantom parade of troops who followed the fortunes of Bonaparte. The subject is treated in a vividly impressive manner by Ertel who, in dissonant measures galore for brasses and instruments of percussion, suggests cleverly a weird processional, closing with an ingenious working up of the "Marseillaise" by the different choirs of the orchestra.

The review, which was given with all needful vehemence and military precision, proved to be an interesting number. The Beethoven symphony really gave the most enjoyment of the afternoon, the performance being very fine indeed. And the gayety of the d'Albert overture was demonstrated in the happiest mood of the orchestra.

Next week there are but two works to be played, and both are new to Symphony patrons. The first is Schubert's "unknown" symphony in B minor; the second, Vincent d'Indy's latest work, "A Summer Day on the Mountain."

The New Music Review in its number for May prints this just praise of Dr. Muck's work in America in an article about the final concerts of the Symphony Orchestra last month in New York: "Music lovers in New York will have a keen regret in losing a conductor with gifts so remarkable as Dr. Muck has shown himself to possess. He took up, to be sure, in the Boston Orchestra, an instrument brought to the highest perfection by his predecessor, Mr. Gericke, whose memory is still fragrant. Without sacrificing any of this perfection, he has swayed the orchestra with his own spirit, and made its playing the absolute expression of his own purposes. Those purposes are the purposes of the composer. A more catholic musician than he it would be hard to find, one who more completely identifies and merges his own individuality in what he is performing, or who, with such absolute disinterestedness, seeks to understand the composer's meaning, to bring it out and to let his intentions prevail. He does this with a zeal and a concentration of energy that are, for the time being, a burning conviction. The personal equation is strong in Dr. Muck, as it must be in any musician of power; but no piece of music that he is willing to play is worth less to him than everything he can accomplish for it by every means in his power. It is not a breach of trust to say that he has played in New York music for which he personally has no liking, or which he even detests. But to the audience his conducting has been the absolute expression of the composer's intentions, as far as the deepest study and the most impersonal point of view could ascertain them, and the highest skill and devoted labor with so responsive a body of players as those Dr. Muck has commanded could realize them."

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TRANSCRIPT, FRIDAY, APRIL 17, 1908

BEETHOVEN—AND OTHERS—AT THE SYMPHONY CONCERT

A New Tone-Poem by Ertel and a New Concerto by Emanuel Moor—Mr. Gebhard at Milton and His Advance in His Work—The Symphony Orchestra to Give a Concert for the Chelsea Relief Fund—Stephen Phillips Dramatizes Scott's "Bride of Lammermoor"—A Summer Musical Piece for Boston—Mr. Moody's Second Play—A Telling Little Piece by Mr. Sutro

The classics, with Beethoven's first symphony, in C major, had their turn at the beginning of the Symphony Concert yesterday, and then came a longer inning for the moderns with d'Albert's overture to his opera, "The Improvisatore," Emanuel Moor's new concerto for piano "with orchestral accompaniment," and Paul Ertel's new tone-poem, "The Midnight Review." One by one, in the course of his two years in Boston, Dr. Muck has conducted in the seven other symphonies by Beethoven that are possible in purely orchestral concerts. Only the first remained—very early and here and there rather tedious Beethoven, to which the conductor gave its true and sympathetic voice. The first movement for example, echoes Mozart and has its Haydn-like commonplaces; yet Dr. Muck found in it at least a hint of the thrilling solidity of Beethoven's later music, as though the sense of ordered power was already stirring faintly and unconsciously in the young composer. Siimlarly the conductor held the slow movement to the pretty song that the youthful Beethoven designed. The scherzo went with airy lightness and spontaneous elasticity in its instrumental play, and the delicacy with which the orchestra and the conductor spun the final rondo hid its slenderness. It is quite useless to try to make this first symphony of Beethoven sound important or imposing. It is youthful work, obedient to the musical precedent and custom of the time, and departing from it oftener by the qualities that were instinctive in this Beethoven of his twenties than by compelling force of design and purpose. It has its occasional graces of invention and its clear purity and simplicity of style (as orchestral and melodic style went in 1800) is good to hear. Yet it has its commonplaces as well as its pretty charm and pleasant vivacity. Perhaps, had any other name stood on the title page, and Beethoven had gone no farther, it would have slipped into the oblivion that hides so many other symphonies of its time. There is only to take it for what it is, and once more Dr. Muck's conducting in it was proof of his sensitive and discriminating acumen. He did not try to amplify, heat or sharpen it. He let its bare places go and come. He did not try to find emotion where there is only the zest of composition. He was content to let the prettiness of the matter and the purity of the manner speak brightly and fully for themselves. So played, early Beethoven gives its own pleasure apart from what the wise men call his "artistic evolution," with which, after all, an audience in a concert room is not much concerned.

Two of the moderns—d'Albert and Ertel—were fun to hear, and the third—Moor, with Mr. Bauer to play his concerto—provoked to more serious impressions. At last in Germany and Austria, with "Tiefland" going up and down the opera houses from Trieste to Bremen, audiences and reviewers are willing to admit that d'Albert can write an opera that is genuine music-drama. Seven years ago, when "The Improvisatore" was new, they were sure that he could write no more than the orchestral part of one. They liked his preludes, applauded his ballet music, praised the richness and variety of his instrumentation and were bored by all the rest. Thus, until he wrote "Tiefland," the tireless d'Albert's operas came and went, leaving only some orchestral fragment behind. The most lasting of these is the overture to "The Improvisatore." The opera was a melodrama of passion and intrigue in the Padua of the glowing Italy of the despots and the awakening arts. D'Albert conceived his overture, seemingly, as a "tone-picture" of the glow and bustle of the lusty life of the hour and flung it off at a heat of gay melody, snapping rhythms, bright instrumental coloring, and general orchestral tumult. It was, said one of the disdainful reviewers, the only touch of "improvisation" in the whole opera. It holds its fire against the years, and yesterday it danced and chattered and bustled—even sung—as gayly as ever.

D'Albert's inspiration was life as he fancied it in that throbbing Padua where every man had an art, a mistress, and a dagger. Ertel's inspiration is ghosts—the phantoms of Napoleon's soldiery rising from the sands of Acre to the fields of Waterloo, to be reviewed at midnight by their phantom emperor. Zedlitz made some indifferent verses about the scene, and besought Schubert to put them to music. The composer found little suggestion in them, and for nearly a century they have awaited the Paul Ertel who now writes music and about music in Berlin. He has set to the task with all the resources and all the freedom of an ultra-modern devising. The tone-poem begins as though the earth was cracking and opening and casting the phantom soldiers upward—a singularly vivid delineative stroke. Faintly rattle the phantom drumbeats, uncannily and creakingly stir the ghostly soldiers (what an instrumental resource is the xylophone)! Far in the east to Oriental melody and rhythm stir the soldiers of Egypt. Nearer at hand are the phantoms of the Grand Army of the Empire. The muted trumpets give their ghostly call; the dead hussars and dragoons answer in fantastic and fantasmal charge. The phantom army is gathered; again the earth heaves; and solemnly comes—the emperor, and as solemnly and weirdly the "midnight review" begins. But France and the glories of France, the glory of the revolution and the emperor and his wars may stir even in phantoms. No ghosts sing the swelling Marseillaise—fugato—with which Ertel almost ends. The hymn of battle mounts to its climax; there is sudden pause, the orchestra shivers; the gong strikes one; and the yawning earth takes emperor and soldiers to itself again. Imaginative and pictorial programme-music throughout, and surprisingly ingenious in the fashion in which Ertel makes his music vividly serve his delineative purpose, and yet keep formal and symphonic.

Emanuel Moor's concerto is short and undivided; in spite of its title it often subordinates the piano to the orchestra; and throughout it stops at no exaction upon the technical address and resources of the pianist to gain its expressive ends. By so much it is in the modern rather than the classic vein. Its melodic ideas are many; often they are individual and once and again they quickly and keenly stir the listening imagination. Mr. Moor treats them in the freest of modern fashion, but usually he is very short-breathed with them. The musical idea stirs in him; a dozen variants of it seem to spring to his imagination; he catches at one, at another, at a third and straightway he is off to a fourth. Sustained progress seems impossible to him; he is all rhapsodic impulses, leaping or laboring to momentary expression. The concerto begins heavily, almost thickly, a little crabbedly. Soon the piano asserts itself against the orchestral mass; the music brightens in mood and color and turns warm with fitful energy. The orchestral timbres are vividly contrasted and combined; the piano has a clear and interesting musical speech with or against them. There is freedom of form, harmony and progression. There is sedulous avoidance of the hackneyed cadence, the traditional musical paragraph. Instead are flowing lines, incisive and emphatic accent, broken utterence and passing suggestions. The music sounds as of no school and of no man but Moor. It is wholly individual and bitter sometimes in its tang to the ear. Come climax and transition and piano and orchestra enter a slow section of mournful and fitful song, shifting through shadowy tonalities and clouded instrumentation, advancing, receding, rhapsodic throughout, yet with a distinctly sombre and meditative beauty of its own—a beauty that is still a little acrid and crabbed and a large rather than a detailed beauty. Inventive felicity in small things is not seemingly in the Moor of the concerto. He seems in this slow movement deliberately austere of speech, preoccupied with a large and rather brusque mood that yet speaks deeply out of deep feeling. The song mounts in sombre musing or shivers into fragments of itself. There is rather an excess of fitful climax, until at last the music swings into the sober rhythmic animation, flashing momentarily into nervous and rhapsodic brilliance, of the finale. Throughout it is curiously interesting and "different" music—the music of a man who has resolved austerely to express his own sombre self and no other; yet who cannot quite bring that self to expression, and must now run into over-emphasis; then take refuge in a crabbed reticence, an at last in moments of freedom, as here and there in the piano arabesques of the beginning or in the shadowy gleams of beauty in the slow section, find at last the liberty and the emotion that he would gain and express. But the struggle has made the music of even such release bitter.

H. T. P.

A Concert for Chelsea by the Symphony Orchestra

Following the precedent of the past, the Symphony Orchestra will give an extra concert for the profit of the Chelsea Relief Fund. When the news of the earthquake at San Francisco came almost exactly two years ago, the members of the band promptly arranged a concert that yielded $2500 for the succor of the city. They gave their own services; Mr. Gericke conducted as willingly, and Mme. Samaroff volunteered as the pianist of the occasion. The owners of Symphony Hall were as generous; an appreciative public filled every place in the house; and practically the full receipts of the concerts passed to the relief fund. Now, with the disaster and the need nearer home, the orchestra, of its motion and with instinctive regard for its position as one of the institutions of the city, has arranged a similar concert. Dr. Muck has readily promised to conduct and entered heartily into the project, though his work at the end of the season is by no means light. Mr. Bauer, the pianist, though he, too, is at the end of months of travel and recitals, has proffered his services, and he will be the soloist of the concert. Accordingly, it will take place on the evening of Monday, April 27, in Symphony Hall, with a comparatively light programme of familiar pieces. The tickets, at the moderate prices of fifty cents, $1 and $1.50, will go on sale tomorrow (Saturday) morning at Symphony Hall; and the concert will be almost wholly free from expense, so that the proceeds will go to the Relief Fund and nowhere else. There remains the public response, and by every sign of the past it will be generous. Dr. Muck and Mr. Bauer and many a man in the Symphony Orchestra are only incidental and passing Bostonians. Its citizens are in honor bound to be as generous as they, who give their work that the audience may have its pleasure.

...PITTSBURG BULLETIN...

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Willy Hess, for three years concertmaster of the Boston Symphony Orchestra, but who has the past year been abroad on a leave of absence, will return to his old post next season. Carl Wendling, who has been taking Mr. Hess's place in the Boston Orchestra, is to resume his position as concertmaster at the Royal Theatre in Stuttgart.

...DAY

...1908

...SYMPHONY REHEARSAL.

...the Symphony rehearsal was ...earlier than usual on account of ...Good Friday today the crowd ...as large as usual. Among those ...ent were Mr. and Mrs. Wallace ...ich, Mrs. William Endicott, Jr., ...Frederick C. Shattuck, Mrs. Arthur ...or Cary, Mrs. J. G. Thorp, Mrs. ...am P. Fay, Mrs. Nathan Matthews, ...Alfred H. Hersey, Mrs. B. F. Pit...en, Mrs. Samuel Mixter, Mrs. Charles ...d, Mrs. Robert Treat Paine, Jr., Mrs. ...Shannon Davis, the Misses Green, ...Stanley McCormick, Mrs. R. G. ...Shaw, Mrs. Abby Linnell, Mrs. John ...evlin, Mrs. George W. Armstrong, Mrs. ...A. Barbey, Mrs. H. D. Forbes, Mrs. ...bard Hanlen Jones, Mrs. W. E. Dex...er, Miss Alice Longfellow, Mrs. L. C. ...mo, Miss Belle Hunt, Mrs. Nathan ...Matthews, Dana Estes, Mrs. James ...Jackson, Jr., Mrs. Frederick P. Vinton, Mrs. William Ames, Mrs. George Lewis, Mrs. A. Forbes Conant, Mrs. John C. Phillips, Mrs. Lester Leland, Mrs. T. P. Gooding, Mrs. Henry L. Higginson, Mrs. George Cushing and Mrs. John L. Gard...

...RCERT CONCERT APRIL 27.

The members of the Boston Symphony ...rchestra have offered their services for a ...ncert to be given for the benefit of the ...lsea Fire Fund, and this concert will ...ven in Symphony Hall on April 27. ...April 29, 1906, the orchestra gave a very ...ccessful concert for the benefit of the ...San Francisco Relief Fund, and $2500 was ...alized and turned over to the proper ...uthorities. It is expected that even more ...money can be realized this year. ...Mr. Harold Bauer, the pianist, has volun...services at a ...

...JOURNAL—SATURDAY,

...APRIL 18, 1908.

FINAL SYMPHONY CONCERTS

Dr. Muck has placed but two works on the twenty-third program of the Symphony concert, which will be played next Friday afternoon and Saturday evening, and both of them are new to the Symphony patrons. The first is Vincent d'Indy's latest work, which is entitled "A Summer Day on the Mountain," written for piano and orchestra. The second work will be an unknown Symphony by Schubert, in B minor, No. 5, according to Breitkopf & Hartel's catalogue.

For his final program, which is to be played on May 1 and 2, Dr. Muck has chosen the same works which he played at his first appearance here, on Oct. 12, 1906: Beethoven's Symphony in C minor; "A Faust Overture," "A Siegfried Idyl," and the "Prelude to the Mastersingers of Nuremberg," by Wagner.

SYMPHONY ORCHESTRA TO GIVE BENEFIT CONCERT

The entire ninety-eight men of the Symphony Orchestra have voluntarily tendered their services for a concert for the benefit of the Chelsea sufferers. This concert is to be given in Symphony Hall on the evening of April 27, and will be conducted by Dr. Carl Muck. The soloist of the evening will be Harold Bauer. Extra opportunities to hear the Symphony Orchestra are always appreciated by the Boston music lovers, and already applications for tickets to this benefit performance are pouring in on the management.

The last Symphony concert of the season in Cambridge will be given in Sanders Theater next Thursday evening, April 23, at 8 o'clock. This will also be Dr. Muck's farewell, and in making his program he has paid a very pretty compliment to Harvard University. The first number on the program is an overture entitled "Hero and Leander," by A. T. Davison of Dorchester. Mr. Davison graduated with high honors from the musical department of the university two years ago, and since then he has been a graduate student there, working for his degree of doctor of philosophy. This overture, on which he has been at work for the past year or so, is a part of his thesis for his degree. The second number on the program will be Mozart's Concerto for violin in A major, No. 5, which Carl Wendling will play, and the last work will be Tschaikowsky's "Pathetic" symphony.

Professor Willy Hess, for three years concert master of the Boston Symphony Orchestra, who has been abroad during the past year on a leave of absence, returns to his old post next fall. Carl Wendling, who has been in Boston as concert master for the past year on leave of absence from the Royal Theater in Stuttgart, returns to that city at the end of the present season.

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...pianist Paderewski plays for the last ...ime on his present tour at the Plaza Ho...el, New York, on Saturday afternoon, ...May 2. His first concert was given in ...Bridgeport, Conn., on Monday evening, ...October 28. At the end of his tour he will ...have played ninety-two times in sixty-...eight cities. In visiting these sixty-eight ...cities he will have traveled over 17,000 ...miles. About 13,000 miles of this distance ...he has traveled in his own private car.

...Professor Willy Hess, for three years ...concert master of the Boston Symphony ...Orchestra, who has been abroad during ...the last year on a leave of absence, re...turns to his old post next fall. Carl ...Wendling, who has been in Boston as ...concert master for the past year on leave ...of absence from the Royal Theater in ...Stuttgart, returns to that city at the end ...of the present season.

...Corinne Rider Kelsey, soprano; Edward ...Johnson, tenor, and Henri G. Scott, basso, ...to be soloists in the Choral Society's ...singing of Haydn's "Creation," on ...

MR. MUCK'S PROGRAMMES

EXPLANATION, COMPARISON AND DEFENCE

No Innovation in the Number of New Pieces That He Has Put Upon Them—The Two-Fold Taste, Desires and Pleasures of the Public of the Symphony Concerts—The Necessity of New and Ultra-Modern Music at Them—The Fulness with Which Dr. Muck Has Done His Duty to the Classics—The Duty That He Has Equally Discharged to New and to Bold Pieces—The Peril of Stagnation in Routine—The More Generous Position of the Partisans of the New Music

Of the making of programmes for orchestral concerts there is no end, and debate and dispute over them are as endless. Fifteen months ago a part of the public of the Symphony Concerts was complaining that Dr. Muck was too conservative, and that he put too little ultra-modern and novel music on his programmes. Of late another part of that same public has been repining under the number of new pieces that have stood upon his lists. Fact and figure count for little when individual tastes and prejudices are in play; but the record, none the less, remains—that Dr. Muck in the two years which he has spent in Boston has held the numerical balance almost exactly even between the accepted classics, ancient and modern, and untried, neglected, or novel pieces. The aggrieved, again, have been fond of asserting that Dr. Muck has chosen far more new pieces than Mr. Gericke, for example, "ever dreamed" of picking. As a mere matter of count, Dr. Muck has performed forty-three compositions new to Boston in the past two seasons. In the last two years of Mr. Gericke's conductorship he performed thirty-eight or five less than Dr. Muck has ventured—a trifling discrepancy due probably as much to chance circumstance as to any deliberate "conservatism." Some of the more ill-tempered and presuming disputants—of the sort that have intruded their reproaches even into the privacy of Dr. Muck's life—have charged him with "cramming his new music down the throats of his audiences," because he happened to repeat in the same season Strauss's "Sinfonia Domestica," Debussy's "Sea-Pieces" or Bischoff's striking symphony. Yet those quiet records note two performances of a new symphony by Mahler in the last year of Mr. Gericke's conductorship, and two of César Franck's symphony in the preceding season. (The custom, by the way, of the repetition of important new pieces is as old as Mr. Paur's time when he played Tschaikovski's "Pathetic" symphony twice in a single winter). The truth is that unless the dispute starts from the premise that much more than half the music played at the Symphony Concerts in a single year should be familiar pieces, classic or modern, the advantage of facts and figures is clearly on Dr. Muck's side and on the side of those that uphold him.

Unfortunately, cool and comparative records have counted far less in the discussion of Dr. Muck's programmes than personal likings, prejudices and impressions. The extreme partisans of the older classics, even those who will go contentedly as far as Wagner or Tschaikovski—but no farther—cannot see how the rest of us can find keen pleasure and emotion in the hearing of Strauss or Reger, Debussy or d'Indy. Yet the fact remains that a considerable part of the public of the Symphony Concerts does find such pleasure frankly and honestly. The partisans of the old boast of their departures from the hall before some of these newer pieces (which they do not hesitate to judge by reputation if not by hearing) are played. Yet listeners have been known to forsake the concerts because they were weary of Haydn and found no detaining pleasure in Mozart. There are those who listen to Brahms as to obscure and rasping music as well as those who find Mr. Loeffler misty and irritating. All these moods are primarily individual idiosyncrasies or personal prejudices; but of the two factions the partisans of the moderns are much the more generous. If their opponents are to be taken at their somewhat vague and swelling words, they would gladly banish ultra-modern and new music altogether from the Symphony Concerts. The converse purpose has never entered the minds, it is safe to say, of the other side. They love the classics; they hear them gladly and with no less pleasure than they draw from the music of their own immediate time; they heed even the minor classics wherein the giants nodded; and they would not abate the place that established music has always had, and always will have, in the scheme of our concerts. Cheerfully they will agree that it is one of the chief duties of our orchestra and our conductors to keep the classics, elder and younger, steadily before the ears of their audiences in as perfect and life-giving performance as is possible. It is the other side that will not agree that the orchestra, its conductors and its public have an equal duty toward the music of their own generation.

What would we say of a public or a private library that excluded the newer books or the books that departed from accepted literary traditions? What should we think of readers who clamored that they should be so excluded or who reproached the librarian that had put them on his shelves? What would be our instinctive estimate of the literary breadth of view or curiosity of those who declined to open them? Suppose the picture galleries, that were not private possessions to gratify individual tastes, declined all the pictures of our own time; and suppose that visitors refused to look at such pictures or looked at them with disdainful eyes. Now, music is only one of the arts; it has the same privileges of nature and growth, innovation and ... the others. Once upon a time ... of George Meredith's novels ... strange and subtle in its kind ... idiom of the new ...

... are those in plenty to whom impressionist or characterizing pictures give no pleasure, which of course is a personal matter. Yet they do not contend that all such pictures should be packed away in the nearest cellar. Give them, however, the musical impressionism of Debussy or the musical characterization of Strauss, and they wonder resentfully why such pieces should be played. Most of us who read at all like to divide our reading between the old and the new. Most of us who look at pictures at all like to see both the old and the new. Why, then, in the ancient and honorable name of common-sense, should so many of us resent the mingling of the old and the new in the music that we hear, and particularly in the music of the Symphony Concerts?

The Symphony Orchestra exists to maintain and to foster the art of music, and its active and directing agent in such work is its conductor. From the beginning his discretion, and will have been absolute in the choice and arrangement of his programmes, and probably they always will be. It is the incumbent duty of any conductor to bring the elder classics to frequent performance. It is his duty no less to repeat the pieces that have established themselves in the last twenty-five years in the orchestral repertory until they have become the younger classics. Dr. Muck cannot be fairly charged with any undue neglect of either. They have made half, and more, of his programmes. He has, besides, brought them to the life-giving performance that renews their beauty and their strength. However much he has cultivated the moderns, he has spared no pains upon the classics. He has indeed brought Strauss and Debussy, Reger and Loeffler to memorable performance. But his performances of Beethoven and Mozart, of Brahms and Tschaikovski and Wagner, have been no whit less memorable. He has not set his classics, elder or younger, in cold-blooded array as though he were the keeper of some symphonic museum. He has made them alive with the qualities that have made them classics. They have spoken freshly and with true voice to their hearers. There is no just reason, as the record shows, to reproach Dr. Muck with neglect of the classics in the making of his programmes. There are twenty just reasons to praise the quality of his performance of them.

Happily the art of music goes onward. It did not stop with the great generation of the first half of the nineteenth century. It has not stopped with Wagner or Franck or Tschaikovski. It will not stop with Strauss and Reger, Debussy and d'Indy. It lives; therefore it grows. And it is as truly the incumbent duty of the conductor of the Symphony Orchestra to foster that life and encourage that growth as to keep the classics—whence both spring—warm and vital. The battle of the old and the new in music has been endless. Beethoven himself struggled for a hearing and recognition; Wagner was flouted as Strauss and Debussy have not been scorned; Franck's was for years an obscure name; Tschaikovski needed steady encouragement. How came they at last to win the place that they have gained? Because however strange their music sounded, however much it was resented, some one or other brought it to performance and brought along with it the new music of many another and lesser man. The conductor of the Symphony Orchestra is rich in such opportunity and independence. He may choose what and where he will; he has an orchestra capable of bringing new music, however difficult or strange, to authentic performance; he need not question whether new pieces "pay"; he has the prestige of one of the great positions in his profession. He is bound by his obligations to the art that he serves to bring new music to performance. He is no less bound by the resources at his command to apply them to the music of his own immediate time. His duty to his public bids him keep it informed of the progress of the art he cultivates and that it presumably seeks. In a hundred new compositions he may find no masterpiece. No more would the reader in a hundred books of the hour, or the connoisseur in as many contemporary paintings. Yet the reader does not stop reading, nor the connoisseur collecting.

Grant that many a new piece that Dr. Muck has played has not been notable. Grant that more have been interesting rather than striking. Grant that others have been innovating and ultra-modern. He can take only what the music of the moment yields and casts in its own fashion. It is not his concern as a conductor to discourage tendencies or to reject what one or another taste deplores. He is in honor bound, by all his obligations, to be catholic and to bring every sort of music that he has chosen to the most understanding, vivid and sympathetic performance within his power. Dr. Muck has been catholic in his choice, and having chosen he has wrought to his utmost in performance. No conductor of the orchestra has been more open-minded to American composers. None has been more diligent and wide-ranging in his scrutiny of European music. Dr. Muck has kept us apace with Debussy and d'Indy; he has brought us the music of the Far North; he has made us acquainted with the younger Germans; he has hunted out neglected composers. In a word, he has done his duty no less fully to the ultra-moderns than to the classics. More, or less, a man of his artistic honor and devotion could not do. He has done all this, moreover, when time and again this new music has been keenly distasteful to him as an individual; when he has resented its matter and its manner and distrusted its tendencies; when he would, twentyfold have preferred the classics that he personally cherishes. But Dr. Muck is a man of conscience and artistic probity. He has chosen to do his duty to the art he serves and to the place that he fills. Yet he has been spared neither complaint nor reproach.

It is Dr. Muck's catholicity of mind and loyalty to his art that the opponents of new ... music sorely need. ...

... week by week their pro...

They like to hear—what t... to hear, and they are resentful of s... else. It is a narrow and a selfish view. It would hold the Symphony Concerts to a circle of classics, old and new, and to imitations of them, whereas they should and do range widely. It would draw them apart from the music of our time, whereas they should be and are a mirror of it, no less than of that of other epochs; it would fasten them in the routine that kills vitality, whereas they should be and are quick with life and growth. The Symphony Concerts are an institution as well as a pleasure. There is no juster reason to ask them to stand still than to ask Harvard College not to widen its courses to meet the knowledge of the time, or to bid the Athenæum stop the buying of new books. The concerts, like the college or the library, must go on with the arts that they serve, and forbidding Pattingtons, either from conviction or from pique, are not impressive figures. More, there are two sides to this question of pleasure and of tendencies. A considerable part of the public of the Symphony Concerts, by the testimony of its presence, its interest, its applause and its subsequent talk of what it has heard, does find pleasure in new and ultra-modern music, does welcome the voice of its own time and stir to the new freedom, power, beauty and resource it is gaining. That public welcomes the new tendencies and follows them eagerly, and it is a public that has often made the most sacrifices to buy its places at the concerts. Another part of the public is curious about this new music and is beginning to yield to its appeal. Yet another, whatever its personal likings, would have the concerts as an institution keep their catholicity and vitality. All these groups have their right to the pleasure that they seek and to the respect that the conductor should pay them no less than do the exclusive partisans of the classics. It is the duty of the conductor to meet both wings of his audience in his programmes, and it is precisely this duty that Dr. Muck in all impartiality and sincerity has fulfielled.

H. T. P.

CONCERTS NEXT WEEK

The Dying Season Stirs Again—A New Tone-Poem by d'Indy at the Symphony Concerts—"Samson and Delilah" by the Handel and Haydn Society—A Notable Concert by Mr. Czerwonky and His Quartet—Mme. Samaroff's Last Recital Here for Eighteen Months—Other Announcements

Mr. d'Indy's tone-poem, "A Summer Day on the Mountain," will be played for the first times here at the Symphony Concerts of next Friday afternoon and Saturday evening in Symphony Hall—the last new music of the year. Mr. d'Indy wrote the piece in 1905; it was first performed in Paris; and already in America Mr. Damrosch's orchestra in New York and Mr. Stock's in Chicago have played it. The tone-poem is scored for full modern orchestra with a piano added, and with all Mr. d'Indy's richness of instrumental coloring and elaboration of detail. He divides it into three parts: "The Dawn," a long crescendo of awakening light and life; "The Day," in which, seemingly, the tone-poet lies in the brightness and the heat of the afternoon under the great trees of the mountain side and hears the changeful and distant sounds of the valley and its folk below; and "The Evening"—a long diminuendo of fading light and stealing calm. According to the fly-leaf, the rhythmic prose of Roger de Pampelonne in "The Hours of the Mountain" stirred Mr. d'Indy to the writing of the piece. The deeper inspiration may have been no less his beloved mountains of the Cévennes where he lives and works in the summer. The other number of the programme is a long neglected symphony by Schubert, numbered five in Breitkopf and Härtel's catalogue, and bright with the gayety and lightness of the time when Mozart was his symphonic model. If the length of Mr. d'Indy's tone-poem permits it, another piece will be added to the programme.

On Thursday evening, at eight o'clock, in Sanders Theatre, the Symphony Orchestra gives the last of its current series of concerts in Cambridge with a programme of unusual interest. The symphony is Tschaikovsky's "Pathetic" symphony in which Dr. Muck conducted so dramatically last year. One of Mozart's concertos for violin precedes it and they are seldom heard nowadays. In it Mr. Wendling, the concert-master of the orchestra, will play the solo part, and the music invites the continence and refinement of his style. The innovation of the concert is the performance from the composer's manuscript of an overture, "Hero and Leander," by Mr. A. T. Davison, a candidate for the doctor's degree in music this year at Harvard. For some years Mr. Davison has been a student of distinction in the musical department there; the overture is a part of the thesis that academic rule requires for the degree he seeks; and in compliment to the university and by rare good fortune for the young composer, Dr. Muck has undertaken to perform it.

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SYMPHONY REHEARSAL.

Although the Symphony rehearsal was one day earlier than usual on account of its being Good Friday today the crowd was as large as usual. Among those present were Mr. and Mrs. Wallace Goodrich, Mrs. William Endicott, Jr., Mrs. Frederick C. Shattuck, Mrs. Arthur Astor Carey, Mrs. J. G. Thorp, Mrs. William P. Fay, Mrs. Nathan Matthews, Mrs. Alfred H. Hersey, Mrs. B. F. Pitman, Mrs. Samuel Mixter, Mrs. Charles Bird, Mrs. Robert Treat Paine, Jr., Mrs. L. Shannon Davis, the Misses Green, Mrs. Stanley McCormick, Mrs. R. G. Shaw, Mrs. Abby Linnell, Mrs. John Devlin, Mrs. George W. Armstrong, Mrs. J. A. Barbey, Mrs. H. D. Forbes, Mrs. Richard Hanlen Jones, Mrs. W. E. Dexter, Miss Alice Longfellow, Mrs. L. C. Fenno, Miss Belle Hunt, Mrs. Nathan Matthews, Dana Estes, Mrs. James Jackson, Jr., Mrs. Frederick P. Vinton, Mrs. William Ames, Mrs. George Lewis, Mrs. A. Forbes Conant, Mrs. John C. Phillips, Mrs. Lester Leland, Mrs. T. P. Gooding, Mrs. Henry L. Higginson, Mrs. George Cushing and Mrs. John L. Gardner.

BENEFIT CONCERT APRIL 27.

The members of the Boston Symphony Orchestra have offered their services for a concert to be given for the benefit of the Chelsea Fire Fund, and this concert will be given in Symphony Hall on April 27.

April 29, 1906, the orchestra gave a very successful concert for the benefit of the San Francisco Relief Fund, and $2500 was realized and turned over to the proper authorities. It is expected that even more money can be realized this year.

Mr. Harold Bauer, the pianist, has volunteered his services as soloist.

JOURNAL—SATURDAY,
APRIL 18, 1908.

FINAL SYMPHONY CONCERTS

Dr. Muck has placed but two works on the twenty-third program of the Symphony concert, which will be played on next Friday afternoon and Saturday evening, and both of them are new to the Symphony patrons. The first is Vincent d'Indy's latest work, which is entitled "A Summer Dav on the Mountain," written for piano and orchestra. The second work will be an unknown Symphony by Schubert, in B minor, No. 5, according to Breitkopf & Hartel's catalogue.

For his final program, which is to be played on May 1 and 2, Dr. Muck has chosen the same works which he played at his first appearance here, on Oct. 12, 1906: Beethoven's Symphony in G minor; "A Faust Overture," "A Siegfried Idyl," and the "Prelude to the Mastersingers of Nuremberg," by Wagner.

SYMPHONY ORCHESTRA TO GIVE BENEFIT CONCERT

The entire ninety-eight men of the Symphony Orchestra have voluntarily tendered their services for a concert for the benefit of the Chelsea sufferers. This concert is to be given in Symphony Hall on the evening of April 27, and will be conducted by Dr. Carl Muck. The soloist of the evening will be Harold Bauer. Extra opportunities to hear the Symphony Orchestra are always appreciated by the Boston music lovers, and already applications for tickets to this benefit performance are pouring in on the management.

The last Symphony concert of the season in Cambridge will be given in Sanders Theater next Thursday evening, April 23, at 8 o'clock. This will also be Dr. Muck's farewell, and in making his program he has paid a very pretty compliment to Harvard University. The first number on the program is an overture entitled "Hero and Leander," by A. T. Davison of Dorchester. Mr. Davison graduated with high honors from the musical department of the university two years ago, and since then he has been a graduate student there, working for his degree of doctor of philosophy. This overture, on which he has been at work for the last year or so, is a part of his thesis for his degree. The second number on the program will be Mozart's Concerto for violin in A major, No. 5, which Carl Wendling will play, and the last work will be Tschaikowsky's "Pathetic" symphony.

Professor Willy Hess, for three years concert master of the Boston Symphony Orchestra, who has been abroad during the past year on a leave of absence, returns to his old post next fall. Carl Wendling, who has been in Boston as concert master for the past year on leave of absence from the Royal Theater in Stuttgart, returns to that city at the end of the present season.

CABLE ADDRESS, EIKE" NEW YORK

NEW YORK

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NORTH

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Pianist Paderewski plays for the last time on his present tour at the Plaza Hotel, New York, on Saturday afternoon, May 2. His first concert was given in Bridgeport, Conn., on Monday evening, October 28. At the end of his tour he will have played ninety-two times in sixty-eight cities. In visiting these sixty-eight cities he will have traveled over 17,000 miles. About 13,000 miles of this distance he has traveled in his own private car.

Professor Willy Hess, for three years concertmaster of the Boston Symphony Orchestra, who has been abroad during the last year on a leave of absence, returns to his old post next fall. Carl Wendling, who has been in Boston as concertmaster for the last year on leave of absence from the Royal Theater in Stuttgart, returns to that city at the end of the present season.

Corinne Rider Kelsey, soprano; Edward Johnson, tenor, and Henri G. Scott, basso, are to be soloists in the Choral Society's rendering of Haydn's "Creation," on April 20 next.

DR. MUCK'S PROGRAMMES

EXPLANATION, COMPARISON AND DEFENCE

No Innovation in the Number of New Pieces That He Has Put Upon Them—The Two-Fold Taste, Desires and Pleasures of the Public of the Symphony Concerts—The Necessity of New and Ultra-Modern Music at Them—The Fulness with Which Dr. Muck Has Done His Duty to the Classics—The Duty That He Has Equally Discharged to New and to Bold Pieces—The Peril of Stagnation in Routine—The More Generous Position of the Partisans of the New Music

Of the making of programmes for orchestral concerts there is no end, and debate and dispute over them are as endless. Fifteen months ago a part of the public of the Symphony Concerts was complaining that Dr. Muck was too conservative, and that he put too little ultra-modern and novel music on his programmes. Of late another part of that same public has been repining under the number of new pieces that have stood upon his lists. Fact and figure count for little when individual tastes and prejudices are in play; but the record, none the less, remains—that Dr. Muck in the two years which he has spent in Boston has held the numerical balance almost exactly even between the accepted classics, ancient and modern, and untried, neglected, or novel pieces. The aggrieved, again, have been fond of asserting that Dr. Muck has chosen far more new pieces than Mr. Gericke, for example, "ever dreamed" of picking. As a mere matter of count, Dr. Muck has performed forty-three compositions new to Boston in the past two seasons. In the last two years of Mr. Gericke's conductorship he performed thirty-eight or five less than Dr. Muck has ventured—a trifling discrepancy due probably as much to chance circumstance as to any deliberate "conservatism." Some of the more ill-tempered and presuming disputants—of the sort that have intruded their reproaches even into the privacy of Dr. Muck's life—have charged him with "cramming his new music down the throats of his audiences," because he happened to repeat in the same season Strauss's "Sinfonia Domestica," Debussy's "Sea-Pieces" or Bischoff's striking symphony. Yet those quiet records note two performances of a new symphony by Mahler in the last year of Mr. Gericke's conductorship, and two of César Franck's symphony in the preceding season. (The custom, by the way, of the repetition of important new pieces is as old as Mr. Paur's time when he played Tschaikovski's "Pathetic" symphony twice in a single winter). The truth is that unless the dispute starts from the premise that much more than half the music played at the Symphony Concerts in a single year should be familiar pieces, classic or modern, the advantage of facts and figures is clearly on Dr. Muck's side and on the side of those that uphold him.

Unfortunately, cool and comparative records have counted far less in the discussion of Dr. Muck's programmes than personal likings, prejudices and impressions. The extreme partisans of the older classics, even those who will go contentedly as far as Wagner or Tschaikovski—but no farther—cannot see how the rest of us can find keen pleasure and emotion in the hearing of Strauss or Reger, Debussy or d'Indy. Yet the fact remains that a considerable part of the public of the Symphony Concerts does find such pleasure frankly and honestly. The partisans of the old boast of their departures from the hall before some of these newer pieces (which they do not hesitate to judge by reputation if not by hearing) are played. Yet listeners have been known to forsake the concerts because they were weary of Haydn and found no detaining pleasure in Mozart. There are those who listen to Brahms as to obscure and rasping music as well as those who find Mr. Loeffler misty and irritating. All these moods are primarily individual idiosyncrasies or personal prejudices; but of the two factions the partisans of the moderns are much the more generous. If their opponents are to be taken at their somewhat vague and swelling words, they would gladly banish ultra-modern and new music altogether from the Symphony Concerts. The converse purpose has never entered the minds, it is safe to say, of the other side. They love the classics; they hear them gladly and with no less pleasure than they draw from the music of their own immediate time; they heed even the minor classics wherein the giants nodded; and they would not abate the place that established music has always had, and always will have, in the scheme of our concerts. Cheerfully they will agree that it is one of the chief duties of our orchestra and our conductors to keep the classics, elder and younger, steadily before the ears of their audiences in as perfect and life-giving performance as is possible. It is the other side that will not agree that the orchestra, its conductors and its public have an equal duty toward the music of their own generation.

What would we say of a public or a private library that excluded the newer books or the books that departed from accepted literary traditions? What should we think of readers who clamored that they should be so excluded or who reproached the librarian that had put them on his shelves? What would be our instinctive estimate of the literary breadth of view or curiosity of those who declined to open them? Suppose the picture galleries, that were not private possessions to gratify individual tastes, declined all the pictures of our own time, and suppose that visitors refused to look at such pictures or looked at them with disdainful eyes. Now, music is only one of the arts; it has the same privilege to change and growth, innovation and variety as the others. Once upon a time the idiom of George Meredith's novels was as strange and subtle in its kind as the musical idiom of the new Frenchmen. Not so long ago the style of Henry James was as puzzling as that of Reger. Yet some of those who read Meredith gladly and James understandingly would crib and confine the sister are of music. There are those in plenty to whom impressionist or characterizing pictures give no pleasure, which of course is a personal matter. Yet they do not contend that all such pictures should be packed away in the nearest cellar. Give them, however, the musical impressionism of Debussy or the musical characterization of Strauss, and they wonder resentfully why such pieces should be played. Most of us who read at all like to divide our reading between the old and the new. Most of us who look at pictures at all like to see both the old and the new. Why, then in the ancient and honorable name of common-sense, should so many of us resent the mingling of the old and the new in the music that we hear, and particularly in the music of the Symphony Concerts?

Tae Symphony Orchestra exists to maintain and to foster the art of music, and its active and directing agent in such work is its conductor. From the beginning his discretion and will have been absolute in the choice and arrangement of his programmes, and probably they always will be. It is the incumbent duty of any conductor to bring the elder classics to frequent performance. It is his duty no less to repeat the pieces that have established themselves in the last twenty-five years in the orchestral repertory until they have become the younger classics. Dr. Muck cannot be fairly charged with any undue neglect of either. They have made half, and more, of his programmes. He has, besides, brought them to the life-giving performance that renews their beauty and their strength. However much he has cultivated the moderns, he has spared no pains upon the classics. He has indeed brought Strauss and Debussy, Reger and Loeffler to memorable performance. But his performances of Beethoven and Mozart, of Brahms and Tschaikovski and Wagner, have been no whit less memorable. He has not set his classics, elder or younger, in cold-blooded array as though he were the keeper of some symphonic museum. He has made them alive with the qualities that have made them classics. They have spoken freshly and with true voice to their hearers. There is no just reason, as the record shows, to reproach Dr. Muck with neglect of the classics in the making of his programmes. There are twenty just reasons to praise the quality of his performance of them.

Happily the art of music goes onward. It did not stop with the great generation of the first half of the nineteenth century. It has not stopped with Wagner or Franck or Tschaikovski. It will not stop with Strauss and Reger, Debussy and d'Indy. It lives; therefore it grows. And it is as truly the incumbent duty of the conductor of the Symphony Orchestra to foster that life and encourage that growth as to keep the classics—whence both spring—warm and vital. The battle of the old and the new in music has been endless. Beethoven himself struggled for a hearing and recognition; Wagner was flouted as Strauss and Debussy have not been scorned; Franck's was for years an obscure name; Tschaikovski needed steady encouragement. How came they at last to win the place that they have gained? Because however strange their music sounded, however much it was resented, some one or other brought it to performance and brought along with it the new music of many another and lesser man. The conductor of the Symphony Orchestra is rich in such opportunity and independence. He may choose what and where he will; he has an orchestra capable of bringing new music, however difficult or strange, to authentic performance; he need not question whether new pieces "pay"; he has the prestige of one of the great positions in his profession. He is bound by his obligations to the art that he serves to bring new music to performance. He is no less bound by the resources at his command to apply them to the music of his own immediate time. His duty to his public bids him keep it informed of the progress of the art he cultivates and that it presumably seeks. In a hundred new compositions he may find no masterpiece. No more would the reader in a hundred books of the hour, or the connoisseur in as many contemporary paintings. Yet the reader does not stop reading, nor the connoisseur collecting.

Grant that many a new piece that Dr. Muck has played has not been notable. Grant that more have been interesting rather than striking. Grant that others have been innovating and ultra-modern. He can take only what the music of the moment yields and casts in its own fashion. It is not his concern as a conductor to discourage tendencies or to reject what one or another taste deplores. He is in honor bound, by all his obligations, to be catholic and to bring every sort of music that he has chosen to the most understanding, vivid and sympathetic performance within his power. Dr. Muck has been catholic in his choice, and having chosen he has wrought to his utmost in performance. No conductor of the orchestra has been more open-minded to American composers. None has been more diligent and wide-ranging in his scrutiny of European music. Dr. Muck has kept us apace with Debussy and d'Indy; he has brought us the music of the Far North; he has made us acquainted with the younger Germans; he has hunted out neglected composers. In a word, he has done his duty no less fully to the ultra-moderns than to the classics. More, or less, a man of his artistic honor and devotion could not do. He has done all this, moreover, when time and again this new music has been keenly distasteful to him as an individual; when he has resented its matter and its manner and distrusted its tendencies; when he would, twentyfold have preferred the classics that he personally cherishes. But Dr. Muck is a man of conscience and artistic probity. He has chosen to do his duty to the art he serves and to the place that he fills. Yet he has been spared neither complaint nor reproach.

It is Dr. Muck's catholicity of mind and loyalty to his art that the opponents of new and of ultra-modern music sorely need. Too many of them have come to regard the Symphony Concerts as something that shall give them week by week their personal pleasure. They like to hear what they like to hear, and they are resentful of all else. It is a narrow and a selfish view. It would hold the Symphony Concerts to a circle of classics, old and new, and to imitations of them, whereas they should and do range widely. It would draw them apart from the music of our time, whereas they should be and are a mirror of it, no less than of that of other epochs; it would fasten them in the routine that kills vitality, whereas they should be and are quick with life and growth. The Symphony Concerts are an institution as well as a pleasure. There is no juster reason to ask them to stand still than to ask Harvard College not to widen its courses to meet the knowledge of the time, or to bid the Athenæum stop the buying of new books. The concerts, like the college or the library, must go on with the arts that they serve, and forbidding Partingtons, either from conviction or from pique, are not impressive figures. More: there are two sides to this question of pleasure and of tendencies. A considerable part of the public of the Symphony Concerts, by the testimony of its presence, its interest, its applause and its subsequent talk of what it has heard, does find pleasure in new and ultra-modern music, does welcome the voice of its own time and stir to the new freedom, power, beauty and resource it is gaining. That public welcomes the new tendencies and follows them eagerly, and it is a public that has often made the most sacrifices to buy its places at the concerts. Another part of the public is curious about this new music and is beginning to yield to its appeal. Yet another, whatever its personal likings, would have the concerts as an institution keep their catholicity and vitality. All these groups have their right to the pleasure that they seek and to the respect that the conductor should pay them no less than do the exclusive partisans of the classics. It is the duty of the conductor to meet both wings of his audience in his programmes, and it is precisely this duty that Dr. Muck in all impartiality and sincerity has fulfielled.

H. T. P.

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THE SYMPHONY CONCERT.

PROGRAMME.

Beethoven—First Symphony.
Ertel—"The Midnight Review." Symphonic Poem.
Moor—Piano Concerto, Op. 57.
Pianist, Mr. Harold Bauer.
D'Albert—Overture to "The Improvisatore."

The long-deferred work by a composer named Beethoven was given at last, on Saturday. The audience were somewhat dazed at first by hearing melodies and were much amused by finding symmetrical form in the work. Poor old Beethoven seems to have some odd idea that Musical Art is connected in some way with beauty! We could discover nothing neurotic or morbid in the symphony, in fact the whole work was disgustingly healthy and normal.

Nevertheless there are a few points about the symphony that show the musical reformer. The composer threw down the gauntlet to the pedants in his very first measure, by beginning with a cadence in F major in a work in C. This dallying with key may be found in the beginning of his last symphony as well as his first. The use of the kettle-drums in the second movement was the first instance of the employment of this instrument as part of the melodic scheme. The bold Minuet was also an innovation on the pretty dance movement as established in symphony by Haydn. But the slow movement and the finale are definitely the work of the pupil of Haydn, and are in the 18th century vein.

The finale especially adopts that rollicking vein which the old writers held as essential to end a cycle form with. This jolly style of ending was a legacy from the Gigue which ended the Suite, and was apt to become as conventional as the smile on the face of a chorus girl. In his second symphony Beethoven began to feel his way towards a more dignified and powerful finale. But the Scherzo of his second symphony is not more of an innovation than this Minuet of his first—a Minuet only in name, a Scherzo in reality.

Dr. Muck (still using his left hand only) read the work with fine dash and virility. He spared no repeat and he did not "individualize" the work, but let the Beethoven ideas speak for themselves. The result was general enthusiasm at the end and two recalls. Finally the orchestra was allowed to rise in response to the ovation. Certainly the new school of composition has not dimmed the glories of the old. In Berlin at present they are having great revivals of "The Huguenots" and "The Masked Ball," which goes to show that even in Opera the old school has not been obliterated by the new.

In the last half of the programme the pendulum swung violently in the opposite direction and everything was modern, but of the left centre rather than of the extreme left. Ertel's ghost parads began with a March Macabre, after a midnight bell. St. Saens gave the bell to the harp, Ertel to the tamtam, which is more impressive. St. Saens gives a little of the knocking of bones upon the xylophone, Ertel goes into this skeleton effect at wholesale. There is also a very ugly passage on muted trumpets which sounds as if all the toy-makers of Nuremberg were rising from their graves. The piccolo shrieks with robust fervor through the most of the work. It takes a good deal of heavy scoring to get the old guard out of their comfortable tombs, but at last this is accomplished and they have a brilliant review in which the ghosts are far more solid than ordinary apparitions.

There are plenty of harp sweeps, (glissando) which become slightly monotonous after a while. Then the united forces sing the "Marseillaise," but few of these military ghosts know more than the first line, which they repeat over and over again, as is done in the leit motif of that less ambitious work called "Peggy from Paris." The imitative counter-point on this opening phrase is carried to a great length. Yet the work is exciting enough and is not too prolix save in its Marseillaise jugglings. It is on the whole a showy piece of programme music and it will bear repetition. At the height of the spectral orgie the clock strikes one and the fun is over.

The king of ghosts with forty thousand men,
Marched from their graves, and then marched back again.

Mr. Wendling guided the orchestra through the Moor Concerto. He led very well, as usual, but there was little to grasp in the work at a first hearing. It was rather a rhapsody than a set concerto, yet in its one continuous movement it was easy enough to discern the outlines of the regular three concerto movements, quick, slow and quick, but joined together by transition passages. There was a degree of melodic beauty in the work, but the ideas were rather rambling and heterogeneous, so that at the end one could ask, with the old French critic,—"Ce concerto, que me veut-il?"

But Mr. Bauer played the solo part with much enthusiasm and brilliancy. The piano was often used to embroider variations around an obbligato of this or that orchestral instrument. Thus there was a fine violoncello theme, a violin theme, a horn theme, each of which was treated in this manner. Often the piano gave what in another work might have been a cadenza, but here seemed merely improvisational. The finale had suggestions of dance themes and at last a good climax was worked-up with much blare of trombones. We cannot say with Shakespeare,—"I hate the Moor,"—but we wish his work were more sequential.

Of Mr. Bauer's playing one can speak only in praise. He is more than a mere technicist, he is a poetic and highly intellectual pianist. He was recalled twice, which was a sufficient triumph considering the vague and indefinite character of the work. It is possible that a study of the score might reveal more of a scheme than we discovered at this first hearing.

Now Dr. Muck returned and took charge of the orchestra in D'Albert's overture. It received a more brilliant interpretation than it has yet had in Boston. The work begins with much emphasis and has some degree of brightness. The crisp and dashing style in which it was given won a success for it. Again we found all the devices of the modern orchestra employed, including the same harp glissando effects that Napoleon's ghosts had used. One can easily overdo these siddings; the harp ... do much finer things, as Mr. Schu... often illustrated.

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22D CONCERT B... BOSTON SYMPH...

Two Pieces Given for First Time Here and Possibly in This Country.

HAROLD BAUER PLAYS NEW PIANO CONCERTO

Ertel's Panoramic "Midnight Review" and Beethoven's 1st Symphony Heard.

By PHILIP HALE.

The Boston Symphony orchestra gave its 22d concert last night in Symphony Hall. Dr. Muck conducted. The programme was as follows:

Symphony No. 1.....Beethoven
Symphonic poem, "The Midnight Review".....Ertel
Concerto in D flat major.....Moor
Overture to "The Improvisatore".....d'Albert

Two pieces were played last night for the first time in Boston and probably for the first time in this country: Paul Ertel's symphonic poem and Emanuel Moor's piano concerto in D flat major.

Ertel, who lives in Berlin, is a doctor of jurisprudence by title and a composer and music critic by profession. "The Nightly Review," the fifth of his symphonic poems, was played at Warsaw last February, and it has also been performed at Berlin.

The music is a translation into tones of Zedlitz's poem, in which Napoleon is represented as holding at midnight a ghostly review in the Champs Elysees of his soldiers who rise from their graves in the farthest north, in Italian clay, beneath the mud of the Nile and the Arabian sands. It is a literal translation, rather than a paraphrase, and to quote the slang of the painter's studio, the piece is frankly "a musing," from the Macabre opening, through the music that suggests the Orient, through the march with its old-fashioned pomp, through the strife between the "Dies Irae" and the "Marseillaise," to the clock that announces the hour of one and the dispersal of the valiant skeletons still ready to pay homage to the Little Corporal. The piece is orchestrally clever and picturesque, and yet there is more cleverness than imagination.

Emanuel Moor, a Hungarian by birth who lived in this country about 20 years ago, is a man of appearances, disappearances and reappearances. He married a Miss Burke, the daughter of the famous bottler of ale, and has thus been enabled to write much music at his leisure. Whether it would not have been as profitable for him to "tipple his ale in the shade" is a question for posterity to decide. Within the last three years virtuosos of indisputable talent, as Messrs. Ysaye, Thibaud, Marteau and Casal, have played concertos by him; symphonies have been brought out; and now Mr. Bauer, believing firmly in the concerto he played last night, must be added to the list of enthusiastic Moorites.

It is not easy to write fairly concerning this concerto after one hearing. Mr. Bauer gave an impressive performance of the piano part. He played with his customary intelligence—for Mr. Bauer is much more than a brilliant virtuoso and he thinks of other things than the mechanism of eight fingers and two thumbs—and with even more than his customary clearness in presentation, breadth of conception, tonal variety and amazing gusto. Yet the music left the hearer cold.

This music reminded one now of a Brahms that had gone wrong, and now of a Hungarian endeavoring to be pontifically thoughtful. The opening commands little attention; there are pages here and there that excite admiration by sporadic displays of meditative beauty or captivating capriciousness, but these pages are only too episodic; they throw into strong relief the serious lack of logical continuity.

The concert as a whole is subterranean and the pianist must often work as a mole, so that Hamlet's famous speech to the Ghost is here most applicable. The structure of the work is heavy, sombre, Egyptian. When there is melodic or harmonic beauty it is purely meditative, not sensuous; when there are hints at loftiness or grandeur of thought, no overpowering revelation follows. Page after page seems as contract labor. The admirers of Moor say that he is the one composer who never writes a note too much—a sweeping statement that can truly be said of few, if any. In spite of the devotion of Mr. Bauer, and Moor could wish for no better interpreter, in spite of the earnestness of Mr. Wendling, who conducted this concerto, the composition itself seemed as a whole labored, futile, uninteresting.

Dr. Muck conducted the purely orchestral pieces, but with his left arm, for he is still unable to use his right, and he was warmly applauded after the delightfully clear and sympathetic reading of Beethoven's symphony with its many echoes of Haydn and Mozart.

To say, as some do, that this symphony should not be played, because there is little of the true Beethoven in it, is foolish, for the music, in spite of pages of meer routine, still has a certain freshness and a quaint beauty.

The performance of it also serves a purpose; it reminds the hearer that when the symphony was played at Leipsic in 1801 many found the music confused, discordant, "outrageous effrontery"; that when it was performed the year before at Vienna there was complaint of an abuse of the wind instruments; that there were some who talked freely of the difficulty of performance and also of understanding. And so mature and honest hearers in Boston complain today of works by members of the "ultra modern" school and would fain hear only music that lulled them in their youth.

CONCERT FOR SUFFERERS.

The programme of the concert to be given on Monday night, the 27th, by the ... Symphony orchestra, Dr. Muck, ... assistance of Hes...

SYMPHONY CONCERT

The programme of the 22nd rehearsal and concert of the Symphony Orchestra was one of unusual interest. Two compositions by little known composers were given for the first time in this city, and these compositions were eminently "worth while." Mr. Harold Bauer was soloist. The list in full follows: Symphony No. 1, Beethoven; "The Midnight Review," Symphonic poem for full orchestra, after poem of Ch. von Zedlitz, Op. 16, Jean Paul Ertel (first time); Pianoforte concerto with orchestral accompaniment, Emmanuel Moor, Op. 57 (first time); overture to the opera, "The Improvisator," D'Albert.

We are informed that Ertel was born at Posen in 1865; that he has made his mark in many directions, as a doctor of jurisprudence and lecturer on Roman law, as organist, pianist, composer, editor and music critic, a position which he holds at present. Ertel now lives in Berlin. As a composer he follows the tendencies of the modern school in writing music with poetic and symbolic subjects for its basis, and he has been an ardent musical experimenter.

It is not strange that a man of such disposition should be seized by the suggestion of von Zedlitz poem, a poem that deals with the imaginary resurrection, at midnight, of "The man with the little hat" and the review of his ghostly battalions.

The roll-call sounds.

So strangely rolls that drum,
So deep it echoes round,
Old soldiers in their graves
To life start at the sound.

The trumpeter blows his eerie summons. The squadrons gather, and "beneath their casque the skulls Smile grim; and proud their air":

O'er the vast plain the moon
A paly lustre threw;
The man with the little hat
The troop goes to review.
* * * *
That word they give is "France"!
The answer, "St. Helene"!

'Tis there, at midnight hour,
The grand review, they say,
Is by dead Cesar held
In the Champs Elysees!

This subject has interested many composers. Ertel follows freely the tale of the poem, and his music is not less fantastical and imaginative than the verses. A slow, treading rhythm is accentuated by the violins, playing "col legno," or with the back of the bow, a time-honored artifice intended to remind the fanciful listener of fleshless antics on the other side. These drum-beats were sufficiently awesome last night.

It is not possible, and it is not necessary, after a single hearing to describe this music in detail. It is enough to say that there is masterly workmanship and a potent imagination that give rise to music which is wonderfuly atmospheric, which grips the hearer and at once transports him to the unearthly scene. The trumpet calls are remarkably suggestive, and a striking moment comes when, over a long pedal-point, the "Marseillaise," treated contrapuntally, rises to a stirring climax, and comes when, according to the inscription in the score, the clock strikes one—a stroke on the gong and a pizzicato note of the double basses. We should hear more of the music of a composer of such unusual orginality.

Emanuel Moor, a Hungarian composer, born about 1862, is known but slightly to the American music public, though his compositions have been much played in Europe of late years, and he toured in this country in the years 1886 and 1887.

The concerto played yesterday has at first hearing two faults: a superabundance of good ideas, and too great length. It is in one movement and free in form, though there are sections which roughly speaking might correspond to the different movements of a symphonic work. The music is Hungarian in its contours and coloring, but it is a very individual expression, and the material is handled with striking originality. The piano is given an extremely difficult but component part in the composition.

The work should be at once heard again, for it is too rich to be thoroughly grasped or nearly appreciated after a single hearing. Mr. Bauer performed a herculean task with remarkable technical skill, musical authority and insight. He again demonstrated his right to be placed, not only among the few greatest pianists of this time, but among the still fewer musicians, who, forgetful of self, continually strive to heighten the artistic standard and bring before their audiences all that is worthy of performance. This concerto is a frightful task to the pianist, and the work makes no immediate bid for popularity. Mr. Bauer is a man of rare courage and initiative.

Dr. Muck conducted the Beethoven overture with perfect appreciation of the time and spirit in which it was written. His reading was beautifully simple, unaffected and unmodernized. Just what led to the placing of this symphony on the programme, however, might well be questioned. D'Albert's vivacious overture is one of the regular jolly German kind that is turned out in dozens each year by those who write light operas. It came as an agreeable and opportune diversion.

Dr. Muck has placed but two works on the 23d programme of the Symphony concert, which will be played on next Friday afternoon and Saturday evening, and both of them are new to the Symphony patrons. The first is Vincent d'Indy's latest work, which is entitled "A Summer Day on the Mountain," written for piano and orchestra. The second work will be Schubert's early Symphony, No. 5 in B minor, No. 5, according to Breitkopf and Hartel.

For the initial programme of May 1 and 2 Dr. Muck has chosen the same works that he conducted on the occasion of his first appearance in Boston, Oct. 12, 1906: Beethoven's Symphony in C minor; "A Faust overture"; "A Siegfried Idyl," and the "Prelude to the Mastersingers of Nuremberg," by Wagner.

From Daily Times,
Address Brooklyn, N.
Date APR 18 1908

Max Fiedler, who has been appointed conductor of the Boston Symphony Orchestra as successor to Dr. Karl Muck, is spoken of as a man of greatest catholicity of taste in music, and is particularly favorably disposed to modern music. He has the reputation in Germany of being one of the finest musicians in the country, and is regarded as an authority on the great classics of musical literature. His years as director of the Hamburg Conservatory seem not to have developed in him any pedagogic or pedantic tendencies, and a review of his programmes for the Philharmonic concerts in Hamburg shows that while he has paid due respect to the great men of the past, he has kept himself thoroughly abreast of the times. It is an interesting fact about Mr. Fiedler that he is the first conductor the orchestra has had since Henschel, who is better known in concert than in opera. Gorlicke came from the Vienna Opera House, with little or no concert experience. Nikisch and Paur came from the Municipal Opera in Leipsig, and neither of them had any great experience in concert work. Dr. Muck came from the Royal Opera in Berlin, and while he had done considerable concert work during his career he was primarily an operatic conductor, a fact which did not make his first season in Boston any too easy, for the compilation of twenty-four different programmes is not a simple task, even when a man has made a specialty of concert work. It is Mr. Fiedler's reputation for breadth of view which had much to do with his choice as Dr. Muck's successor. The tradition of the Boston Symphony Orchestra has always demanded that while a majority of the work presented in the course of a season should be drawn from the great classics, the patrons of the orchestra should be kept informed by performances of all that was worthy in modern music. Dr. Muck has been very generous in novelties, and he has produced some very important works for the first time in America. Mr. Fiedler unquestionably will observe the tradition which was made and maintained by his distinguished predecessors.

Prof. Willy Hess, for three years concert master of the Boston Symphony Orchestra, who has been abroad during the past year on a leave of absence, returns to his old post next fall. Mr. Carl Wendling, who has been in Boston as concert master for the past year on leave of absence from the Royal Theatre in Stuttgart, returns to that city at the end of the present season.

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BULLETIN
PHILADELPHIA, PA.
APR 18 1908

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ADVERTISER APRIL 20, 1908

THE SYMPHONY CONCERT.

PROGRAMME.

Beethoven—First Symphony.
Ertel—"The Midnight Review." Symphonic Poem.
Moor—Piano Concerto, Op. 57.
Pianist, Mr. Harold Bauer.
D'Albert—Overture to "The Improvisator."

The long-deferred work by a composer named Beethoven was given at last, on Saturday. The audience were somewhat dazed at first by hearing melodies and were much amused by finding symmetrical form in the work. Poor old Beethoven seems to have some odd idea that Musical Art is connected in some way with beauty! We could discover nothing neurotic or morbid in the symphony, in fact the whole work was disgustingly healthy and normal.

Nevertheless there are a few points about the symphony that show the musical reformer. The composer threw down the gauntlet to the pedants in his very first measure, by beginning with a cadence in F major in a work in C. This dallying with key may be found in the beginning of his last symphony as well as his first. The use of the kettle-drums in the second movement was the first instance of the employment of this instrument as part of the melodic scheme. The bold Minuet was also an innovation on the pretty dance movement as established in symphony by Haydn. But the slow movement and the finale are definitely the work of the pupil of Haydn, and are in the 18th century vein.

The finale especially adopts that rollicking vein which the old writers held as essential to end a cycle form with. This jolly style of ending was a legacy from the Gigue which ended the Suite, and was apt to become as conventional as the smile on the face of a chorus girl. In his second symphony Beethoven began to feel his way towards a more dignified and powerful finale. But the Scherzo of his second symphony is not more of an innovation than this Minuet of his first—a Minuet only in name, a Scherzo in reality.

Dr. Muck (still using his left hand only) read the work with fine dash and virility. He spared no repeat and he did not "individualize" the work, but let the Beethoven ideas speak for themselves. The result was general enthusiasm at the end and two recalls. Finally the orchestra was allowed to rise in response to the ovation. Certainly the new school of composition has not dimmed the glories of the old. In Berlin at present they are having great revivals of "The Huguenots" and "The Masked Ball," which goes to show that even in Opera the old school has not been obliterated by the new.

In the last half of the programme the pendulum swung violently in the opposite direction and everything was modern, but of the left centre rather than of the extreme left. Ertel's ghost parade began with a March Macabre, after a midnight bell. St. Saens gave the bell to the harp, Ertel to the tamtam, which is more impressive. St. Saens gives a little of the knocking of bones upon the xylophone, Ertel goes into this skeleton effect at wholesale. There is also a very ugly passage on muted trumpets which sounds as if all the toy-makers of Nuremberg were rising from their graves. The piccolo shrieks with robust fervor through the most of the work. It takes a good deal of heavy scoring to get the old guard out of their comfortable tombs, but at last this is accomplished and they have a brilliant review in which the ghosts are far more solid than ordinary apparitions.

There are plenty of harp sweeps, (glissando) which become slightly monotonous after a while. Then the united forces sing the "Marseillaise," but few of these military ghosts know more than the first line, which they repeat over and over again, as is done in the leit motif of that less ambitious work called "Peggy from Paris." The imitative counter-point on this opening phrase is carried to a great length. Yet the work is exciting enough and is not too prolix save in its Marseillaise jugglings. It is on the whole a showy piece of programme music and it will bear repetition. At the height of the spectral orgie the clock strikes one and the fun is over.

The king of ghosts with forty thousand men,
Marched from their graves, and then marched back again.

Mr. Wendling guided the orchestra through the Moor Concerto. He led very well, as usual, but there was little to grasp in the work at a first hearing. It was rather a rhapsody than a set concerto, yet in its one continuous movement it was easy enough to discern the outlines of the regular three concerto movements, quick, slow and quick, but joined together by transition passages. There was a degree of melodic beauty in the work, but the ideas were rather rambling and heterogeneous, so that at the end one could ask, with the old French critic,—"Ce concerto, que me veut-il?"

But Mr. Bauer played the solo part with much enthusiasm and brilliancy. The piano was often used to embroider variations around an obbligato of this or that orchestral instrument. Thus there was a fine violoncello theme, a violin theme, a horn theme, each of which was treated in this manner. Often the piano gave what in another work might have been a cadenza, but here seemed merely improvisational. The finale had suggestions of dance themes and at last a good climax was worked-up with much blare of trombones. We cannot say with Shakespeare,—"I hate the Moor,"—but we wish his work were more sequential.

Of Mr. Bauer's playing one can speak only in praise. He is more than a mere technicist, he is a poetic and highly intellectual pianist. He was recalled twice, which was a sufficient triumph considering the vague and indefinite character of the work. It is possible that a study of the score might reveal more of a scheme than we discovered at this first hearing.

Now Dr. Muck returned and took charge of the orchestra in D'Albert's overture. It received a more brilliant interpretation than it has yet had in Boston. The work begins with much emphasis and has some degree of brightness. The crisp and dashing style in which it was given won a success for it. Again we found all the devices of the modern orchestra employed, including the same harp glissando effects that Napoleon's ghosts had used. One can easily overdo these slidings; the harp can do much finer things, as Mr. Schu[illegible] often illustrated.

Louis [illegible]elson.

HERALD APRIL [illegible]

22D CONCERT BY BOSTON SYMPHONY

Two Pieces Given for First Time Here and Possibly in This Country.

HAROLD BAUER PLAYS NEW PIANO CONCERTO

Ertel's Panoramic "Midnight Review" and Beethoven's 1st Symphony Heard.

By PHILIP HALE.

The Boston Symphony orchestra gave its 22d concert last night in Symphony Hall. Dr. Muck conducted. The programme was as follows:

Symphony No. 1.....Beethoven
Symphonic poem, "The Midnight Review".....Ertel
Concerto in D flat major.....Moor
Overture to "The Improvisatore".....d'Albert

Two pieces were played last night for the first time in Boston and probably for the first time in this country: Paul Ertel's symphonic poem and Emanuel Moor's piano concerto in D flat major.

Ertel, who lives in Berlin, is a doctor of jurisprudence by title and a composer and music critic by profession. "The Nightly Review," the fifth of his symphonic poems, was played at Warsaw last February, and it has also been performed at Berlin.

The music is a translation into tones of Zedlitz's poem, in which Napoleon is represented as holding at midnight a ghostly review in the Champs Elysees of his soldiers who rise from their graves in the farthest north, in Italian clay, beneath the mud of the Nile and the Arabian sands. It is a literal translation, rather than a paraphrase, and to quote the slang of the painter's studio, the piece is frankly "a musing," from the Macabre opening, through the music that suggests the Orient, through the march with its old-fashioned pomp, through the strife between the "Dies Irae" and the "Marseillaise," to the clock that announces the hour of one and the dispersal of the valiant skeletons still ready to pay homage to the Little Corporal. The piece is orchestrally clever and picturesque, and yet there is more cleverness than imagination.

Emanuel Moor, a Hungarian by birth, who lived in this country about 20 years ago, is a man of appearances, disappearances and reappearances. He married a Miss Burke, the daughter of the famous bottler of ale, and has thus been enabled to write much music at his leisure. Whether it would not have been as profitable for him to "tipple his ale in the shade" is a question for posterity to decide. Within the last three years virtuosos of indisputable talent, as Messrs. Ysaye, Thibaud, Marteau and Casal, have played concertos by him; symphonies have been brought out, and now Mr. Bauer, believing firmly in the concerto he played last night, must be added to the list of enthusiastic Moorites.

It is not easy to write fairly concerning this concerto after one hearing. Mr. Bauer gave an impressive performance of the piano part. He played with his customary intelligence—for Mr. Bauer is much more than a brilliant virtuoso, and he thinks of other things than the mechanism of eight fingers and two thumbs—and with even more than his customary clearness in presentation, breadth of conception, tonal variety and amazing gusto. Yet the music left the hearer cold.

This music reminded one now of a Brahms that had gone wrong, and now of a Hungarian endeavoring to be pontifically thoughtful. The opening commands little attention; there are pages here and there that excite admiration by sporadic displays of meditative beauty or captivating capriciousness, but these pages are only too episodic; they throw into strong relief the serious lack of logical continuity.

The concert as a whole is subterranean and the pianist must often work as a mole, so that Hamlet's famous speech to the Ghost is here most applicable. The structure of the work is heavy, sombre, Egyptian. When there is melodic or harmonic beauty it is purely meditative, not sensuous; when there are hints at loftiness or grandeur of thought, no overpowering revelation follows. Page after page seems as contract labor. The admirers of Moor say that he is the one composer who never writes a note too much—a sweeping statement that can truly be said of few, if any. In spite of the devotion of Mr. Bauer, and Moor could wish for no better interpreter, in spite of the earnestness of Mr. Wendling, who conducted this concerto, the composition itself seemed as a whole labored, futile, uninteresting.

Dr. Muck conducted the purely orchestral pieces, but with his left arm, for he is still unable to use his right, and he was warmly applauded after the delightfully clear and sympathetic reading of Beethoven's symphony with its many echoes of Haydn and Mozart.

To say, as some do, that this symphony should not be played, because there is little of the true Beethoven in it, is foolish, for the music, in spite of pages of meer routine, still has a certain freshness and a quaint beauty.

The performance of it also serves a purpose; it reminds the hearer that when the symphony was played at Leipsic in 1801 many found the music confused, discordant, "outrageous effrontery"; that when it was performed the year before at Vienna there was complaint of an abuse of the wind instruments; that there were some who talked freely of the difficulty of performance and also of understanding. And so mature and honest hearers in Boston complain today of works by members of the "ultra modern" school and would fain hear only music that lulled them in their youth.

CONCERT FOR SUFFERERS.

The programme of the concert to be given on Monday night, the 27th, by the [illegible] Symphony orchestra, Dr. Muck, [illegible] with the assistance of Harold Bauer,

Overture "Leonore,"
Piano Concerto "Emperor,"
"Espana," Rhapsody for Orchestra,
[illegible]

POST APRIL 19 1908

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We are informed that Ertel was born at Posen in 1865; that he has made his mark in many directions, as a doctor of jurisprudence and lecturer on Roman law, as organist, pianist, composer, editor and music critic, a position which he holds at present. Ertel now lives in Berlin. As a composer he follows the tendencies of the modern school in writing music with poetic and symbolic subjects for its basis, and he has been an ardent musical experimenter.

It is not strange that a man of such disposition should be seized by the suggestion of von Zedlitz poem, a poem that deals with the imaginary resurrection, at midnight, of "The man with the little hat" and the review of his ghostly battalions.

The roll-call sounds.

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BULLETIN,
PHILADELPHIA, PA.

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[188]

TIMES,

ess New York City.

APR 18 1908

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From GERMAN HERALD

Address NEW YORK CITY.

Date APR 18 1908

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JOURNAL— APRIL 27. 1908

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HAROLD BAUER, ... PIANIST AT TONIG... SYMPHONY CONC...

SYMPHONY TO PLAY FOR BENEFIT OF CHELSEA

Dr. Muck Bids Farewell to General Public at Special Concert. Bauer the Soloist.

Dr. Karl Muck, the conductor of the Symphony orchestra, will say farewell to the general public at the Chelsea relief fund concert at Symphony Hall tonight. This will be his last appearance here except when he says good-by to the regular Symphony audiences later in the week. Tonight's concert will also mark the last appearance here for some time of Harold Bauer, the celebrated pianist, who has volunteered his services. He will be the soloist in the performance of Beethoven's "Emperer" concerto for piano and orchestra.

The full program will be as follows: Beethoven's "Leonore" overture, the "Emperor" concerto, Chabrier's "Spanish" rhapsody, and the popular "Tannhaeuser" overture. The performance of this last piece was one of the memorable features of the last pension fund concert given by the famous orchestra.

The concert tonight will be voluntary in every respect. Every one connected with it has offered his services free. So every dollar taken in will be turned over to the Chelsea relief authorities. It was just the same two years ago, when the orchestra, under Mr. Gericke's leadership, volunteered its services in behalf of the San Francisco sufferers.

SYMPHONIC PICTURE THE CHARM OF THE CONCERT

D'Indy's symphonic picture, "A Summer Day on the Mountain," was played for the first time at a Symphony concert on Saturday night. It was exquisitely played, too, and after the second movement there was great applause. Certainly in no other city in the country has the rationalistic music of the distinguished French composer received a more appreciative welcome than here in Boston. In this particular instance the reception was deserved, for this tonal description of a day spent on the mountain is vividly true and beautiful. Perhaps in no other composition has D'Indy given a more impressive exhibition of his talents and his ideas. If music is to be stripped of its time-honored euphony, then "A Summer Day on the Mountain" will serve as a perfect example of the new form.

By way of contrast there was also on the program Schubert's symphony in B flat major, which the orchestra had not played for twenty-five years; and, with its reminiscences of Mozart and Haydn, it presented a most pleasing souvenir of the old days, when everything was powdered and sugared. Schubert was only 19 when he wrote it, but genius develops early. The concert opened with Mendelssohn's stereotyped overture, "Sea-calm and Prosperous Voyage."

This week's concert will be the last of the season. Dr. Muck will then make his farewell. The program will consist of Beethoven's fifth symphony and three Wagner pieces, the "Faust" overture, "A Siegfried Idyl" and the prelude to "The Mastersingers of Nuremburg."

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THE SYMPHONY CONCERTS

Familiar Mendelssohn, Youthful ... and New and Mature D'Indy—His Tone Pictures of "A Summer Day on the Mountain" for the First Time—Music of Mood and Mystery, Emotion and Revery, with the Mountain to Prompt Them All —A Programme of Contrasts

Dr. Muck's programme at the Symphony Concert of yesterday afternoon ran to ingenious contrasts. "Felix is writing a great instrumental piece, after Goethe," wrote Fanny Mendelssohn eighty years ago, "and he is going to bring together in it two pictures standing in contrast with each other." The "great instrumental piece" is the familiar overture of the glassy sea and then of the stirring wind and water that speed the ship to port. It began the concert on Friday, but it hardly seems so "great" or so pictorial nowadays as it did to the sisterly Fanny and many another admiring pen of the distant twenties. The art of "tone-picturing" has gone fast and far since those days, and for example of it in its present estate, Mr. d'Indy's "Summer Day on the Mountain" ended the concert. Between these "pictures" stood one of Schubert's early symphonies—the symphony in B-flat "without trumpets or drums," and here were plenteous contrasts—Schubert's little band beside d'Indy's modern orchestra with even a piano added; Schubert's spontaneity beside Mendelssohn's nice precision and d'Indy's reflective and searching pains; Schubert's content with tonal pattern and instrumental song for their own sake and d'Indy's insistent effort for fuller and fuller emotional expression; Schubert's gay innocence, Mendelssohn's consciousness of himself and his effects; and d'Indy smitten with the introspection of our time. Schubert charmed and amused, and the listener cared not a penny how much he had remembered of his Mozart or his Haydn. At least he was enough himself to be gayer than they. Mendelssohn pleased with his water-color in tones. You can paint a water-color with spirit as well as nicety, and it is good in these days of ragged and impatient musical energy to see the means so adroitly fitted to the end. Mendelssohn after all, is the stylist of the "just" musical word. The listener may not be keenly interested in what he has to say, but how completely and surely he says it. The Mendelssohnian sea is certainly far away from Debussy's, but each has the plain mastery of his resources and the grasp upon his design that brings his purpose exactly to expression.

And Mr. d'Indy in turn in his three "Symphonic Pictures" writes with a large freedom that is good to feel again. In his second symphony the sheer magnitude of the design, the depth of the thought, the intensity of passion that the composer seemed to strive for an expression that even he could not bring to the fulness of his mood and ideal. In the "Souvenirs," written after the "tone-pictures" were finished, there is by report a touch of crabbedness as though the reticence of intimate emotions had a little stiffened the composer's hand. "Summer Day on the Mountain' is spacious, and elastic and eloquent. The score quotes fragments of a "prose poem" by Roger de Pampelonne as the suggestion and the inspiration of the music, but the deeper inspiration was D'Indy's own spirit, expanding and kindling under the spell of his beloved mountains of the Cévennes. There he has lain in the creeping dawn and the fading twilight, the beginning and the end of his day. There he has lain "under the pines" of the sub-title and let the distant sounds of the life of the valley break, and then pass again, his revery. There, above all else, he has gained what twenty "prose-poems" might not give the sense of the strength and the calm and mystery of mountains. He has translated the spell and wonder of them and the answering exaltation of spirit that they stir into tones. Somewhere in the music the birds of dawn twitter for an instant; somewhere toward the end there is the suggestion of the creepy shudder in the timid heart of a child as nightfall comes near the forest. These, and many another like them, are details wrought adroitly and imaginatively. The dreamer under the pines hears fitfully the merrymaking or the work of busy life in the distant valley and again the music is vivid with suggestion. But the deep, insistent and aspiring voice of it is the voice of the mountains themselves.

Orchestral dawns on sea, or land, ... valley or upon mountain have almost become a convention of music from the first flickerings of the strings and the winds to the coming light through the harmonies of the close, with its flood of sunshine. They suggest much or little according to the imagination and the ingenuity of the composer, but seldom the mystery and the thrill of the advancing light and of the newly created day. Mr. d'Indy is too sincere and self-centred to heed the conventions of orchestral dawns; he is no "realist" to try to make his music more minutely delineative and suggestive. He is a poet and idealist, and thus he has sought and translated into tones the thrill and the mystery of the awakening earth. At the beginning he has made sound suggest even a breathless, quivering, expectant silence. It is no less the silence of the man who looks and feels than the stillness of the mountain and valley awaiting the light. The thrill of the coming of the first rays; the fitful glow; the steadying, warming light, the slow fading and then the swift vanishing of the darkness are the music not as so many "descriptions" in tones, but as so many emotions that stir as the poet sees and feels with all his spirit in the solitude of his mountain. Then as swiftly comes the awakening life in the valley below and the mystery has fled. The world stirs again. Here is no place to discuss the means and methods by which Mr. d'Indy has translated these moods and visions into communicating tones. They are there for the student. The poet's heart is Mr. d'Indy is poet, though his ... music—head, ...

TIMES,

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THE SYMPHONY CONCERT

Familiar Mendelssohn, Youthful Schubert, and New and Mature D'Indy—His Tone Pictures of "A Summer Day on the Mountain" for the First Time—Music of Mood and Mystery, Emotion and Revery, with the Mountain to Prompt Them All —A Programme of Contrasts

Dr. Muck's programme at the Symphony Concert of yesterday afternoon ran to ingenious contrasts. "Felix is writing a great instrumental piece, after Goethe," wrote Fanny Mendelssohn eighty years ago, "and he is going to bring together in it two pictures standing in contrast with each other." The "great instrumental piece" is the familiar overture of the glassy sea and then of the stirring wind and water that speed the ship to port. It began the concert on Friday, but it hardly seems so "great" or so pictorial nowadays as it did to the sisterly Fanny and many another admiring pen of the distant twenties. The art of "tone-picturing" has gone fast and far since those days, and for example of it in its present estate, Mr. d'Indy's "Summer Day on the Mountain" ended the concert. Between these "pictures" stood one of Schubert's early symphonies—the symphony in B-flat "without trumpets or drums," and here were plenteous contrasts—Schubert's little band beside d'Indy's modern orchestra with even a piano added; Schubert's spontaneity beside Mendelssohn's nice precision and d'Indy's reflective and searching pains; Schubert's content with tonal pattern and instrumental song for their own sake and d'Indy's insistent effort for fuller and fuller emotional expression; Schubert's gay innocence, Mendelssohn's consciousness of himself and his effects; and d'Indy smitten with the introspection of our time. Schubert charmed and amused, and the listener cared not a penny how much he had remembered of his Mozart or his Haydn. At least he was enough himself to be gayer than they. Mendelssohn pleased with his water-color in tones. You can paint a water-color with spirit as well as nicety, and it is good in these days of ragged and impatient musical energy to see the means so adroitly fitted to the end. Mendelssohn after all, is the stylist of the "just" musical word. The listener may not be keenly interested in what he has to say, but how completely and surely he says it. The Mendelssohnian sea is certainly far enough from Debussy's, but each has the pliant mastery of his resources and the grasp upon his design that brings his purpose exactly to expression.

And Mr. d'Indy in turn in his three "Symphonic Pictures" writes with a large, new freedom that is good to feel again. In the second symphony the sheer magnitude of the design, the depth of the thought, the intensity of passion that the composer [illegible] semed to strive for an expression that even he could not bring to the fulness of his will and ideal. In the "Souvenirs," written since the "tone-pictures" were finished, there is by report a touch of crabbedness as though the reticence of intimate emotions had a little stiffened the composer's hand. 'Summer Day on the Mountain' is spacious, free, elastic and eloquent. The score quotes fragments of a "prose poem" by Roger de Pampelonne as the suggestion and the inspiration of the music, but the deeper inspiration was D'Indy's own spirit, expanding and kindling under the spell of his beloved mountains of the Cévennes. There he has lain the creeping dawn and the fading twilight at the beginning and the end of his [illegible] There he has lain "under the pines" of the sub-title and let the distant sounds of the life of the valley break, and then pronounced again, his revery. There, above all else, he has gained what twenty "prose-poems" might not give the sense of the strength and the calm and mystery of mountains. He has translated the spell and wonder of them and the answering exaltation of spirit that they stir into tones. Somewhere in the music the birds of dawn twitter for an instant; somewhere toward the end there is the suggestion of the creepy shudder in the timid heart of a child as nightfall comes near the forest. These, and many another like them, are details wrought adroitly and imaginatively. The dreamer under the pines hears fitfully the merrymaking or the whirr of busy life in the distant valley and again the music is vivid with suggestion. But the deep, insistent and aspiring voice of it is the voice of the mountains themselves.

Orchestral dawns on sea, or land, [illegible] valley or upon mountain have almost become a convention of music from the first flickerings of the strings and the [illegible] winds to the coming light through the full harmonies of the close, with its flooding sunshine. They suggest much or little according to the imagination and the ingenuity of the composer, but seldom the mystery and the thrill of the advancing light and of the newly created day. Mr. d'Indy is too sincere and self-centred to heed the conventions of orchestral dawns; he is no "realist" to try to make his music more minutely delineative and suggestive. He is poet and idealist, and thus he has sought and translated into tones the thrill and the mystery of the awakening earth. At the beginning he has made sound suggest even a breathless, quivering, expectant silence. It is no less the silence of the man who looks and feels than the stillness of the mountain and valley awaiting the light. The thrill of the coming of the first rays; the fitful glow, the steadying, warming light, the slow fading and then the swift vanishing of the darkness are in the music not as so many "delineations" in tones, but as so many emotions that stir as the poet sees and feels with all his spirit in the solitude of his mountain. Then as swiftly comes the awakening life in the valley below. The mystery has fled. The world stirs [illegible] again. Here is no place to discuss the means and methods by which Mr. d'Indy has translated these moods and pictures into communicating tones. They are [illegible] for the student. The poet's hearers—and Mr. d'Indy is poet, though his [illegible] music—heed only his commanding

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The performance of the overture was all that it should have been. We could have relished a work of more novelty and vitality in its place, but it is well to remember that the composition, at time of its inception, was by no means the old story that it is at present. Then, too, it was a not inappropriate commentary of Dr. Muck's coming departure.

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The music in a way is very difficult to associate with our huge modern concert halls and our swollen orchestras. It is suggestive rather of a small and intimate gathering of friends of sociable and artistic dispositions, of gusto and a friendly ensemble in music making Bohemia.

With the exception of the finale, each movement should be pared. Just here we have incontestible evidence of the potency of live melody as opposed to a manner of writing which would in the case of less inspired tunefulness at once and irretrievably wreck an art creation in a mould which demands for its being an unusual degree of formal perfection. In spite of structural weakness and a musical speech by no means matured, this symphony is aglow with freshness and vigor. It sparkles and sings and how winningly!

In his latest symphonic work D'Indy has spoken with more directness and warmth and intelligibility of that that lies near his heart than seems to have been his wont of late. Of the mystery of darkness and infinite nature, of the mighty exaltation of bursting dawn, of dreams at noon under the pines on the summits; and then the approach of all-embracing night.

He has written with unmistakable sincerity and conviction. The tonic note that is held throughout the range of the great orchestra in long sustained pianissimo measures, the iteration of the fifth and tonic through its reposing depths, are eminently suggestive, and the motive that grows out of these preluding measures brings one yet more deeply into touch with the mood of the composer. The long, magnificent crescendo to the climax, the glorious break of dawn, is well constructed. There are unusual instrumental conceits. The piano is among the instruments of the orchestra. The sensations of the dreamer on the heights are portrayed with extreme care and nicety. A march theme in the brass assumes momentarily absorbing importance. It presently dies away. Deep and euphonious calm ensues. Let us thank heaven that the movement entitled "Evening" does not commence with syrupy harmonies, with cow-calls, or the tinkling of bells, though this is hinted at later. With a vigorous swing the music tells of the merriment of the returning peasant, of the festivity of the home-coming. Soon all grows calmer; "the lambs rush into the fold, and before the crackling fire the peasant woman puts to sleep her little child, whose timid soul dreams of mists, the wolf and the dark border of the forest." Finally the returning motive of the opening, the all-conquering spell of night.

Occasionally, being in the mood, one is tempted to consider Vincent D'Indy the most distinctive figure of the French school of today, a school which, to whatever extent its present vogue is of the moment, is unquestionably [illegible] musical progress, and opening a new, wide, wonderful horizon unto those who seek.

A man singularly and exceptionally without pose, an ardent lover of nature, an antiquarian, in certain respects in his artistic inclinations a thinker of peculiar and perhaps austere habits of imagination abhoring all that approaches sentimentality, whose passion, if cerebral, reaches heights that are known to few, his expression in tones achieve a striking and fascinating compound of the ultra-modern and the archaic, the sensuous and astringent of vivid and daring fantasy and austere intellectuality.

In later days D'Indy has developed a harmonic tendency that is congenial only to certain temperaments, and that has often resulted in sheer and exceeding ugliness. His music is often bare in outline and the harmonies have a bitter twinge. But, like other bitters, they leave a clean taste in the mouth and always he strikes a blow at the sensuality of the age. High and white are his ideals. His technical mastery is in itself overwhelming. It compels unbounded admiration, and like the technic of every original thinker is instinct with the creator's mental and spiritual being, is the characteristic reflection of a strong and unusual personality.

This man, in his earlier works, was convincingly imaginative and fantastical. He began to compose seriously at a comparatively late date, and his individuality at once evidenced itself. In the "Istar" variations he united all his remarkable qualities at their best, and produced one of the undying masterpieces of this century. The "Symphony on a Mountain Air" was a glib and successful experiment which, however, lacked the force of earlier works, as it surpassed them in cleverness and ease of treatment. The extraordinary and much-discussed B flat symphony seems at the present time an extreme manifestation of personal theories.

In these symphonic pictures D'Indy returns to a comparative simplicity and frankness of expression. He speaks, as we have said, of a subject near to his heart. He expresses, we imagine, all that he has to say. No doubt he is an enthusiastic mountaineer and he is always the gentleman. But compare this symphony with that of Brahms in F major, for instance. How puny, how artificial it is by comparison. There you have soul-filling spaces, and earth-might. What is all that carefully constructed crescendo in the D'Indy's first movement when placed by the side of the heroic theme that leaps out as a bolt from the hand of Jupiter. It is as the pleasure of the bland pedagogue breathing the morning air on the way to chapel. So carefully put together! Not a measure would be so ill-bred as to step out beyond the others. Oh for the artist who has more, not less, in him than he can say, whose inspiration bursts through every bond, who says immortal things as inevitably as the sun rises or the waters move. The work is to me, to this humble scribe, the achievement of peaceful middle age on the part of an honorable man deeply versed in musical lore. It has not the bite, the force and the repulsive attractiveness of the B flat symphony, and it has not the vivid, youthful fantasy that rendered even the ...ker earlier works of the composer so ...ter-esting and stimulating.

Dr. Karl Muck will take his farewell of the general public of Boston at the concert to be given tomorrow (Monday) night by the Boston Symphony Orchestra in aid of the Chelsea relief fund. This will be the last opportunity that those who are not subscribers to the Symphony concerts will have to hear the orchestra under his direction. It is an interesting coincidence that Mr. Gericke took his leave of the general public also in a concert of this kind, that which was given for the San Francisco sufferers, two years ago. Mr. Harold Bauer will be soloist.

The programme is as follows: Beethoven: "Leonore" overture, No. 3, "Emperor"; Beethoven: Concerto for piano and orchestra in E-flat major, No. 5; Chabrier: Rhapsody "Espana"; Wagner: Overture to "Tannhauser."

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...UDY'S RARE ... THRILLS AUDIE...

"Summer Day on Mountain" Given Here for First Time at 23d Symphony Concert.

IMPRESSIONISM IS OF MOST DARING NATURE

Dr. Muck's Reading of Mendelssohn's Overture Most Effective in 20 Years.

By PHILIP HALE.

The programme of the 23d concert of the Boston Symphony orchestra, Dr. Muck, conductor, given last night in Symphony Hall, was as follows:

Overture, "Sea-Calm and Prosperous Voyage" ..... Mendelssohn
Symphony in B flat major, No. 6 ..... Schubert
"Summer Day on the Mountain," ..... D'Indy

Dr. Muck gave a fine reading of Mendelssohn's overture, probably the most effective reading of the first section that has been heard here for 20 years. As descriptive, pictorial music the overture still makes an effect, although last night I heard for the first time a reasonable objection to the "Sea-Calm"; that the composer gave no hint at the tremendous force that underlies this plausible treacherous rest.

The symphony by Schubert, composed for a small orchestra, had been played here only once, when it was performed from manuscript at a concert led by Mr. Henschel in 1883. Lovers of Schubert may well question the advisability of reviving the early symphonies, which for the most part are mere echoes of Mozart and Haydn. The greater part of the symphony in B flat major is merely amiable music, characterized by endless repetitions of themes without inherent significance and by rows of cast-iron formulas. Now and then there is a hint at the later Schubert, the composer of the wondrous "Unfinished," but these hints are feeble and far between. The symphony was performed with much care and the audience applauded with the fervor which it is safe to show toward one long dead and ticketed among the immortals.

The score of d'Indy's "Summer Day on the Mountain"—composed in 1905 and performed for the first time at Paris early in 1906—contains a prose poem by Roger de Pampelonne, who, I believe, is a relation of the composer, by blood or by marriage. It is fair, then, to assume that musical thought was here suggested by a text; but d'Indy, always a lover of nature, and at home among the barren and forbidding mountains of the Cevennes, did not need a literary stimulus. Perhaps it is unfortunate that the poem is printed in the score, for, reprinted in programme books, it may lead the hearers to look for an interlinear translation into tones, and there is such a mass of detail in the prose poem that the attempt to put it all into music would be absurd and wholly foreign to d'Indy's fastidious taste.

There are beautiful pages in this work, pages that suggest both the ineffable calm that is found only on the heights, and the consolation and the reassurance that come to one in solitude far above the din, the babble, the passions of the burgess-warrens with their fret and fury of seeming importance. Especially beautiful are the pages in the third section, "Evening," which come just before the return to the mood of the first section, "Daybreak." After the dawn, and even in the "Afternoon under the Pines," sounds and noises of earth arise, incongruous, ridiculous; at last they die away, and again there is only the one idea of illimitable space and communion with the Infinite.

This music is impressionistic, not panoramic, and the impressionism is of the most daring nature. To some it will be mere foolishness. They will remember a night on Mt. Washington and fail to hear their recollections recorded in d'Indy's score. The composer might have said, with the Psalmist: "I will lift up mine eyes unto the hills, from whence cometh my help." He had no thought of a convenient railway to the summit, of cars laden with picnickers, who would insult the majesty of the mountain by leaving paper bags, empty cans and bottles on its venerable flank.

The hearer of this music must first of all meet the composer in an imaginative spirit. He must go to d'Indy's mountain—or, at least, meet it half-way.

As a feat of technic, the composition is mirific. The harmonic progressions are daring even for the man who wrote the noble symphony in B flat and the gorgeous "Istar" variations. The instrumentation is marvellously original, brilliant, eloquent. Even those who have not yet fully mastered this great composer's language were thrilled by the triumphant outburst in "Daybreak" and deeply moved by the intimate beauty and tenderness of the latter half of "Evening." The performance by the orchestra was one long to be remembered.

EVENING POST,

New York City.

APR 24 1908

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The music in a way is very difficult to associate with our huge modern concert halls and our swollen orchestras. It is suggestive rather of a small and intimate gathering of friends of sociable and artistic dispositions, of gusto and a friendly ensemble in music making Bohemia.

With the exception of the finale, each movement should be pared. Just here we have incontestible evidence of the potency of live melody as opposed to a manner of writing which would in the case of less inspired tunefulness at once and irretrievably wreck an art creation in a mould which demands for its being an unusual degree of formal perfection. In spite of structural weakness and a musical speech by no means matured, this symphony is aglow with freshness and vigor. It sparkles and sings—and how winningly!

In his latest symphonic work D'Indy has spoken with more directness and warmth and intelligibility of that that lies near his heart than seems to have been his wont of late. Of the mystery of darkness and infinite nature, of the mighty exaltation of bursting dawn, of dreams at noon under the pines on the summits; and then the approach of all-embracing night.

He has written with unmistakable sincerity and conviction. The tonic note that is held throughout the range of the great orchestra in long sustained pianissimo measures, the iteration of the fifth and tonic through its reposing depths, are eminently suggestive, and the motive that grows out of these preluding measures brings one yet more deeply into touch with the mood of the composer. The long, magnificent crescendo to the climax, the glorious break of dawn, is well constructed. There are unusual instrumental conceits. The piano is among the instruments of the orchestra. The sensations of the dreamer on the heights are portrayed with extreme care and nicety. A march theme in the brass assumes momentarily absorbing importance. It presently dies away. Deep and euphonious calm ensues. Let us thank heaven that the movement entitled "Evening" does not commence with syrupy harmonies, with cow-calls, or the tinkling of bells, though this is hinted at later. With a vigorous swing the music tells of the merriment of the returning peasant, of the festivity of the home-coming. Soon all grows calmer; "the lambs rush into the fold, and before the crackling fire the peasant woman puts to sleep her little child, whose timid soul dreams of mists, the wolf and the dark border of the forest." Finally the returning motive of the opening, the all-conquering spell of night.

Occasionally, being in the mood, one is tempted to consider Vincent D'Indy the most distinctive figure of the French school of today, a school which, to whatever extent its present vogue is of the moment, is unquestionably exerting the strongest influence upon ... contemporaneous musical progress, and opening a new, wide, wonderful horizon unto those who seek.

A man singularly and exceptionally without pose, an ardent lover of nature, an antiquarian, in certain respects in his artistic inclinations a thinker of peculiar and perhaps austere habits of imagination abhoring all that approaches sentimentality, whose passion, if cerebral, reaches heights that are known to few, his expression in tones achieve a striking and fascinating compound of the ultra-modern and the archaic, the sensuous and astringent of vivid and daring fantasy and austere intellectuality.

In later days D'Indy has developed a harmonic tendency that is congenial only to certain temperaments, and that has often resulted in sheer and exceeding ugliness. His music is often bare in outline and the harmonies have a bitter twinge. But, like other bitters, they leave a clean taste in the mouth and always he strikes a blow at the sensuality of the age. High and white are his ideals. His technical mastery is in itself overwhelming. It compels unbounded admiration, and like the technic of every original thinker is instinct with the creator's mental and spiritual being, is the characteristic reflection of a strong and unusual personality.

This man, in his earlier works, was convincingly imaginative and fantastical. He began to compose seriously at a comparatively late date, and his individuality at once evidenced itself. In the "Istar" variations he united all his remarkable qualities at their best, and produced one of the undying masterpieces of this century. The "Symphony on a Mountain Air" was a glib and successful experiment which, however, lacked the force of earlier works, as it surpassed them in cleverness and ease of treatment. The extraordinary and much-discussed B flat symphony seems at the present time an extreme manifestation of personal theories.

In these symphonic pictures D'Indy returns to a comparative simplicity and frankness of expression. He speaks, as we have said, of a subject near to his heart. He expresses, we imagine, all that he has to say. No doubt he is an enthusiastic mountaineer and he is always the gentleman. But compare this symphony with that of Brahms in F major, for instance. How puny, how artificial it is by comparison. There you have soul-filling spaces, and earth-might. What is all that carefully constructed crescendo in the D'Indy's first movement when placed by the side of the heroic theme that leaps out as a bolt from the hand of Jupiter. It is as the pleasure of the bland pedagogue breathing the morning air on the way to chapel. So carefully put together! Not a measure would be so ill-bred as to step out beyond the others. Oh for the artist who has more, not less, in him than he can say, whose inspiration bursts through every bond, who says immortal things as inevitably as the sun rises or the waters move. The work is to me, to this humble scribe, the achievement of peaceful middle age on the part of an honorable man deeply versed in musical lore. It has not the bite, the force and the repulsive attractiveness of the B flat symphony, and it has not the vivid, youthful fantasy that rendered even the ... earlier works of the composer so ...teresting and stimulating.

Dr. Karl Muck will take his farewell of the general public of Boston at the concert to be given tomorrow (Monday) night by the Boston Symphony Orchestra in aid of the Chelsea relief fund. This will be the last opportunity that those who are not subscribers to the Symphony concerts will have to hear the orchestra under his direction. It is an interesting coincidence that Mr. Gericke took his leave of the general public also in a concert of this kind, that which was given for the San Francisco sufferers, two years ago. Mr. Harold Bauer will be soloist.

The programme is as follows: Beethoven: "Leonore" overture, No. 3, "Emperor"; Beethoven: Concerto for piano and orchestra in E-flat major, No. 5; Chabrier: Rhapsody "Espana"; Wagner: Overture to "Tannhauser."

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HERALD—BOSTON.

APRIL 26, 1908.

D'INDY'S RARE MUSIC THRILLS AUDIENCE

"Summer Day on Mountain" Given Here for First Time at 23d Symphony Concert.

IMPRESSIONISM IS OF MOST DARING NATURE

Dr. Muck's Reading of Mendelssohn's Overture Most Effective in 20 Years.

By PHILIP HALE.

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The programme of the 23d concert of the Boston Symphony orchestra, Dr. Muck, conductor, given last night in Symphony Hall, was as follows:

Overture, "Sea-Calm and Prosperous Voyage.....Mendelssohn
Symphony in B flat major, No. 5.....Schubert
"Summer Day on the Mountain,".....D'Indy

Dr. Muck gave a fine reading of Mendelssohn's overture, probably the most effective reading of the first section that has been heard here for 20 years. As descriptive, pictorial music the overture still makes an effect, although last night I heard for the first time a reasonable objection to the "Sea-Calm"; that the composer gave no hint at the tremendous force that underlies this plausible, treacherous rest.

The symphony by Schubert, composed for a small orchestra, had been played here only once, when it was performed from manuscript at a concert led by Mr. Henschel in 1883. Lovers of Schubert may well question the advisability of reviving the early symphonies, which for the most part are mere echoes of Mozart and Haydn. The greater part of the symphony in B flat major is merely amiable music, characterized by endless repetitions of themes without inherent significance and by rows of cast-iron formulas. Now and then there is a hint at the later Schubert, the composer of the wondrous "Unfinished," but these hints are feeble and far between. The symphony was performed with much care, and the audience applauded with the fervor which it is safe to show toward one long dead and ticketed among the immortals.

The score of d'Indy's "Summer Day on the Mountain"—composed in 1905 and performed for the first time at Paris early in 1906—contains a prose poem by Roger de Pampelonne, who, I believe, is a relation of the composer, by blood or by marriage. It is fair, then, to assume that musical thought was here suggested by a text; but d'Indy, always a lover of nature, and at home among the barren and forbidding mountains of the Cevennes, did not need a literary stimulus. Perhaps it is unfortunate that the poem is printed in the score, for, reprinted in programme books, it may lead the hearers to look for an interlinear translation into tones, and there is such a mass of detail in the prose poem that the attempt to put it all into music would be absurd and wholly foreign to d'Indy's fastidious taste.

There are beautiful pages in this work, pages that suggest both the ineffable calm that is found only on the heights, and the consolation and the reassurance that come to one in solitude far above the din, the babble, the passions of the burgess-warrens with their fret and fury of seeming importance. Especially beautiful are the pages in the third section, "Evening," which come just before the return to the mood of the first section, "Daybreak." After the dawn, and even in the "Afternoon under the Pines," sounds and noises of earth arise, incongruous, ridiculous; at last they die away, and again there is only the one idea of illimitable space and communion with the Infinite.

This music is impressionistic, not panoramic, and the impressionism is of the most daring nature. To some it will be mere foolishness. They will remember a night on Mt. Washington and fail to hear their recollections recorded in d'Indy's score. The composer might have said, with the Psalmist: "I will lift up mine eyes unto the hills, from whence cometh my help." He had no thought of a convenient railway to the summit, of cars laden with picnickers, who would insult the majesty of the mountain by leaving paper bags, empty cans and bottles on its venerable flank.

The hearer of this music must first of all meet the composer in an imaginative spirit. He must go to d'Indy's mountain—or, at least, meet it half-way.

As a feat of technic, the composition is mirific. The harmonic progressions are daring even for the man who wrote the noble symphony in B flat and the gorgeous "Istar" variations. The instrumentation is marvellously original, brilliant, eloquent. Even those who have not yet fully mastered this great composer's language were thrilled by the triumphant outburst in "Baybreak" and deeply moved by the intimate beauty and tenderness of the latter half of "Evening." The performance by the orchestra was one long to be remembered.

EVENING POST,

New York City.

APR 24 1908

Dr. Muck will end his engagement with the Boston Symphony Orchestra at the public rehearsal and concert in Boston on May 1 and 2, respectively. He will take leave with the same programme he used at his first appearance in October, 1906: Beethoven's C minor symphony and "A Faust Overture," the "Siegfried Idyl" and the prelude to "The Mastersingers of Nuremberg" of Wagner.

CAMP AT SUBJECTS OF THE SYMPHONY

Some Baseless Criticism of Programmes Carried Out This Season

HEARING SIGHS FOR WORK OF PAST DAYS

Good Omen That the Hypercritics Are Omitting Personalities.

BY PHILIP HALE.

Some persons have objected to the programmes of the Boston Symphony orchestra concerts this season. Some of these complainers have voiced their woe by word of mouth. I am told that others have taken the trouble to write to a newspaper or two, asking what could be done—whether the Watch and Ward Society might not be persuaded to interfere. Only yesterday a most amiable man said to me: "We have had hardly anything from the classics this season."

The 27th season of the Boston Symphony orchestra will end next Saturday. The orchestra will then have played a symphony by C. P. E. Bach, and a work of J. S. Bach; five symphonies and two overtures by Beethoven; three compositions by Brahms, who is already classed by the complainers among "the classics"; a symphony by Haydn; a concerto for strings and two choirs of wind instruments by Handel; four compositions by Mozart, among them two symphonies; two works of Mendelssohn, two of Schumann, and an unfamiliar symphony by Schubert.

Twenty-three "classic" works, and yet the complainers have heard them not or have forgotten that they were played. Other composers, who have not the misfortune to be alive and therefore suspicious if not dangerous characters, have been represented at these concerts: Liszt, Wagner, Rubinstein, Lalo, Bizet, Goetz, Rheinberger, Dvorak, Berlioz, Tschaikowsky.

It is useless to argue with these complainers, especially as a few show signs of chronic hysteria. "Beethoven!" and they roll eyes heavenward. One of these complainers wondered recently why the orchestra had not played the overture to "Coriolanus" at a certain concert before the intermission, as was announced. The complaint was made passionately in the corridor. As a matter of fact, the overture had been played, and in the order of the announcement. The complainer had mistaken it for the finale of a little symphony by C. P. E. Bach. The three movements of this symphony were played, as written, without pauses between them, and the complainer lost count. Yes, let us have more Beethoven, so that the overture to "Coriolanus" may be recognized when it is heard.

No conductor, if he should spend anxious nights and laborious days on the task of making programmes, could satisfy everybody. There has always been complaint here about the programmes of symphony concerts, and there will be no doubt as long as the concerts will be given. There are always fanatics who wish to hear only the old; there are always fanatics who turn the back on what has been well done and would fain hear only the new. It would be hard to say which set is the more tiresome, or is the more injurious to the healthy musical condition of the town.

There are some, however, who, willing to know what is now going on in the world, listen patiently to compositions of the modern school and with the best intention are unable to find anything interesting, beautiful or impressive in them. They honestly prefer even a second-rate symphony or overture by some one that died, provided they have heard it before, to a new, brilliant, engrossing work. Their ears are unaccustomed to the more complex sonorous combinations, to the more subtle melodic shapes and disguises.

For first of all an average listener submits himself to the elementary action of sound. As Mr. Lionel de la Laurencie puts it, our sensations possess a tone that is individually affected so that the pitch of sounds, their characteristic qualities, their quick or slow succession, their harmonic quarrels give rise to individual sentiments varying infinitely according to the various combinations to which the preceding factors may lend themselves. Viewed subjectively, these sonorous sensations are far from having the same value. To the average hearer, contact with a musical work is confined to a series of sonorous impressions. Perception of form is to him only a phenomenon of memory. Dr. de Fleury has explained this: "When I listen to a work, if it goes above the level of complexity to which I have attained, the music gives me a feeling of oppression, boredom, almost hostility. Hearing it twice or thrice I distinguish some order in the chaos; certain passages give me pleasure. Now the passages which have afforded me some aesthetic excitement are neither the most uncommon, nor the most characteristic of the composer's genius; they are the least novel; they resemble somewhat musical compositions that are already in the memory."

The emotion results therefore from a recognition, from finding again a sensation known in the past.

This also may be said: "Whoever feels aesthetic emotion in any degree, spectator, hearer, dilettante, remakes, according to his force, the work of the creator. The spectator will feel nothing unless there be some analogy between his nature and that of the creator, however faint this analogy may be." This is a saying of Ribot and there is a great truth in it, which Walt Whitman knew when he defined all music as "what awakes from you when you are reminded by the instruments."

The fresh gay spirit, the simply and [illegible] marked rhythm of a symphony by Haydn are easily understood by any one that is not wholly tone-deaf. Some hearers never get beyond a Haydn symphony. Therefore they clamor for Haydn and more Haydn. The hearer of greater sensibility also likes Haydn in spite of his formalism and endless chatter. The music reminds him of the bourgeois city and period of the composer; he recalls the life; he begins to speculate about the development of the symphony and Haydn's share in this; at the same time the gayety and the simple sentiment refresh him. He likes to hear a symphony by Haydn now and then; but he derives a higher, more intense, more ennobling enjoyment from the first symphony of Brahms, the symphony in D by Cesar Franck or the superb symphony in B flat by Vincent d'Indy.

Furthermore this hearer does not make the mistake of comparing the composer of 1800 with the composer of 1900; he realizes that the man of 1800 must be compared with those of his own period.

Then there is the good-natured or sentimental hearer who is governed largely by the force of association. We are all more or less thus governed. When I was a boy I used to hear my mother play in the twilight Beethoven's "Spirit" waltz, as the piece was called. I have often looked for it since—it probably was in some old instruction book—and have not found it, but it would be hard to persuade me that this waltz is not one of Beethoven's masterpieces or that the performance was not inimitable. The first orchestral piece I remember was the overture to "La Muette de Portici," played by the Germania orchestra of Boston in a town of Hampshire county. It was a wonderful overture then; it surely is now and I should like to hear it at a symphony concert. Would the audience sit up when the triangle came in as the hearers sat up in the town hall in Northampton?

Is there any more impressive funeral tune than "China"?

Why should we mourn departed friends
And shake at death's alarms?

I quote from memory and probably incorrectly, for modern hymn and tune books with their rank sentimentalism and preference for that which is genteel, ignore the sturdy old verses and the fine old tunes. Is there any nobler anthem than the old setting "Denmark" to "Before Jehovah's Awful Throne?"

In this instance judgment is overruled by association. I take the liberty of being personal, for I believe my own case is merely one in ten thousand. In the Symphony audience there must be many who have associations with this symphony of Haydn or that overture of Beethoven, and when they hear a composition the familiar sounds are more than sounds, they have color and form; they are furnished with a text by the hearer; or they are as frames to portraits of dear ones long dead and buried.

Yet, why should any sane person, who is honestly interested in music, be unwilling to learn what composers of this day and generation are doing, how they are thinking and expressing themselves? This unwillingness sometimes turns into open hostility. This is one of the most disagreeable forms of Philistinism. The music is new; it must therefore be ugly or incomprehensible, or both.

The story is a very old one. There were the same complainers, there was the same stupid hostility in the days of Monteverde, Gluck, Beethoven, Schumann, Wagner. Even the first symphony of Beethoven was, in the year of its birth, considered monstrous by many. Strauss, d'Indy, Loeffler and Debussy were never more assailed than was Schumann. But the complainers forget all this or do not know it.

The complainers apparently believe that music is an art that has been determined for all time; that Schumann, or possible Brahms, spoke the last word; that there can be no progress in harmonic scheme, melodic line, form of structure, orchestral color. "Why should we listen to the experiments of audacious innovators?" "This music is not music, it is bosh; it is an insult." And so on, and so on.

They should read a remarkable book, "The Threshold of Music: An Inquiry Into the Development of the Musical Sense," by William Wallace, a composer of symphonies, symphonic poems, suites and songs, a composer of talent, born at Greenock in 1860, a man of much more than ordinary general culture. This book, published by the Macmillan Company, is entertaining and singularly instructive. I have alluded to this book before, and quoted passages with reference to the amazing egoism of virtuosos. Mr. Wallace's contempt for this class of musicians leads him to a violence that is amusing, although it may seem to be exaggeration, as when he speaks of "a clammy breed of youth, long-haired and bottle-shouldered for the most part—lads clamorous for notoriety, eager for the opportunity to dangle themselves (not, unfortunately, from a lamp post) before a gaping public."

Mr. Wallace first describes the ignorant, complacent, or flippant attitude of men of science toward music. The scientific man is easily satisfied with his own conclusions regarding the probable origin of some faculty. "He is content to rely upon his hypothesis without regard to those influences which from century to century may have affected man's intellectual progress. The scientific mind has not been at pains to investigate those psychic manifestations which appertain to music." Music as an expression of mental energy has put forth its activities only within the last 200 years. It is impossible to prove its utility or disprove its non-necessity.

These complainers against Dr. Muck's programmes do not keep the perspective of history in view. "In our own time Wagner may seem as far as in advance of Beethoven as Beethoven was in advance of Scarlatti. Some today may place Beethoven on the shelf among the musical antiques—at a later day others may perceive, with the progress of the musical sense, little difference between Wagner and Beethoven. Already Wagner, the daring revolutionist, seems to many to have gone scarcely a step further than Meyerbeer. In our own time we may be witnessing a strange act of profligacy on the part of nature, the sowing of her wild oats, the purging of mankind as regards his musical sense, so that in time to come, humanity will be the fitter to receive and cherish music in some ampler measure." In a word, Mr. Wallace believes that music is still in its infancy, "and that the utmost effort of the most notable composer of our own time or of past time, will be but an iota in the inscription recording man's endeavor toward its accomplishment."

Nor should it be forgotten that music is the youngest of the arts and that which we call "classical" is the work of men who, in the flight of time, are really our contemporaries.

The development [illegible] so swift, the advance in musical thought and imagination has been so prodigious that Mr. Wallace sees the explanation only in the supposition that a new faculty has come into existence in recent years. "We may assume that the centre for music in the brain consists of a ganglion of nerve-cells which has remained in an embryonic state for countless centuries until through some stimulus it has acquired characters sufficiently definite to entitle it to be regarded as an accessary sense."

Mr. Wallace studies the primitive conditions—how man first sang in a spirit of mimicry, awakened by "the whirring of the fibre in its socket, the moan of the wind and the whip of the rain." Music has no history to look back upon; its accomplishments are in the last two centuries; but the great pyramid was built 6600 years ago, the Parthenon arose 2500 years ago, and Botticelli, Tintoretto, Paul Veronese, Holbein, Rembrandt, Michael Angelo and Velasquez completed their life work before Bach was born. The Athenian attained his ideal of completeness without music, as music is known to us. This Greek music, a series of notes forming a scale, was enough to satisfy human needs through the early centuries of the Christian era. The scale seemed to be regarded as the finality of musical expression. Centuries passed before there was any craving for what we call harmony. Tunes of the people, of Thessalian shepherds, of Chian wine pressers may have come down to Gregory's time and even now be in cathedral chants. Music remained in an embryonic condition for 1200 years. Even the chord of three notes and the sequence of two or more chords are not much older than Westminster Abbey. The human ear could not for centuries appreciate the sounding of three notes together. When music began to extend its boundaries, it did so in defiance of the theorists.

The formulas of church music ruled, and the only difference between the sacred and the secular in the music of Palestrina and others lay in the words. The art was finally carried to the utmost limits that theorists would allow.

Then arose Claudio Monteverde (1567-1643), the first great innovator, the first of a long line of musical reformers "who did not enjoy (if the word is not grotesquely inappropriate) the benefits of a 'sound musical education.'" A few may have foreshadowed some of his innovations, but he is the great ancestor. "He applied himself to an entirely new interpretation of the art, and refused to accept the routine fashion in which words were set. He attempted to illuminate his texts by sounds which were not altogether stereotyped." He and his school attempted to get nearer the human heart. He attempted to find use for every conceivable instrument. Knowing the value of contrasted tone colors, he also knew how to select appropriate combinations of instruments and he endeavored to interpret literally the dramatic situation. He found that by employing a large body of instruments he could give character to his themes. Mr. Wallace also says: "He is castigated by a school, which, while it anathematises all music evincing the slightest divergence from the 'Sonata form,' or attempting to suggest to the mind of the hearer what was in the mind of the composer, is only too ready to accept, in another art, the drab sermonizings of men who turn their studios into conventicles for the elect—a school, which, while denying to a composer the right to describe in his programme just what he means, scans with breathless awe the painter's typewritten descriptions, issued in hornbook fashion, as if they were the sublimest quotations from Holy Writ."

We must leave Mr. Wallace's book for a week. It will be seen next Sunday that his conclusions bear directly on this subject of Dr. Muck's programmes, which to many of us have been both entertaining and beneficent.

At the same time it is a good sign when there is any discussion concerning music rather than about the personality of its interpreters. Without discussion, however absurd or bitter it may be, there is no progress in art, there is no real interest in art. Where there is no dispute there is stagnation, and stagnation implies complacency, that is the child of ignorance and indifference.

Raymond Haven will give a piano recital in Beacon Hall, Harvard street, Brookline, on Tuesday evening.

SYMPHONY CONCERT IN AID OF THE CHELSEA RELIEF FUND.

Dr. Karl Muck will take his farewell of the general public of Boston at the concert to be given tomorrow (Monday) night by the Boston Symphony Orchestra in aid of the Chelsea relief fund. This will be the last opportunity that those who are not subscribers to the Symphony concerts will have to hear the orchestra under his direction. It is an interesting coincidence that Mr. Gericke took his leave of the general public also in a concert of this kind, the one given for the San Francisco sufferers two years ago. With the sentimental interest attached to Dr. Muck's departure and the good cause for which the concert is being given, and to which the entire receipts will be devoted, with Harold Bauer and a most attractive programme, there is no doubt that as much money will be taken in for the Chelsea fire sufferers as was taken in for those of San Francisco two years ago. The programme is as follows:

"Leonore," overture, No. 3.....Beethoven
Concerto for piano and orchestra in E-flat major, No. 5.....Beethoven
Rhapsody, "Espana".....Chabrier
Overture to "Tannhaeuser".....Wagner

POP CONCERTS.

With the end of the season of Symphony concerts on next Saturday night comes the annual series of Pop concerts at Symphony Hall, and the opening will be on Tuesday night, May 5. The season this year will be shorter than usual, [illegible]ven weeks, the final concert being on Saturday evening, June 20th.

Mr. Strube will be the first conductor in the series, and later on Mr. Arthur Kautzenbach, one of the new members of the orchestra, will conduct. Mr. Strube is well known to the patrons of the Pops, and a great favorite with them. Mr. Kautzenbach is one of the 'cellists in the orchestra and has had considerable experience conducting similar concerts in Germany. Full announcement regarding the season will be made next Sunday.

Two Novelties at the Symphony Concert.

—"Pops" Soon to Begin.

Symphony's Chelsea Fund Benefit—Gossip.

The 23d Symphony program opened with Mendelssohn's overture, "Seacalm and Prosperous Voyage," followed by Schubert's fifth symphony, which has not been played here for a score of years, the final number being D'Indy's new piece, "Semmer Day on the Mountain," which was given for the first time at these concerts. Mr Heinrich Gebhardt played the brief piano part in the D'Indy poem. Dr Muck was ambidexterous in conducting on account of continuous lameness, but that in no way affected the performance.

Lovers of pure melody must have taken keen enjoyment in the first two pieces. The Mendelssohn overture is gentle and restful with but brief fortissimo outbursts. A delightful picture at first of a dead calm at sea, and later illustrating a fair breeze and prosperous voyage to destination. The master has treated the subject so clearly that the title, in this case, is no misnomer and Dr Muck's reading was very expressive and exquisitely was it interpreted by the orchestra.

Schubert's neglected fifth symphony omits nearly all the brasses and instruments of percussion, and is scored for strings, two horns and woodwinds, evidently originally written for a small orchestra. The four movements are beautiful examples of Schubert's skill in utilizing melodic forms in expressing his ideas. Also in three of the parts are shown his fondness for the flute, this instrument being allotted many delicate passages.

Beginning with a flowing melody of samber character, this theme is woven into many different forms throughout the first movement. Each group takes up and develops a simple theme which is the basis of the second part, and in the third a broader and resonant orchestration is introduced, the chief material for working out being introduced by the lower register of the violins. In the closing movement lightness and vivacity, melodious always, are the characteristics.

A feature of the performance, aside from precision in all the ensemble work, was the delicacy in piano and pianissimo passages revealed by the men. There was nothing uncertain or clouded about the tone, and the instrumental balance was seemingly perfect.

D'Indy's poem is modern in style, though not ultra-modern, and of course complex in the instrumentation, for this celebrated French composer and conductor knows thoroughly the resources of the orchestra of today. The tone pictures are based upon a fanciful impassioned poem by Roger de Pampelonne and typify in imagination, a very imagination, too, emotions and incidents associated with a day on the mountains.

Daybreak, afternoon and evening are the division titles; each skilfully depicted in vivid tonal colors, which though they may not be comprehended by everyone, are nevertheless wonderfully effective.

"Daybreak" opens with one chord long sustained on the lighter strings pianissimo, until the morning mists and phantoms vanish and other visions appear, only to make room for succeeding scenes and incidents conjured up by poet and illustrated by composer. "Day," probably because of "more doing," runs largely to broken phrases, dissonants and other instrumental things suggestive of turmoil, and later of more peaceful episodes. And "Evening" brings forth restful strains from the orchestra, closing the allegory midst a kind of musical tranquility.

It is difficult to judge fairly of a descriptive work of such big proportions after only one hearing. Splendidly conceived and set forth by one of the foremost musicians of the day it commands attention even from the novice or the prejudiced person in musical affairs. The details evidently are carefully worked up, for many of the climaxes are impressive and all through the poem are evidences of D'Indy's mastery of his subject. The performance was imbued with all necessary dymatic values and significant poetic power, although the players were unable to make clear all the puzzling moments when the composer's intent was vague and seemingly chaotic.

Dr Muck will make his last appearance in Boston this week, and he has chosen for his program the one he used at his first concert in October, 1906. This is Beethoven's fifth symphony, "A Faust overture"; "A Siegfried Idyl" and the prelude to "The Mastersingers," by Richard Wagner. Dr Muck sails May 12 for Bremen and goes directly to Berlin, where he is to direct a number of performances of the Royal opera. At the end of June he goes to Bayreuth for the summer.

In Aid of Chelsea Relief Fund.

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The program is as follows:

Overture, Leonore, No 3.....Beethoven
Concerto, Emperor, for piano and orchestra, Beethoven
Rhapsody, Espana.....Chabvier
Overture, Tannbauser.....Wagner

[191]

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SUN,

New York City.

.C 1908

THE MEMORIES OF A SEASON

THERE WAS MUSIC OTHER THAN OPERA.

Damrosch and Beethoven in Town—Bach Occasionally Heard From—Mary Garden Has a "Salome" Surprise Waiting for Her in the Dance.

Now that the season of music is over and its memories are being laid away amid the musty records of a more or less glorious past, only to be dragged forth when future generations of question askers harry critics yet unborn, let us confess that outside of the Hammersteinian field it was not a winter made extra glorious by any summer sun of York or Boston or Pittsburg. It was a poor and thin and watery season, in which a few notable incidents stood forth like the carmine clouds upon a dull December sunset.

Yet there was ground for encouragement. Despite the staggering power of the blows dealt by singer worship to all honest taste in music there was one splendid triumph for an old master, and this victory came through the agency of a local musical organization. This renders it all the more a source of pride. New York musicians and New York music lovers united in paying such a tribute to the genius of Beethoven as even Wagner himself would have been proud to enjoy in the heyday of his popularity.

Walter Damrosch once again disclosed that insight into the true conditions of musical feeling in this community which has on several previous occasions helped to win for him a reputation as a keen business man. Most people would have been willing to wager substantial sums of money that the Beethoven cycle would prove to be a dismal failure. Mr. Damrosch evidently did not think it would, or he would not have arranged it.

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YORK PRESS

APR 27 1908

SONGS AND SING...

Conviction that Dr. Muck again was conductor of the Boston Symphony Orchestra, after next season, was expressed by August Spanuth in a letter from Berlin printed in yesterday's Staats-Zeitung. "The fact that Muck's name has not even been considered," wrote Spanuth, "in the selection of Nikisch Weingartner's successor as director of the Royal Symphony concerts proves definitely, it seems to me, that he will return in a year to his Boston post. He is certainly his successor in Boston, for he, in Hamburg, cannot leave his Hamburg position for more than a year. Surely it is not to be supposed the Boston management would have been satisfied with a one-year engagement had it not been sure of the man who would succeed Fiedler. I am not a betting man; but I should be willing to stake something on Muck's return to Boston."

Let us hope Spanuth's deduction is correct. It seems a plausible one, all the more so if one considers how the engagement of Fiedler came about. When the new man had been chosen official announcement was made that he was a personal friend of Muck, and that Muck had used his influence in Fiedler's favor. Now, it is known generally that Muck aroused the ire of many well-meaning dwellers in Boston by devoting his programmes in large part to novelties of extremely modern tendencies. These good persons, as Philip Hale says in the May number of the New Music Review, found "comfort and also waste pipe for their intellect by writing letters of remonstrance for the yawning columns of the Transcript." Fiedler, however, fought a similar fight in Hamburg when he first took up the director's baton, and there, as in Boston, the conservative element raised a hue and cry. It is probable the new conductor will continue in his predecessor's footsteps, so that Muck, if he returns, will find his principles still intact. It seems quite likely Muck had that in mind when he recommended Fiedler.

H. T. Parker, critic of the Boston Transcript, does not place Muck in the highest rank of orchestral conductors; but we are glad to see he lends his support in the programme controversy, taking the director's side as opposed to the Philistine grumblers. Parker points out that in his two years in Boston Dr. Muck "has held the numerical balance almost exactly even between the accepted classics, ancient and modern, and untried, neglected or novel pieces." Moreover, Parker shows that "as a mere matter of count Dr. Muck has performed forty-three compositions new to Boston in the past two seasons," whereas Gericke, in the last two years of his conductorship, performed thirty-eight new works, "or five less than Dr. Muck has ventured—a trifling discrepancy, due probably as much to chance circumstance as to any deliberate conservatism." As to the charge that Dr. Muck "crammed his new music down the throats of his audiences," an assertion made because the conductor repeated in one season Strauss's "Domestic Symphony," Debussy's "Sea Pieces" and Bischoff's symphony, Parker shows that in the last year of Gericke's regime there were two performances of a new symphony by Mahler and in the previous season two performances of Cesar Franck's symphony. "The truth is," says Parker, "that unless the dispute starts from the promise that much more than half the music played at the symphony concerts in a single year should be familiar pieces, classic or modern, the advantage of facts and figures is clearly on Dr. Muck's side and on the side of those that uphold him."

Of the two musical parties, the conservative and the advanced, the latter is by far the most generous, asserts Parker. Of its adherents he says: "They love the classics; they hear them gladly and with no less pleasure than they draw from the music of their own immediate time; they need even the minor classics, wherein the giants nodded, and they would not abate the place that established music always has had and always will have in the scheme of our concerts. Cheerfully they will agree that it is one of the chief duties of our orchestra and our conductors to keep the classics, older and younger, steadily before the ears of their audiences in as perfect and life-giving performance as is possible. It is the other side that will not agree that the orchestra, its conductors and its public have an equal duty toward the music of their own generation."

"What would we say of a public or a private library," the Transcript writer continues, "that excluded the newer books or the books that departed from accepted literary traditions? What should we think of readers who clamored that they should be so excluded or who reproached the librarian that had put them on his shelves? What would be our instinctive estimate of the literary breadth of view or curiosity of those who declined to open them? ... pose the picture galleries that ... private possessions to gratify ... tastes declined all the pictures of ... time, and suppose that visitors ... look at such pictures or looked ... with disdainful eyes? Music is ... the arts; it has the same ... change and growth, innovation ... riety as the others. ... those in plenty to whom impressionistic characterising pictures give no ... which, of course, is a par...

Pop Concerts.

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Mr Strube will be the first conductor in the series, and later on Mr Arthur Kautzenbach, one of the new members of the orchestra, will conduct. Mr Strube is well known to the patrons of the Pops, and a great favorite with them. Mr Kautzenbach is one of the cellists in the orchestra, and has had considerable experience conducting similar concerts in Germany. Full announcement regarding the season will be made later.

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The results justified his enterprise. The orchestra gained in distinction and finished the series with the chief honors. The soloists were of the most ordinary type and their presence cannot be said to have provided a sensational element of interest. The fact is indisputable that it was the music of Beethoven which absorbed the attention of six large audiences, and this fact has a pregnant significance which cannot escape the most careless chronicler of musical incidents.

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SONGS AND SINGERS.

Conviction that Dr. Muck again would be conductor of the Boston Symphony Orchestra, after next season, was expressed by August Spanuth in a letter from Berlin printed in yesterday's Staats-Zeitung. "The fact that Dr. Muck's name has not even been considered," wrote Spanuth, "in the selection of Felix Weingartner's successor as conductor of the Royal Symphony concerts shows definitely, it seems to me, that he will return in a year to his Boston post. Certainly his successor in Boston, Fiedler of Hamburg, cannot leave his Hamburg position for more than a year. Surely it is not to be supposed the Boston management would have been satisfied with a one-year engagement had it not been sure of the man who would succeed Fiedler. I am not a betting man; but I should be willing to stake something on Muck's return to Boston."

Let us hope Spanuth's deduction is correct. It seems a plausible one, all the more so if one considers how the engagement of Fiedler came about. When the new man had been chosen official announcement was made that he was a personal friend of Muck, and that Muck had used his influence in Fiedler's favor. Now, it is known generally that Muck aroused the ire of many well-meaning dwellers in Boston by devoting his programmes in large part to novelties of extremely modern tendencies. These good persons, as Philip Hale says in the May number of the New Music Review, found "comfort and also waste pipe for their intellect by writing letters of remonstrance for the yawning columns of the Transcript." Fiedler, however, fought a similar fight in Hamburg when he first took up the director's baton, and there, as in Boston, the conservative element raised a hue and cry. It is probable the new conductor will continue in his predecessor's footsteps, so that Muck, if he returns, will find his principles still intact. It seems quite likely Muck had that in mind when he recommended Fiedler.

H. T. Parker, critic of the Boston Transcript, does not place Muck in the highest rank of orchestral conductors; but we are glad to see he lends his support in the programme controversy, taking the director's side as opposed to the Philistine grumblers. Parker points out that in his two years in Boston Dr. Muck "has held the numerical balance almost exactly even between the accepted classics, ancient and modern, and untried, neglected or novel pieces." Moreover, Parker shows that "as a mere matter of count Dr. Muck has performed forty-three compositions new to Boston in the past two seasons," whereas Gericke, in the last two years of his conductorship, performed thirty-eight new works, "or five less than Dr. Muck has ventured—a trifling discrepancy, due probably as much to chance circumstance as to any deliberate 'conservatism'." As to the charge that Dr. Muck "crammed his new music down the throats of his audiences," an assertion made because the conductor repeated in one season Strauss's "Domestic Symphony," Debussy's "Sea Pieces" and Bischoff's symphony, Parker shows that in the last year of Gericke's regime there were two performances of a new symphony by Mahler and in the previous season two performances of Cesar Franck's symphony. "The truth is," says Parker, "that unless the dispute starts from the premise that much more than half the music played at the symphony concerts in a single year should be familiar pieces, classic or modern, the advantage of facts and figures is clearly on Dr. Muck's side and on the side of those that uphold him."

Of the two musical parties, the conservative and the advanced, the latter is by far the most generous, asserts Parker. Of its adherents he says: "They love the classics; they hear them gladly and with no less pleasure than they draw from the music of their own immediate time; they heed even the minor classics, wherein the giants nodded, and they would not abate the place that established music always has had and always will have in the scheme of our concerts. Cheerfully they will agree that it is one of the chief duties of our orchestra and our conductors to keep the classics, elder and younger, steadily before the ears of their audiences in as perfect and life-giving performance as is possible. It is the other side that will not agree that the orchestra, its conductors and its public have an equal duty toward the music of their own generation."

"What would we say of a public or a private library," the Transcript writer continues, "that excluded the newer books or the books that departed from accepted literary traditions? What should we think of readers who clamored that they should be so excluded or who reproached the librarian that had put them on his shelves? What would be our instinctive estimate of the literary breadth of view or curiosity of those who declined to open them? Suppose the picture galleries that were not private possessions to gratify individual tastes declined all the pictures of our own time, and suppose that visitors refused to look at such pictures or looked at them with disdainful eyes? Music is only one of the arts; it has the same privilege of change and growth, innovation and variety as the others. * * * There are those in plenty to whom impressionist or characterizing pictures give no pleasure, which, of course, is a personal matter. Yet they do not contend that all such pictures should be packed away in the [illegible]

1884

...s sound to ...

...t is always risky to seek analogies be... the arts, and Parker has not ... avoided the dangers it presents. ... compares a library to a concert hall; ... puts a picture gallery in the same ... Yet the subscribers to a series of ... phony concerts are in an entirely dif... position from the subscribers to a ... library or the visitors to a gal... The first class has no choice. The ... programme is served out after the manner ... a menu at a table d'hote dinner. Readers, ... the other hand, may exert their liberty ... taste, may pick out the books they like ... They may skim a novel hurriedly; ... may read one or two chapters and ... throw the work aside; they may read the ... chapter first and the first chapter last. ... also the visitor in a picture gallery ... may devote an hour to one canvas, a ... minute to another, a second to a third, as ... fancy dictates. That there are pic... he dislikes need not bother him. ... may spend his entire time looking at ... he does like. He may shut out the ... of the works that offend his feel... by turning his back upon them. But ... unfortunate subscriber to concerts ... sometimes is compelled to listen to music ... he hates. To be sure, he may leave ... room, though departures of this sort ... generally are censured severely by press ... public. But in doing this he forfeits ... something for which he has paid and gets ... nothing in return. He is not in the posi... of the reader, who may change one ... for another, or the picture-... who may suit his taste or mood. ... Parker compared the symphony ... concerts to a series of lectures or readings ... would have created a closer analogy. ... subscribers to a course of read... would be as divided in their opinions ... the Boston Symphony audiences and ... as wrought up if they found that ... works chosen for reading were not to ... liking.

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MAX SMITH.

The New York Press
NEW YORK CITY.
APR 26 1908

Dr. Muck will end his engagement with ... the Boston Symphony Orchestra at the ... public rehearsal and concert in Boston on ... May 1 and 2, respectively. He will take ... leave with the programme he used at his ... first appearance there in October, 1906. ... It is Beethoven's C minor symphony and ... the "Faust Overture," the "Siegfried Idyl" ... and the prelude to "The Mastersingers of ... Nuremberg" of Wagner.

HERALD APRIL 28, 1908

SYMPHONY CONCERT FOR CHELSEA RELIEF HAS LARGE AUDIENCE

The Boston Symphony orchestra, assisted by Harold Bauer, pianist, gave a concert last evening in Symphony Hall for the benefit of the Chelsea relief fund. Dr. Muck conducted. This was the programme: Beethoven, overture, "Leonore" No. 3, piano concerto in E-flat major, No. 5; Chabrier, "Espana"; Wagner, overture to "Tannhauser."

Mr. Bauer and the orchestra gave their services and the entire receipts of the concert will be given to the fund. There was a very large audience, and many stood, for besides the opportunity to help out a cause in which the public is warmly interested, there was the opportunity to hear the orchestra, a privilege which many who do not hold season tickets are obliged almost wholly to forego. The few extra concerts that have been given since the establishment of the orchestra's pension fund have met with an immediate response from the public, gratifying both to the orchestra and to the city as a music-loving community. This was also the last opportunity for many of seeing Dr. Muck conduct.

The progmamme was suitably popular, and the performance was one of characteristic brilliance. Nothing could have given greater pleasure than this concerto played as it was by Mr. Bauer, with great power, with sympathy and with color. Nor could anything else quite have filled the place of Chabrier's Rhapsody, the performance of which by the Boston orchestra is familiar.

The audience was a festal one, and was keenly appreciative, not only of the high order of the performance, but of the readiness and generosity with which all the players had given their time and services to the cause. The applause was prolonged after each of the numbers, so that Mr. Bauer and Dr. Muck were repeatedly recalled. The latter called upon the orchestra to rise and acknowledge its share of

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MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Mendelssohn. "Sea-Calm and Prosperous Voyage."
Schubert. Symphony without Kettledrums and Trumpets.
D'Indy. "Summer Day on the Mountain."

Mendelssohn, the melodic, suave, genteel Mendelssohn, held his own very well against the rest of the programme on Saturday. Part of the success of the overture was due to the noble reading of Dr. Muck, who made the picture of "Meeresstille" as graphic as Coleridge's description of being "as idle as a painted ship, upon a painted ocean." We were glad too that the misleading title of "Calm Sea" was changed into "Sea-calm,"—a very different thing. Goethe's picture (not as powerful as that of Coleridge) runs:—

"Deepest silence on the waters,
Without motion rests the sea,
And the sailor sees around him
Only flat monotony.

Not a breath of air is stirring,
Utter stillness, as the grave,
In the whole wide, vast horizon
Moveth not a single wave."

And this picture was given by the orchestra with a power that was phenomenal. No one could have mistaken that introduction (as has often been done) for a calm, smiling and pleasant sea.

The portrayal grows feebler when the boatswain blows his whistle, the sails are hoisted, and the ship ploughs its way onward. Here one wished for a Richard Strauss; yet the final blare of trumpets at "Land ho!" was exciting enough and was finely played.

The almost unknown Schubert symphony was scarcely worth resuscitating. It was a work intended for his little coterie of musical comrades to play at, and Schubert probably never dreamed of its elevation to the post of honor in a great orchestral concert. To have heard it in a parlor, given by talented amateurs, would have been a keen delight; but it scarcely sustained its place between its big neighbors on this occasion.

The first movement was clear as crystal, melodic and terse, but Dr. Muck magnified it into more dramatic power than we imagine Schubert intended. The second movement was one of those slow movements of "divine length," full of tenderness but also of repetitions. Had it come after the D'Indy composition it would have been a good poultice "to heal the wounds of sound." Alas, we have outgrown this kind of simplicity and the twentieth century is impatient of repetitions. If there is to be great length, as there was in this case, it must be filled with knotty problems and troublesome dissonances; it must give the mystical utterances of an oracle, not the innocent prattle of a child.

The Minuet and Trio was interesting. It was more virile than many of the minuets of Mozart or Haydn and it had more of the waltz than of the minuet spirit. It is interesting to note the transition from the Minuet into the Waltz in some of Schubert's Minuets. The rhythm was here marked 3-4, but the effect was very frequently 6-4, which is the true waltz rhythm, although the 3-4 rhythm is still invariably marked upon the Waltz also.

The Finale had little to say for itself but was one of the light-hearted endings with which Mozart and Haydn ended their cycle forms—a rather bad legacy from the Gigue of the Suite. Not even the good playing of the orchestra and the sharp contrasts and hearty virility which Dr. Muck read into the work could make it a true symphonic number, it remains a pretty symphony for amateurs, a striking contrast to the glory of the C major symphony by the same composer.

It is related that the philosoper Kant was once approached by some students and questioned as to the meaning of one of his involved sentences. He read and re-read the sentence and finally said: "I cannot now recall just what I meant here, but it is a very important sentence and you would do well to devote yourselves to its thorough study!" We should like to question D'Indy as to the meaning of very many sentences in his Symphonic Trouble entitled "Summer day on the Mountain."

We do not need to tell those familiar with modern musical radicals that the score was very long, that it had many hitheto unheard-of progressions, that it called for all possible instruments. All possible instruments, except factory-whistles, have been used by the modern composer. But there is one instrument employed here that makes its marked effect in the score—the piano-forte. This instrument has been used as an orchestral tone-color as long ago as Berlioz, who used it, four-handed, in his Tempest Fantasie to picture the surging of billows. D'Indy brings out some strong effects with this piano tone-color and, in fact, all the tone-coloring of this work is powerful and masterly.

But this field of orchestral technique is just now in its finest flower. Where, 70 years ago, the world possessed one Berlioz, (who was considered absurdly extravagant in his orchestral demands), it now has a dozen. Berlioz, Wagner and Liszt are left behind by the bold experimenters of the present.

But the content of the work was also striking at times. The first movement seemed the most comprehensible and poetic. It carried out the same idea that Mascagni exploited in his Sunrise, in "Iris," and in the same general manner. It began with a terrifically extended crescendo ("Pochissimo a pochissimo") starting from almost inaudibility. Few orchestras could have played this crescendo as it was performed at this concert. Few conductors could have read the movement as impressively as Dr. Muck did on this occasion.

The second movement, "Afternoon under the Pines," was something that must have puzzled every thinking auditor. It was a portrayal of moods and of changes of moods. What with Debussy's afternoon of the Faun and D'Indy's afternoon of the mountaineer, we should advise French composers to distrust their muse after 12 o'clock. There were good melodic thoughts presented in a fragmentary manner, there was an abundance of ingenious figure treatment. Thus much was clear if the auditor would busy himself in piecing it together—and it was worth while for it was a good example of modern intellectuality.

But there were other points as mystical as Delphic utterances. Why did the rustic melody develop into fury? Why were there mutterings of a tempest on a peaceful afternoon? Why the roll of the kettle-drum and ...

mood? Was Napoleon crossing the Alps?

Then came "Night" with an impressive suggestion of distant bells. In the midst of all this tranquillity came a sudden crash. This might mean anything. The bed breaking down? Burglars? An alarm clock going off at the wrong hour? We do not know.

There was some splendid harp work and an actual melody for the horn! But the oboe bit off the last end of this. In spite of all the intentional mystifications of this work we found some strength in it. It may be that we shall yet become inured to successions of dissonances. They may have their meaning, as the Bohemian sentence (all consonants, as the modern works are sometimes all dissonance),—"Strz prst skrz krk"—has its meaning to those who speak the language. At present we do not speak this language and we only dimly comprehend it. We wish that there were more of absolute beauty to it. We think part of its fogginess needless and possibly affected. Yet we would gladly sit through this work again to study the good points which it undoubtedly has and to see if we could unravel some more of it. Music has become mighty hard work for conductors, musicians, critics and auditors in these days. Louis C. Elson.

APRIL 27, 1908
TRANSCRIPT,

MUSIC AND DRAMA

D'INDY'S NEW PIECE AT A SECOND HEARING

The Illuminating and Sympathetic Performance That Dr. Muck and the Orchestra Gave It—The Qualities That Set Mr. d'Indy Apart from the Composers of the Hour and Their Play in the "Symphonic Pictures"—The New Freedom and the New Humanity of the Music—The Week-End Concerts—The Same Old Bernhardt in the Same Old Sort of Play—News of New Plays and Departing Singers

Mr. d'Indy's "Summer Day on the Mountain," repeated at the Symphony Concert of Saturday evening, renewed and heightened every impression that it had made on Friday. It came, as well, to still more illuminating, sympathetic and communicating performance. The music asks tonal magnificence when it pictures the dawn and speaks with the emotions of the daybreak, catching each momentary impression of the scene, quivering to the feeling the moment's stir in the solitary and poetically minded beholder, and then absorbing each detail of both into its own advancing flood of light and of passion. For Mr. d'Indy has written here with true passion for the awakening light and for the awakening world—for the daily miracle of the re-creation out of dark and stillness of the world of sun and man, as it may stir a lofty and abstracted spirit no less truly than twenty commoner emotions. Again, in the second "picture" of the revery under the pines of the mountain side, with the sounds of the valley and its life below jarring into it and stirring it anew, the music asks a quiet loyalliness and intensity of sustained tone that shall weave its own mood, into which the sounds of the external life shall break with the poetic and, in its finer sense, the dramatic significance that the composer designed. As it seemed to us there was no grotesqueness and little obscurity in the poetic content of the music as Dr. Muck and his men played it. They wrought d'Indy's picture. Again beauty of tone—the shadowed, mantling, soothing beauty that Mr. d'Indy seeks in much of his "picture" of the falling night—wrought the mood of his imagining. In a word Dr. Muck discovered and communicated the intrinsic beauty and poetry of the music. It is easy to play Mr. d'Indy's pieces so that they shall seem long and weary exercises in abstruse ideas, strange progressions, recondite orchestral timbres and laborious subtleties of musical thought and expression. Played to the letter, but not with the spirit, they seem to justify many of the reserves and reproaches of those who hear his music without pleasure, understanding or emotion. Then suddenly comes the illuminating performance, that enters into the exalted mind and the truly spiritualizing temperament of the composer; that feels the poetry that stirred in him, the beauty of idea and the loftiness of answering emotion that he would express, and straightway the music is eloquent with that beauty, poetry and feeling, and the means become only means, that justify themselves by what they achieve, that seem sometimes inevitable to the end. Such a performance Dr. Muck gave to the new "symphonic pictures." The listeners heard and felt the spirit, as well as the matter and the manner of Mr. d'Indy.

In this spirit, as it seems more and more to us, lies the peculiar appeal of Mr. d'Indy's music and the peculiar place he has now gained among the composers of our time. Debussy and his brethren would make the vague and the evanescent and the emotions that they stir, tangible. They are concerned with the fitful visions of the dreaming faun with the sea that is never still, with the flitting phantoms of the shadowy Allemonde where Pélléas and Mélisande dwelt and and died. Strauss and his followers would make philosophies and sensualities alternately audible in music with Zarathrusta or Salome. Or they would search broken minds like Don Quixote's or lusting souls like Electra's. Theirs is music of abnormal mental process applying itself to abnormal things. Puccini and his imitators of the opera house—and Mr. d'Indy writes operas as well as symphonic pieces, though we in America never hear them—are all for effective passion. They write passionately and they never forget their audience. Mr. d'Indy stands apart from all these and the other groups and tendencies of our musical time. The vague does not ... [illegible] ... effective stir ... large, and fine emotions. It ... detached and distilled essence of them. ... would search out the beauty and the power ... and the purity of this essence and then ex... press it in tones. Mr. d'Indy reflects upon ... spiritual things; they stir him to emo... tion as well; and most of all they quicken ... him to a kind of aspiration. Out of this ... thought that is so deep, out of this aspira... tion that is so pure, he would draw a music ... of new beauties and of new emotions that ... shall be above all a spiritual voice. He ... would restore music to the loftier and ... austerer beauty, to the purity and the no... bility of spirit that is in his master Franck, ... and that Franck in turn felt in many a ... page of Beethoven. Subtle and unusual, ... strange and irritating may be the means ... by which d'Indy would accomplish this pur... pose; he has made them a harmonic and an ... instrumental idiom evolved out of endless ... reflection and endless aspiration. Yet they ... gain his end for those who will understand ... and feel his goal and thereby are they justi... fied.

"In a Summer Day on the Mountain," as it seemed again on Saturday night, Mr. d'Indy has come closer than he has hitherto to this exalted and spiritualized ideal. In the second symphony the struggle was uppermost; the austerity of the process left the hearer cold; he appreciated the nobility of the ideal; he thrilled to the pursuit of it; but Mr. d'Indy did not quite lead him into the beauty that he sought and into the intensities of the emotion that the ideal awakened. There was too little human quality in the music. It did not quite summon the warmth of the ideal beauty that it sought; it did not quite communicate the emotion of it. The new piece escapes this seeming effort and austerity. It goes farther even than the symphony in recondite process—in the development and the relation of the melodies, in harmonies, in rhythm, in instrumental coloring, but they gain their end so completely that the hearer barely heeds them. They bring the beauty and they impart the emotion that they seek. Clearer, too, is the peculiar beauty, intensity and spiritual quality of Mr. d'Indy's melody. There is nothing common or sensuous in it; nothing that is either deliberately graphic or deliberately vague. It is the voice of the pure beauty that he seeks; it has in it, notably in the second and the third of the "pictures," the aspiring emotion that has stirred in him. It is intrinsically spiritual. His feeling has distilled it out of his thought.

The peculiar quality of this thought and feeling is its power to idealize. Orchestral dawns are nowadays almost a convention of delineative music. The youth of the conservatories make them from approved patterns. The wonder, the beauty and the power of Mr. d'Indy' dawn is not that his music makes it graphic, stirring from dimness and silence into the light and life of the awakening world. Mr. d'Indy does not write merely delineative music of a miracle of nature. He has written the music of the emotion and the poetry of the dawn in a high and solitary place and in as high and solitary exaltation of mood. It is the emotion that kindles in all of us, unless we are clods and dullards, in such a moment, place and mood that he has brought to expression. He has liberated its essence into his tones. He has spiritualized and idealized it in his thought. Not merely awakening earth and awakening life from valley to mountain top speak in the climax in which the "picture" ends. There is long-pent emotion, universal and human, in it as well.

And so again with the second "picture." Orchestral reveries are as old orchestral dawns; but not such idealizing reveries as this with its dream-atmosphere of soft clear light and air, and stirring and throbbing through it such a song of aspiration, of spiritualized and idealized longing. Again Mr. d'Indy has sublimated to poetry and to beauty and so released in tones true and deep and universal emotions. He has bound them to earth; for the valley and its life interrupt them; but out of this interruption springs the aspiration anew, the deeper and the warmer. Thus these jangling sounds have their poetic purpose. They keep the essential human quality of the whole tone-poem. It returns again in the joyous tumult of freedom from the day with which the picture of "night" begins. It softens as rest and shadow steal over the mountain and the valleys. And then it merges and vanishes in the music of calm, of stillness, of a soothing and all-enfolding darkness with which Mr. d'Indy ends. Again it is more than music of delineation. It is the music of the emotion of night, of its healing and its peace in a vast and soli... tary place, of the aspiration th... stilled itself in the universal ... In many a sense throughout ... piece, the mountain has releas... Mr. d'Indy and humanized him.

H. T. P.

Here in Boston

The "Pop" concerts, which begin a week from tomorrow at Symphony Hall, are to continue only seven weeks this year—through June 20, the Saturday after class day at Harvard. Experience has shown that their public dwindles quickly after the end of the academic year.

POST
WASHINGTON, D. C.
APR 26 1908

PROF. WILLY HESS, for three years the concert master of the Boston Symphony Orchestra, who has been abroad during the past year on a leave of absence, returns to his old post next fall. Carl Wendling, who has ... Boston ... concert master for the past year on leave of absence from the ... Royal Theater ... Stuttgart, returns ... at the ... of the present ...

...of Strauss, and they wonder respectfully why such pieces should be played."

It is always risky to seek analogies between the arts, and Parker has not wholly avoided the dangers it presents. He compares a library to a concert hall; he puts a picture gallery in the same class. Yet the subscribers to a series of symphony concerts are in an entirely different position from the subscribers to a public library or the visitors to a gallery. The first class has no choice. The programme is served out after the manner of a menu at a table d'hote dinner. Readers, on the other hand, may exert their liberty of taste, may pick out the books they like best. They may skim a novel hurriedly; they may read one or two chapters and throw the work aside; they may read the last chapter first and the first chapter last. So also the visitor in a picture gallery may devote an hour to one canvas, a minute to another, a second to a third, as his fancy dictates. That there are pictures he dislikes need not bother him. He may spend his entire time looking at those he does like. He may shut out the view of the works that offend his feelings by turning his back upon them. But the unfortunate subscriber to concerts sometimes is compelled to listen to music that he hates. To be sure, he may leave the room, though departures of this sort generally are censured severely by press and public. But in doing this he forfeits something for which he has paid and gets nothing in return. He is not in the position of the reader, who may change one book for another, or the picture-gazer, who may suit his taste or mood. Had Parker compared the symphony concerts to a series of lectures or readings he would have created a closer analogy. Surely subscribers to a course of readings would be as divided in their opinions as the Boston Symphony audiences and quite as wrought up if they found that the works chosen for reading were not to their liking.

Yet Parker is perfectly right in the principle for which he contends, and the lesson is one that New Yorkers even more than Bostonians should take to heart. The root of the trouble lies in the fact that Americans are not yet as cultivated in music as they are in the other arts. The man of literary instincts takes an interest in all important contributions to literature, whether they please his palate or not. The connoisseur in delineative art has an open eye for all that is new, even if it conflicts with his personal ideas. But the great majority of concertgoers in this country have not reached the point where intellectual satisfaction is gained from works that find no responsive emotional chord. To quote Parker's description of Muck's opponents, "They like to hear—what they like to hear, and they are resentful of all else." Surely that's not only "a narrow and selfish view," but one that is not worthy of any man or woman professing musical, not to say general culture.

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The portrayal grows feebler when the boatswain blows his whistle, the sails are hoisted, and the ship ploughs its way onward. Here one wished for a Richard Strauss; yet the final blare of trumpets at "Land ho!" was exciting enough and was finely played.

The almost unknown Schubert symphony was scarcely worth resuscitating. It was a work intended for his little coterie of musical comrades to play at, and Schubert probably never dreamed of its elevation to the post of honor in a great orchestral concert. To have heard it in a parlor, given by talented amateurs, would have been a keen delight; but it scarcely sustained its place between its big neighbors on this occasion.

The first movement was clear as crystal, melodic and terse, but Dr. Muck magnified it into more dramatic power than we imagine Schubert intended. The second movement was one of those slow movements of "divine length," full of tenderness but also of repetitions. Had it come after the D'Indy composition it would have been a good poultice "to heal the wounds of sound." Alas, we have outgrown this kind of simplicity and the twentieth century is impatient of repetitions. If there is to be great length, as there was in this case, it must be filled with knotty problems and troublesome dissonances; it must give the mystical utterances of an oracle, not the innocent prattle of a child.

The Minuet and Trio was interesting. It was more virile than many of the minuets of Mozart or Haydn and it had more of the waltz than of the minuet spirit. It is interesting to note the transition from the Minuet into the Waltz in some of Schubert's Minuets. The rhythm was here marked 3-4, but the effect was very frequently 6-4, which is the true waltz rhythm, although the 3-4 rhythm is still invariably marked upon the Waltz also.

The Finale had little to say for itself but was one of the light-hearted endings with which Mozart and Haydn ended their cycle forms—a rather bad legacy from the Gigue of the Suite. Not even the good playing of the orchestra and the sharp contrasts and hearty virility which Dr. Muck read into the work could make it a true symphonic number, it remains a pretty symphony for amateurs, a striking contrast to the glory of the C major symphony by the same composer.

It is related that the philosoper Kant was once approached by some students and questioned as to the meaning of one of his involved sentences. He read and re-read the sentence and finally said: "I cannot now recall just what I meant here, but it is a very important sentence and you would do well to devote yourselves to its thorough study!" We should like to question D'Indy as to the meaning of very many sentences in his Symphonic Trouble entitled "Summer day on the Mountain."

We do not need to tell those familiar with modern musical radicals that the score was very long, that it had many hitheto unheard-of progressions, that it called for all possible instruments. All possible instruments, except factory-whistles, have been used by the modern composer. But there is one instrument employed here that makes its marked effect in the score—the piano-forte. This instrument has been used as an orchestral tone-color as long ago as Berlioz, who used it, four-handed, in his Tempest Fantasie to picture the surging of billows. D'Indy brings out some strong effects with this piano tone-color and, in fact, all the tone-coloring of this work is powerful and masterly.

But this field of orchestral technique is just now in its finest flower. Where, 70 years ago, the world possessed one Berlioz, (who was considered absurdly extravagant in his orchestral demands), it now has a dozen. Berlioz, Wagner and Liszt are left behind by the bold experimenters of the present.

But the content of the work was also striking at times. The first movement seemed the most comprehensible and poetic. It carried out the same idea that Mascagni exploited in his Sunrise, in "Iris," and in the same general manner. It began with a terrifically extended crescendo ("Pochissimo a pochissimo") starting from almost inaudibility. Few orchestras could have played this crescendo as it was performed at this concert. Few conductors could have read the movement as impressively as Dr. Muck did on this occasion.

The second movement, "Afternoon under the Pines," was something that must have puzzled every thinking auditor. It was a portrayal of moods and of changes of moods. What with Debussy's afternoon of the Faun and D'Indy's afternoon of the mountaineer, we should advise French composers to distrust their muse after 12 o'clock. There were good melodic thoughts presented in a fragmentary manner, there was an abundance of ingenious figure treatment. Thus much was clear if the auditor would busy himself in piecing it together—and it was worth while for it was a good example of modern intellectuality.

But there were other points as mystical as Delphic utterances. Why did the rustic melody develop into fury? Why were there mutterings of a tempest on a peaceful afternoon? Why the roll of a side drum and [illegible] mood? Was Napoleon crossing the Alps?

Then came "Night" with an impressive suggestion of distant bells. In the midst of all this tranquillity came a sudden crash. This might mean anything. The bed breaking down? Burglars? An alarm clock going off at the wrong hour? We do not know.

There was some splendid harp work and an actual melody for the horn! But the oboe bit off the last end of this. In spite of all the intentional mystifications of this work we found some strength in it. It may be that we shall yet become inured to successions of dissonances. They may have their meaning, as the Bohemian sentence (all consonants, as the modern works are sometimes all dissonance),—"Strz prst skrz krk"—has its meaning to those who speak the language. At present we do not speak this language and we only dimly comprehend it. We wish that there were more of absolute beauty to it. We think part of its fogginess needless and possibly affected. Yet we would gladly sit through this work again to study the good points which it undoubtedly has and to see if we could unravel some more of it. Music has become mighty hard work for conductors, musicians, critics and auditors in these days.

Louis C. Elson.

APRIL 27, 1908
TRANSCRIPT,
MUSIC AND DRAMA

D'INDY'S NEW PIECE AT A SECOND HEARING

The Illuminating and Sympathetic Performance That Dr. Muck and the Orchestra Gave It—The Qualities That Set Mr. d'Indy Apart from the Composers of the Hour and Their Play in the "Symphonic Pictures"—The New Freedom and the New Humanity of the Music—The Week-End Concerts—The Same Old Bernhardt in the Same Old Sort of Play—News of New Plays and Departing Singers

Mr. d'Indy's "Summer Day on the Mountain," repeated at the Symphony Concert of Saturday evening, renewed and heightened every impression that it had made on Friday. It came, as well, to still more illuminating, sympathetic and communicating performance. The music asks tonal magnificence when it pictures the dawn and speaks with the emotions of the daybreak, catching each momentary impression of the scene, quivering to the feeling the moments stir in the solitary and poetically minded beholder, and then absorbing each detail of both into its own advancing flood of light and of passion. For Mr. d'Indy has written here with true passion for the awakening light and for the awakening world—for the daily miracle of the re-creation out of dark and stillness of the world of sun and man, as it may stir a lofty and abstracted spirit no less truly than twenty commoner emotions. Again, in the second "picture" of the revery under the pines of the mountain side, with the sounds of the valley and its life below jarring into it and stirring it anew, the music asks a quiet loveliness and intensity of sustained tone that shall weave its own mood, into which the sounds of the external life shall break with the poetic and, in its finer sense, the dramatic significance that the composer designed. As it seemed to us there was no grotesqueness and little obscurity in the poetic content of the music as Dr. Muck and his men played it. They wrought d'Indy's picture. Again beauty of tone——the shadowed, mantling, soothing beauty that Mr. d'Indy seeks in much of his "picture" of the falling night—wrought the mood of his imagining. In a word Dr. Muck discovered and communicated the intrinsic beauty and poetry of the music. It is easy to play Mr. d'Indy's pieces so that they shall seem long and weary exercises in abstruse ideas, strange progressions, recondite orchestral timbres and laborious subtleties of musical thought and expression. Played to the letter, but not with the spirit, they seem to justify many of the reserves and reproaches of those who hear his music without pleasure, understanding or emotion. Then suddenly comes the illuminating performance, that enters into the exalted mind and the truly spiritualizing temperament of the composer; that feels the poetry that stirred in him, the beauty of idea and the loftiness of answering emotion that he would express, and straightway the music is eloquent with that beauty, poetry and feeling, and the means become only means, that justify themselves by what they achieve, that seem sometimes inevitable to the end. Such a performance Dr. Muck gave to the new "symphonic pictures." The listeners heard and felt the spirit, as well as the matter and the manner of Mr. d'Indy.

In this spirit, as it seems more and more to us, lies the peculiar appeal of Mr. d'Indy's music and the peculiar place he has now gained among the composers of our time. Debussy and his brethren would make the vague and the evanescent and the emotions that they stir, tangible. They are concerned with the fitful visions of the dreaming faun with the sea that is never still, with the flitting phantoms of the shadowy Allemonde where Pélléas and Mélisande dwelt and and died. Strauss and his followers would make philosophies and sensualities alternately audible in music with Zarathrusta or Salome. Or they would search broken minds like Don Quixote's or lusting souls like Electra's. Theirs is music of abnormal mental process applying itself to abnormal things. Puccini and his imitators of the opera house—and Mr. d'Indy writes operas as well as symphonic pieces, though we in America never hear them—are all for effective passion. They write passionately and they never forget their audience. Mr. d'Indy stands apart from all these and the other groups and tendencies of our musical time. The vague does not fascinate him; the [illegible] leaves him cold; the effective stirs him to contempt. His [illegible] is abstract spirit. It turns instinctively to high, large, and fine emotions. It seeks the detached and distilled essence of them. It would search out the beauty and the power and the purity of this essence and then express it in tones. Mr. d'Indy reflects upon spiritual things; they stir him to emotion as well; and most of all they quicken him to a kind of aspiration. Out of this thought that is so deep, out of this aspiration that is so pure, he would draw a music of new beauties and of new emotions that shall be above all a spiritual voice. He would restore music to the loftier and austerer beauty, to the purity and the nobility of spirit that is in his master Franck, and that Franck in turn felt in many a page of Beethoven. Subtle and unusual, strange and irritating may be the means by which d'Indy would accomplish this purpose; he has made them a harmonic and an instrumental idiom evolved out of endless reflection and endless aspiration. Yet they gain his end for those who will understand and feel his goal and thereby are they justified.

"In a Summer Day on the Mountain," as it seemed again on Saturday night, Mr. d'Indy has come closer than he has hitherto to this exalted and spiritualized ideal. In the second symphony the struggle was uppermost; the austerity of the process left the hearer cold; he appreciated the nobility of the ideal; he thrilled to the pursuit of it; but Mr. d'Indy did not quite lead him into the beauty that he sought and into the intensities of the emotion that the ideal awakened. There was too little human quality in the music. It did not quite summon the warmth of the ideal beauty that it sought; it did not quite communicate the emotion of it. The new piece escapes this seeming effort and austerity. It goes farther even than the symphony in recondite process—in the development and the relation of the melodies, in harmonies, in rhythm, in instrumental coloring, but they gain their end so completely that the hearer barely heeds them. They bring the beauty and they impart the emotion that they seek. Clearer, too, is the peculiar beauty, intensity and spiritual quality of Mr. d'Indy's melody. There is nothing common or sensuous in it; nothing that is either deliberately graphic or deliberately vague. It is the voice of the pure beauty that he seeks; it has in it, notably in the second and the third of the "pictures," the aspiring emotion that has stirred in him. It is intrinsically spiritual. His feeling has distilled it out of his thought.

The peculiar quality of this thought and feeling is its power to idealize. Orchestral dawns are nowadays almost a convention of delineative music. The youth of the conservatories make them from approved patterns. The wonder, the beauty and the power of Mr. d'Indy' dawn is not that his music makes it graphic, stirring from dimness and silence into the light and life of the awakening world. Mr. d'Indy does not write merely delineative music of a miracle of nature. He has written the music of the emotion and the poetry of the dawn in a high and solitary place and in as high and solitary exaltation of mood. It is the emotion that kindles in all of us, unless we are clods and dullards, in such a moment, place and mood that he has brought to expression. He has liberated its essence into his tones. He has spiritualized and idealized it in his thought. Not merely awakening earth and awakening life from valley to mountain top speak in the climax in which the "picture" ends. There is long-pent emotion, universal and human, in it as well.

And so again with the second "picture." Orchestral reveries are as old orchestral dawns; but not such idealizing reveries as this with its dream-atmosphere of soft clear light and air, and stirring and throbbing through it such a song of aspiration, of spiritualized and idealized longing. Again Mr. d'Indy has sublimated to poetry and to beauty and so released in tones true and deep and universal emotions. He has bound them to earth; for the valley and its life interrupt them; but out of this interruption springs the aspiration anew, the deeper and the warmer. Thus these jangling sounds have their poetic purpose. They keep the essential human quality of the whole tone-poem. It returns again in the joyous tumult of freedom from the day with which the picture of "night" begins. It softens as rest and shadow steal over the mountain and the valleys. And then it merges and vanishes in the music of calm, of stillness, of a soothing and all-enfolding darkness with which Mr. d'Indy ends. Again it is more than music of delineation. It is the music of the emotion of night, of its healing and its peace in a vast and solitary place, of the aspiration that has stilled itself in the universal [illegible]. In many a sense throughout the piece, the mountain has released Mr. d'Indy and humanized him.

H. T. P.

Here in Boston

The "Pop" concerts, which begin a week from tomorrow at Symphony Hall, are to continue only seven weeks this year—through June 20, the Saturday after class day at Harvard. Experience has shown that their public dwindles quickly after the end of the academic year.

POST
[illegible]
APR 26 1908

PROF. WILLY HESS, for three years the concert master of the Boston Symphony Orchestra, who has been abroad during the past year on a leave of absence, returns to his old post next fall. Carl Wendling, who has been in Boston as concert master for the past year on leave of absence from the Royal Theater in Stuttgart, returns to that city at the end of the present season.

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BEETHOVEN—FOR CHELSEA

An Extra Concert by the Symphony Orchestra for the Chelsea Relief Fund, with Beethoven, Wagner and Chabrier to Make the Programme—The "Emperor" Concerto Again and Sundry Morals

The movement for the relief of Chelsea received an important contribution financially and musically from the concert of the Symphony Orchestra last evening with Mr. Harold Bauer as soloist. With an evening threatening rain, the hall was filled to its utmost capacity by an audience whose insistence in the matter of recalls deserved a better reward. The programme, a comfortable mixture of the tried and tested and the new, was:

Beethoven: Overture, "Leonore," No. 3.
Beethoven: "Emperor" Concerto for Piano and Orchestra.
Chabrier: "España."
Wagner: Overture to "Tannhäuser."

With the exception of Chabrier's "Rhapsody," which kept producing the starts and blinks of a bunch of rockets set off under an unsuspecting nose, the evening was a time for settling back to the enjoyment of three of the traditional favorites of concert programmes—a skimming of the season's cream in what may be termed the classico-popular. The "Leonore" Overture, given with sombre emphasis and great richness of coloring, made an imposing portal through which to enter the more stately edifice of the E-flat concerto which immediately followed. The accents of the hidden trumpt, resolute and yet mysterious, distant but distinct, and the concluding rushes of sounding crescendo courted the mood of the concerto.

Mr. Bauer's performance of this work was not its first in Boston this season. Early in the winter, on an occasion of a somewhat similar character, Mr. Paderewski played the concerto which bears the title of "Emperor," and played it imperially, albeit somewhat as a monarch grown impatient of his realm, as might be inferred from the immense demands he made on the instrument. Beethoven had written a symphony with the pianoforte as an integral part. Mr. Paderewski sought to be symphonic. He was all that and more. He was epic. But incidentally one's sympathies were often with the instrument which was humming, singing, or exulting at a pitch which made its doings orchestral. Obviously no one but a Paderewski could begin in such a vein and carry it off. He did, and naturally his performance was the Iliad of performances of that work. Mr. Bauer, on the other hand, was last night, frankly the pianist, compliantly a part of the symphonic structure where the score called for his subordination, and joyfully the protagonist where it thrust him forward again. The noble first theme was given in heroics, a mood which was sustained throughout the movement without a drop into the theatrical, though nothing, with that constantly recurring phrase, would have been more easy.

It is, as the composer doubtless intended it should be, a never-ending source of regret that the slow movement, the matchless adagio, is so short. Its psalmody is announced by orchestra, finely contrasted by the solo instrument, given a brief development, and concluded by an epilogue in a mood as near to beatific vision as the black and white keyboard has approached. If there was more of the romantic in Mr. Bauer's reading of the first movement, in the second he was the lyrist, fitting his theme to the flutter of nightingale's wings. It is a singular piece of perversity that just at the point in the concerto where the composer designed that the solo instrument should be most completely and most beautifully merged into the symphonic scheme, taking its place as an orchestral instrument, no matter how faithfully the soloist labors to efface himself, it is precisely at this point in the concerto that the instrument most completely and most beautifully asserts its peculiar loveliness, as if the cold of morals had invaded music and read a new symbolism of sounds into the precept that he who loseth his life shall find it. Certainly, in the last half of the adagio, the piano loses itself in the orchestra most gracefully, only to find itself in new beauty.

Periodically, also, we are amused by the announcement of a new project in concerted music for piano and orchestra in which the composer proposes to make the piano an integral part of the band, giving it only such prominence as would naturally fall to harp or drums, or again we learn of a piano concerto on a truly symphonic scale (though no one so far, as in the case of Edouard Lalo's thinly-disguised violin concerto, has ventured to call such an essay a "symphony"). Schumann, whose concerto for pianoforte in A minor is ranked next to the concertos of Beethoven, may have had something of this sort in mind when he wrote the charming duet for piano and violoncello in his slow movement. But indeed they all come back to these four pages of the "Emperor" concerto, of which Hector Berlioz, in his treatise on instrumentation says: "On one occasion only has it been deemed well to employ the pianoforte in the orchestra under the same class as other instruments; that is to say, letting it bring to the aggregate its own peculiar resources—which nothing can replace. Certain passages in Beethoven's concertos ought, nevertheless, to have drawn the attention of composers to this point. Doubtless they have all admired the marvellous effect produced in his grand concerto in E-flat by the slow beatings ('batteries') of the two hands on the piano in the high octaves during the air for flute, clarinet and bassoon, and upon the contratempos of the stringed instruments. Thus surrounded, the sonorousness of the piano is of the most seductive kind; it is full of calm and freshness, and is a type of grace itself."

During the Rondo a sprite was in the piano. Incidentally imps were in the violins, for the moist night had strings snapping, and at least one of the players at the first desk of the violins was reduced to virtuoso shifts on three strings for the rest of the concerto, much to the glee of the adjacent 'cellos. Here, nevertheless, the soloist was at his best—off joyously at the head of an elfin rout, gay, sweet, fantastic, full of pranks. Indeed, throughout the concerto there is something Shakspearean in the gorgeous play of fancy co-existent, with ... coherence to form ... concerto ... [illegible] ... the title of "Emperor" is a perpetual challenge to emulation, but the composition which now lacks but one year of its centenary, with its dominion still supreme and only challenged perhaps twice in that period, has fairly earned the title. And at least Mr. Bauer may be reckoned the ... prince.

ADVERTISER APRIL 28, 1908

CHELSEA RELIEF FUND CONCERT.

Last evening at Symphony Hall, Dr. Muck and the entire Boston Symphony Orchestra and Mr. Harold Bauer, pianist, generously volunteered their services for a concert, the entire receipts of which were given to the Chelsea Relief fund. The following was the programme:—

Beethoven—Leonore Overture No. 3.
Beethoven—Concerto in E flat (Emperor).
Chabrier—Espana.
Wagner—Tannhäuser Overture.

A more enjoyable programme we have seldom heard. Beethoven's truly marvelous Leonore No. 3 never sounded better, indeed we could scarcely ask for a better reading of it.

The "Emperor" Concerto, too, made a fine effect. Mr. Bauer was at his very best and played the work con amore.

In truth it was a memorable performance and the audience recognized this fact by its many recalls of Mr. Bauer.

Chabrier's "Espana" and the "Tannhauser" overture brought the concert to a close. A large audience was present and applauded enthusiastically.

F. S. M.

APRIL 28, 1908. GLOBE-

IN AID OF CHELSEA.

Concert by Symphony Orchestra and Harold Bauer Adds Liberal Sum to Relief Fund.

The Boston symphony orchestra under Dr Karl Muck and with the assistance of the pianist, Harold Bauer, gave its concert last night in aid of the Chelsea fire sufferers and realised roughly $2700, the whole of which goes to the fund, as there were no expenses connected with the concert. This is about $200 more than was realized at the concert given in aid of the San Francisco sufferers, which, curiously enough, was given exactly two years ago this last Sunday night.

Symphony hall was filled to its capacity and a number of persons had to take standing room. The program consisted of three orchestral numbers, Beethoven's third "Leonore" overture, Chabrier's "Spanish Rhapsody" and the "Tannhauser" overture. Mr Bauer played Beethoven's "Emperor" concerto.

At the end of the first number, the "Leonore" overture, the applause was so insistent that Dr Muck called on the whole orchestra to respond. Mr Bauer received many recalls and the "Tannhauser" overture, which ended the program, excited the customary enthusiasm.

APRIL 28, 1908 POST.

SYMPHONY CONCERT IN AID OF CHELSEA RELIEF FUND

BY OLIN DOWNES

Dr. Muck made his final appearance before the general public of this city at the concert given by the Symphony Orchestra for the benefit of the Chelsea sufferers yesterday evening in Symphony Hall. The programme consisted of Beethoven's Third Leonore overture and piano concerto in E flat, Chabrier's orchestral rhapsody, "Espana," and the Tannhauser overture.

The hall was well filled, and the concert was, without doubt, the success artistically that it was financially. The reading of the overture was one of surpassing brilliancy and dramatic force, though there was, perhaps, a tendency to sentimentalize in the measures immediately following the trumpet calls. Mr. Bauer has never played with more virility and noble breadth than he did on this occasion. His performance will not be easily forgotten. He was recalled with an insistency which is rare even at these concerts, but wisely refrained from encores. The "Espana" again exerted its quick and irresistible fascination. At the close of the Tannhauser overture there was stormy applause and shouts of "bravo" for Dr. Muck, who had previously bade his men rise and acknowledge the tribute of the audience.

DR. KARL MUCK.

Dr. Muck this week ends his engagement as conductor of the Boston Symphony Orchestra. His going is deeply regretted, for he has endeared himself as man and musician to the people of this city. He has also enlarged the glory of the orchestra in the cities visited each year, and he has been largely instrumental in spreading its fame both in this country and in Europe.

As a conductor he has displayed the highest qualities. As a disciplinarian he has maintained the high standard of mechanical proficiency that has long distinguished the orchestra, but he is neither a martinet nor a pedagogue. He has shown a most catholic taste in his choice of compositions for performance, and he has thus broadened our musical horizon. Whatever his personal taste may be, he has recognized the fact that the audience should be acquainted with the results of contemporaneous musical activity in whatever country, in whatever form, in whatever direction this activity may be exercised. At the same time he has treated with affectionate respect the classic composers who years ago, by their conservative contemporaries, were looked upon as dangerous radicals, if not pestilent revolutionaries. He has been a true interpreter; he has the rare gift of interpreting so that the hearer is face to face with the composer and able fully to understand the musical speech. The music is here not filtered through the individuality of the conductor. And as an interpreter Dr. Muck has been passionate and eloquent without extravagance, without any disturbing self-display.

Dr. Muck is more than an accomplished musician, more than a conductor of the first rank. He is a man of sound parts and brilliant acquirements; a man deeply interested in all that pertains to sociology; a man of singularly agreeable address and distinguished bearing. Furthermore, he has the great and saving sense of humor.

It would be a pleasure to think that Dr. Muck might sometime return to this city, where he is held high in honor, yet those nearest to him would not expect him to break faith with Emperor William, who has generously denied himself for the last two years. It is not surprising that the Emperor now wishes Dr. Muck to return to the duties of the office that he brilliantly adorns.

From NEWS
Address BUFFALO, N. Y.
Date APR 26 1908

Dr. Muck will end his engagement with the Boston Symphony Orchestra at the public rehearsal and concert in Boston, May 1 and 2, respectively. He will take leave with the same program he used at his first appearance, in October, 1906, Beethoven's C minor symphony, and "A Faust Overture," the "Siegfried Idyl," and the prelude to "The Mastersingers of Nuremberg" of Wagner. It is an interesting coincidence that on April 29 this year the orchestra is giving a concert in aid of the fund which is being raised for the benefit of the sufferers of the Chelsea, Mass., fire. Dr. Muck will conduct. On April 26, 1906, a similar concert was given in aid of the San Francisco sufferer. Had Symphony Hall not been in use for another concert on Sunday evening, the 28th, this concert would have been given on the corresponding Sunday of the other one.

Newspaper Cutting Bureau in the World.
From TRIBUNE
Address PROVIDENCE, R. I.
Date APR 26

DR. MUCK'S FAREWELL.

Dr. Muck will end his engagement with the Boston Symphony Orchestra at the public rehearsal and concert in Boston on May 1 and 2, respectively. He will take leave with the same programme he used at his first appearance in October, 1906, Beethoven's C-minor symphony and "A Faust Overture," the "Siegfried Idyl," and the prelude to "The Mastersingers of Nuremberg" of Wagner. It is an interesting coincidence that on April 29 this year the orchestra is giving a concert in aid of the fund which is being raised for the benefit of the sufferers of the Chelsea, Mass., fire. Dr. Muck will conduct. On April 26, 1906, a similar concert was given in aid of the San Francisco sufferers. Had Symphony Hall not been in use for another concert on Sunday evening, [illegible] this concert [illegible] corresponding

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[illegible] Strange Things [illegible] Symphony Concerts, [illegible] Conclusions He Drew [illegible] Muck, the Orchestra, [illegible] and the Audience—A Striking [illegible] by Brieux in Paris, with a [illegible] That the Reviewers Count a [illegible] piece, and a Conclusion That [illegible] written in a Night

Mr. Tardieu, the Parisian [illegible] lectured at Harvard last [illegible] is now writing his impressions [illegible] life in his newspaper, Le [illegible] saw and heard strange [illegible] phony Concerts. He writes [illegible] or two about them in one [illegible] letters, and the reader here [illegible] easily wonder whether he really at[illegible] a Symphony Concert, and, if not, [illegible] and how he received so much [illegible] tion concerning them. American [illegible] make strange discoveries in France, [illegible] French writers apparently are as fortu[illegible] nate—or as unfortunate—in America [illegible] Tardieu, for example, has seen several hun[illegible] dred listeners standing at each Symphony [illegible] Concert—a sight vouchsafed only [illegible] eyes in recent years on the Saturday [illegible] (that he carefully specifies) in Symphony [illegible] Hall. He further reports that seats at [illegible] the Symphony Concerts—"or at least some [illegible] of them"—are not particularly [illegible] statement that is true of the second balcony [illegible] on Friday afternoons, but that hardly holds [illegible] of all the other places, alike at the afternoon and the evening concerts, when the premiums of the auctions are added to the fixed prices.

Then, after a sentence about Dr. Muck as a "well-known German kapellmeister"—tritest of adjectives and title for a conductor who has been distinguished in Europe for a dozen years—the observant and discriminating Tardieu passes to the programmes. Presumably he examined them with care, since he flatly affirms that they are "severe and heavy." Mr. Tardieu is clearly entitled to his opinion, but he quickly leaves that safe ground for what he seems to believe are facts. The programmes, it seems, move in cycles; there are "Beethoven evenings," for example, and "Wagner evenings" with "more Wagner than Beethoven." Like the "standees" on Saturday nights, these "Beethoven evenings" are known exclusively to Mr. Tardieu, for the programme books of the Symphony Orchestra have shamelessly omitted all trace of them. The only discoverable "Wagner evening" is the Pension Fund concert last February, when Dr. Muck [illegible] "Wagner programme," as Mr. Chevillard [illegible] Mr. Chévillard do—and three or [illegible] in a season—in Paris. And there [illegible] Wagner than Beethoven"! Exactly [illegible] pieces by Wagner—the "Faust" overture, the "Siegfried Idyl," the prelude to "Die Meistersinger" and the "Kaisermarch" have stood on the programmes of the regular Symphony Concerts in the two years in which Dr. Muck has been the conductor of the orchestra, and a chief grievance of those who resent his programmes has been his "neglect of Wagner." As for Beethoven, Dr. Muck has played eight of his nine symphonies, at least four of his overtures and two of his concertos.

Even now the discovering Tardieu is not content. "German music," it seems, "enjoys a monopoly with Dr. Muck." It does, indeed, as in the striking instances of Debussy, d'Indy, Franck, Lalo, Bizet, Tschaikovski, Glazounoff, Smetana, Sibelius Sinding Grieg, MacDowell, Loeffler and Chadwick. Then, to cap the climax, "Dr. Muck hardly practises the policy of the open door in his programmes. Yet he has opened it so wide that a considerable part of his public has been complaining bitterly for months past of the excess of new pieces in the Symphony Concerts, and the mere figures of the record exceed those of any other conductor, in the whole existence of the Symphony Orchestra, for a similar length of time. Mr. Colonne, Mr. Chévillard and Mr. Marly are able and energetic conductors in Paris; they sprinkle their programmes with new pieces in the course of a year; but they keep no such "open door" to the music of the schools as has Dr. Muck. We have run over their programmes of the current season as carefully we hope as Mr. Tardieu examined those of the Symphony Orchestra. The number of those new pieces, with each of the three Parisian orchestras, is less than that which our orchestra either under Dr. Muck or in the later years of Mr. Gericke has regularly played. Moreover, French composers have by far the largest share of these new pieces on the Parisian programmes. Here in Boston, for four years past, the door has been open—to [illegible] Tardieu's figure—to the new music of the world.

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BEETHOVEN—FOR CHELSEA

An Extra Concert by the Symphony Orchestra for the Chelsea Relief Fund, with Beethoven, Wagner and Chabrier to Make the Programme—The "Emperor" Concerto Again and Sundry Morals

The movement for the relief of Chelsea received an important contribution financially and musically from the concert of the Symphony Orchestra last evening with Mr. Harold Bauer as soloist. With an evening threatening rain, the hall was filled to its utmost capacity by an audience whose insistence in the matter of recalls deserved a better reward. The programme, a comfortable mixture of the tried and tested and the new, was:

Beethoven: Overture, "Leonore," No. 3.
Beethoven: "Emperor" Concerto for Piano and Orchestra.
Chabrier: "España."
Wagner: Overture to "Tannhäuser."

With the exception of Chabrier's "Rhapsody," which kept producing the starts and blinks of a bunch of rockets set off under an unsuspecting nose, the evening was a time for settling back to the enjoyment of three of the traditional favorites of concert programmes—a skimming of the season's cream in what may be termed the classico-popular. The "Leonore" Overture, given with sombre emphasis and great richness of coloring, made an imposing portal through which to enter the more stately edifice of the E-flat concerto which immediately followed. The accents of the hidden trumpt, resolute and yet mysterious, distant but distinct, and the concluding rushes of sounding crescendo courted the mood of the concerto.

Mr. Bauer's performance of this work was not its first in Boston this season. Early in the winter, on an occasion of a somewhat similar character, Mr. Paderewski played the concerto which bears the title of "Emperor," and played it imperially, albeit somewhat as a monarch grown impatient of his realm, as might be inferred from the immense demands he made on the instrument. Beethoven had written a symphony with the pianoforte as an integral part. Mr. Paderewski sought to be symphonic. He was all that and more. He was epic. But incidentally one's sympathies were often with the instrument which was humming, singing, or exulting at a pitch which made its doings orchestral. Obviously no one but a Paderewski could begin in such a vein and carry it off. He did, and naturally his performance was the Iliad of performances of that work. Mr. Bauer, on the other hand, was last night, frankly the pianist, compliantly a part of the symphonic structure where the score called for his subordination, and joyfully the protagonist where it thrust him forward again. The noble first theme was given in heroics, a mood which was sustained throughout the movement without a drop into the theatrical, though nothing, with that constantly recurring phrase, would have been more easy.

It is, as the composer doubtless intended it should be, a never-ending source of regret that the slow movement, the matchless adagio, is so short. Its psalmody is announced by orchestra, finely contrasted by the solo instrument, given a brief development, and concluded by an epilogue in a mood as near to beatific vision as the black and white keyboard has approached. If there was more of the romantic in Mr. Bauer's reading of the first movement, in the second he was the lyrist, fitting his theme to the flutter of nightingale's wings. It is a singular piece of perversity that just at the point in the concerto where the composer designed that the solo instrument should be most completely and most beautifully merged into the symphonic scheme, taking its place as an orchestral instrument, no matter how faithfully the soloist labors to efface himself, it is precisely at this point in the concerto that the instrument most completely and most beautifully asserts its peculiar loveliness, as if the field of morals had invaded music and read a new symbolism of sounds into the precept that he who loseth his life shall find it. Certainly, in the last half of the adagio, the piano loses itself in the orchestra most gracefully, only to find itself in new beauty.

Periodically, also, we are amused by the announcement of a new project in concerted music for piano and orchestra in which the composer proposes to make the piano an integral part of the band, giving it only such prominence as would naturally fall to harp or drums, or again we learn of a piano concerto on a truly symphonic scale (though no one so far, as in the case of Edouard Lalo's thinly-disguised violin concerto, has ventured to call such an essay a "symphony"). Schumann, whose concerto for pianoforte in A minor is ranked next to the concertos of Beethoven, may have had something of this sort in mind when he wrote the charming duet for piano and violoncello in his slow movement. But indeed they all come back to these four pages of the "Emperor" concerto, of which Hector Berlioz, in his treatise on instrumentation says: "On one occasion only has it been deemed well to employ the pianoforte in the orchestra under the same class as other instruments; that is to say, letting it bring to the aggregate its own peculiar resources—which nothing can replace. Certain passages in Beethoven's concertos ought, nevertheless, to have drawn the attention of composers to this point. Doubtless they have all admired the marvellous effect produced in his grand concerto in E-flat by the slow beatings ('batteries') of the two hands on the piano in the high octaves during the air for flute, clarinet and bassoon, and upon the contratempos of the stringed instruments. Thus surrounded, the sonorousness of the piano is of the most seductive kind; it is full of calm and freshness, and is a type of grace itself."

During the Rondo a sprite was in the piano. Incidentally imps were in the violins, for the moist night had strings snapping, and at least one of the players at the first desk of the violins was reduced to virtuoso shifts on three strings for the rest of the concerto, much to the glee of the adjacent 'cellos. Here, nevertheless, the soloist was at his best—off joyously at the head of an elfin rout, gay, sweet, fantastic, full of pranks. Indeed, throughout the concerto there is something Shakspearean in the gorgeous play of fancy co-existent, with a rigorous adherence to form. A concerto which bears the title of "Emperor" is a perpetual challenge to emulation, but the composition which now lacks but one year of its centenary, with its dominion still supreme and only challenged perhaps twice in that period, has fairly earned the title. And at least Mr. Bauer may be reckoned the crown prince.

ADVERTISER. APRIL 28, 1908

CHELSEA RELIEF FUND CONCERT.

Last evening at Symphony Hall, Dr. Muck and the entire Boston Symphony Orchestra and Mr. Harold Bauer, pianist, generously volunteered their services for a concert, the entire receipts of which were given to the Chelsea Relief fund. The following was the programme:—

Beethoven—Leonore Overture No. 3.
Beethoven—Concerto in E flat (Emperor).
Chabrier—Espana.
Wagner—Tannhauser Overture.

A more enjoyable programme we have seldom heard. Beethoven's truly marvellous Leonore No. 3. never sounded better, indeed we could scarcely ask for a better reading of it.

The "Emperor" Concerto, too, made a fine effect. Mr. Bauer was at his very best and played the work con amore.

In truth it was a memorable performance and the audience recognized this fact by its many recalls of Mr. Bauer.

Chabrier's "Espana" and the "Tannhauser" overture brought the concert to a close. A large audience was present and applauded enthusiastically.

F. S. M.

APRIL 28, 1908. GLOBE-

IN AID OF CHELSEA.

Concert by Symphony Orchestra and Harold Bauer Adds Liberal Sum to Relief Fund.

The Boston symphony orchestra under Dr Karl Muck and with the assistance of the pianist, Harold Bauer, gave its concert last night in aid of the Chelsea fire sufferers and realized roughly $2700, the whole of which goes to the fund, as there were no expenses connected with the concert. This is about $200 more than was realized at the concert given in aid of the San Francisco sufferers, which, curiously enough, was given exactly two years ago this last Sunday night.

Symphony hall was filled to its capacity and a number of persons had to take standing room. The program consisted of three orchestral numbers, Beethoven's third "Leonore" overture, Chabrier's "Spanish Rhapsody" and the "Tannhauser" overture. Mr Bauer played Beethoven's "Emperor" concerto.

At the end of the first number, the "Leonore" overture, the applause was so insistent that Dr Muck called on the whole orchestra to respond. Mr Bauer received many recalls and the "Tannhauser" overture, which ended the program, excited the customary enthusiasm.

APRIL 28, 1908 POST.

SYMPHONY CONCERT IN AID OF CHELSEA RELIEF FUND

BY OLIN DOWNES

Dr. Muck made his final appearance before the general public of this city at the concert given by the Symphony Orchestra for the benefit of the Chelsea sufferers yesterday evening in Symphony Hall. The programme consisted of Beethoven's Third Leonore overture and piano concerto in E flat, Chabrier's orchestral rhapsody, "Espana," and the Tannhauser overture.

The hall was well filled, and the concert was, without doubt, the success artistically that it was financially. The reading of the overture was one of surpassing brilliancy and dramatic force, though there was, perhaps, a tendency to sentimentalize in the measures immediately following the trumpet calls. Mr. Bauer has never played with more virility and noble breadth than he did on this occasion. His performance will not be easily forgotten. He was recalled with an insistency which is rare even at these concerts, but wisely refrained from encores. The "Espana" again exerted its quick and irresistible fascination. At the close of the Tannhauser overture there was stormy applause and shouts of "bravo" for Dr. Muck, who had previously bade his men rise and acknowledge the tribute of the audience.

Newspaper Clipping Bureau in the World
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Dr. Muck will end his engagement with the Boston Symphony Orchestra at the public rehearsal and concert in Boston, May 1 and 2, respectively. He will take leave with the same program he used at his first appearance, in October, 1906, Beethoven's C minor symphony, and "A Faust Overture," the "Siegfried Idyl," and the prelude to "The Mastersingers of Nuremberg" of Wagner. It is an interesting coincidence that on April 29, this year, the orchestra is giving a concert in aid of the fund which is being raised for the benefit of the sufferers of the Chelsea, Mass., fire. Dr. Muck will conduct. On April 26, 1906, a similar concert was given in aid of the San Francisco sufferer. Had Symphony Hall not been in use for another concert on Sunday evening, the 28th, this concert would have been given on the corresponding Sunday of the other one.

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APR 26 1908

DR. MUCK'S FAREWELL.

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DR. KARL MUCK.

Dr. Muck this week ends his engagement as conductor of the Boston Symphony Orchestra. His going is deeply regretted, for he has endeared himself as man and musician to the people of this city. He has also enlarged the glory of the orchestra in the cities visited each year, and he has been largely instrumental in spreading its fame both in this country and in Europe.

As a conductor he has displayed the highest qualities. As a disciplinarian he has maintained the high standard of mechanical proficiency that has long distinguished the orchestra, but he is neither a martinet nor a pedagogue. He has shown a most catholic taste in his choice of compositions for performance, and he has thus broadened our musical horizon. Whatever his personal taste may be, he has recognized the fact that the audience should be acquainted with the results of contemporaneous musical activity in whatever country, in whatever form, in whatever direction this activity may be exercised. At the same time he has treated with affectionate respect the classic composers who years ago, by their conservative contemporaries, were looked upon as dangerous radicals, if not pestilent revolutionaries. He has been a true interpreter; he has the rare gift of interpreting so that the hearer is face to face with the composer and able fully to understand the musical speech. The music is here not filtered through the individuality of the conductor. And as an interpreter Dr. Muck has been passionate and eloquent without extravagance, without any disturbing self-display.

Dr. Muck is more than an accomplished musician, more than a conductor of the first rank. He is a man of sound parts and brilliant acquirements; a man deeply interested in all that pertains to sociology; a man of singularly agreeable address and distinguished bearing. Furthermore, he has the great and saving sense of humor.

It would be a pleasure to think that Dr. Muck might sometime return to this city, where he is held high in honor, yet those nearest to him would not expect him to break faith with Emperor William, who has generously denied himself for the last two years. It is not surprising that the Emperor now wishes Dr. Muck to return to the duties of the office that he brilliantly adorns.

TARDIEU

The Strange Things He Saw at the Symphony Concerts, and the Strange Conclusions He Drew About Them, Dr. Muck, the Orchestra, the Programmes and the Audience—A Striking New Play by Brieux in Paris, with a First Act That the Reviewers Count a Masterpiece, and a Conclusion That Was Rewritten in a Night

Mr. Tardieu, the Parisian journalist, who lectured at Harvard last winter, and who is now writing his impressions of American life in his newspaper, Le Temps, certainly saw and heard strange things at our Symphony Concerts. He writes a paragraph or two about them in one of his recent letters, and the reader here in Boston may easily wonder whether he really attended a Symphony Concert, and, if not, where and how he received so much misinformation concerning them. American writers make strange discoveries in France, and French writers apparently are as fortunate—or as unfortunate—in America. Mr. Tardieu, for example, has seen several hundred listeners standing at each Symphony Concert—a sight vouchsafed only to his eyes in recent years on the Saturday nights (that he carefully specifies) in Symphony Hall. He further reports that seats at the Symphony Concerts—"or at least some of them"—are not particularly costly—a statement that is true of the second balcony on Friday afternoons, but that hardly holds of all the other places, alike at the afternoon and the evening concerts, when the premiums of the auctions are added to the fixed prices.

Then, after a sentence about Dr. Muck, as a "well-known German kapellmeister"—tritest of adjectives and title for a conductor who has been distinguished in Europe for a dozen years—the observant and discriminating Tardieu passes to the programmes. Presumably he examined them with care, since he flatly affirms that they are "severe and heavy." Mr. Tardieu is clearly entitled to his opinion, but he quickly leaves that safe ground for what he seems to believe are facts. The programmes, it seems, move in cycles; there are "Beethoven evenings," for example, and "Wagner evenings" with "more Wagner than Beethoven." Like the "standees" of Saturday nights, these "Beethoven evenings" are known exclusively to Mr. Tardieu; and the programme books of the Symphony Orchestra have shamelessly omitted all record of them. The only discoverable "Wagner evening" is the Pension Fund concert of last February, when Dr. Muck made a "Wagner programme," as Mr. Colonne and Mr. Chévillard do—and three or four times in a season—in Paris. And there is "more Wagner than Beethoven"! Exactly four pieces by Wagner—the "Faust" overture, the "Siegfried Idyl," the prelude to "Die Meistersinger" and the "Kaisermarch" have stood on the programmes of the regular Symphony Concerts in the two years in which Dr. Muck has been the conductor of the orchestra, and a chief grievance of those who resent his programmes has been his "neglect of Wagner." As for Beethoven, Dr. Muck has played eight of his nine symphonies, at least four of his overtures and two of his concertos.

Even now the discovering Tardieu is not content. "German music," it seems, "enjoys a monopoly with Dr. Muck." It does, indeed, as in the striking instances of Debussy, d'Indy, Franck, Lalo, Bizet, Tschaikovski, Glazounoff, Smetana, Sibelius Sinding Grieg, MacDowell, Loeffler and Chadwick. Then, to cap the climax, "Dr. Muck hardly practises the policy of the open door" in his programmes. Yet he has opened it so wide that a considerable part of his public has been complaining bitterly for months past of the excess of new pieces in the Symphony Concerts, and the mere figures of the record exceed those of any other conductor, in the whole existence of the Symphony Orchestra, for a similar length of time. Mr. Colonne, Mr. Chévillard and Mr. Marly are able and energetic conductors in Paris; they sprinkle their programmes with new pieces in the course of a year; but they keep no such "open door" to the music of all the schools as has Dr. Muck. We have run over their programmes of the current season as carefully we hope as Mr. Tardieu examined those of the Symphony Orchestra. The number of those new pieces, with each of the three Parisian orchestras, is less than that which our orchestra either under Dr. Muck or in the later years of Mr. Gericke has regularly played. Moreover, French composers have by far the largest share of these new pieces on the Parisian programmes. Here in Boston, for four years past, the door has been open—to keep Mr. Tardieu's figure—to the new music of the world.

Dr. Muck is rather the fashion, thinks Mr. Tardieu, and the "ovations that he receives"—ovations sems a very large word—are partly the conventional thing. Yet he is good enough to admit that one of the ablest and best-esteemed conductors of our time has "fine and nervous" qualities that justify his success, and that one of the finest orchestras in the world is accurate, but a little cold. We poor innocents in Boston have fancied otherwise, especially in the two years of Dr. Muck's leadership; some of us have even heard Parisians, who go oftener to concerts, perhaps, than does the busy Mr. Tardieu, praise its animation beside the indifference and routine of their own orchestras; but we are notoriously a complaisant folk, and as Mr. Tardieu remarks—not less complaisantly—musical taste is not yet as cultivated in the United States as it is in other countries. However, he is good enough to believe that three thousand "snobs" do not go every week to Symphony Hall to applaud music that wearies them; that fashion would not suffice to assemble such numerous and attentive audiences; that the musical taste of Boston is "already" secure; and that, here as elsewhere in America, it will gradually form itself. We have "enlightened amateurs" to help the process, but we have not—it is greatly to fear—such an "enlightened" observer as Mr. Tardieu.

D. KUNTZ,
First violin.

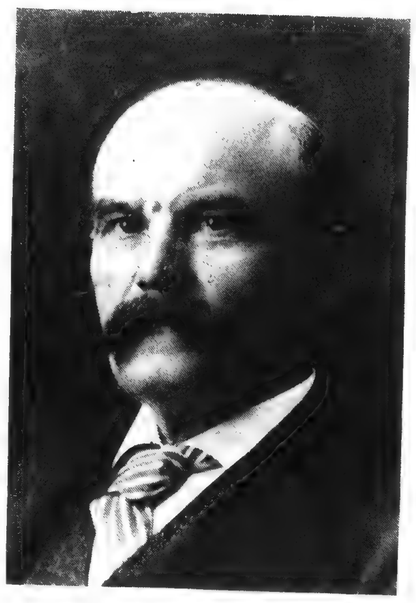
A. KUNTZ,
Second violin.

F. KNEISEL,
Concertmeister.

R. KURTH,
Second violin.

T. ADAMOWSKI,
First violin.

J. HOFFMAN,
First violin.



HERBERT J. BUTLER,
Bass viol.

E. ONDERICEK,
First violin.

E. FIEDLER,
First violin.

A. MOLDAUER,
First violin.

T. SCHNITZLER,
First violin.

H. BERGER,
Second violin.

H. SCHNECKER,
Harp.

C. HAMPE,
Trombone.

F. MAHN,
First violin.

A. SCHROEDER,
Violoncello.

C. BARLEBEN,
Viola.

A SAUTET,
Oboe.

E. LOEFFLER,
Violoncello.

E. ROSE,
Violoncello.

SOME OF THE LEADING MUSICIANS OF THE SYMPHONY ORCHESTRA.

[195]

"Pop" Concert Season Opens Tuesday Night

ARTHUR KAUTZENBACH. GUSTAVE STRUBE.
THE TWO MUSICIANS WHO WILL CONDUCT "POP" CONCERTS AT SYMPHONY HALL THIS SEASON.

The annual series of Pop concerts will begin at Symphony Hall on next Tuesday evening, May 5, at 8 o'clock. This will be the twenty-third season of these entertainments. Owing to the convention here of the Federation of Women's Clubs the last of June, which will be held in Symphony Hall, the season of Pops will end June 20, and will last seven weeks, instead of the usual eight or nine. Every spring Boston is reminded of the fact that this is the only city in the country which has been able to support for a number of years concerts of this character. Such concerts are given in other cities, in parks, where they are one of several attractions, but Pop concerts, as such seem to flourish year after year only in Boston.

Owing to the retirement from the orchestra of Timothee Adamowski and Max Zach, who in the past have conducted a part of these concerts, the first part of the season will fall to Gustav Strube, who has usually conducted the last concerts, and the work will be shared with him by Arthur Kautzenbach, one of the new members of the orchestra, who was brought from Germany by Dr. Muck last fall. Mr. Strube has been a conductor of the Pop concerts since the season of 1898, with the exception of one year. He has always been one of the most popular of the conductors, and to him in the past has usually fallen the job of conducting on the various college nights, and the success he has always had on these occasions has won for him many friends among the students at Harvard and Tech, who are among the most constant patrons of the Pops.

Mr. Strube, besides being one of the veteran members of the Symphony Orchestra, has won distinction for himself as a composer. One of the most popular marches that is played at the Pops is his "Cruiser Harvard" march, which he wrote during the Spanish War and which was played every night during that season.

Arthur Kautzenbach, who will share the work of conducting with Mr. Strube, is a young man of 26 and one of the 'cellists of the orchestra. He was born in Grottkau, in Silesia, on Jan. 16, 1882. His father was conductor of the Philharmonic Orchestra in Reichenbach, and from him Mr. Kautzenbach had his first lessons. He is a graduate of the Hochschule in Berlin, where he was a pupil of Hausmann, and as 'cellist he has played in the principal orchestras of Berlin and Hamburg. He has also had considerable experience as a conductor.

The concerts, as usual, will be given on every week-day night at 8 o'clock, and they will end about eleven. The usual light refreshments will be served. The Tuesday night program is as follows:

Coronation March	Meyerbeer
Overture, "Si j'etais Roi"	Adam
Waltz Donauweibchen	Strauss
(First time.)	
Selection, "La Boheme"	Puccini
Ballet music from "Gioconda"	Ponchielli
a. Berceuse for string orchestra	Strube
b. Humoreske	Dvorak
(First time.)	
Overture, "Rienzi"	Wagner
Caprice Espagnol	Rimsky-Korsakoff
(First time.)	
Overture, "Raymond"	A. Thomas
Selection, "The Red Mill"	Herbert
Waltz, "The Merry Widow"	Lehar
March, "Flag of Victory"	Blon

Crush At Rehearsal Of The Symphony

Dr. Muck Receives Great Ovation at Last Afternoon Concert of the Season.

For the last Symphony rehearsal yesterday there was a crush and Dr. Muck received an unusually cordial greeting on entering and a decided ovation at the close. The customary subscribers were there, among them Mrs. Arthur Astor Carey, Mrs. Frederick Comee, Mrs. William Fay and daughter Kitty, Mrs. Arthur Estabrook, Mrs. B. F. Pitman, Mrs. William Lindsay in gray with becoming hat of blue, Mrs. Nathan Matthews and daughter Nathalie, Juliet Higginson, Mrs. Kate Stevens Bingham, Mrs. T. P. Gooding, Mr. and Mrs. Frederick Converse, Mr. and Mrs. Wallace Goodrich, Mrs. Edwin J. Curtis in nattier blue tailored gown and large hat, Mrs. C. Dowse, Mrs. Henry P. Quincy, Mrs. John Reece, Mrs. John L. Gardner, Mrs. C. H. Greenleaf, Mrs. Thacher Loring, Mrs. George Shattuck, Mrs. Neal Rantoul, Mrs. Winthrop Sargent, Miss Grace Edwards, Mrs. A. Forbes Conant and sister, Miss MacNichol, Mrs. Lizzie Whipple Pierce, Mrs. Fenno, Miss Helen Prince, Arthur Foote, Mrs. James Lowell Putnam and Mrs. Stanley McCormick.

MUSICAL MATTERS

"Pop" Concerts Begin This Week.

Dr Muck's Farewell as Conductor of the Symphony Orchestra.

Grand Opera Coming to the Majestic Theatre.

The annual series of Pop concerts will begin at Symphony hall next Tuesday evening. This will be the 23d season of these entertainments, and it will be one of the shortest, for owing to the convention of the Federation of Women's Clubs the last of June, which will be held in Symphony hall, the Pops will end on June 20. Every spring Boston is reminded of the fact that this is the only city in the country which has been able to support for a number of years concerts of this character.

Such concerts are given in other cities in parks, where they are one of many attractions, but popular concerts as such seem to flourish year after year only in Boston. Many ask why they are not prolonged further into the summer, but experience has taught the management of the Boston symphony orchestra that after the end of June the attractions of outdoor life are too strong a rival to indoor concerts.

Owing to the retirement from the orchestra of Mr Timothee Adamowski and Mr Max Zach, who in the past have conducted a part of these concerts, the first part of the season will fall to Mr Gustav Strube, who has in the last few years conducted the last concerts. The work will be shared with him by Mr Arthur Kautzenbach, one of the new members of the orchestra, who was brought from Germany by Dr Muck last fall.

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Selection, The Red Mill	Herbert
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The 28th season will begin Friday afternoon, Oct 9, with Max Fiedler as conductor and Willy Hess as concert master.

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Dr Muck leaves Boston next Thursday. He will go to Niagara Falls for a day or two, then to New York, whence he sails on the 12th.

HOME CLUB'S BREAKFAST.

[196]

"Pop" Concert Season Opens Tuesday Night

ARTHUR KAUTZENBACH. GUSTAVE STRUBE.
THE TWO MUSICIANS WHO WILL CONDUCT "POP CONCERTS AT SYMPHONY HALL THIS SEASON.

The annual series of Pop concerts will begin at Symphony Hall on next Tuesday evening, May 5, at 8 o'clock. This will be the twenty-third season of these entertainments. Owing to the convention here of the Federation of Women's Clubs the last of June, which will be held in Symphony Hall, the season of Pops will end June 20, and will last seven weeks, instead of the usual eight or nine. Every spring Boston is reminded of the fact that this is the only city in the country which has been able to support for a number of years concerts of this character. Such concerts are given in other cities, in parks, where they are one of several attractions, but Pop concerts, as such seem to flourish year after year only in Boston.

Owing to the retirement from the orchestra of Timothee Adamowski and Max Zach, who in the past have conducted a part of these concerts, the first part of the season will fall to Gustav Strube, who has usually conducted the last concerts, and the work will be shared with him by Arthur Kautzenbach, one of the new members of the orchestra, who was brought from Germany by Dr. Muck last fall. Mr. Strube has been a conductor of the Pop concerts since the season of 1898, with the exception of one year. He has always been one of the most popular of the conductors, and to him in the past has usually fallen the job of conducting on the various college nights, and the success he has always had on these occasions has won for him many friends among the students at Harvard and Tech, who are among the most constant patrons of the Pops.

Mr. Strube, besides being one of the veteran members of the Symphony Orchestra, has won distinction for himself as a composer. One of the most popular marches that is played at the Pops is his "Cruiser Harvard" march, which he wrote during the Spanish War and which was played every night during that season.

Arthur Kautzenbach, who will share the work of conducting with Mr. Strube, is a young man of 28 and one of the 'cellists of the orchestra. He was born in Grottkau, in Silesia, on Jan. 16, 1882. His father was conductor of the Philharmonic Orchestra in Reichenbach, and from him Mr. Kautzenbach had his first lessons. He is a graduate of the Hochschule in Berlin, where he was a pupil of Hausmann, and as 'cellist he has played in the principal orchestras of Berlin and Hamburg. He has also had considerable experience as a conductor.

The concerts, as usual, will be given on every week-day night at 8 o'clock, and they will end about eleven. The usual light refreshments will be served. The Tuesday night program is as follows:

Coronation March	Meyerbeer
Overture, "Si j'etais Roi"	Adam
Waltz Donauweibchen	Strauss
(First time.)	
Selection, "La Boheme"	Puccini
Ballet music from "Gioconda"	Ponchielli
a. Berceuse for string orchestra	Strube
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Crush At Rehearsal Of The Symphony

Dr. Muck Receives Great Ovation at Last Afternoon Concert of the Season.

For the last Symphony rehearsal yesterday there was a crush and Dr. Muck received an unusually cordial greeting on entering and a decided ovation at the close. The customary subscribers were there, among them Mrs. Arthur Astor Carey, Mrs. Frederick Comee, Mrs. William Fay and daughter Kitty, Mrs. Arthur Estabrook, Mrs. B. F. Pitman, Mrs. William Lindsay in gray with becoming hat of blue, Mrs. Nathan Matthews and daughter Nathalie, Juliet Higginson, Mrs. Kate Stevens Bingham, Mrs. T. P. Gooding, Mr. and Mrs. Frederick Converse, Mr. and Mrs. Wallace Goodrich, Mrs. Edwin J. Curtis in nattier blue tailored gown and large hat, Mrs. C. Dowse, Mrs. Henry P. Quincy, Mrs. John Reece, Mrs. John L. Gardner, Mrs. C. H. Greenleaf, Mrs. Thacher Loring, Mrs. George Shattuck, Mrs. Neal Rantoul, Mrs. Winthrop Sargent, Miss Grace Edwards, Mrs. A. Forbes Conant and sister, Miss MacNichol, Mrs. Lizzie Whipple Pierce, Mrs. Fenno, Miss Helen Prince, Arthur Foote, Mrs. James Lowell Putnam and Mrs. Stanley McCormick.

MUSICAL MATTERS

"Pop" Concerts Begin This Week.

Dr Muck's Farewell as Conductor of the Symphony Orchestra.

Grand Opera Coming to the Majestic Theatre.

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HOME CLUB'S BREAKFAST.

[196]

WHAT IS GOING ON IN THE MUSICAL

Edited by OLIN DOWNES

DR. MUCK'S FAREWELL

Dr. Muck bade farewell to his Symphony audiences at the last Symphony rehearsal and concert of Friday afternoon and Saturday evening. It was appropriate in more than one way, that he should choose for the final programme the familiar list with which he made his debut in this city: Beethoven's Fifth Symphony, "Faust Overture," "A Siegfried Idyl" and the Prelude to "The Meistersingers of Nuremberg," by Wagner.

On Friday afternoon, Oct. 12, 1906, Dr. Muck won immediate favor by his plastic, but incisive, electric performance of these pieces. He was then a new conductor, whose personality and methods differed widely from those of his predecessor. He was a fresh element, whose influence was quickly felt in the ranks of orchestra and audience. It was not strange that he was received so enthusiastically.

Yesterday, after a period of two years, there was not less of the magnetism and the communicating energy that were such inspiring features of the first performance. There was again the splendidly forceful and stirring reading of the Symphony, the finely conceived transition from the dark and mysterious measures of the scherzo to the final, and again the last movement, instead of impressing as anti-climax, which it almost always does, swept on with ever-increasing strength and glory to the end. Again there was the finely intuitive conception of the "Faust Overture," the color and richness of tone in the "Siegfried Idyl," the superb glow and youthful fire in the Meistersinger music. If there were anything that might mark the difference between the beginning and the end of two seasons, it was in the closer union that now exists between conductor and players, and as a result a perhaps even greater clearness and brilliancy of tone, quicker and more comprehensive understand of the leader's inmost desires.

Muck and his orchestra have continued to develop since the former's arrival in Boston.

Dr. Muck came here when his experience as a conductor had been chiefly in the operatic field. He found a superb orchestra awaiting him. Among the qualities that he brought to his work were conspicuous the elasticity and the quick insight into the very form of a score, the supple but decided beat of an experienced and gifted operatic conductor. It is probable, in fact, that he came without the most extensive and embracing knowledge of the modern orchestral repertoire. It is amusing to remember the fears expressed when the first four programmes of the season 1906-7 were published. It was apprehended that the Symphony audience would remain in utter darkness as far as modern composers were concerned. It is still more amusing to observe the complaints of this season, when there are those who declare that righteousness is departed and their ears are smitten unto deafness with the tone profanities of the moderns.

The impossibility, at any time, of gratifying the tastes of an entire audience in this respect is a matter of history. It can hardly be denied, however, that Dr. Muck is over-inclined to a programme of one color. It hardly seems necessary, for instance, that a Symphony audience, familiar with all the orchestral masterpieces, both classic and modern, need be prodded into comprehending that three epoch-making composers, Bach, Haydn and Mozart, followed each other in that chronologcial order, or that Haydn, Mozart and Beethoven were composers of what is known as the "classic" period. Nor has experiment proved it particularly desirable to have one week's programme consist entirely of Russian music, the next of compositions by French composers, etc. Such proceedings are too one-sided for most of us.

As the new conductor became acquainted with the extent of the orchestra's library and the traditions of the concerts he quickly broadened and diversified his lists, and he produced many important novelties. Among those of the first season that immediately came to mind are Mr. Frederick S. Converse's orchestral fantasy: "The Mystic Trumpeter," the most mature orchestral achievement by that composer; Debussy's "Sea Pieces," the latest orchestral works by Debussy to be heard here, and also the one of his works that has created the hottest discussion; a prelude and double fugue for strings, by Oscar Fried, a friend of Dr. Muck's, whose composition proved to be a masterly piece of writing, from both emotional and technical standpoints; Jean Sibelius' first symphony and his violin concerto, both works of exceeding originality and force, written by a man who, were it not for the most deplorable alcoholic indulgence, would now be a reigning musical influence in Europe; and last, but not least, Strauss' superbly human and poetic work, the "Symphonia Domestica."

This season has been richer. Recall Dr. George Chadwick's "Symphonic Sketches," pieces of unusual vitality that are aglow with a strong and attractive personality; two works by D'Indy, the "Wallenstein Trilogy," after Schiller's drama, and the "Summer Day on a Mountain," given last week. Both of these were of unusual interest, the first, in especial, teeming with imagination. One of the most remarkable compositions produced under Dr. Muck's regime was Mr. Charles M. Loeffler's "Pagan Poem," for piano and orchestra, a unique and memorable achievement on the part of the composer. The Serenade by Max Reger, given last season, proved a harmless affair, but the Variations and Fugue performed this winter rank as one of the most colossal achievements of this period. Rimsky-Korsakoff's "Caprice on Spanish Themes" was not as effective as it probably was at the time of its composition. Ernest Schelling's "Fantastic Suite" for piano and orchestra was interesting, ingratiating, and perhaps the strongest production of the young American composer of the present time. Ertel's "Midnight Review" was full of zest and fantasy. There must also be remembered Mr. Henry K. Hadley's Symphonic poem "Salome," and his third symphony; Bischoff's swollen symphony, and Gustave Strube's piquant "Fantastic Dance." In two seasons of 24 concerts this is a very fair percentage of important novelties that will continue to be valuable items in the index of the Symphony Library. On the other hand, it does seem a pity to have spent time and money on such things as Ritter's "Olaf's Wedding Dance," Humperdinck's overture to "The Forced Marriage," Bendix's fourth symphony, etc. Well, let the dead rest!

Dr. Muck has accomplished much since his first season. One thing for which he should be ardently thanked is his attitude toward soloists. A soloist is always an incongruous element in an orchestral programme, and a distraction to the serious musicians. There have been fewer of these impedimenta during the last two seasons than before in the history of the orchestra. There have also been fewer "Wagnerian excerpts," which are properly outside the domain of the concert hall. For such features of programme making we owe this conductor a debt of gratitude.

As an interpreter he has proved to possess those unusual qualities so necessary for a conductor of an institution such as the Boston Symphony; that rare union of its subjective and objective which enable the artist to first comprehend every iota of a composer's meaning and then to feel the musical impulse so keenly as to be able to reproduce, hot as from the creator's heart, the music in such a way that one seems present at the very creation of the work. This, with the "personal note" in sufficient evidence only to give the final, vital touch to the whole without the slightest jarring self-obtrusion. Truly, the man who can do this is greater than he who conquers a city. And Dr. Muck has accomplished such results, till we have almost grown to take them as a matter of course.

His self-forgetfulness has never been more apparent than in his study of scores that have confessedly been uncongenial to his taste. As if in fear of his own tendencies, no works have received more careful preparation than those directly repellant to him, and the performances of these works have been such as to almost make one doubt the sincerity of the interpreter's remarks.

It is not to be wondered at that these habits of the hardest, the most thorough and unremitting labor, the constant experience in handling such a superb body of instrumentalists, and the study of music of every school and period that circumstances necessitated, should have broadened and deepened the capacities of this broadly receptive man to a very appreciable degree. Musician as he was when he came, he departs with powers that are immensely matured and strengthened. His characteristic qualities have developed to a striking and remarkable degree. He returns to Europe, to use an irreverent phrase, "Twice the man he came!" Dr. Muck has done a great deal for the Symphony audiences, and still more for himself.

Opening of the Pop Concerts

MARCEAU PHOTO

GUSTAV STRUBE AND ARTHUR KAUTZENBACH CONDUCTORS AT POP CONCERTS

The annual series of Pop concerts will begin at Symphony Hall on next Tuesday evening, May 5, at 8 o'clock. This will be the 23d season of these entertainments, and it will be one of the shortest. Owing to the convention here of the Federation of Women's Clubs the last of June, which will be held in Symphony Hall, the season of pops will end June 20, and will last seven weeks, instead of the usual eight or nine.

Owing to the retirement from the orchestra of Mr. Timothee Adamowski and Mr. Max Zach, who in the past have conducted a part of these concerts, the first part of the season will fall to Mr. Gustav Strube, who has in the last few years always conducted the last concerts, and the work will be shared with him by Mr. Arthur Kautzenbach, one of the new members of the orchestra, who was brought from Germany by Dr. Muck last fall. Mr. Strube has been a conductor of the Pop concerts since the season of 1898, with the exception of one year. He has always been one of the most popular of the conductors, and to him in the past has usually fallen the task of conducting on the various college nights, and his success on these occasions has won for him many friends among the students at Harvard and Tech, who are among the most constant patrons of these concerts.

Mr. Strube has won distinction for himself as a composer, many of his works having been played here by the Boston Symphony Orchestra. He also has distinguished himself as having composed one of the most popular of the marches that are played at the Pops—the "Cruiser Harvard" march, which was written during the Spanish war, and played every night during that season.

Mr. Arthur Kautzenbach, who will share the work of conducting with Mr. Strube, is a young man of 26, and one of the 'cellists of the orchestra. He was born in Grottkau, in Silesia, on Jan. 16, 1882. His father was conductor of the Philharmonic Orchestra in Reichenbach, and from him Mr. Kautzenbach had his first lessons. He is a graduate of the Hochschule in Berlin, where he was a pupil of Hausmann, and as 'cellist he has played in the principal orchestras of Berlin and Hamburg. He conducted his father's orchestra in Reichenbach, and he was conductor of the Berlin Dilettante Orchestra, a semi-professional organization, with which he had very considerable success.

The concerts, as usual, will be given on every week-day night, at 8 o'clock, and they will end about 11. The usual light refreshments will be served. The first programme follows:

Coronation March.....Meyerbeer
Overture, "Si j'etais Roi".....Adam
Waltz, "Donauweibchen".....Strauss
(First time.)
Selection, "La Boheme".....Puccini
Ballet Music from "Gioconda".....Ponchielli
(a) Berceuse for String Orchestra.....Strube
(b) Humoreske.....Dvorak
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Overture, "Rienzi".....Wagner
Caprice Espagnole.....Rimsky-Korsakoff
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Overture, "Raymond".....A. Thomas
Selection, "The Red Mill".....Herbert
Waltz, "The Merry Widow".....Lehar
March, "Flag of Victory".....Blon

FAREWELL TO DR. MUCK

Never in the history of Symphony Hall, so far as the Symphony concerts are concerned, has been seen such enthusiasm as last night when Dr. Muck ended his two years of service as conductor of the orchestra. In the tuning room, previous to the concert, after Mr. Higginson had thanked the orchestra for their work in the past year, Dr. Muck was led to the front by Mr. Wendling, the retiring concert master, and received from the orchestra with deep emotion a very handsome loving cup, suitably engraved.

When he entered the hall for the concert orchestra and audience rose simultaneously to greet him, and the orchestra gave him a fanfare of trumpets and drums. The applause continued for several minutes.

Dr. Muck leaves Boston next Thursday.

Seven Christians have been buried for

BOSTON EVENING TRANSCRIPT,

SATURDAY, MAY 2, 1908

"THE POPS" AGAIN

The New Series That Begins Next Tuesday

The "Pop" concerts, renewed for a twenty-third year, will begin in Symphony Hall on Tuesday evening, and continue there for seven weeks, through Saturday, June 20. The series is shorter than usual this spring, because a convention of the woman's clubs has taken Symphony Hall for the last week in June, while the academic year at Harvard ends early and the students who make a considerable part of the public of the concerts will be dispersed. The arrangements for the new series are practically those of past years. There will be a concert every evening, except Sundays, begining at eight and ending towards eleven; fifty-five men from the Symphony Orchestra will make the band, and the programmes will run along the lines of previous years. The conductors this spring will be Mr. Strube for the first weeks of the series, and Mr. Kautzenbach for the final weeks. For ten years Mr. Strube has been one of the conductors at the "Pops"; he is a familiar figure to the frequenters of them; and long ago he won his public there by equal liveliness and good nature. Mr. Kautzenbach is a younger man, and one of the new members of the orchestra that Dr. Muck brought to America last season. He is a 'cellist by profession; but he has also had considerable experience as a conductor in concerts of light music in Germany. At the least, he is a new blood, and new blood has been a rare thing in the "Pop" concerts. They have gone on successfully for twenty-two years in the familiar way, and thereby they have justified themselves. At least no similar venture in any other American city has lasted so long or succeeded so well. To return to the arrangements—tables will be set on the floor as in the past; the same sort of "refreshments" liquid and solid, will be served; and the prices alike for entrance, reserved seats, eatables and drinkables will remain as heretofore. The programme for the first concerts, follows, and notable upon it is Rimsky-Korsakoff's "Spanish Caprice," one of the show pieces of the winter at the Symphony Concerts:

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THE BOSTON JOURNAL—MONDAY, MAY 4, 1908.

SYMPHONY BIDS GOOD-BY TO DR. KARL MUCK

Remarkable Demonstration of Sorrow on Part of the Audience. Loving Cup From Players.

People who have followed the Symphony Orchestra from its foundation twenty-seven years ago say that the farewell reception given Dr. Karl Muck on Saturday night was the most impressive on record. In the first place, the audience rose up to greet him when he made his appearance, and no Symphony crowd ever did that before in honor of any man or women. There was enthusiastic applause after every number—after every movement, indeed; and then at the end the audience stood up again and clapped hands and cheered until the protege of Emperor William had come out to bow again and again. Some cried "Speech," but the most popular conductor the orchestra ever had only bowed the more. Perhaps he was too affected to speak. If he had spoken, by the way, the audience would have found that he can express himself very gracefully in English.

A fanfare from the orchestra was the first sign of the last night of the twenty-seventh season. Then band and crowd joined in a mighty greeting. The people remarked the enthusiasm of the orchestra. The secret of this is that the men of this famous organization have almost idolized Dr. Muck. He was a man whose varied talents commanded the utmost respect, yet he never was dictatorial or inconsiderate. So the men were sorry, indeed, to have him go. They called upon him before the concert and said so and they gave him a loving cup as proof of their affection and esteem. Strange to say, Mr. Wendling, the concert master, who made the speech of presentation, also made his last appearance Saturday night.

The program of this last concert was the same as that which Dr. Muck arranged for his debut a year ago last October. It consisted of Beethoven's fifth symphony and three Wagner pieces—the "Faust" overture, the "Siegfried Idyll" and the prelude to "The Mastersingers of Nuremburg."

The opening concert of the twenty-eighth season will be given Saturday, Oct. 10, with Max Fiedler as conductor.

BOSTON EVENING TRANSCRIPT, SATURDAY, MAY 2, 1908

DR. MUCK IN REVIEW

HIS TWO YEARS OF WORK IN BOSTON

The Symphony Orchestra as He Received It and the Symphony Orchestra as He Leaves It—The New and Vital Qualities That He Has Infused Into Its Playing—Their Source in the Man Himself—His Distinguishing Qualities of Mind and Temperament—The Standards He Has Set for Himself and the Artistic Honor and Conscience With Which He Has Followed Them—The Broadening Influence Upon Dr. Muck of His Work Here—The Memory That He Leaves His Public

Mr. Gericke left the Symphony Orchestra perfect instrument; Dr. Muck has given the instrument a living voice. On its technical side, in the widest and the finest—the dealizing—sense of the words, the Symphony Orchestra was, and is, the work of Mr. Gericke's hands. Year after year, in his long service as its conductor, he trained it to the unanimity of attack, the precision of accent, the balance, euphony and beauty of tone, the smoothness and adroitness of phrasing, the sensitiveness to rhythm, the surety and the elegance of utterance, that gradually became its distinguishing and lasting qualities. A band can hardly play more beautifully than did the orchestra in the last years of Mr. Gericke's régime. It passed so to Dr. Muck, and in the two years in which he has been its conductor there has been no lessening of these virtues. There were occasions, in the transitional time, while the orchestra was learning to know its new conductor and he, no less, was sounding it, when these traits seemed to be clouded or even waning. Long before the end of Dr. Muck's first year in Boston they were clear and strong again, and it was no less plain that he cherished them equally with his predecessor. Then by many of the changes that he made in the personnel of the band last autumn he still further strengthened them. From the beginning Dr. Muck has permitted his men a freedom of means and method that they knew not under Mr. Gericke; he has left them as individuals more to themselves; he has never nagged them with his insistence; but the results that he has demanded were essentially the same. The very ends that he would accomplish—the living voice that he would gain—depended on the perfection of the instrument. Again, the orchestra is to pass to a new conductor and again it passes fully clothed with its technical virtues. More: each and all of these virtues has been heightened by the new vitality that now underlies and animates them.

Towards the end of Mr. Gericke's conductorship, and in the last year in particular of his work here, he had brought the orchestra to the technical ideal that he had sought. He had, then, only to safeguard it and to use all the excellences that it implied towards a larger eloquence, a warmer feeling and a more intense utterance. Steadily, in his final series of concerts, he heightened and amplified the expressive quality of the band, and there were memorable performances—still easy to recall after two years—of Strauss's "Death and Transfiguration," for example, of Tschaikovski's "Francesca," of Schubert's, Schumann's and Franck's symphonies. Then, at exactly the psychological moment, Dr. Muck succeeded him. Practically Dr. Muck had made his career as an operatic conductor. That career had given him an acute sense of the effect to be gained, of the dramatic quality that stirs in most music, of the necessity that each and every piece shall "sound" and so communicate its own substance, emotion, and peculiar eloquence. In the opera house, the conductor must strike fire, and Dr. Muck had no sooner succeeded to our orchestra than he began to strike fire from it. He made its precision and unanimity more alert; its command of rhythm and of accent more nervous; he warmed and deepened its phrasing; he stirred its elegance into brilliance. Its surety in all things remained, but he made it a bolder and more spontaneous surety. The beauty of its performance was no less; but thereto he added a new power. The results, continuing through the two years of his conductorship, have been a larger, richer and more varied eloquence in the playing of the orchestra; a new ability to characterize with its peculiar traits the music in hand; a new poignancy and intensity of musical speech; a new vividness of impression and a new thrill of answering emotion in us that listened. The orchestra has been more alive, sensitive, dramatic and expressive than it had been before. It has gained a nervous temperament; it has become more emotional; it steadily strikes fire. By the magic that is the secret of a conductor's power over his men, Dr. Muck has remade his band in his own image. Mr. Gericke left it as perfect a technical medium as a human thing can well be. Dr. Muck leaves it as perfect an expressive means.

Dr. Muck has conceived himself no less than his orchestra as a means of expression. One sort of conductor invites his hearers to receive his impressions of the music that he chooses, to listen to Mozart or Beethoven, Tschaikovski or d'Indy, after they have passed through his temperament. He plays upon his men as some pianists play upon their instruments, in order that the orchestra may express himself quite as much as the composer whose name stands upon the programme. These are the "temperamental," the "interpretative" conductors. Those of another sort regard themselves as only means to an end—and that end is the clearest and fullest communication of the contents of the music in hand as the composer wrought and felt it. These conductors approach a given piece, be it a simple symphony by Haydn or an intricate tone-poem by Strauss, with an eye single to its peculiar traits. They apprehend its structure, assimilate its substance, penetrate its moods, assort and adjust its details to its underlying or dominating musical and poetic content, discover its peculiar traits, accent and eloquence, and then to their utmost seek to communicate all these things to their hearers. They differentiate each piece that they undertake from all the rest. They give to each its individual voice. Dr. Muck has been such a conductor. In his tempi, his accentuation, his phrasing, his rhythm, his contrasts and climaxes, he has sought only the substance, the spirit, the peculiar life of the music as it came from the composer's hand. His personal distinction has been to be impersonal before his music, but not impersonal in the negative sense. Rather, he has had as many personalities as there have been composers and pieces on his programmes. He has made himself and his orchestra the eloquent and the characterizing voice of each. No conductor of our band has seemed to have so few limitations of sympathetic understanding and answering emotion.

The secret of this discrimination, this truly interpretative quality, this self-subordination lies, perhaps, in the qualities of Dr. Muck as a man as well as a musician. His work has proved him, as his friends know him to be, a man of strong and fine intellect, of alert, nervous and sensitive mind. He was schooled in the liberal studies; he knows other arts than the one that he practises; he has lived in the world of cultivated men and not merely in the world of makers of music; he looks upon life shrewdly and humorously. He has the penetrating, discriminating and ordering mind that springs from mental organization and mental training. He understands before he feels, and the breadth and the fineness of his understanding he has proved from Bach through the composers of our own particular place and hour. Mental qualities alone make only a dry conductor. He must have emotional understanding and responsiveness as well. On this score, again as his work has proved him and as his friends know him to be, Dr. Muck is no less finely strung. His is the alert, sensitive, nervous spirit that enters into the moods and the emotions of the symphony, the tone-poem, or the concert piece before him, and that seizes and reflects them vividly and vitally. As he has proved time and again, he is sensitive alike to the varied poetry, the varied drama, the whole range of the expressive quality of music. He has kept it an emotional speech. Such a union of mental and emotional qualities do not in themselves round a conductor. He must add to them the intrinsically musical qualities—the feeling for beauty and poignancy of tone, for musical design and form and ornament, for the underlying and characterizing melody, for the songful utterance, for the charm and the power of ordered sound. Dr. Muck has had no less this purely musical sensitiveness. He is the man of intellect, the man of feeling, who has found the conducting of music the normal and instinctive outlet for these qualities. His mental, emotional and musical traits have been so poised in him that he has been at once the most intellectual, dramatic and songful, thus far, of our conductors.

Such a man and musician naturally brought high standards and large open-mindedness to the task that he undertook here. From the beginning to the end he has concentrated himself upon his work. He has trusted to no happy "inspiration" in the performance of new music and none of his predecessors has played so much new music in two seasons as has he. To every piece of it, he has given the closest of study so that he could bring it to performance with the utmost clearness of understanding and imagination. He has studied and restudied music already familiar to him, and no conductor hitherto has marked the parts that stand before the men so fully and minutely as has he. By day and by night he has pursued these and similar tasks—routine tasks indeed—and in the face of twenty opportunities for more amusing and stimulating occupation. He has been insistent that his men should work as diligently and unreservedly as he; he has scrutinized them closely; he has held them to an exacting standard. But he has never "nagged" nor driven, irritated nor exhausted them. He has stimulated them to his own eagerness and buoyancy of spirit, been quick to praise and won and kept them liking. He has required the best that was in them, as he in turn, gave the best that was in him to them and to his audiences. He has kept the discipline of the orchestra, but he has treated it as a body of men, and not as so many levers and wheels in a musical machine. The new vitality in its playing has not been the least of the rewards of this wisdom. Dr. Muck has been no less mindful of his obligation to his audiences. They have the just right to expect the utmost within a conductor's power, but they can neither know nor consider the chance and hampering circumstance, the moment when the flesh and the spirit alike falter, when the vein and the mood will not come. Dr. Muck, like all highly-strung men, has had these besetting and dulling moments. He has oftenest conquered them and he has never spared himself.

Whether Dr. Muck has made his programmes wisely, whether he has put too much new and strange music upon them are matters that it is useless to debate now. In both he has acted according to his understanding, and with the highest of standards. He believes in the unified programme—the programme that has a consistent and continuing character. He likes the classic grouping of overture, concerto and symphony. He does not believe that the music of the opera house, though Wagner himself may have written it, should have much place in the concert-room. He has little liking for the short and fragmentary orchestral piece. He has made his programmes accordingly. His listeners have liked or disliked them, as inclination prompted. The conductor, meantime, has gone his way, justly confident that whatever their shortcomings, they were in accord with the purpose and the quality of the Symphony Concerts. Early he discovered that catholicity had been one of the distinguishing qualities of the programmes in the last years of Mr. Gericke's conductorship. Precedent and expectation, he found, asked no less catholicity of him and thereafter he steadily kept to it.

It is the high standard that Dr. Muck h set for himself and for his audiences t at bottom prompted him to the playing so many new pieces, especially in the second year of his conductorship. He gave the classics, ancient and modern, their due place and—what is better—set them as living things therein; vital with the qualities that have made them classics and not exhibits in a musical museum. He conceived it, no less, to be the duty of the conductor of the Symphony Orchestra to keep its public informed of the music that living composers of all schools were writing at the moment. He regarded it as a duty he owed to the art and to the progress of music to bring such new pieces to hearing. He believed it incumbent on the Symphony Orchestra, with its established prestige and its ample resources, so to encourage these composers. His own personal taste for the music that he so chose, his own opinion of it, he altogether waived. He was fulfilling, as he rightly believed, an obligation to his position and his public when he brought this new French, German and American music to performance. His fine honor, his scrupulous conscience as an artist bade him choose and hold to the course that he has followed. So convinced, there was for him no other way.

Dr. Muck came to Boston an eminent conductor, leaving for the time one of the distinguished positions of Germany. He came o a no less distinguished position in its kind in America. He returns to Berlin a still more eminent conductor, and, by many a token, of riper, warmer and finer powers. The Dr. Muck whom we in Boston knew first in the autumn of 1906 is not altogether the Dr. Muck who conducts for the last time here, so far as present signs go, tonight. It is in the second year of his service that he has carried our orchestra farthest in its new eloquence, fire and brilliance, and that he has most clearly disclosed the qualities that have individualized him among our conductors, under the quickening of his mind and spirit by new conditions and new opportunities. For his first season here he was a German conductor, borrowed from Berlin, to practise his art in a Boston of which he knew little. For the second season he has been the broader-minded and quicker-spirited, more sympathetic and understanding conductor of the Boston Orchestra, who happens now to be returning to Germany. Dr. Muck's reputation was European when he came; it is international when he goes, and it is a reputation based upon no other thing than the fulness of his achievements and the fineness of his standards. The tall, spare figure, the sharply cut features, the bright, clear eyes, the firm chin, with their mingled suggestion of mental keenness, sensitive feeling and aristocratic poise; the alert and concentrated air; the quiet incisiveness and the clear authority of tense gesture; the absorption in the task in hand and the sincere self-subordination in all things will linger long in the recollection of the audiences of the Symphony Concerts, and in their image of the man and the conductor they will recall his signal traits.

H. T. P.

BOSTON DAILY ADVERTISER.

MONDAY MORNING, MAY 4, 1908

MUSICAL MATTERS

THE SYMPHONY CONCERT.

PROGRAMME.

Beethoven—Fifth Symphony.
Wagner—"Faust" Overture.
Wagner—"Siegfried" Idylle.
Wagner—"Mastersingers" Prelude.

"All things have an end, except a sausage, which has two," says Fritz Reuter. On Saturday the short reign of Dr. Carl Muck as our symphonic conductor came to its close. It has been a most brilliant one. Dr. Muck is one of those geniuses who can play upon the orchestra as upon an instrument. He has clear ideas regarding the interpretation of the masters, and he understands how to bring out the spirit of even the compositions that do not appeal to him. He has made some of the greatest successes in interpreting certain works of the most modern school, with which he is not in sympathy.

This is one of the severest tests of the modern conductor. No musician can be cordially in sympathy with all of such diverse works as those of Mahler, Bischoff, Reger, Debussy, Loeffler, D'Indy, the new Russian school, Richard Strauss, etc., etc. Yet it is but right that all of these important factors of the music of the present should have a hearing. Dr. Muck not only gave them a hearing, but it was impossible to tell which of these he disesteemed, so carefully and so sympathetically were all these contrasted works interpreted. It is probable that he took the greatest care in the performance of just those celebrated modern compositions which he liked the least, so that they should not suffer by his personal distaste.

The public showed most demonstratively that they appreciated what had been done for them in the past two years by Dr. Muck, and when he appeared the entire audience rose and burst into vehement applause, while the orchestra joined in the tribute by blowing a "Tusch" in honor of their departing conductor. At the close of the concert the audience again rose, not to depart, but to give another tribute as its farewell.

Under such circumstances one ought not to write a cold-blooded analysis of details of the performance, but join heartily in the ovation extended. Yet a little of comparative criticism may be permitted even on such a festal occasion. There was a quicker tempo taken in the first movement of the Beethoven symphony than we are accustomed to; it was quicker even than Dr. Muck's own reading of it when he made his first appearance here. It may be more than a coincidence, that Dr. Muck began and ended his Boston conductorship with Beethoven's fifth symphony. It was also the work with which Mr. Gericke took his leave of us.

With the reading of the initial phrase, which Beethoven compared to Destiny knocking at the Door, we are cordially in sympathy. Many conductors distort this part of the work by trying to make it too heroic. Beethoven wrote the hold over the chord, not over the eighth rest, and there is no warrant for the separation of the figures in the affected manner in which it is often given. But we do not think the movement gained much by the general acceleration of tempo which was given it on this occasion.

The beauty of the variations of the second movement, the mock heroics of the Scherzo, the bassoon-work in the finale of the second, the contrabass work in the Trio of the Scherzo, and the brilliancy of the Finale, really heroic this time, all call for praise.

The whole programme might be taken as an index of our conductor's personal tastes in music. We fancy that his ideal musical kingdom is bounded by Bach, Brahms, Beethoven and Wagner, for all that he has won great successes in every possible domain of symphonic and orchestral music.

The Wagner works were superbly played. The "Siegfried" idylle does not grow upon us by repetition. It is greater than Wagner's marches and inferior to his Preludes. The "Faust" overture, on the contrary, gains by closer acquaintance. Yet we do not rank it above Liszt's orchestral portrayal of the Goethe subject.

The end came triumphantly with the best Vorspiel that Wagner ever composed. It was a fitting note of Victory, this ending of the final programme, and it fitted the triumph, too, which Dr. Muck has won in America. There have been very few discordant notes during this consulship. The complaints of some concert-goers, that there was too little of the classics and too much of dissonant and puzzling novelty, was the most unkindest cut of all, for Dr. Muck loved some of these works as little as those who suffered in the audience; but it was a duty to give them.

Our symphony concerts are not merely a passing pleasure, like a comedy at the theatre; the dignity of possessing the best orchestra of America carries some duties along with it. We owe it to musical education that this leading organization of our country should make its programmes an epitome of the orchestral repertoire of the world. Our concerts must reflect not only the acknowledged successes of the past and present, but also the strivings and experiments that are making musical history just now.

We are passing through a transition period in Music as well as in Literature, and must, unfortunately, listen to, and study, many things which we fondly believe the future will discard. Dr. Muck is to be thanked therefore for his broad-minded treatment of this subject and for not limiting the programmes by his likes or dislikes. For this and for the zeal our conductor has always displayed in advancing the cause of American music, for the brilliancy with which he has taught us new points even in familiar works (such as Brahms' C minor symphony), for the faithfulness with which he has sustained the high standard of our Symphony concerts, we lift up "the still, small voice of Gratitude."

Louis C. Elson.

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SYMPHONY MUSIC AND ITS CRITICS

What Appears Mediocre t... One Generation May Thrill Another.

DR. MUCK'S SELECTIONS HAVE BEEN OF BEST

Many Composers Whose Contemporaries Quite Misjudged Them.

BY PHILIP HALE.

Last Sunday we considered the nature of some of the objections against the character of Dr. Muck's programmes and at the same time called attention to Mr. William Wallace's "Threshold of Music," published by the Macmillan Company. Mr. Wallace's argument that the musical sense is at present only in the first stages of development bears with particular significance on the subject of Dr. Muck's programmes, which, as the complainers say, have been "too modern."

We parted company with Mr. Wallace for a week, after he had discussed the endeavors of Monteverde and his school to employ music as a means for getting a little nearer the human heart. They were as unwilling as is Mr. Wallace, to admit that music is "useless" as certain scientific men assert.

Monteverde made music expressive by this direct appeal, without reverence for the established formulas, and by his use of color in orchestration. Bach laid the foundation of our modern system of harmony, and this system, it should be remembered, was in turn formulated for practical purposes only as recently as the latter half of the 18th century. The scope of music was thus enlarged. Bach's musical sense was developed more highly than that of any one of his predecessors; "but, although he was able to assure himself that a hitherto enchanted world of sound lay beyond comprehension, he hesitated to go in search of it. He demonstrated his theorem, but neglected to put it into practice." The organ played an important part in his music, and there were practical difficulties about its tuning. He was obsessed by counterpoint, which repressed much of his own true feeling. "So that a composition often became merely a dissertation in the language of music, amazingly ingenious and intricate, but for the most part devoid of human and emotional purport."

We must beware, as Mr. Wallace well says, of the enthusiasms that are founded on tradition. "It is not difficult for a man destitute of all creative power to build up by rule a vast and imposing erection of counterpoint. The framework of the contrivance, in the elemental forms which are perpetrated even in our own day, must consist of a series of closely related, interlocking parts, which permit of an unobstructed flow of conventional embroidery." The harmonic base must be of the simplest kind, and today the more chromatic the structure, the less easy it is to apply strict contrapuntal principles. "Hence a choral work carried out on orthodox lines cannot be anything else than a lavish imitation of devices whose possibilities were exhausted years ago."

Nor was Bach's sense of orchestral color developed much in advance of those before him. "Every instrument was treated with the same impartiality, worrying out some counterpoint with a sublime disregard for its appropriateness." The truth of Mr. Wallace's statement must be apparent to all. Rossini has been censured for his "olympian indifference" displayed in the lack of appropriateness of the music he often set to a given text. Bach was as great an offender in this respect. Nevertheless Bach possessed a "fluidity of thought and a swiftness of idea" known for the first time, and this, in spite of the fact that "a close analysis of nine-tenths of his work might show much that is mechanical, possibly even labored." He was the first, says Mr. Wallace, to demonstrate "the intimate yet indefinable association of sound with mental processes." Music to him was a fixed habit of thought rather than an art, and it might be added that Bach thought and moved and lived in counterpoint.

In the chapter "The Luthier and His Art," Mr. Wallace describes the gradual change in orchestral instruments, and notes the time when the ear began to decide which were to survive as fittest. "Beethoven and the composers immediately preceding him owe not a little of their reputation to a refinement of technique and a study of mechanical devices which came into use after they were in their graves. The notes that they wrote had the same theoretical relation then as now, but the actual sounds which they conveyed to the ear of the mind are not the same."

It should be remembered that Bach was neglected by his immediate successors, and this shows that he was in advance of his time; also that "the musical faculty had yet to be developed in order that there should be widespread recognition and appreciation of his genius." In his best choral music he showed that his imagination was influenced by great thoughts.

On the other hand, the instrumental works of Haydn and Mozart show little conception.

"Obvious, trivial and superficial is their style from a modern standpoint. . . . It is music that saves man the trouble of having to think; it is not music that compels him to do so." Mozart was far ahead of Bach in opening the way for the development of musical forms and the treatment of the orchestra; "he was far behind him in comprehending the vast realities," and it should not be forgotten that Mozart, unlike Beethoven, Weber, Berlioz, Schumann, Liszt, Wagner, Tschaikowsky, Strauss, Loeffler, d'Indy, showed little interest in anything outside his art, or in comprehension of them. Haydn and Mozart possessed chiefly the constructive faculty. When they died, the musical sense, "in comparison with its developments in later years, was still in a primitive state as regards the expression of musical ideas."

Beethoven was a thinker. "It was not till he came that music assumed that wider aspect which we accept so unthinkingly today. Yet we are as far beyond his musical sense in one direction as we are close to it in another." His style is "referable to definite periods of his existence."

Haydn and Mozart trusted more to technique, than to the scope and possibilities of their art. They carried further the principles of design and thus prepared the way for Beethoven, who brought his faculty of music into correlation with other mental processes and seemed to be eternally engaged in a titanic struggle to express the strenuous but inarticulate thoughts to which his humanity and experience gave birth. The earlier style culminated with Beethoven; the modern movement starts with him, for the composer was becoming conscious that his gift had an intellectual value.

"Thus an entirely new aspect of art came into existence after 1830. The reign of the mathematician was over; there was no longer need for that composer, who, without special aptitude, could be so trained in the exercise of rule-of-thumb that he could contrive some kind of music painfully correct, never ugly, but invariably dull. His sovereignty was challenged by a new order of brain."

Berlioz was not blessed with "a sound musical education." Born in a restless age, he thought for himself. He had probably heard little or no music worth hearing until he was 19 years old. "He is the first composer that we meet with whose musical sense arose sporadically, and not only was uninfluenced by surroundings, but also declared itself impetuously in spite of hostile conditions." The Aeneid, Shakespeare, Goethe's "Faust" and the literature of the romanticists impelled him to write music. Had he studied in the orthodox manner "he might have been turned into a fifth-rate violinist or a 'professor' of music at some girls' school; he certainly would never have become our Berlioz." His music, even in its earliest stages, is singularly original, individual.

"In his conception of sound, Berlioz put in play three agents: the verbal and visual were combined with the auditory, and the last, in any age that the world has seen, would rightly be regarded as abnormal. His power of realizing sound in silence must have been colossal, for we know that he was too poor an executant to be able to try over his effects on a piano. Yet his ideas occurred to him at a time when orchestral music was in its infancy, when the suspicion of a discord in a score would have caused a strike among the players more swiftly than a trades union manifesto does in modern times. He felt the 'genius' of the orchestra more potently than any one who had gone before him, and, although he had none of the experience of Beethoven, he showed in his first important work a technical mastery which was almost superhuman. We must remember that when Berlioz produced his 'Symphonie Fantastique' he was at an age younger than Beethoven was when he wrote his first Mozartian symphony, and what is still more remarkable between these compositions there was a space of only 30 years."

Thus Berlioz, with Cellini and Whistler, belong to all countries and to all time, as Mr. Wallace thinks, for the three fought against the obtuseness that enslaved their contemporaries; "each saw that convention was merely transient and arbitrary and a frail obstacle to the march of the human faculties." They will live by their aims, irrespective of the artistic performance of their work.

Wagner was nearly 40 years old before he "found himself," but age in everything is relative. "Verdi, when he wrote his 'Falstaff' was a mere lad of four score years. Many a modern composer is too much of a centenarian at 20." Wagner's individuality was so strong that he seemed to be the incarnation of all the musical activity of his age.

Since he died music seems to have a new aspect, but it is not safe to assign too definite limits to any stage in its development. "For a mode of musical thought which a more staid contemporary opinion regarded as violent and revolutionary has eventually come to be considered as an advance so gentle and imperceptible that a later generation may well wonder why it ever caused a stir." Music is always in a state of transition.

"We are only on the threshold, and those who bar the way forget that the movement of music has behind it one invincible ally, namely, time. Therefore in this young and green art, which in the history of man is scarcely in its teens, it would be absurd were any one to take upon himself the duty of guide since the march of the faculty for music has as yet known no check."

"The new phase of music is seeking new outlets; it is not content with the old narrow limits, and no one can arrive at the 'ethical significance' of any kind of music until all that we today call music has been swept out of existence. We are only paving the way: We are at the stage of the cave-dweller with his tusk of ivory scratched with his flint. When sound has been resolved into terms which, with our ever progressing cerebral development, will convey a definite impression to the brain, and when that kind of music has entered into close and intimate association with reason—when, ages hence, this occurs it will be time enough to talk of the ethical significance of music."

I have quoted freely from Mr. Wallace's remarkable book for the benefit chiefly of those hearers who are deeply interested in what was done long ago, who are suspicious of what is doing today if it be not along familiar lines; who are hopeless about the future if future music is to follow the various paths indicated by Franck, Gabriel Faure, Strauss, d'Indy, Loeffler, Debussy. I have quoted in the hope that these hearers and complainers will be induced to read the whole of the book, for there are many pages of importance to which I have not referred in any way; that having read this book, they will begin to think for themselves; that thinking they will examine into the history of music even in their own parish. Let them, for example, look over the volumes of Dwight's Journal of Music which may be done easily in the Brown room of the Public Library. They will then see that here in Boston music that to them is now agreeable and orthodox was described by the hearers as noisy, unintelligible, monstrous, dull, when it was first performed here.

Complainers urged Dr. Muck to put more orchestral pieces by Schubert on his programmes. How many orchestral pieces by Schubert are tolerable today? The "Unfinished" symphony, the great and long symphony in C major, some of the "Rosamunde" music. Have not the two symphonies been played here many times? Dr. Muck led them last year. Must the two be performed at the Symphony concerts every year?

A week ago Saturday night Dr. Muck with a fine sense of humor, put an early symphony by Schubert on the programme for the enjoyment of the complainers. The symphony is a youthful work that should be buried forever. Repetitions of tiresome formulas, themes of little significance, not one emotional stroke, not one brilliant page! Why should the superb orchestra be asked or expected thus to waste its time? But there is no doubt that some in the audience preferred this instrumental chatter to the poetic and eloquent music of Vincent d'Indy that followed. They were honest in their preference. Were they not prejudiced and intolerant toward music which they made little effort to appreciate?

Perhaps they do read about the history of music. They fail to learn the one great lesson: That there is constant development; that new forms and new combinations which at first surprise and perplex, grow familiar, become classic and no longer appeal keenly to the new generation. Neither music itself nor the criticism of music is something constant.

"When I was a child," said Paul the Apostle, "I spake as a child, I understood as a child, I thought as a child; but when I became a man I put away childish things." There are hearers who will not pass beyond the state of childish enjoyment. After attending Symphony concerts for 25 years, their receptivity is no greater than it was in 1883. The serious-minded men of great talent, who today are devoting their lives to the full and free expression of their thoughts in music are Nihilists or lunatics, because, forsooth, they do not speak habitually the language that is merely as a common medium, without the vivifying power of genius, was out of worn long ago.

There will always be some who stand in awe of a name; who believe in the plenary inspiration of a dead composer reckoned by common consent as among the immortals, as immortals are now named, though the immortals themselves are not a fixed or determined body for all time; some have been obliged to put on mortality. Anything by Beethoven must be "satisfying" and noble. Anything by Mozart must be "tender and beautiful." There are always some who might say with the honest bourgeois:

Et vous, gens de l' art,
Pour que j'en jouisse
Quand c'est du Mozart
Que l'on m'avertisse!

An examination of the programmes of the last two years will show that Dr. Muck has at the same time respected the classics and given the contemporaneous composers a hearing. It is not necessary to insist on this point. It would also be unfair to argue concerning his own personal taste from the character of his programme. He has been governed in his choice of unfamiliar works for performance solely by the wish to make the audience acquainted with the purposes, tendencies, endeavors and results of modern, contemporaneous musical activity. He considered it his duty to do this as conductor of a great orchestra in a city that plumes itself on its interest in art.

OPENING OF THE POP CONCERTS IN SYMPHONY HALL.

The annual series of Pop concerts will begin at Symphony Hall on next Tuesday evening at 8 o'clock. This will be the 23d season of these entertainments, and it will be one of the shortest. Owing to the convention here of the Federation of Women's Clubs, the last of June, which will be held in Symphony Hall, the season of Pops will end on June 20, and will last seven weeks, instead of the usual eight or nine. Every spring Boston is reminded of the fact that this is the only city in the country which has been able to support for a number of years concerts of this character. Such concerts are given in other cities, in parks, where they are one of many attractions, but popular concerts as such, seem to flourish year after year only in Boston.

The conductor's work in the first part of the season will fall on Mr. Gustav Strube, who has in the last few years always conducted the last concerts, and the work will be shared with him by Mr. Arthur Kautzenbach.

Mr. Strube has been a conductor of the Pop concerts since the season of 1898, with the exception of one year. He has always been one of the most popular of conductors, and to him in the past has usually fallen the job of conducting on the various college nights. Mr. Strube is now ending his 18th season with the orchestra.

He was born in 1867 in Ballenstedt, and entered the Leipsig Conservatory when he was 18 years old. He was in Leipsig for five years, during which time he was a member of the Gewandhaus orchestra and a member of the Opera House orchestra. After leaving Leipsig, he went to Mannheim as a teacher in the conservatory.

He has won distinction for himself as a composer, many of his works having been played here by the Boston Symphony orchestra. He also has distinguished himself as having composed one of the most popular marches that it played at the Pops—the "Cruiser Harvard" march, which he wrote during the Spanish war, and which was played every night during that season.

Mr. Arthur Kautzenbach is 26 years old and one of the 'cellists of the orchestra. He was born in Grottkau, in Silesia, on Jan. 16, 1882. He is a graduate of the Hochschule in Berlin, where he was a pupil of Hausmann, and as 'cellist he has played in the principal orchestras of Berlin and Hamburg. He has had considerable experience as a conductor. He conducted his father's Philharmonic orchestra in Reichenbach, and he was conductor of the Berlin Dilettante orchestra, a semi-professional organization. The concerts, as usual, will be given on every weekday night, at 8 o'clock, and they will end about 11. The usual light refreshments will be served. The first programme is as follows:

TUESDAY, MAY 5.

Coronation march	Meyerbeer
Overture, "Si j'etais Roi"	Adam
Waltz Donauweibchen (first time)	Strauss
Selection, "La Boheme"	Puccini
Ballet music from "Gioconda"	Ponchielli
Berceuse for string orchestra	Strube
Humoreske (first time)	Dvorak
Overture, "Rienzi"	Wagner
Caprice Espagnol (first time)	Rimsky-Korsakoff
Overture, "Raymond"	A. Thomas
Selection, "The Red Mill"	Herbert
Waltz, "The Merry Widow"	Lehar
March, "Flag of Victory"	Blon

BOSTON EVENING TRANSCRIPT.

WEDNESDAY, MAY 6, 1908

MUSIC AND DRAMA

THE "POP" CONCERTS BEGIN ONCE MORE

Familiar Pleasures in the Familiar Way, with a Suggestion or Two That Might Increase Them—A Word About Mme. Nazimova's Play of "The Comet"—A Fresh Rumor of a Visit from Mr. Hammerstein—Discoveries About "Candida"—Another Maeterlinck Opera—Notes of the Day

The beginning of the "Pop" concerts, for a twenty-third spring, last evening in Symphony Hall, brought familiar pleasures to a familiar audience. On the stage sat the fifty-odd men of the Symphony Orchestra who make the band, and a band that every composer of light music envies when he hears it playing his own pieces. Five months ago, for example, a theatre orchestra, neither better nor worse than the average of its kind, was playing Mr. Herbert's music in "The Red Mill" as best it might. Last night came the inevitable "selection" from so popular a musical play, and the music semed born again. Mr. Herbert's melodies had their suavity or their piquancy; his rhythms tingled; his strokes of instrumentation told to the dullest ear. The audience heard the music as the composer imagined it and not as a company for "musical comedy" materializes it. No wonder the house applauded as though it were hearing a familar thing made new.

Again, Mr. Strube was conducing; again he had his orchestra well in hand; and again his finesse and sense of delicate tone helped such pretty trifles as his own "cradle song" or Dvorák's "Humoreske" or Adam's old overture, "If I Were King." He makes excellent play with brilliant ballet music like Ponchielli's in "La Gioconda" or with the swelling sonorities of the "Coronation March" in "The Prophet." Yet sometimes, as in Wagner's overture to "Rienzi" and in Rimsky-Korsakoff's "Spanish Caprice," his pace was rather too slow for the full effectiveness of the music; and he has not the theatrical sense that dramatizes on the instant a "selection" from "La Bohéme" and makes it hit and bite. A "Pop" concert is a "Pop" concert, and the measure of conducting there is not so much its finer musical qualities as its alertness and effectiveness. The conductor must make the music that he is leading tell with his audience, and tell keenly, and that essential quality, Mr. Strube, practised hand as he is in such work, weakens by occasional slow pace and lack of incisive accent. He will not hit his music, and through it his audience, as hard as both need to be hit.

The programme, too, ran along familiar lines, and there were a dozen more for reading and reflection on the house bill. In the main there is no sufficient reason to quarrel with them. They give the public of "The Pops" what it expects and what for years past it has proved that it likes. No reasonable listener, after our fifty Symphony Concerts, would make these programme one white less light. Perhaps they might advisedly be further lightened by the inclusion of more orchestral trifles. Major and minor composers have written them in plenty; more or less such pieces must lie on the capacious shelves of the library of Symphony Hall, and most of them make their effect, with such an orchestra to play them, on the instant. Tschaikovski has written such pieces, for example, and they tell. Moreover, do the audiences at "The Pops" care as much for the old overtures "Raymonds" and all the rest—as the conductors fancy they do. Certainly the company last night heard the overture to Thomas's "Raymond" very placidly indeed. Surely there must be fresher and more interesting music that can be substituted for these stale mediocrities and that audiences would like for its freshness. However, it is not for the programmes, for the conductor or even for the orchestra, that the public of "The Pops" goes to Symphony Hall, and will go for two months to come. It is there for the pleasure of the hearing of music—we had almost written "any old music"—at its ease, to hear it through the fragrance of tobacco, with the soothing and the stimulus of the ready glass, to the accompaniment of light and random chat-

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DR. KARL MUCK GIVES FAREWELL CONCERT

Closes His Work with Finish of Symphony Orchestra's 27th Season.

By PHILIP HALE.

The 24th and last concert of the 27th season of the Boston Symphony Orchestra took place last night in Symphony Hall. With this concert Dr. Karl Muck ended his engagement as conductor. The programme was the same as that chosen by him for his first concert in 1906:

Symphony in C minor, No. 5.....Beethoven
A "Faust" overture.....Wagner
A Siegfried Idyl.....Wagner
Prelude to "The Mastersingers".....Wagner

It is not necessary in this report of the concert to dwell at length on the characteristics of Dr. Muck as a conductor or as a maker of programmes. The Herald gave editorial expression to its admiration for Dr. Muck as conductor and as man last Friday morning. The character of his programmes and the reasonableness or unreasonableness of the complaints recently made against them were discussed in The Herald last Sunday, and are again discussed elsewhere today.

Nor is it necessary to speak in detail of the conductor's interpretation and the orchestral performance of last night.

The compositions themselves were familiar to all concertgoers. It is enough to say that the interpretation of them revealed the qualities for which Dr. Muck is eminent, or, without exaggeration in speech, pre-eminent, and the orchestra shared with the conductor in the final triumph of an unusually brilliant season. It may, however, be said that seldom, if ever, has the finale of the fifth symphony been performed here in such a fully authoritative manner. For once it seemed superb from the beginning to the end, whereas under conductors of no mean parts, after the opening measures of pomp and jubilation, that which follows has often seemed lame and impotent.

The evening was one that Dr. Muck himself, accustomed as he is to gala nights, will long remember. Before the concert the orchestra gave him a loving cup. When he came upon the stage the great audience arose to welcome him while the orchestral honors of drums and trumpets voiced emphatically the feelings of those that stood and applauded. This applause was ever ready, after each movement, after each composition. And at the end Dr. Muck must have been deeply moved by the manifestations of admiration and affection.

Dr. Muck for two years has pronounced his own eulogy, modestly, unconsciously by the performances of the orchestra led by him. He, of all men, would dislike an enumeration of the qualities that distinguish him as musician and conductor. However eulogistic this catalogue of virtues would necessarily be, the formal statement would inevitably have the air of a thoughtfully prepared obituary article, and I believe that Dr. Muck is now at the beginning of a long career, one that will be even more glorious than the one that has already given him fame on two continents.

Yet a few words may now appropriately be said in taking leave of a conductor whose concerts have almost invariably been distinguished by breadth, brilliance and eloquence in the interpretation of compositions that called for intelligent sympathy and poetic understanding. It is not extravagant to say that as a conductor, Dr. Muck is myriad-minded. Whatever the nationality, the period, the school of the composer, he has endeavored, and with incredible success, to be at home in that composer's milieu and to assume his musical attitude.

The ability to put oneself in the place of another is a distinguishing mark of a general, orator, statesman, any leader of men, whose success must depend in large measure on the quickness and sureness with which he fathoms an opposing wish or mood and anticipates the purpose of another mind. Dr. Muck, as an interpreter, is not a ventriloquist that throws his own voice into inanimate figures. He finds the voice of each composer and it speaks through him.

His sympathy and appreciation are discriminative. Recognizing the better qualities of a composer, he exerts himself to put them fully in the light, nor does he attempt to give undue importance to that which is inherently commonplace. He is not a believer in plenary inspiration. If Haydn chatters gayly, he lets him chatter volubly and lightly to his heart's content. He does not seek to give incongruous depth to the classic serenity of Mozart, but he brings out the formal elegance of the wondrous boy so that it has the relief of a frieze.

In his treatment of modern music Dr. Muck does not expect a Russian or a Frenchman to express himself as a German of the old or the new school, and he, with his own keen sense of humor, relished the musical Americanisms of Mr. Chadwick's tramp and followed the adventures of that worthy with the utmost enjoyment.

And so Dr. Muck is more than the cosmopolite who is at home in various cities of the musical world; he is a dweller, not a sojourner; he has the racial instincts: he knows the colloquial speech as well as the language of the literature; he recognizes the smell of the soil.

There are other conductors that are exemplary disciplinarians; there are other conductors of poetic and imaginative force; but I know of no one who has this remarkable faculty of giving out the ideas of others with the utmost emphasis and eloquence of rhetoric and at the same time represses his own individuality.

It is this that sets Dr. Muck apart from other conductors of the first rank, and, I think, above them. Celebrated leaders have visited us and aroused enthusiasm by a concert or two. Dr. Muck has shown his ability week in and week out, and not by riding a favorite battle-horse to victory, but by mounting charger after charger, hitherto untried, almost or wholly unknown.

And he has done all this in public, with an air of scholarly ease and with a distinction of bearing that was courtly elegance. Never has he betrayed the consciousness of triumph. Never has he won applause by an exhibition of extravagance or by cheap appeal to sentimentalism.

He leaves us now full of honors to gain fresh triumphs. He leaves us with a host of grateful recollections, with the abiding memories of concerts of purest music performed in an ideal manner.

POPPING AT POP CONCERT START

Symphony Players Give Delightful Program While Waiters Bring Refreshments — Society Out in Force—Tuesday Tufts Night.

That most enjoyable of spring attractions, the "Pop" concert, arrived at Symphony Hall last night and was right heartily welcomed. The popularity of this typical Boston institution is proved by the fact that this is the twenty-third season, and, if that were not enough, by the fact that there was present last night a large and merry crowd. Gustav Strube conducted the big orchestra of Symphony men and there was music to please every taste, from Mr. Strube's own berceuse for string orchestra along through marches and overtures down to the catchy, up-to-date strains of "The Red Mill" and "The Merry Widow." And those who hold that music goes best with a glass on the table had no reason to complain. The Pop program is generous, but the Pop refreshment card is positively Falstaffian.

Those who take the "Pops" seriously found pleasure enough last night in the three hours' musical performance, four numbers to the hour, with short intermissions at 9 and 10 o'clock. Mr. Strube—and later Mr. Kautzenbach, whose youth belies his experience—can be trusted to make up a tempting program. And those who come chiefly to look on must also have gone home well pleased, for young society was there in parade attire, and the display of hats and gowns was beautiful enough to satisfy the most captious feminine critic.

So it was a gala occasion for the devotees of both music and millinery. As Bill Taft would say, it filled the measure of eye and ear; and with the castanets clacking on the stage and the corks popping down below, who was there with soul so dead as to think of tariff revision or the currency question?

The "Pops" will run nightly, except Sunday, well into June, with a guarantee of a superabundant supply of everything the Popsters like. Off and on there will be the usual special night. For instance, next Tuesday will be Tufts night, and the brown and blue will have the right of way.

SOCIETY OUT IN FORCE FOR FIRST CONCERT

Society turned out handsomely for the Pop first night and interest centered chiefly on Harold Bauer, who was with Professor and Mrs. George Chadwick and Mr. and Mrs. Henry Lowell Mason (Estelle Kimball); on Mrs. John L. Gardner, who wore an odd jacket made of East Indian white lace heavily spangled and beaded, and on Mrs. Gordon Dexter, who arrived quite late and created something of a sensation. She wore a dull green velvet, her white hair topped with a large black hat with nodding plumes.

Among the beauties present were Mary Desmond of London, wearing a pale blue empire gown and French hat in which blue and white lace prevailed; Mrs. Eben S. Stanwood (Gladys Lawson) and Marion Lawson, her sister.

Seen here and there were Mr. and Mrs. Hunt (Helen Allen), Col. and Mrs. John Curtin, guests of the Lelands of Brookline; Hon. Joshua Holden, with his daughters, Mrs. George Mumford (nee Lee), very pretty in heliotrope chiffon; Dr. Elizabeth A. Riley of Bay State road, and party; Mrs. Francis M. Stanley, Mr. F. H. Byrne and party, Mrs. Frederick Comee with friends, Mrs. Ehrlich (nee Hecht) and party, Mr. Gott, Mr. Swift, John Thomas, Professor Louis Elson, Mrs. Joseph Warren (Constance Williams), Ida Vose with jolly party, and many more—the capacity of the hall being tested. June 8 is "Harvard night."

JOURNAL ARTIST'S IMPRESSIONS AT POP CONCERT SEASON OPENING LAST NIGHT

ARGUES AGA RAILROAD

Ex-Secretary Elwyn Chamber of Com Policy of New Hearing Befo

The New merger car from the day, wh heard again

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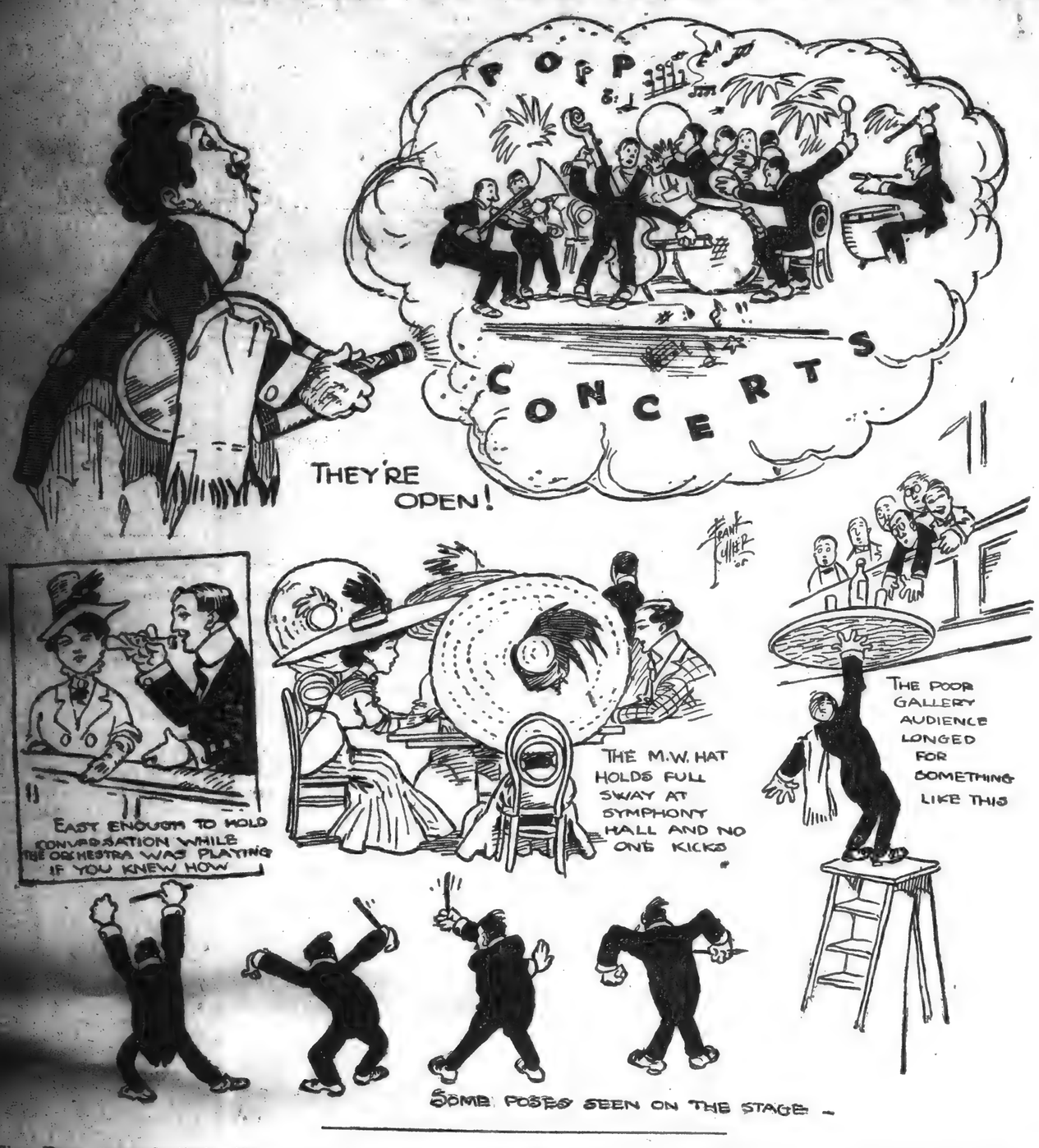
ONCE MORE THE POPS, JOYOUS AND MELODIOUS AND BRILLIANT AS EVER



The Pops opened their 23d season last night in Symphony hall, the number of years in this case having no mystic significance whatever. The concerts have long ago earned the title they assume, and last night was only the beginning of another enjoyable season.

The audience was the familiar mixture of extreme dressiness and carefree workaday clothes. Everything goes at the Pops, and everybody goes too. There were musical people ranging from the Symphony orchestra players saying goodby, on through composers, society musicians and critics; there were society people pure and simple,—this being Boston—and there were business men staying in town for a cool and pleasant evening with the Princess Nicotine, the Queen Malt and the Goddess of Music. Mostly they had their own goddesses with them also.

It may be remarked that the merry widow was present in all widths. There was also a tendency noticeable to put most of the overhang aft, and to shorten the lines forward till the craft had the air of rising to a continual wave. The white shirtwaist was there, and eke its silken sister; and as to the really dressy gowns—mere man could but gasp and admire without analysis. They looked expensive, however.

The season is shorter than usual this year; ordinarily there are eight weeks, but this year the National federation of women's clubs has secured the hall for the latter end of June, and only seven weeks of Pops can be allowed. This makes larger audiences while they last entirely probable.

Last night every table was occupied, and the balcony and gallery were also fully populated. There was a noticeable interest in the music for the music's sake; the pops are no longer merely a place to spend a social evening when the band isn't playing. A splendid program was offered by Mr Strube, who conducts for the first part of the season; familiar pieces and old favorites alternate with new offerings, demanding neither too strict attention nor a forgetting. The two new pieces were a Dvorak "humoreske" which was perfectly beautiful, but so plaintive that one wondered where it got its title, and a "Caprice Espagnol" by Rimsky-Korsakoff, which was a very Russian idea of Spanish expression, beginning with a tremendous roll of drums and a bugle flourish.

The evening began with the good old "Coronation" march of Meyerbeer, and continued with the equally well-loved Pop piece, "Si J'Etais Roi" of Adam. Then came the first of the "first time at the Pops" numbers, the Strauss "Donauweibchen" waltz. It is a Strauss waltz, and beyond that all that can be said of it is that it is a Straussy-Strauss waltz. It makes one want to float, and swing, and glide, and dream. And Mr Strube's players made one want to do these things even more than the composer.

The ballet music from Ponchielli's "Gioconda" started the second brace of the program; Mr Strube's own cradle song for the strings was bracketed with the Dvorak number, and the overture to "Rienzi" with the Russian-Spanish number concluded that part.

There was a noticeable effort to put some of the better music in the last third of the program, which last night began with the overture "Raymond." In the programs for a week or two ahead, which are always provided at these concerts, the same tendency is noticeable. The idea seems to be to keep the musical people as long as possible now, instead of driving them away in favor of those who like selections from "The Girl from Paris" or "The Belle of New York." And the audience stayed almost to a man.

To be sure, it was hopeless to expect the first evening of the Pops to pass away this year without hearing the "Merry Widow" waltz. Sure enough it was there, and all the hats tried not to look self-conscious. The thing was helped by the fact that no man knows yet for sure what a Merry Widow hat is, exactly and definitely.

Tonight's program is another enjoyable one. It reads as follows:

German march.....Strube
Overture, Merry Wives of Windsor....Niccolai
Selection, Rigoletto.....Verdi
Scenes pittoresques.....Massenet
Hungarian rhapsody No. 2.....Liszt
Ballet suite from Midsummer.....A Maquarre
(First time.)
(a) Mermaid's dance.
(b) Pantomime.
(c) Scotch dance.
Selection, Madam Butterfly.....Puccini
Overture, Jeanne d'Arc.....Converse
(First time.)
Fire charm from The Valkyries.....Wagner
Selection, Mlle Modiste.....Herbert
Waltz, Fideles Wien.....Komzak
March, King Karl.....Unrath

'POPS' COME AGAIN TO SYMPHONY HALL

Floor and Balcony Filled on Opening Night of These May-June Functions.

GUSTAV STRUBE WIELDS BATON WITH RARE SKILL

Puccini, Strauss and Wagner Share Honors with Lehar —Brilliant Gowns.

Gustav Strube,
Composer Who Is the Leader of Big Orchestra at the "Pops."

Witching effects of "flute, violin, bassoon," 50 bows moving as one, a conductor to the baton born, and 2000 people listening to choice music—this in brief is the story of the opening of the "Pops" last night, in Symphony Hall.

One of the biggest gatherings ever seen at these popular entertainments—floor fully occupied and balconies filled—it was also one of the most picturesque. Bright-hued women's gowns made it a spectacle, and enthusiastic applause helped to make it a success. Something of the boisterous fun of "college nights" was absent, but the occasional outbreak of corks consoled those present for the deprivation. All through it was a sociable audience.

Meanwhile, Conductor Strube held seriously to his task, wielding his army with a result which no peace society would have had the heart to disapprove. There were 12 numbers in all, and into two hours his musicians compressed bits of Meyerbeer, Adam, Strauss, Puccini, Dvorak, Wagner and Rimsky-Korsakoff. The waltzes, with "The Merry Widow" strongly in evidence, touched the crowd into dancing humor.

Edgewise as it were, the conductor had got into his programme a "berceuse" of his own composition, and when his string regiment dropped their bows after the dainty piece had been played through, the audience enthusiastically applauded. There were several redemands during the programme; after each of them Herr Strube smilingly acknowledged his indebtedness. But he went on all the same with his plan of campaign, and this was why his trained musical battalions were enabled to perform their closing march and fling out "The Flag of Victory" at the hour preordained for the close of the entertainment.

Credit for the perfect arrangements which made it an ideal "Pops" night, the augury of many similar evenings yet to come during the season, is due to Manager C. A. Ellis and to his assistant, F. R. Comee.

The programme was as follows:

Coronation march.....Meyerbeer
Overture, "Si j'etais Roi".....Adam
Waltz, "Donauweibchen" (first time)..Strauss
Selection, "La Boheme".....Puccini
Ballet music from "Gioconda"....Ponchielli
(a) Berceuse for string orchestra.....Strube
(b) Humoreske (first time).....Dvorak
Overture, "Rienzi".....Wagner
Caprice Espagnol (first time).....Rimsky-Korsakoff
Overture, "Raymond".....A. Thomas
Selection, "The Red Mill".....Herbert
Waltz, "The Merry Widow".....Lehar
March, "Flag of Victory".....Bion

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BOSTON EVENING TRANSCRIPT,

MONDAY, MAY 4, 1908

MUSIC AND DRAMA

THE LAST SYMPHONY CONCERT OF THE YEAR

The Incidents of Dr. Muck's Leave-Taking in a Programme That Was a Little Epitome of His Own Traits as a Conductor and the New Qualities He Has Infused Into the Band—A Suggestion for Next Season—"Way Down East" in London—A Queer Little English Play—The Hess-Schroder Quartet Completed—Bernhardt and America—A Visit from Siegfried Wagner—Other News of the Day

Dr. Muck's leave-taking, at the final Symphony concert of Saturday evening, was surely after his own heart. His men gave him a loving-cup in the seclusion of the orchestra room before the beginning of the concert, in intimate, and not in ceremonious, fashion. For two years conductor and band had worked together; and the work had brought a warmer liking and a closer tie between the chief and his men than any previous conductor of the Symphony Orchestra has enjoyed. The cup was the token of this personal relationship and the place to give and to receive it was a public and not a private place. Again, no feminizing and pretty flowers and greenery decorated the conductor's stand. Instead, a sober and masculine wreath of laurel hung in more fitting token from it. The orchestra, when Dr. Muck first appeared on the stage, rose to its feet, and saluted him with a long flourish of trumpets and drums—the "tusch" of orchestral ceremony in Germany. The audience was on its feet as well, and for some minutes the conductor stood, as it were, between the applause of his hearers and the applause of his men. He received it with quiet tokens of answering feeling, but without the slightest suggestion of personal triumph. Again, at the end of Beethoven's symphony, which stood first on the programme, the audience renewed its applause; but the conductor, quite as though he was in the routine of the season, called the band to its feet to share it. At the end of the concert, the audience lingered for two or three recalls, but Dr. Muck was plainly disinclined to prolong the leave-taking. The spirit of it on both sides had already spoken fully, clearly, sincerely.

In itself, the concert was a fitting and sufficient epitome of the traits of Dr. Muck's conducting and of the new qualities that he has infused into the orchestra. Its playing, alike in Beethoven's symphony in C minor, and in the three pieces from Wagner —the "Faust" overture, the "Siegfried Idyl" and the prelude to "The Mastersingers" —that made the rest of the programme, had the ardor and brilliancy, the elasticity and freedom, the masculinity and intensity of voice, to which Dr. Muck has brought the band. The richness of its tone, the magnificence of its sonorities, the smoothness and evenness of its phrasing, the energy or the delicacy of its accent as occasion bade; above all, its power not merely to make an effective or an adroit stroke, but to create and sustain a musical and poetic mood were at their fullest, warmest and clearest. It was the playing of an orchestra to whom its conductor had imparted his own quick and nervous susceptibilities and his own cool and ordered control of them. In the symphony Dr. Muck conducted with a truly superb largeness of design, wealth of understanding, and sustained eloquence of utterance that made Beethoven's music epic again. In it played the nobler, the loftier side of the conductor's imagination when exaltation is upon him. Then, forthwith, with the versatile completeness of sympathetic and imparting understanding that is his peculiar trait in his art, he clothed Wagner's "Faust" overture with its moods of romantic gloom and romantic aspiration, its energy and its torture of musical speech. No less he wrought the delicate instrumental traceries, the pretty sentimental felicities of "A Siegfried Idyl." Even in the great spaces of Symphony Hall, with 2000 listeners to hear what Wagner intended for his wife's ears, the music kept its air of intimacy. Then, for ending, and for glorious and summing ending, came the thrilling prelude to "The Mastersingers" with Dr. Muck weaving all its intricacies and convolutions into what seemed a sustained burst of orchestral song, and song ardent with the beauty, the power, the passion of sound, and still more with the vigor, the joy and the zest of doing and living—the doing and the living, and their rewards, that are in store alike for Dr. Muck, as he goes, and to the orchestra that he leaves.

H. T. P.

Looking Forward

To the Editor of the Transcript:

Now that arrangements are being made for the coming Symphony Concerts, it might be well to mention what seems, from several points of view, a very short-sighted policy on the part of the management. It seems an outrage to ask those students who cannot afford to buy season tickets for the Symphony Concerts to arrive two hours early, only to stand in line, often in the snow and rain, in order to gain admission to the gallery. The Chicagoans are much more considerate of their students, and it is possible for them to buy gallery tickets a week in advance, and students attending the Friday afternoon or the Saturday night concerts can buy tickets for the following week's concert. In inclement weather the gallery at our Symphony Hall is often not nearly filled, while the gallery of Orchestra Hall in Chicago is always fully occupied, even in bad weather. Hence it would seem that both the management of Symphony Hall and the public would profit by the adoption of the Chicago system since the inconvenience and possible danger of braving the elements for hours at a stretch (our Boston weather being what it is) would be removed and all seats filled

preciation in the gallery.

ELSIE G. PHELAN

Boston, May 2.

[The objection, of course, to the sale in advance of the tickets to the secondb alcony at the afternoon concerts is the fact, proved by experience, that ticket speculators and brokers buy them and sell them again at prices that put them beyond the means of those for whom they are intended. The management of the Symphony Orchestra has considered the whole matter often, and no other method than that which it follows at present seems so likely to keep the tickets for the second balcony on Fridays in the hands of those for whom they are designed and at the nominal price for which they are sold. Editor, Transcript].

WEDNESDAY MORNING, MAY 6, 1908

BOSTON DAILY ADVERTISER,

MUSICAL MATTERS

THE "POP" CONCERT AT SYMPHONY HALL.

The Symphonies are ended,
The Summer days have come.
Herr Doktor Muck's departed,
All criticism is dumb.

Lay by the active pencil,
The metaphors sublime,
The Programmes analytic,
Unchain the Muse of Rhyme.

No more Debussy puzzles,
Or D'Indy woes severe.
Herr Strube takes the baton,
The waiter brings the beer.

And Ellis, Comee, Mudgett,
Stand smiling at the door.
The "Pops" are now beginning,
The Winter's task is o'er.

We still have our "Tannhauser,"
But amputate the "T,"
And still our old orchestra
Through a glass darkly see.

Some of the numbers given
Were not unknown to fame,
We found the best among them
Puccini's "La Boheme."

Strube's own composition,
A light Berceuse for strings,
Ought to be mentioned also
Among the better things.

And Dvorak's "Humoreske,"
Not humorous a bit,
Was also on the programme,
And also made a hit.

Even "The Merry Widow"
Was represented there,
And also old "Rienzi"
With its eternal prayer.

And Strauss was on the programme,
But not the wicked Dick
Who pitched into our country
And gave New York "Old Nick!"

Symphony Hall was crowded,
To every one's delight.
Strube was much applauded,
The "Pops" began last night.

Louis C. Elson.

BOSTON POST, WEDNESDAY, MAY 6, 1908

THRONG OUT AT THE "POPS"

Society was well represented at the opening "Pop" concert held last evening in Symphony Hall. Not only was the gathering a very select one, but a large one as well, there being scarcely a seat available when the orchestra played the opening number.

Mr. Gustav Strube was the conductor. Never since his first appearance before a Boston audience in 1898 have Mr. Strube's efforts evoked more applause. His berceuse, for string orchestra, was well received and introduced new ideas as to the conception of the leader's ability as a composer.

La Boheme, by Puccini, proved as great a favorite as ever to musical Bostonians.

Owing to the convention of the Federation of Women's Clubs to be held in Symphony Hall the latter part of June, the concerts will not run as late in the season as has been the custom. The season of "Pops" will last seven weeks instead of the usual eight or nine and will close June 20.

TRAVELER

MAY 6, 1908.

STRUBE OPENS 'POP' CONCERT SEASON HERE

Conductor of Symphony Is Greeted by Care-Free Audience.

The 23d session of the "pop" concerts by the members of the Boston Symphony Orchestra opened last night at Symphony Hall. Gustave Strube conducted. There was a large and enthusiastic audience, especially fervid in its applause when the orchestra played a selection from "The Red Mill."

A "pop" concert can be defined variously. Primarily, it is a place where one can hear really good music by one of the best orchestras in the country, at popular prices. More detailed, it is a place where one can loll back and smoke one's cigar and sip a glass of claret and seltzer, or something else, and hear Wagner and Beethoven sandwiched in between Herbert, where one can hear the Merry Widow waltz and see the Merry Widow hat.

One can go to a "pop" concert in a business suit and not be stared at. They are informal, enjoyable and altogether just the right thing. And the orchestra will play every night, except Sundays, from now on for a month or more.

The programme last night was indicative of the nature of those to come, and included two popular overtures, a sweet little berceuse for muted strings written by Mr. Strube himself, the inevitable Straus waltz, an operatic selection and a freaky thing rightly called a Spanish caprice which plunged the strings into a hysteria of harmonics and kept the wood winds and reeds skipping over dancing cadenzas.

Really, the opening concert was a replica of those that have gone before. The orchestra can have nothing said about it than has been said, the crowd was the same old "pop" crowd—merry, care free, the women there to look pretty and to be entertained by the men, and the men there willing and eager to do their best to make it pleasant for the women.

The genuine music lovers were there, too.

GUNTS MAN.

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BOSTON EVENING TRANSCRIPT,
THURSDAY. MAY 7, 1908

MUSIC AND DRAMA

MR. PADEREWSKI AT THE SYMPHONY CONCERTS

The Pianist to Return Next Winter for the Performance of His New Symphony or, Possibly, of a New Concerto—Dr. Muck's Departure and a Clear Statement as to the Possibilities of His Return—The "Soloists" at the Symphony Concerts Next Year—Mme. Nordica Engaged for the Boston Opera and Mr. Russell's Summer Plans for It—New Music at the Second "Pop" Concert—Caruso as the Middle West Hears and Sees Him—More About the New Harvard Dramatic Club—"The Man of the Hour" Near the End of Its Stay—Mr. Craig's Plans for the Castle Square—Mr. Belasco Engages Mrs. Campbell

Before Mr. Paderewski left New York on Tuesday, on his return to Europe he made a tentative agreement with the mangement of the Symphony Orchestra to return to Boston for a brief visit next winter. Then he expects to have fully and finally completed the revision of the symphony which he has long had in hand. It will be played for the first times, from the manuscript score, at a pair of Symphony Concerts here, and subsequently in New York and, perhaps, in other cities that the orchestra visits. At the same concerts Mr. Paderewski will appear as a pianist and according to his final words on the pier, as his ship was sailing, he expects to have finished a new concerto of his own in time for his visit to America next winter. Thus, if present anticipations are fulfilled, we are likely to hear in the next series of Symphony Concerts a new symphony or a new concerto by Mr. Paderewski, and possibly both, with the pianist himself come to hear the one and play the other. He will remain only a short time in Ameica, and the present plans for his visit do not contemplate any recitals.

Dr. Muck is going from Boston to New York today, and next Tuesday he sails from the latter city on his way to Germany to take up his work again as a conductor of opera at Berlin and at Baireuth. To repeat once more an authoritative statement as to the possibilities of his return to Boston as the conductor of the Symphony Orchestra for a long term: There is no arrangement whatever for the future between Dr. Muck and the management of the orchestra. The management, like the public of the Symphony Concerts here and elsewhere, would be glad to have Dr. Muck as the conductor of the orchestra again. He himself, as his present feelings are, is willing to return to the post, which he has liked more and more as he has continued in it. But, as he himself has also said to his friends here: "The matter is not in his hands." Dr. Muck is under contract to the Royal Opera at Berlin as one of its conductors. That theatre, for several years to come, has full right to his services, and it is an old story that the emperor and his court, the management and the public hold him in very high esteem. What the future may hold as to this contract, what it may bring after the contract has expired, neither Dr. Muck nor the management of the Symphony Orchestra, nor any one else, can now know or even safely conjecture. Long ago Dr. Muck acquired the comfortable wisdom that takes life and the day's work as they come.

For the time, therefore, the orchestra is Mr. Fiedler's, and he enters upon his work at the beginning of next October. Except in the return of Mr. Hess as concert master and in a successor to Mr. Czerwonky at the first desk of the violins, the personnel of the orchestra will be virtually the same as it has been in the season now ended. Next year, moreover, the management will continue its present policy as to "assisting artists," and the more assuredly as the experience of the past two seasons has justified it. The "soloists" will be singers or virtuosi of high rank, and the object in the engagement of them will be quality and not numbers. Presumably the singers will come from opera houses, and the pianists and the violinists from the visiting virtuosi whom next season promises in plenty.

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